

**An Art World in Change –
Developing Mobility within Finnish Contemporary Art
Internationalization in 2018**



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Abstract for MA Thesis

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<p>Currently, Finland practices contemporary art internationalization on the art scene through several agents, such as artists and organizations. These agents form a cooperative network that can be called an ecosystem. The agents in the ecosystem are based both in Finland and abroad to practice art export and internationalization. Since art worlds are diverse, changing and international, mobility is one way to promote internationalization of Finnish contemporary art.</p> <p>The aim of the thesis is to examine mobility and its possibilities to develop within the framework of the Finnish contemporary art internationalization ecosystem. By using Howard S. Becker's theory on art worlds, the ecosystem of Finnish contemporary art internationalization and its mobility is explored. Through a qualitative analysis of interviews with art internationalization experts, the possibilities to expand the art scene are examined. The main research question is to ponder why and how mobility can, or cannot, be developed in order to adapt to an ever-changing environment within and across the international art worlds.</p> <p>The primary material consists of 12 interviews with Finnish art internationalization experts. In addition, research material consists of reports on the state of Finnish contemporary art internationalization, the most important being <i>From Cultural Influences and Exports to Dialogue and Networking (Viennistä vuoropuheluun, vaikutteista verkostoihin – Selvitys suomalaisen nykytaiteen kansainvälistymisestä, 2016)</i> by Jutta Virolainen and Sari Karttunen. The theoretical framework for the evaluation of the Finnish contemporary art internationalization ecosystem is based on Howard S. Becker's <i>Art Worlds</i> (1982).</p> <p>The results are that the overall long-term vision and generally accepted goals of internationalization in the Finnish contemporary art ecosystem seem to be too unclear or missing. Successful system-level collaboration depends on whether different agents will be willing and capable of agreeing on a strategic vision. Organizing a workshop based conference could be an option to promote involvement and empowerment of all stakeholders to create shared goals and strategies in a professionally facilitated way. With a shared vision, mobility could be developed through piloting new mobile versatile test platforms, such as an amoeba organization, to adapt to the needs of different art markets, to identify and benefit local interests in active networking. An amoeba-like approach could serve as an <i>ad hoc</i> low hierarchy organization, by carrying project-based collaboration with local gatekeepers as well as finding matching artists and funding.</p>	
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<p>Finland bedriver internationalisering av finländsk nutidskonst inom konstvärlden genom flera aktörer, såsom konstnärer och organisationer. Aktörerna bildar ett nätverkssystem, vilket kan betraktas som ett ekosystem. Aktörerna i ekosystemet är stationerade både i Finland och utomlands för att bedriva konstexport och internationalisering. Eftersom konstvärldar är mångfacetterade, skiftande och internationella är mobilitet en metod som kan användas för att befrämja internationaliseringen av finländsk nutidskonst.</p> <p>Syftet med avhandlingen är att granska mobilitet och dess möjligheter att utvecklas inom ramen för ekosystemet för internationaliseringen av finländsk nutidskonst. Ekosystemet och dess mobilitet utforskas med hjälp av Howard S. Beckers teori om konstvärldar. Möjligheterna att utvidga ekosystemet granskas med hjälp av en kvalitativ analys av intervjuer med experter inom internationalisering. Den viktigaste forskningsfrågan berör varför och hur mobilitet kan utvecklas i en konstant föränderlig konstmiljö.</p> <p>Primärmaterialet består av 12 intervjuer med experter inom internationalisering av finländsk konst och kultur. Härutöver består forskningsmaterialet av publikationer som behandlar nuläget inom internationalisering av finländsk nutidskonst. Den viktigaste rapporten som används är <i>Viennistä vuoropuheluun, vaikutteista verkostoihin – Selvitys suomalaisen nykyaiteen kansainvälistymisestä</i> (2016) av Jutta Virolainen och Sari Karttunen. Som teoretisk referensram för analysen av ekosystemet för internationaliseringen av finländsk nutidskonst används Howard S. Beckers verk <i>Art Worlds</i> (1982).</p> <p>Resultatet är att den långsiktiga visionen och de generellt accepterade målen inom ekosystemet för internationalisering av finländsk nutidskonst verkar saknas eller vara oklara. Framgångsrikt samarbete är beroende av om de olika aktörerna inom ekosystemet är villiga samt kapabla att komma överens om en strategisk vision. Ett alternativ är att ordna en verkstadsbaserad konferens för att befrämja aktörernas engagemang och skapa en gemensam vision och strategi. Med en gemensam vision kan mobilitet utvecklas genom att grunda nya testplattformar, som är mobila och mångsidiga, exempelvis en amöbaorganisation, som anpassar sig efter olika konstmarknader och identifierar lokala intressen genom aktivt nätverksarbete. Genom att arbeta från fall till fall kunde en låg hierarkisk amöbaorganisation genomföra projektbaserat samarbete med lokala aktörer och ansöka om finansiering och konstnärer på projektbasis.</p>	
Nyckelord: ekosystem, Howard S. Becker, konstexport, nätverksarbete, samarbete	
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1 INTRODUCTION

In the nineteenth century, promoting Finland and Finnish art became a determined mission for the nation.¹ As an example, Finland has participated in world fairs since the start of the world expositions in London in 1851.² From the beginning of the twentieth century, art and culture have had an instrumental role in international relationships between countries as cultural diplomacy. Internationally, traveling exhibitions of Finnish art were usually organized by the state, and it was not until the 1990s that international collaboration between countries was transferred from the state to art and cultural organizations. The state's significant role has remained, however, not as an initiator or organizer, but rather assuming the role of a funder to artists, organizations and individuals organizing the exporting of arts.³

In the twenty-first century, Finland actively exports contemporary art through several different agents, including galleries, museums, organizations specialized in arts internationalization, as well as individuals, such as artists themselves, who independently build their networks abroad. The different agents within Finnish contemporary art internationalization scene form a network that can be examined as an ecosystem.⁴ The idea of the ecosystem is similar to Howard S. Becker's description of art worlds, in which the key words for producing art are interaction and collaboration between the different agents involved.

The art worlds always change, and the art scenes are diverse. One of the main challenges for Finnish contemporary art internationalization, as in any other country, is to adapt to the changes within the art world. Branding nationality may not be as relevant as it was in the twentieth century, since in the twenty-first century, the new generation is "born global" to the world of the Internet. Globalization requires new dynamics, adjustments, and systems that cross boundaries.⁵ Physical mobility is central for art internationalization,⁶ and is one method among others to cross boundaries in a globalized art world to reach new audiences and to gain perspective on new challenges and changes within one's own field.

¹ Virolainen & Karttunen 2016, 26-27.

² Smeds 1996, 14.

³ Virolainen & Karttunen 2016, 26-27.

⁴ Virolainen & Karttunen 2016, 6.

⁵ Tavin & Hausman 2004, 48.

⁶ Virolainen & Karttunen 2016, 26.

1.1 Aim of the thesis, problem statement and research framework

The aim of the thesis is to examine mobility and its possibilities to develop within the framework of the Finnish contemporary art internationalization ecosystem. By using Howard S. Becker's theory on art worlds, the ecosystem of Finnish contemporary art internationalization and its mobility is explored. Through a qualitative analysis of interviews with art internationalization experts, the possibilities to expand the art scene are examined. The main research question is: Why and how can, or cannot, mobility be developed in order to adapt to changes and to cross boundaries within the art worlds? Other research questions include whether Becker's description of art worlds and theory on change can be utilized in developing the mobility of the Finnish contemporary art ecosystem. What kinds of artists' mobility and their intermediaries can be identified within the ecosystem?

In this thesis, the research framework consists of an examination of Finnish contemporary art, i.e., not all creative industries. The role of the individual as well as organizational agents is discussed. Furthermore, the definition and concept of mobility is emphasized, since it is one method for internationalization, among many others. Internationalization within Finnish art export has been widely researched, especially in the form of surveys and within cultural production studies. Therefore, the focus in this thesis lies mainly on the Finnish contemporary art scene, and its relation to Becker's description on art worlds, which offers terminology for examining the internationalization of the Finnish contemporary art ecosystem and its mobility. The research is delimited to examine additional opportunities and perspectives on mobility within an internationalization structure of Finnish contemporary art export.

The interviews were conducted with experts who have experience of exporting art and culture on the scene of contemporary art. In addition, one expert in music export and one expert in design and fashion export were interviewed. Experts from other cultural fields other than contemporary art were chosen in order to obtain additional insight into the practices of different kinds of art and cultural internationalization.

1.2 Key concepts

Similar to all concepts and words, the terminology used in this thesis can be defined, understood and implemented in many different ways with varying boundaries. This chapter describes the definitions used in this thesis for *contemporary*, *internationalization*, *cultural export*, and *mobility*.

In addition, the term *agent* will be used throughout the thesis referring to all operators or actors within the Finnish contemporary art ecosystem, meaning the term agent does not solely refer to intermediaries, agencies or managers, but also to artists, curators, organizations and funders, and so on.

1.2.1 Contemporary

The concept of *contemporary* art is complex because it includes many different genres, and covers an often undefined time span. Lars Vilks defines contemporary to be a time period after modernism and postmodernism, more specifically from year 1993 onwards.⁷ Contemporary art is characterized by the fact that artists use different mediums although they might be specialized in one specific technique.⁸ Vilks focuses in encompassing in what he calls visual arts,⁹ including ready-mades, installations, and paintings, among others, and using the term contemporary for these mediums throughout his book. Most importantly, contemporary art is not defined by its aesthetic qualities but based on the idea behind the pieces.¹⁰

Vilks argues that the contemporary art world is commonly suggested to be indivisible without boundaries and that it does not matter what someone calls art. However, he indicates that suchlike arguments forget the prevailing discipline: it does matter who participates in the biennales, organize exhibitions and receive the grants.¹¹

In reports and publications on internationalization of Finnish art, the terms visual and contemporary art are often used parallel, and therefore how they are used in this thesis are necessary to define. The Frame Foundation (hereafter Frame) – the advocate of Finnish contemporary art focusing on internationalization – includes visual arts, photography, media art, handicraft, comic art, performance art and sound art in its operations.¹² In 2013, Frame changed its name from Frame Visual Art Finland to Frame Contemporary Art Finland in order to represent a broader take on art than just visual arts, and since internationally their terms of operations is commonly known as contemporary arts.¹³ In this thesis, visual arts are similarly considered as part of contemporary art. Therefore, the term contemporary art is used as an umbrella term including different mediums, similar to Vilks.

⁷ Vilks 2011, 17.

⁸ Vilks 2011, 192.

⁹ Vilks 2011, 226.

¹⁰ Vilks 2011, 19.

¹¹ Vilks 2011, 178.

¹² Virolainen & Karttunen 2016, 9.

¹³ Interview with Raija Koli, 30.3.2017.

In addition, it has been suggested that the need for categorizing contemporary art is actually created for fundraising purposes, meaning the contents of art itself does not need or benefit from compartmentalization.¹⁴ This argument agrees with Vilks' definition on disciplines around contemporary art mentioned above. Furthermore, in contrast to other creative industries, e.g., music, literature and film, contemporary art produces unique pieces of artwork. When multiplied, their value declines.¹⁵

1.2.2 Internationalization and export

Neither internationalization nor export have generally accepted definitions in the international art worlds and markets. Jutta Virolainen and Sari Karttunen argue in their report *From Cultural Influences and Exports to Dialogue and Networking (Viennistä vuoropuheluun, vaikutteista verkostoihin – Selvitys suomalaisen nykytaiteen kansainvälistymisestä, 2016)*, that internationalization can refer to both geographical internationalization and a cosmopolitan view, or even a state of mind.¹⁶

Internationalization does not require physical mobility since an artist or a curator can participate in international projects from Finland. By using Internet as a publishing and displaying media, the works of art can be instantly distributed globally.¹⁷

Thus, internationalization can be interpreted as a channel to influence as well as an opportunity to improve relationships between cultures, and this can occur either abroad or in Finland.¹⁸ According to many respondents in Virolainen and Karttunen's survey, the word internationalization was experienced as old-fashioned, due to the connotation to nationalism. However, internationalization always stands in relation to the national. Regardless of the product or production exported, they are made in Finland and/or have Finnish ownership.¹⁹

From a business-oriented point of view, Krista Ellala (2010) refers to internationalization as a process in which a company commits international actions through chosen art products, activity and the prevailing markets. Internationalization is accomplished by both national and international networking.²⁰ It can be regarded as

¹⁴ Interview with Raija Koli, 30.3.2017.

¹⁵ Interview with Raija Koli, 30.3.2017.

¹⁶ Virolainen & Karttunen 2016, 11.

¹⁷ Karttunen 2009, 21.

¹⁸ Virolainen & Karttunen 2016, 12, 33.

¹⁹ Leikola & Leroux 2006, 16.

²⁰ Ellala 2010, 6-7.

both a general orientation, and state of mind, and means to concrete actions through networking, projects or fundraising.²¹

Consequently, the concept of internationalization is broad, and it can be seen from different point of views, cultural export being one of them.²² Cultural export stands for exporting the creative industries, such as art and culture abroad, i.e., goods and services crossing borders from one particular country to another.²³ The term exportation indicates that some level of profit is expected.²⁴ Therefore, the term export is associated with commercialism, i.e., internationally targeted productions that should be profitable in one way or another. However, in a survey by the Ministry of Education and Culture,²⁵ Hannele Koivunen defines cultural export more liberally, as an exchange of cultural meaning. According to Koivunen, the term involves both exchange and collaboration processes, and therefore includes both commercial and non-profit productions.²⁶ Under the umbrella term of cultural export Koivunen includes several art and culture branches, in which contemporary art is one of them.

In the report *The Business Concepts of Cultural Export (2006)*²⁷ assigned by the Finnish Funding Agency for Innovation (TEKES) and carried out by Markus Leikola and Päivikki Leroux, the authors argue that “internationalization” can function as a simpler concept than “cultural export”. According to Leikola and Leroux, the term covers both business operations and non-profit productions, not only products and commodities crossing a border. But because of the importance of being able to measure input and output when establishing internationalization strategies, Leikola and Leroux prefer, however, the term cultural export.²⁸

In conclusion, depending on the commissioners of the reports and the persons who were interviewed, the terms internationalization and cultural export can be considered as having different meanings and different connotations. In this thesis, internationalization refers to a channel of influences, a cosmopolitan state of mind, and/or concrete action, e.g., networking and collaboration projects. Cultural export, in turn, is regarded as an exchange of cultural meanings and collaboration projects, in addition to expectations on measuring of input and output. Cultural export refers to

²¹ Virolainen & Karttunen, 12.

²² Virolainen & Karttunen, 26.

²³ Leikola & Leroux 2006, 16.

²⁴ Virolainen & Karttunen 2016, 26.

²⁵ *Do Finnish Cultural Exports Have Staying Power? (Onko kulttuurilla vientiä?)*, Cultural Export plan by the Ministry of Education and Culture, 2004.

²⁶ Koivunen 2004, 29.

²⁷ Finnish title: *Kulttuuriviennin liiketoimintamallit* (2006). Title translation by author.

²⁸ Leikola & Leroux 2006, 16.

exporting of creative industries, which contemporary art has been regarded to be a part of.

1.2.3 Mobility

Mobility is an elastic concept. In everyday use, the word stands for an ability to move or be moved freely,²⁹ whereas – when taking on other meanings in art history and a variety of academic disciplines – it often needs to be defined and qualified.

Virolainen and Karttunen highlight that internationalization can mean the cultural export of art works, cultural interaction or exchange, as well as the mobility of artists and cultural professionals.³⁰ The last-mentioned, the mobility of different art professionals, is of particular interest here. According to the ERICarts *Mobility Matters* report, mobility is defined as follows:

The ERICarts study recognises mobility not simply as occasional movements across national borders that may be useful to gain professional experience required for career advancement, as well as advance artistic endeavour, but more as an integral part of the regular work life of artists and other cultural professionals.³¹

In the ERICarts report, mobility is identified as a temporary, individual cross-border mobility of artists and other cultural professionals.³² Temporary mobility may lead to cultural migration. Therefore, it might be arbitrary trying to draw a sharp line between artistic mobility and migration. Furthermore, some forms of mobility can relate to the individual, such as networking and staying at art residencies, while other forms of mobility are connected to mobility of works, collections or performances in an another country.³³ In this thesis, focus lies on the physical touring of artists and culture organizations, and their residence abroad. In other words, the mobility of art collections or art works are not discussed in this thesis.

Additionally, the *Mobility Matters* report makes a distinction between *outgoing schemes*, such as programs that provide support to the mobility of nationals/residents to travel and work in other countries, and *incoming schemes*, which means schemes designed to attract foreign cultural professionals to visit/work in a particular country.³⁴ Outgoing and incoming schemes demand movement, and therefore it differs slightly

²⁹ Dictionary.com, Entry: *mobility, mobile*. Available: <http://www.dictionary.com/browse/mobility>, <http://www.dictionary.com/browse/mobile?s=t> [March 17, 2017]

³⁰ Virolainen & Karttunen 2016, 11.

³¹ Wiesand et al. 2008, Executive Summary, page 1.

³² Wiesand et al. 2008, 3.

³³ Wiesand et al. 2008, 5, 3.

³⁴ Wiesand et al. 2008, Executive Summary, page 2.

from internationalization. Internationalization can be seen as a state of mind, while mobility requires a physical movement of something. As indicated by Virolainen and Karttunen, mobility is part of internationalization, but it can also be examined separately, as the *Mobility Matters* report shows.

To sum up, mobility can be regarded as a medium to achieve the qualities of collective interactional activity and international networking. Mobility is possible through movement, cross-border schemes for artists, cultural professionals and organizations. Due to its emphasis on interactional activity, mobility indicates cultural exchange on the Finnish contemporary art internationalization scene. In this thesis, which focuses on movement by artists and culture organizations, the term contemporary art export alongside internationalization is used, as the term export refers to exchange of cultural meanings and collaboration projects, in addition to expectations on measuring of input and output. In conclusion, mobility should be understood as a medium for contemporary art export by which internationalization can be achieved.

1.3 Material and methods

The most important methodological tool for this thesis is Howard S. Becker's *Art worlds* (1982), which focuses on how art is created as collective activity. Becker's art world description serves as the theoretical framework for examining the export of Finnish contemporary art world.

Becker's description and his terminology are used for analyzing the reports on the state of Finnish contemporary art export. The different reports offer insights into how the contemporary art export scene is organized, and which agents and challenges are involved. The most important report is *From Cultural Influences and Exports to Dialogue and Networking (Viennistä vuoropuheluun, vaikutteista verkostoihin – Selvitys suomalaisen nykytaiteen kansainvälistymisestä)* (2016), by Jutta Virolainen and Sari Karttunen from the Foundation for Cultural Policy Research Cupore (hereafter Cupore), and published by Frame. The report consists of background on the internationalization scene of Finnish contemporary art. Their report summarizes the responses to a survey focusing on views regarding contemporary art export and the most important partners in practicing internationalization.

The primary research material consists of 12 interviews of experts of Finnish art and cultural export. The interviewees were chosen based on which cultural export organizations they represent, as well as in order to gather information on diverse experiences and visions on the export of art and culture. Nine of the interviewees have

experience in working especially on the contemporary art scene. One interviewee works in the music business, and one in Finnish design and fashion business. The individuals interviewed were: Esa Alanne (The Finnish Cultural Institute in Denmark), Hanna Maria Anttila (AV-arkki), Kimmo Aulake (Ministry of Education and Culture of Finland), Frej Forsblom (Makasiini Contemporary), Jan Förster (Kunsthalle Helsinki), Raija Koli (Frame Contemporary Art Finland), Laura Köönikkä and Darja Zaitzev (Finnish Art Agency), Martta Louekari (Juni), Markus Renvall (Artists' Association of Finland), Kira Sjöberg (ArtShortCut), and Tuomo Tähtinen (Music Finland). The interviewees are presented more extensively in Chapter 4.

This thesis implements a qualitative research method, which is defined as a form of social inquiry that adopts a flexible and inductive research design. The emphasis lies on relatively unstructured data, and the role of subjectivity. Through its focus on verbal rather than statistical forms of analysis, it differs from quantitative research.³⁵ The collecting of data has been flexible, and the interviews have been conducted on the basis of an open theme, in this case art internationalization and mobility. In order to achieve transparency and to acknowledge the role of subjectivity, the interviewees' and their experiences of the art exportation scene are presented with their names (with permission). The interviewees have approved all quotations. The interviews were conducted between December 2016 and September 2017. The majority of the interviews were recorded, with the exception of four that were conducted by telephone. Since the content of '*what*' the interviewees say is of more important, than the '*way*' they say it, the contents of the interviews are summarized without detailed transcription, called summary or gisted transcription.³⁶

1.4 Previous studies and literature review

Since the 2000s, the reconstruction of Finnish art and cultural export has been a major subject for discussion. As mentioned in the introduction, art export has a long history in Finland. However, special interest has been directed towards internationalization over the past decade. The Ministry of Education and Culture, the Ministry for Foreign Affairs of Finland and the former Ministry of Trade and Industry of Finland (year 2008 merged with the Ministry of Economic Affairs and Employment) conducted a survey in 2004, and a development plan in 2007. Their main goal was to support creative

³⁵ Hammersley 2013, 12.

³⁶ Finnish Social Science Data Archive, Processing Qualitative Data Files. Available: <http://www.fsd.uta.fi/aineistonhallinta/en/processing-qualitative-data-files.html> [April 16, 2017]

industries in order to make them equally important export fields compared to other fields of export.³⁷

The contemporary arts have been regarded as a part of the creative industries. Due to these new creative industries strategies, several surveys, reports and master's theses on contemporary art export and internationalization have been produced in recent years. As several studies on the state and scope of agents in the contemporary art scene have been conducted, it is nevertheless crucial to mention that none of them have utilized Becker's art worlds description as a reference theoretical framework. Research has focused both on the role of state, artists and the different intermediaries in exporting art and culture. Most of the previous research focuses on cultural export and internationalization. Of particular interest for this thesis has been previous research with emphasis on mobility, although all these terms are closely linked, as discussed in the key concept definitions.

ERICarts Institute Study for the European Commission published the report *Mobility Matters, Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals* in 2008. The report provides an overview of mobility incentives in the culture/creative sector in Europe. The ERICarts report was not intended to be an audit of all mobility related schemes, but rather a survey and analysis of the range and scope as well as motives and results of mobility programs. The report focuses on the mobility of the individuals, and also examines mobility in the sense of the touring of arts organizations. A range of mobility schemes in 35 countries across Europe were examined for the report, and a list compiled by Ritva Mitchell at Cupore shows which schemes could be identified in Finland in 2008.³⁸ Some of the schemes are similar to programs that exist today, but many new mobility programs and promoting action have also been established.³⁹ Therefore, the *Mobility Matters* report and the list compiled by Mitchell serve as a resource for this thesis, at the same time as new research on mobility is in demand and developing.

Krista Ellala's master's thesis *The Internationalization of Finnish Contemporary Art Markets – The Current and Future*⁴⁰ (2010) focuses on the state of Finnish contemporary art export scene in 2010. The thesis was published around the time when

³⁷ *Do Finnish Cultural Exports Have Staying Power? YES! Proposal for Finland's Cultural Exports Promotion Programme* (2007). Summary. Finnish title: *Onko kulttuurilla vientiä? ON! Esitys Suomen kulttuuriviennin kehittämissuunnitelma 2007–2011* (2007).

³⁸ Mitchell 2008. Available: <http://www.mobility-matters.eu/web/mobility-schemes.php> [March 31, 2017]

³⁹ Virolainen & Karttunen 2016, for example, MOBIUS project started in 2013, 64.

⁴⁰ Finnish title: *Suomen nykytaidemarkkinoiden kansainvälistyminen – Nykytilanne ja tulevaisuus* (2010). Title translation by author.

Frame Foundation's predecessor FRAME – Finnish Fund for Art Exchange ended its operation (1992-2011). Frame Contemporary Art Finland was reopened year 2012. Ellala's thesis deals with the dent and even crisis that the Finnish contemporary art internationalization scene was experiencing, without an explicit cluster to coordinate the exporting.⁴¹ Ellala's thesis focuses on the concept of internationalization, and not mobility, which is the main focus in this thesis. Ellala's thesis still offers development suggestions made by her interviewees that can be further reflected on the improvement proposals made by interviewees for this thesis.

In 2011, Hanna Helavuori, the director of TINFO - Theatre Info Finland, and Laura Pekkala, project coordinator at TINFO, carried out the study *Mobility Infopoint Mapping in Finland*. Although carried out by TINFO, the report discusses both theatre and contemporary art agents. The study's aim was to map out the mobility in the art and culture scene in Finland, in order to identify key players who could take on the task of establishing a mobility info-point in Finland. As a result, the aim was to develop information centers for artists in order to facilitate their mobility. As in the case of the *Mobility Matters* report, TINFO's study is already seven years old, while new research on the current mobility programs and projects is in demand.

Further research that focuses solely on the temporary or permanent relocation of artists is "A suitcase full of art. Transnational Mobility among Berlin-based Visual Artists from Finland" (2015) by Laura Hirvi. Hirvi's paper focuses on Berlin-based Finnish artists and how they maintain a transnational lifestyle. The paper offers detailed information on economics, careers and networking factors that influence artists to move from Finland to Berlin.⁴² Hirvi's paper focuses solely on artists, and does not include other agents within the ecosystem, such as intermediaries, and therefore its focus differs from this thesis. Nevertheless, it offers a broad overview as to why mobility is of importance for artists in the first place. In addition, Annika Waenerberg discusses in her study *Glimpses from the history of travel among artists* (2005) specifically the mobility of artists.⁴³ Her study offers information on the artists' motives for mobility.

1.5 Thesis outline

The concept of Howard S. Becker's art worlds is firstly clarified in chapter two. Discussing the concept is important for understanding how art worlds work and how

⁴¹ Ellala 2010, 1.

⁴² Hirvi 2015, 98.

⁴³ Waenerberg 2005, 4-6.

agents, such as artists and organizations, are involved in the art world, forming an entity. The chapter offers insight into the practice of conventions as well as change in conventions.

Chapter three focuses on the art world in the context of internationalization in Finnish contemporary art. The scene is seen as an ecosystem and the typical characteristics of the ecosystem are described with comparison to Becker's art world. In addition, chapter three focuses on successful mobility programs within the ecosystem, to examine what already works. The aim of the chapter is to identify the current status quo of mobility in the scene.

In chapter four, the primary material of interviews with cultural professionals is presented in order to review the interviewees' insights into the international mobility of Finnish contemporary art internationalization. The interviewees' responses to what is currently lacking in the ecosystem and ideas on how mobility could be improved are presented. The chapter is divided into two sections, firstly, interviewees working with contemporary art, and then after interviewees working in other art and cultural fields.

Chapter five consists of analysis and conclusions of the current mobility status and its development possibilities in internationalization of the Finnish contemporary art world, i.e., the ecosystem. The interviewees' viewpoints regarding mobility are discussed utilizing Becker's art world definition and emphasis on acknowledging change within art worlds. Suggestions for next steps are presented.

The final chapter consists of a summary. An evaluation of the thesis and suggestions for further areas of research are presented.

2 HOWARD S. BECKER'S ART WORLDS

The most common concepts used in regard to discussing art in a sociological context are Pierre Bourdieu's field (*champ* in French) and Howard S. Becker's art worlds. Bourdieu argues the art field is filled with tensions, conflict and power struggle. On the contrary, Becker's art world focuses on the possibilities of collaboration and the structures making that collaboration possible.⁴⁴ For this thesis, I argue that Becker's art world is a more suitable framework to help examining the structure of the Finnish contemporary art internationalization scene, collaboration between the agents within it, as well as the mobility and networking that leads to collaboration. In this chapter, the main features of an art world are explained to be able to reflect the framework on the Finnish contemporary art internationalization scene, or ecosystem, and the different agents in it in chapter 3.

2.1 The interactional art worlds

Arthur Danto mounted the concept of the "art world" in 1964 in his article published in the *Journal of Philosophy*, where he argued that artistic theories are crucial in order to see something as art:

To see something as art requires something the eye cannot descry—an atmosphere of artistic theory, a knowledge of the history of art: an artworld.⁴⁵

George Dickie took this further in 1975 by appointing organizational forms and mechanisms:

A work of art in the classificatory sense is 1) an artifact 2) a set of the aspects of which has had conferred upon it the status of candidate for appreciation by some person or persons acting on behalf of a certain social institution (the artworld).⁴⁶

Becker's view is based on both Danto's and Dickie's theories from a sociological point of view, and he emphasizes the interactional part of the art world. Becker's theory is more detailed and corresponds in greater extent with how the art world can be seen to operate today,⁴⁷ and therefore his theories function as the framework in this thesis.

Becker describes in his book *Art Worlds* from 1982 that he does not take stance in the aesthetical qualities of art, but focuses on the socially organizational and the network of cooperation that is applied to and contributes to the artistic work. A

⁴⁴ Wiik 2008, 180.

⁴⁵ Becker 1982, 148.

⁴⁶ Becker 1982, 149.

⁴⁷ Vilks 2011, 39.

sociological approach to art is meant to offer understanding to the complexity of the cooperative networks through which art is created.⁴⁸ As mentioned above, Becker goes into detail in his theories, describing how an art piece itself is formed, explaining how an idea firstly must be produced by the artist and then executed by someone having to provide the materialistic resources for the artist to work with. Secondly, he indicates that artists do not create art solely by themselves, but rather with the contribution of individuals around the artist, that Becker names the supporting personnel, also called cooperative links. The links the artist is depended on are, for instance, dealers, collectors, curators, exhibition spaces, financial support, critics, aestheticians, the state, the audience as well as other painters.⁴⁹ Becker emphasizes the collective activity between all of these agents, because it is this collaboration through which art is produced and consumed. Some of the collaboration is passing but some of it is a matter of routine, and it is the routinized part that Becker calls the art world.⁵⁰ As will be presented later in chapter 3, Becker's art world theory correlates with term ecosystem that emphasizes that each link and activity in the ecosystem affects and is affected by others.

A part of the routine between collaborators in the art world are conventions. This means customary agreements that have become part of the *conventional way* of working in the art world. Conventions make collective activity more fast, simple and less costly in resources such as time, energy and money. Working in an unconventional way is possible, however only requires greater resources. Standardized conventions are seldom solid and unchanging, and change can and does occur.⁵¹ Becker explains:

Conventions represent that continuing adjustment of the cooperating parties to the changing conditions in which they practice; as conditions change, they change. [...] So you can only learn current conventions by participating in what is going on.⁵²

Interactional collective activity in the art world is possible through knowledge in conventions, using them, changing them and changing with them. Reasons that lead to change can be changes in, e.g., state laws, adopting ideas from other worlds that lead to new kinds of collaborations and conventions, targeting new audiences, outgrowing from locality to internationality, as well as just cooperating with new and different kinds of agents. Accordingly, both conventions and accepting changes in conventions are part of

⁴⁸ Becker 1982, Preface–1.

⁴⁹ Becker 1982, 4-13.

⁵⁰ Wiik 2008, 187.

⁵¹ Becker 1982, 29-35.

⁵² Becker 1982, 59.

the art world. However, many operators may not long for change, due to fear of losing their gained position. Everyone, except the artists, have something invested in the status quo of accepted conventions.⁵³

To summarize the core of Becker's theory, works of art are produced by cooperation. Cooperation makes the original produced idea distributed to a proper audience, and it is this interaction between individuals and organizations with the common knowledge of conventions who together give artists the opportunity to create art.⁵⁴ The next chapter focuses in more detail on the so-called pool of resources: who the individuals and organizations commonly are. Later on in the thesis, chapter 3 will present the pool of resources within Finnish contemporary art world.

2.2 Art worlds as operations

As mentioned, the concept of art world can be outlined to routine interaction between individuals who routinely participate in the producing of art works. Defining an art world can be resolved by who does what with whom. Becker describes in the chapter *Distributing Art Works* the different specialized intermediaries, as well as distributive and economical elements, that form an art world. Becker discusses multiple art and cultural industries at the same time (visual arts, music, film, literature, performing arts et cetera), but within the framework of this thesis, this chapter focuses on the operational agents of the visual arts world. Becker does not define contemporary art, and he uses the term *visual arts* throughout his book. Therefore, this term will be used throughout the following chapter. As mentioned in the key concept definitions, visual arts can be placed under the concept of contemporary art.

On the center of the art world are the artists who create art.⁵⁵ Considering distributing the art created, artists can be self-supportive through artist-run galleries. Among visual artists it is common to establish cooperative galleries, sharing the expenses and doing the gallery's work in return for having the chance to exhibit.⁵⁶ Under the subheading *Public Sale* Becker mentions intermediaries in describing those who operate the distribution system in standardized ways to bring art works to a public, which appreciates them. The intermediaries are according to Becker a small-scaled system of dealers, galleries and critics. By dealers Becker refers to individuals turning aesthetic value into economical value, making it possible for artists to make a living

⁵³ Becker 1982, 306.

⁵⁴ Becker 1982, Cover.

⁵⁵ Becker 1982, 25.

⁵⁶ Becker 1982, 97.

from their artwork. Dealing with visual art requires an innovative entrepreneur who imposes new art on the market, mixing both aesthetic and financial judgments.⁵⁷ Dealers are also commercial galleries who have the exhibition space to display art and to attract potential buyers and collectors. Gallerygoers are the critics and aestheticians as well, the latter dealing with the philosophical positions, which justify an artwork and artist to be legitimate. Critics on the other hand discuss the more day-to-day operations of the art world, current events and evaluation of styles that affect reputations and prices of the work. According to Becker, dealers/galleries show the art piece, while the critics provide the reasoning which makes the piece acceptable and worth appreciating. In addition to galleries, museums exhibit art. Museums both display but also buy art to their collections.⁵⁸

When discussing the term *impresario*, commonly a musical and theater industry term, Becker only refers to performing arts, excluding the visual arts world. Characteristics of the impresario that Becker describes are still very close to an art agent or manager: impresarios

provide the opportunity to display work to an informed and appreciative audience which shares the perspective and conventions that inform the artist's work, and thereby produce sufficient revenue to let work continue.⁵⁹

Impresarios could be counted under the headline of intermediaries. Becker does not explain in detail the roles of agents, managers, and producers, which all can be seen as intermediaries as well. In addition, the role of the curator is not separately explained even though Becker uses the word throughout his book.

Artists can make a living from their art not only by selling works through profit-seeking firms, dealers, or galleries, but also by having someone to fund their creative work. Becker mentions patronages, which can be private individuals or organizations, but identifies the shift from patronage systems to a system dominated by dealers and galleries. The state can also be seen as a patronage which commissions art works. The state can see artistic activities as supporting national interests and therefore is willing to provide financial support which otherwise would not necessarily be available. Becker specifies three ways: The state can provide exhibition space, salaries for specific personnel, as well as direct financial subsidy to be spent by an individual artist or

⁵⁷ Becker 1982, 108-110.

⁵⁸ Becker 1982, 110-117.

⁵⁹ Becker 1982, 120.

organizer as they see fit. Artists can depend on officials as a source of support.⁶⁰

Regardless of source, funding and income for the artist and organizers of art must be received from one instance or another.

Becker does not place emphasis on discussing the role of schools or academic institutions in his book. He mentions that large numbers train for careers in arts, at the same time many choose not to study arts as they see formal training in arts as not necessary or desirable.⁶¹ Nevertheless, Becker mentions that school institutions provide a pool of individuals for established art worlds, but also a pool of well-trained rebels to staff alternative projects that does not fit in the conventions of established art worlds.⁶² Therefore, he acknowledges the academic institutions to have their role in art worlds.

Last but not least, the audience's role is crucial to recognize. Audience is one of the most transitory elements in art worlds, devoting less time to any particular work than the more professionalized participants. However, the audience contribute to the reconstitution of art the most:

Audiences select what will occur as an art work by giving or withholding their participation in an event or their attention to an object, and by attending selectively to what they do attend to. [...] what audiences choose to respond to affects the work as much as do the choices of artists and support personnel.⁶³

Audiences vary in time and place in what they attend to, and also can learn to experience new aspects and ways to do art. In the same manner they can forget how to experience old elements of art forms.⁶⁴

To sum up, art world as an operation consists of different individuals and organizations who routinely interact with each other. These agents, such as artists, artist-run galleries, commercial galleries, museums, intermediaries, dealers, impresarios, buyers, collectors, aestheticians, critics, culture industries, patronages, funders, and audience, form cooperating networks. As will be referred to later in the text, Becker's way of breaking down all the different agents contributing to creating art is similar to the concept of ecosystem that also empirically examines the different factors which are committed and involved in an art world.

Lastly, important to underline is that since Becker wrote his book on art worlds in 1982, some criticism can be aimed towards his theories as being out of date. David Balzer indicates in his book *Curationism: How Curating Took Over the Art World and*

⁶⁰ Becker 1982, 99, 105, 108, 182.

⁶¹ Becker 1982, 52-53.

⁶² Becker 1982, 80.

⁶³ Becker 1982, 214.

⁶⁴ Becker 1982, 217.

Everything Else that there was an “art-world boom” in the 1980’s since the art scene had dramatically expanded. According to Balzer, the boom privileged the art dealer and the critic as authorities in the art world, whereas the 1990s to 2000s privileged the curator as the main imparter of value.⁶⁵ As mentioned in this chapter, Becker identifies the shift from patronage system to a system dominated by dealers and galleries,⁶⁶ which was the case especially in the 1980s. He fails to discuss curators, possibly because their “golden era” came later. Even that era might be coming to an end, or has already ended, since the curators are being supplanted in the 2010s, as Balzer suggests.⁶⁷

Therefore, Becker’s theories can be seen as out of date since the art world has changed with different agents being in the center on different decades. Nevertheless, it is the overall detailed collaborative system of agents that Becker has described in the book *Art Worlds* that is of importance in this thesis. Becker’s view on the art world offers a system to examine the cooperation of individuals in different roles: who and what instances can be seen as interactive members in art worlds. Even if written in 1982, Becker’s system corresponds with how the art world can be seen to operate in the 2010s. Becker argues that sociological analysts need not to decide who is entitled to label what art is, only observe whom the art world treat as capable of doing the labeling.⁶⁸ Reflecting around power struggle would indicate Bourdieu’s theories. Discussing conflicts is not the aim of this thesis, but rather examining the art world of Finnish contemporary art internationalization and in what way it is social and mobile in nature.

In this chapter, the concept of the art world has been overviewed with the focus on Howard S. Becker sociological and empirical approach to the term. Art is created through social collaborative interaction between several different agents in the art world, with the focus on possibilities between agents, and not conflicts. Agents in an art world can be empirically examined without taking a stance to aesthetical questions. Collaborative action is possible through conventions between the members of an art world that has formed a cooperating network. The framework presented in this chapter functions as the basis in looking at the Finnish contemporary art internationalization scene.

⁶⁵ Balzer 2014, 48-51.

⁶⁶ Becker 1982, 108.

⁶⁷ Balzer 2014, 72.

⁶⁸ Becker 1982, 151.

Routine interaction forms an art world, but it is also transient, as mentioned in this chapter. Standardized conventions are seldom solid or unchanging. Change can be caused by internal tensions or external sources, gradually or dramatically.⁶⁹ Although Becker's book was written in 1982, it still offers a detailed system on how art worlds generally work, and why they change and need to adapt to transition. Since art worlds are in constant change, it is crucial to find ways to adapt to the changes in order to stay relevant. A peripheral agent today may be crucial tomorrow.⁷⁰ The most fundamental aspect of change is how much the art world in question is ready to accept and incorporate in its system. Change can also occur without noticing if the art world participants see a solution to a challenge as a logical development, and not as change.⁷¹

To conclude, Becker emphasizes that an overall image of an art world entity can be drawn based on its conventions, simultaneously acknowledging that change and development of those conventions is inevitable. Factors that cause change in art worlds are discussed in the analysis together with the salience of mobility.

3 FINNISH CONTEMPORARY ART INTERNATIONALIZATION

In this chapter, the ecosystem of Finnish contemporary art internationalization is described. Becker's art worlds will be utilized as a theoretical framework since the art world concept and term ecosystem correlate. Becker's holistic theory offers an art history and sociological based point of view to examine the term ecosystem which is used commonly in business world today. The two concepts both emphasize interaction and collaboration, and empirically examine the factors that promote art to be produced, creating an overall picture. These factors contributing in the system are crucial to present first in order to then after present examples of mobility schemes active within the ecosystem.

3.1 The ecosystem of Finnish contemporary art internationalization

Virolainen and Karttunen's report, *From Cultural Influences and Exports to Dialogue and Networking (Viennistä vuoropuheluun, vaikutteista verkostoihin – Selvitys suomalaisen nykyaiteen kansainvälistymisestä)*, ordered by Frame, is the first of its kind in which the internationalization of the Finnish contemporary art scene has been

⁶⁹ Becker 1982, 300.

⁷⁰ Becker 1982, 35.

⁷¹ Becker 1982, 303-305.

widely mapped with the help of a survey.⁷² The aim of the mapping was to create an overview of all the agents working within Finnish contemporary art internationally. One of the reasons for Frame to order the survey from Cupore was to gather information on which the agents are, since the scene is rather scattered and consists of very different types of operators.⁷³

In the report, Virolainen and Karttunen exploit the term ecosystem in mapping out the operations in internationalization of Finnish contemporary art. The usage of the term *ecosystem* has increased in the twenty-first century as a way to approach organizational operations in a new manner. The ecosystem term can be seen as a new label to describe something already existing.⁷⁴ The idea of the ecosystem is that each business and activity in the ecosystem affects and is affected by others. Therefore, a constantly evolving relationship is created, in which each business must be flexible and adaptable in order to survive, in the same manner as in a biological ecosystem.⁷⁵ Virolainen and Karttunen describe that the ecosystem consists of operations and sections depended of each other. Networks and the interactions between the different agents characterize the nature of the internationalization of contemporary art.⁷⁶ Therefore, the ecosystem model emphasizes same elements as Becker, who underlines the cooperative networks in art worlds through which art is produced and consumed.

Virolainen and Karttunen's report describes for the first time the Finnish art scene as an ecosystem.⁷⁷ Examining the scene as an ecosystem highlights how the different operations and sections are in inter-connection with each other. The participants of Virolainen and Karttunen's survey reported their most important factors and agents within the art scene they experienced to contribute to their possibilities to act internationally. These could be, for instance, individuals, organizations, events, or forums based in Finland or abroad. Based on the survey responses an illustration of the ecosystem was created that reflects the production model for creative arts⁷⁸ (see illustration 1a for the original Finnish version with English translation in illustration 1b).

⁷² Virolainen & Karttunen 2016, 89.

⁷³ Virolainen & Karttunen 2016, 6.

⁷⁴ Forbes, "The Next Big Business Buzzword: Ecosystem?", Available: <https://www.forbes.com/sites/victorhwang/2014/04/16/the-next-big-business-buzzword-ecosystem/#332ba3985456> [April 24, 2017]

⁷⁵ Investopedia, Entry: *business ecosystem*, Available: <http://www.investopedia.com/terms/b/business-ecosystem.asp?ad=dirN&qo=investopediaSiteSearch&qsrc=0&o=40186> [April 24, 2017]

⁷⁶ Virolainen & Karttunen 2016, 5, 9.

⁷⁷ Virolainen & Karttunen 2016, 103.

⁷⁸ Virolainen & Karttunen 2016, 43-44.

Virolainen and Karttunen's ecosystem has been divided into five perimeters. The first perimeter of the ecosystem consists of the core producer of art, the artists. Virolainen and Karttunen include artist-run organizations in the second perimeter of the ecosystem. In this perimeter are also residencies, and other events and organizational agents. Virolainen and Karttunen call the first two perimeters as "free agents", referring to agents who are not bound to institutionalized organizations. The two innermost perimeters also consist of other cultural professionals operating individually, such as curators, producers and managers.⁷⁹ Virolainen and Karttunen indicate that the role of these kinds of agents has increased within the contemporary art sector, since expertise and special know-how is in demand in the art scene.⁸⁰ Curators, producers, and managers are a part of the so-called intermediary portal. In the *Report on Intermediary Agencies in Arts. Intermediary Agencies in Music, Literature and Contemporary Art in 2012*⁸¹ (2013) by Outi Raatikainen, the essentials of the intermediaries operation are defined to be fostering the artists' work and the income from it in a persevering manner according to the definition set in a cooperation agreement.⁸² In a similar manner, Becker defined the impresarios role to provide the artist opportunities to display work, and thereby produce sufficient revenue to let work continue.

On the third perimeter of the ecosystem are galleries, museums and other art institutions. Depending on the operational nature of the gallery or museum, they are based between the perimeters of the "free agents" and institutionalized organizations. Between the third and fourth perimeter are educators, researchers and critics. Virolainen and Karttunen underline, that in addition to curators, producers and managers, also galleries, critics, intendants, personnel of universities, art boards and committees can be counted under the intermediary portal.⁸³ The fourth perimeter consists of what Virolainen and Karttunen call the National Agents, such as schools and universities, as well as The Finnish Cultural and Academic Institutes. The fifth and last perimeter in the ecosystem locates instances that outline cultural politics and the funders that make internationalization possible.⁸⁴

Consequently, the agents in the ecosystem drawn up by Virolainen and Karttunen are very similar to Becker's description of art world and its agents (see chapter 2.2).

⁷⁹ Virolainen & Karttunen 2016, 44.

⁸⁰ Virolainen & Karttunen 2016, 48.

⁸¹ Finnish title: *Taiteen välittävän portaan toimialaselvitys, Musiikin, kirjallisuuden, tanssin ja kuvataiteen välittäjäporras 2012* (2013). Title translation by author.

⁸² Raatikainen 2013, 7.

⁸³ Virolainen & Karttunen 2016, 48.

⁸⁴ Virolainen & Karttunen 2016, 45.

Both systems recognize the artists being the core center of the network surrounded by different types of cooperating personnel. The supporting personnel and distributive elements in both Becker's and Virolainen and Karttunen's ecosystems consist of different types of intermediaries, such as dealers or impresarios, as well as critiques, galleries, and museums. Both ecosystems also recognize the role of academic institutions, funders as well as the state.

Some differences can be identified between Becker's and Virolainen and Karttunen's descriptions of art ecosystems. Contrary to Becker indicating that the audience is one of the most transitory elements in art worlds, Virolainen and Karttunen do not mention the audience at all in their description of the Finnish art ecosystem, since the aim of their report was to recognize the active professional operators and operating systems in the internationalization scene.⁸⁵ In Becker's model, however, although the audience devotes the least time to any particular work than the more professionalized participants (as mentioned in chapter 2.2), the audience contributes to the reconstitution of art the most through selecting their participation and attention to art works and events.⁸⁶

Although the audience is not recognized in Frame's report as an active operator internationalizing Finnish contemporary art ecosystem, on the other hand, the audience's significance is acknowledged, since the questionnaire included a question regarding the main reasons to practice internationalization,⁸⁷ and the majority of the survey respondents mentioned extending their audience as one of the reasons to aim for internationalization.⁸⁸ Consequently, the audience can be seen as a vital part in the art ecosystem. For one, most artists want to bring their work to the attention of an appropriate audience, as described by Becker.⁸⁹ Secondly, many art forms, such as community art, are characterized by the encounter of the artist and the audience. Essential for community art is the audience's participatory role in creating the art piece. The collaboration and interaction between the artist and the audience itself can be defined as art, as a continuous performance.⁹⁰ Therefore, the audience could be added not only as the sixth perimeter framing all other operators in the ecosystem, but also in the core of the ecosystem with the artists.

⁸⁵ Virolainen & Karttunen 2016, 9.

⁸⁶ Becker 1982, 214.

⁸⁷ Virolainen & Karttunen 2016, 118.

⁸⁸ Virolainen & Karttunen 2016, 30.

⁸⁹ Becker 1982, 99.

⁹⁰ Virolainen 2015, 16.

Nevertheless, the agents in Virolainen's and Karttunen's ecosystem as a whole relate closely to Becker's art worlds supporting personnel. Becker's art world and the ecosystem have similarities since neither of the approaches takes a stance towards deciding which party functions as the authority figure in the system, but rather focus on empirically examining which parties are involved in the system and network. The agents in the ecosystem can be called a pool of resources, as Becker describes it, from which the artist chooses what she/he needs in order to create art. Important to remember is that the personnel pool does not act simply to satisfy the requirements of artists, but that they have their own preferences and requirements.⁹¹ The next chapter examines more thoroughly the characteristics of the relations between the agents.

3.2 The characteristics of the ecosystem in Finland

The agents mentioned in the previous chapter are inter-connected with each other, and therefore form an ecosystem. As Becker emphasizes, art is created through social collaborative interaction between several different agents in the art world, with the focus on possibilities between the agents. Virolainen and Karttunen identify in their report that by mapping out the agents also further collaboration between the different agents is encouraged since the report lets them to be more aware of each other's presence in the system.⁹² As mentioned in chapter 2.1, Becker emphasizes the collective activity between all different agents within an art world.⁹³ Although collaboration between the agents in the Finnish contemporary art ecosystem already exists, through Frame's report even further collective activity is encouraged.

The description of the Finnish art ecosystem makes it possible to examine the operations within the internationalization of contemporary art, and its relation to a broader operational environment that is in constant movement.⁹⁴ The Finnish contemporary art ecosystem is not closed to its own system, but rather interacts with other systems and is part of global art ecosystem. The ecosystem is still built on interaction between certain agents, and therefore a more comprehensive picture of the agents can be drawn as a discretionary outlook.⁹⁵ In the same manner, Becker indicates that art worlds do not have boundaries around them, but that it is possible to gradually build up a picture of an entire cooperating network. However, the opportunity for

⁹¹ Becker 1982, 70.

⁹² Virolainen & Karttunen 2016, 6.

⁹³ Wiik 2008, 187.

⁹⁴ Virolainen & Karttunen 2016, 43.

⁹⁵ Virolainen & Karttunen 2016, 43, 14.

change is always present within the structure, since a peripheral agent today may be crucial tomorrow.⁹⁶ Similar to Becker, Virolainen and Karttunen highlight that even a small peripheral agent can have a significant role in the entity, and a large institutional operator is not irreplaceable if it does not redeem its relevance in the ecosystem. Therefore, diversity has a deep and important meaning in the system.⁹⁷

Virolainen and Karttunen indicate that the ecosystem serves as a productive tool when mapping out the operations and agents working internationally within Finnish contemporary art.⁹⁸ Seeing the art world as an ecosystem metaphor implies a paradigm shift. Whereas before the value of the product was emphasized, now the emphasis is in the value of the networks.⁹⁹ Art and culture can be approached from an ecological point of view, where the focus lies on relationships and patterns within the overall system, showing how careers develop, money flows and how content is produced and moved. Culture is seen as an organism, and not a mechanism.¹⁰⁰ Virolainen and Karttunen mention that although the ecosystem they have drawn up is not self-evident and unchangeable, it offers a discretionary outlook on the central agents in the scene, and their work situation, as well as an outlining on the overall operational environment.¹⁰¹

Examining the contemporary art world from an ecological point of view means accepting the fact that it is chaotic and changing. Becker describes in the same manner that art worlds change regardless of the conditions, sometimes gradually, sometimes dramatically.¹⁰² Operations do not proceed linearly, but rather in an iterate manner, where operations develop and take shape in networks. The ecosystem model is characterized by its dynamism and continuous evolution. Information and resources are viewed as something to be shared instead of withheld.¹⁰³

Ecology of the arts also emphasizes not only the relationships between the agents within one ecosystem, but the connections to a broader operational environment as well.¹⁰⁴ In the same manner, Becker discusses how art worlds are not isolated, but rather have intimate and extensive relations with other worlds they try to distinguish themselves from. An art world can adopt ideas and recruit personnel from other worlds, and even compete with them for audience and financial support. Furthermore, Becker

⁹⁶ Becker 1982, 35.

⁹⁷ Virolainen & Karttunen 2016, 43.

⁹⁸ Virolainen & Karttunen 2016, 23.

⁹⁹ Virolainen & Karttunen 2016, 42.

¹⁰⁰ Holden 2015, 2.

¹⁰¹ Virolainen & Karttunen 2016, 14.

¹⁰² Becker 1982, 300.

¹⁰³ Virolainen & Karttunen 2016, 43.

¹⁰⁴ Virolainen & Karttunen 2016, 42.

mentions that cooperating across sub-world lines may lead to contemplating around new forms of collaboration, this way creating further links in a general art world. New links can result in change as well.¹⁰⁵

One of the conclusions of Virolainen and Karttunen's report was that the agents' own direct contacts and independently created networks abroad were vital both for individual artists, curators as well as organizations,¹⁰⁶ in other words, peer interaction. Virolainen and Karttunen indicate that the nature of the internationalization scene has substantially changed. When previously the state organized internationalization initiatives, today the operations and collaboration are mostly practiced in peer interaction. All agents cultivate their own unique contacts and partners to work with. Successful internationalization projects are led by cause and practiced by active operators wanting to collaborate together. The collaborations require trust, perseverance and orderliness. The operating collaborations within the ecosystem cross national borders,¹⁰⁷ and this is easier than before due to technological development. National borders have been dissipated since communication is easier and faster, and works of art can be transferred in digital format across borders.¹⁰⁸

Virolainen and Karttunen remark that the illustration drawn is indicative, and that it emphasizes the national aspects and agents, even though the international collaborations are transnational. Transnational refers to operating in or involving more than one country. According to Virolainen and Karttunen, the illustration pictures the ecosystem as nationally bordered, and therefore the network and transnational like operations are not highlighted enough. Virolainen and Karttunen suggest further research that would picture more clearly the peer-to-peer type of action and the collective nature of the international collaborations.¹⁰⁹ The respondents of the survey especially underlined their "own" cooperative partners they have abroad. The organizations emphasized their own unique networks through which they practice internationally.¹¹⁰

Consequently, it is of interest for this thesis to examine which schemes and activities could best support the creation of networks, and how transnationalism is practiced as well as what are the biggest challenges in reaching the goals. The ecosystem by Virolainen and Karttunen include mainly national agents who practice

¹⁰⁵ Becker 1982, 36, 161.

¹⁰⁶ Virolainen & Karttunen 2016, 5.

¹⁰⁷ Virolainen & Karttunen 2016, 9.

¹⁰⁸ Virolainen & Karttunen 2016, 12.

¹⁰⁹ Virolainen & Karttunen 2016, 45.

¹¹⁰ Virolainen & Karttunen 2016, 44.

internationalization abroad from Finland and by occasional traveling. Since this thesis focuses on developing schemes that allow mobility, the next chapter examines how individuals and organizations already practice mobility abroad and what schemes support creating networks abroad. The ecosystem approach emphasizes change, evolution and networks. Therefore, the behavior and schemes that support adaptation to change, and mobility to form new networks in order to survive in the ecosystem, are examined.

3.3 Mobility in the Finnish contemporary art ecosystem

This chapter aims to present examples of on-going grant and other programs that support mobility as well as networking possibilities, in other words systems that foster the transnational nature of the internationalization ecosystem. The chapter describes examples of mobility in the current ecosystem, not aiming at full report of all mobility programs.

The *Mobility Matters* report focuses on the mobility of individuals,¹¹¹ who represent cultural professionals, such as artists, managers, curators, producers, promoters, researchers and journalists. These agents are set as the “core” cultural workforce in an illustration picturing the cultural sector (see illustration 2).¹¹² The core in the *Mobility Matters* report’s illustration is similar to the first and second perimeter in Virolainen and Karttunen’s ecosystem (illustration 1a, 1b), the so-called “free agents”. In the same manner, the *Mobility Matters* illustration identifies the same elements as identified in Virolainen and Karttunen’s ecosystem, such as museums, public administration, funding, education et cetera; all in all eight distinct occupational fields of the cultural sector. According to the *Mobility Matters* report, the main aim of these individual agents is to seek out institutions, markets, platforms and spaces to distribute their works, and to be engaged in a production as a natural part of their professions or artistic endeavor.¹¹³ The *Mobility Matters* report indicates that the core of the sector is highly flexible and demonstrates a high degree of mobility in seeking out platforms for their work.¹¹⁴ Necessary to mention is that the illustration and the report do not focus solely on the contemporary art market, but on the whole cultural sector.

Artists-in-residencies represent one example of a scheme that supports an individual’s temporary border crossing and finding the proper platforms to practice art.

¹¹¹ Wiesand et al. 2008, Executive Summary page 2.

¹¹² Wiesand et al. 2008, 3-4.

¹¹³ Wiesand et al. 2008, 4.

¹¹⁴ Wiesand et al. 2008, 4.

Elina Vihinen (2012) defines the concept of residencies as offering a professional working space for artists or other art professionals in a new living and working environment. In addition, the aim of the residencies is to give the possibility for the artists to create new networks with local agents and artists in other countries.¹¹⁵

Residencies were included in the ecosystem drawn up by Virolainen and Karttunen in the second perimeter (see Illustration 1a, 1b).

For practicing mobility, funding is crucial. Artists' mobility has been improved through redesigning application systems for funding to be more flexible, especially regarding travel grants. For example, in 2015 Frame changed their traveling grant application system to be year around. The idea of a flexible traveling grant system is to offer the artists and experts an opportunity to react and receive funding for projects abroad even on a short notice. As a result, the number of applications doubled.¹¹⁶

In addition, in August 2017, the Finnish Cultural Foundation announced a new mobility grant with the purpose of enabling artists to travel abroad to discover new tools and networks that support their art practice. The grant was intended for individuals as well as working groups, organizations or associations.¹¹⁷ Furthermore, Arts Promotion Centre Finland offers grants for mobility for artists, working groups and art professionals, intended for trips abroad.¹¹⁸ All the above mentioned foundations provide the grants to optional projects and destinations.

As mentioned in chapter 3.2, individuals in intermediary portal consists of curators, producers, and managers, to name a few. A few fellowship programs that especially focus on fostering the mobility of intermediaries have also been piloted during recent years. MOBIUS is a pilot fellowship program initiated in year 2013 and organized by the Finnish Cultural Institute in New York (FCINY) and the Finnish Institute in London. It is aimed for visual arts, museum and archive professionals based in New York, the United Kingdom, the Republic of Ireland and Finland. The program enables transatlantic mobility and collaborative practices. The aim is to foster the creation of long-lasting professional relationships transnationally. The idea of the MOBIUS program is to support peer-to-peer learning, meaningful networking and

¹¹⁵ Vihinen 2012, 5.

¹¹⁶ Frame Finland Annual Report 2015, 4, 10.

¹¹⁷ The Finnish Cultural Foundation, "New grant for supporting the international mobility of artists". Available: <http://www.skr.fi/en/ajankohtaista/new-grant-supporting-international-mobility-artists> [January 16, 2018]

¹¹⁸ Arts Promotion Centre Finland, "Grants for mobility", Available: <http://www.taike.fi/en/grants-for-artists/-/stipend/9rRrDr7eX4Xl/viewStipend/11152> [January 16, 2018]

sharing of knowledge.¹¹⁹ Practically speaking, MOBIUS unites a fellow with a host organization that is based in another country. The program relies on the idea of customized fellowships: The fellowships are not predetermined or fixed in terms of duration, working methods or project outcome, and acknowledges that collaboration processes are slow in nature.¹²⁰

In January 2018, Frame also launched a new program that supports the mobility of curators based in Finland. Frame Curatorial Fellowships will include curatorial placements in diverse international art organizations, residencies and research trips, with the aim to strengthen the international peer-networks and expertise of the participating curators.¹²¹ The grants and programs mentioned above are examples of mobility schemes that are trying to make mobility an integral part of the regular work of artists and other art professionals, regarded as the flexible core of the ecosystem.

In chapter 3, the term ecosystem exploited by Virolainen and Karttunen for Finnish contemporary art internationalization scene was presented. Through Virolainen and Karttunen's survey, an ecosystem was mapped out consisting of several different agents, such as free agents and institutionalized organizations that are inter-dependent on each other. The perimeters in the ecosystem can be argued to be similar to the descriptions of agents compiled already in 1982 by Becker, with the significance of recognizing audience as the only difference between the systems. In an ecosystem, everyone affects and is affected by each other. In the same manner as in a biological ecosystem, the Finnish contemporary art ecosystem is a constantly evolving system that is connected to a larger operational environment. Becker's art world and the ecosystem concept both basically break down how art is created through artists and their cooperative links.

One of the main characteristics of the Finnish contemporary art internationalization ecosystem is a network created through peer-to-peer interaction. The different respondents in Virolainen and Karttunen's survey underlined their own unique contacts. Their interactions are transnational, i.e., not limited to agents only in one country. In chapter 3.3, examples of grants and programs that foster transnational

¹¹⁹ MOBIUS Home page, About. Available: <http://m0bius.net/about> [May 2, 2017]

¹²⁰ Laamanen et al. 2017, 11, 18.

¹²¹ Frame Foundation, "Call for Frame Curatorial Fellowship with Manifesta biennial in Amsterdam". Available: <https://frame-finland.fi/en/2018/01/09/call-frame-curatorial-fellowship-manifesta-biennial-amsterdam/> [January 16, 2018]

mobility were presented. It can be concluded, that mobility already is customary especially for artists, as well as increasing for intermediaries. The next chapter presents viewpoints on how mobility could be developed within the presented ecosystem.

4 INTERVIEWS WITH VIEWS ON MOBILITY

In this chapter, the viewpoints and insights of the 12 individuals interviewed for this thesis are presented. The interviews were based on questions of the interviewees' experience and opinion on the mobility of Finnish contemporary art internationalization. In addition, emphasis was placed on how they would develop mobility and what kinds of agents would be needed in the scene (see Attachment 1: Interview Guide). Due to open format of the interviews, not all responses are presented in detail. Responses are presented in summaries, and not direct citations. The interviewees and the art organizations they represent are described. Thereafter the most crucial viewpoints regarding the developmental aspects of mobility are summarized. The focus is on identifying the concrete ideas and examples the interviewees voiced during the interviews. Although the summaries represent the interpretation of the author, all interviewees have reviewed and accepted the summaries of their interviews being published.

As mentioned in chapter 3.1, the ecosystem is divided into five perimeters consisting of different agents, which form a cooperative network. To obtain a broad sense of ecosystem and its agents on the mobility in contemporary art scene, I interviewed individuals who represent different parts of the perimeters in the ecosystem: artists and artist-run organizations, commercial galleries, art organizations, the Finnish Cultural and Academic Institutes, art halls, and state representatives.

Most of the interviewees have a background in the internationalization of contemporary art. At the same time, interviewees outside the sector were chosen to gain additional insights on the practices of art and cultural internationalization, and mobility within it. As mentioned in chapter 3.2, both Becker's art worlds system and the ecosystem approach emphasize every system's connection to a broader operational environment. Art worlds are not isolated, but rather have relations to other operational systems, and therefore also in this thesis other branches of art and culture, such as music and design business, were included when choosing the interviewees.

Firstly, the insights by individuals working with contemporary art are presented, and thereafter the insights voiced by individuals from other branches.

4.1 Interviewees with background in contemporary art

This chapter references the interviews conducted between the period of December 2016 to September 2017, focusing on individuals with background in the contemporary art scene. The aim of the chapter is to present how these experts see mobility and how they would develop it.

4.1.1 Esa Alanne, Finnish Cultural Institute in Denmark

The Finnish Cultural and Academic Institutes constitute of sixteen institutes abroad with whose main goal to raise awareness of Finnish culture in their target regions. The institutes' operational areas cover close to 70 countries. In their operations of promoting and providing information on Finnish art, culture and research, the institutes vary in encompassing everything from one country to whole cultural regions. The institutes' core activities include encouraging international cultural exchange and operating as expert organizations. They are non-profit organizations that are maintained by private foundations and/or state funds.¹²² Some have contemporary art among their main focus of operation, the institute in Denmark being one of them.¹²³ Esa Alanne has been the Director of the Finnish Cultural Institute in Denmark since 1999.

Alanne indicated that the cultural and academic institutes' main task is to support and promote the artists' network to grow. Several of the cultural institutes have focused their work on operating as expert organizations rather than channeling resources into running gallery spaces. The former is a more effective way to react to the needs of the field, instead of maintaining a "shopping window" for Finnish art. According to Alanne, the Finnish Cultural and Academic Institutes have encompassed well the sixteen cities and countries they are based in, functioning as expert organizations and connecting Finnish artists with the local art world. Simultaneously he remarks that there are several countries only with Finnish Embassy representation, without the expertise of cultural and academic institutes. In these countries, room exists for expert hands-on agents to identify the needs of the local art market. However, to date there has been neither enough agents nor engagement. As an idea, Alanne suggests an organization model

¹²² Renko & Rossi 2013, 17.

¹²³ Renko & Rossi 2013, 19.

without a structure, a so-called amoeba organization, that could move from country to another, and on a freelance basis could adapt and collaborate with the local agents to curate exhibitions. While the cultural and academic institutes are country based, an amoeba organization could react to the art market in each country, depending on the demand.¹²⁴ By reacting to the market is meant that contemporary art that interests the market is curated from Finland to that specific country on an ad hoc basis, meaning created or done for a particular purpose or need.

Alanne further remarked that the art world is always developing. Therefore, an organization functioning as a mobile amoeba – by definition – adapts to and reshapes itself automatically to the demands of the different local contemporary art scenes. Alanne described that mobility programs exist, but, to date, there are no entire organizations functioning completely mobile. Alanne built an image of an amoeba operational model with only one to three employees, such as curators. The organization's main task would be to enter different art markets. According to Alanne, an art expert can map a market within one to two weeks, in order to identify its possible interests. Using this method, the organization would be able to develop precise projects for each country. The funding would be applied case specifically.¹²⁵

Alanne emphasized that the individuals within any organization do the networking, and that it is the local art world agents who define how their art market looks like, and not the Finnish agents. The personnel within the amoeba organization would need to be mobile in order to interact with those locally. In order to pursue projects in this manner, the agents would have to accept the fact that the project itself might change during the process. In addition, even the outcome might differ in the end from what originally was planned. Regardless, Alanne identifies that if the strategic aims and goals are clear, it remains insignificant how they are reached.¹²⁶

4.1.2 Hanna Maria Anttila, AV–arkki

AV-arkki is a distribution center for Finnish media art and a non-profit artists' association. The association's main purpose is to promote Finnish media art and distribute it to festivals, events, museums and galleries, both within Finland and internationally.¹²⁷ Hanna Maria Anttila has been the Director of AV–arkki since 2010.

¹²⁴ Interview with Esa Alanne, 5.12.2016.

¹²⁵ Interview with Esa Alanne, 5.12.2016.

¹²⁶ Interview with Esa Alanne, 5.12.2016.

¹²⁷ AV-arkki, Home Page. Available: <http://www.av-arkki.fi/en/about-av-arkki/> [December 19, 2017]

Regarding mobility, Anttila expressed that many, especially young, Finnish artists are already mobile in ways that are not shown in statistics anywhere. International mobility is a way of living, and artists do not consider their mobility as “internationalization”, in the sense as to how surveys and reports on cultural export may present it. Regarding the mobility of intermediaries, Anttila draws an example of AV-arkki that does not need to be mobile in order to access international markets, as AV-arkki distributes media art files as packages online to art festivals. Therefore, contributing to art export can also be very easy. However, Anttila noted that the best results are achieved when visiting the events themselves, and meeting the individuals running them. With more funding, this would be practiced more by AV-arkki as well. Anttila explained that when meeting those running the local festivals or events, in addition to inviting them to visit Finland, new contacts and projects are born immediately. In addition, these collaborations might continue for a long time. Anttila mentioned that in the media art scene there are certain events and festivals one needs to be aware of for networking in order to meet several key figures at once.¹²⁸

Anttila would develop mobility by increasing the funding of intermediaries. She remarks that when an artist’s piece, distributed by AV-arkki, is selected for a festival or any program, the artist might receive a grant to visit the event. However, the intermediaries do not have access to a system that supports their attendance to events. Anttila finds that the presence of intermediaries in international venues would be just as important, and sometimes more productive, than the artists. She argues this by stating firstly, that the artist might not know how to market her-/himself further to new contacts. Secondly, the artist might not know who the main productive key figures to network with are. Thirdly, artists usually market and represent only themselves, not other artists.¹²⁹

However, Anttila did not consider it necessary to start building new organizations to be active on the scene. Rather, she suggests that the cooperation of the existing agents should be increased. Anttila found that there is a basis to work with, which needs some adjustments. She indicated that if all the agents were more aware of each other’s activities and projects, it would be easier to lumber tasks to each other. As an example, she mentions traveling to the different cultural and academic institutes and staying on their operative field to network for a week. Anttila argues that these kinds of practices would definitely result in local collaborations. Anttila finds that if she had secretarial

¹²⁸ Interview with Hanna Maria Anttila, 4.4.2017.

¹²⁹ Interview with Hanna Maria Anttila, 4.4.2017.

help to run the office, she, as the director, would have a better opportunity to be mobile and network internationally.¹³⁰

Regarding how to create and strengthen the networks, Anttila identified that exchange is vital in networking as art experts from Finland wish to visit local art organizations and meet local experts, it is important reciprocally to invite them to Finland. Anttila argues that funding should be earmarked for inter-exchanging activities in the internationalization scene. Anttila considers that the contemporary art scene needs more funding and flexible agents who are willing to work together and share information, and that resources should be aimed at promoting the collaboration of the different agents. In Anttila's opinion, the agents are willing to work together. However, it is easy to become absorbed with one's own work, and to be blind to possible collaborations. She finds that increasing mobility in the internationalization scene is possible if all the existing agents work together toward a common goal. When mentioning the Finnish Cultural and Academic Institutes, Anttila identifies as a problem the fact that the directors of the institutes change every four years. Changing terms of the directors results in information blackouts and shift in the direction of missions. Therefore, the visions are not clear, and Anttila argues that the strategies of the institutes should be long-term and more lucid.¹³¹

4.1.3 Frej Forsblom, Makasiini Contemporary

Established in 2016, Makasiini Contemporary is a contemporary art gallery based in Turku that represents mid-career international and Finnish artists. Frej Forsblom is the Director and Owner of Makasiini Contemporary.

Forsblom mentioned mobility to be a crucial part of the contemporary art scene. Speaking from the viewpoint of commercial galleries, he underlined that going abroad to train one-self's eye for art is vital. He finds this especially important when a gallery represents both Finnish and international artists, as in the case of Makasiini Contemporary, but even when a gallery represents only Finnish artists. Forsblom indicated that the art market is bigger than ever before, and therefore also competition is tougher. Forsblom finds Finland to be a small and isolated country with a small art market, and therefore if one desires to export Finnish art, it is prerequisite to create contacts abroad in order to expand.¹³²

¹³⁰ Interview with Hanna Maria Anttila, 4.4.2017.

¹³¹ Interview with Hanna Maria Anttila, 4.4.2017.

¹³² Telephone interview with Frej Forsblom, 5.5.2017.

In order to develop mobility, Forsblom emphasized that being mobile is a risk-taking financial investment. He suggests for operators firstly going and seeing art fairs before making the investment to participate in one. Presence at biennales and art fairs is important for creating new contacts. After contacts have been created, it is important to actively travel to maintain them, both with artists and clients. Forsblom emphasized that an artist is supposed to have the possibility to create art. The intermediaries are supposed to take care of the distributing part. Both the gallery and the artists are therefore depended on each other. According to Forsblom, most artists do not become world famous without a representing gallery on the background. In addition, Forsblom mentioned that not that many agents or galleries in Finland import art since it involves substantial economic risks.¹³³

4.1.4 Jan Förster, Kunsthalle Helsinki

Established in 1928, Kunsthalle Helsinki is a venue for changing exhibitions focusing on contemporary art, however including design and architecture in the programming as well. Kunsthalle Helsinki hosts five to seven major exhibitions each year, in addition to special events and cross-disciplinary programs.¹³⁴ Jan Förster has been the Director of Kunsthalle Helsinki since 2013. Förster was the Director of the Finnish-Norwegian Cultural Institute in Oslo in 2010-2013.

Förster mentions two kinds of mobility within contemporary art: artist-in-residencies as one, and promoting activities as second. With promoting activities he refers to the Finnish Cultural and Academic Institutes where, as mentioned earlier, the institutes focus on operating as expert organizations rather than running a gallery space. This allows mobility to collaborate with various local art organizations, producing programs in the whole country, instead of staying in one venue. Regarding artist-in-residencies, Förster indicated that artists' demand measures of support when staying at the residencies, in other words, merely providing space to live and work at is not enough, but the artists' rather are looking for ways to make acquaintance with the local art life. The ideal is that the institutes' could provide a network for artists' with local gatekeepers that could lead to a cumulative process for the artist. The institute's task is to make itself unnecessary; to provide the artists with networks that lead to snowball effects and start to run by itself. Förster emphasized that the audience for Finnish

¹³³ Telephone interview with Frej Forsblom, 5.5.2017.

¹³⁴ Kunsthalle Helsinki, Home page. Available: <http://taidehalli.fi/en/taidehalli/> [January 1, 2018]

contemporary art abroad exists, and the intermediaries just need to bring it to their doorsteps.¹³⁵

To be able to provide an extensive network for artists' requires long-term presence in the particular country. According to Förster, the art scenes change so fast that individuals need to be present abroad in order to keep up with the changes. Förster argues that the typical 4-year terms of directors are too short to create a proper network. In addition, once the directors change, also the agendas change. Since the staff of the institutes might be more long-term than the directors, the created contacts are never completely lost. However, if the institute's priorities change because of a new director, also new emphasis requires building a new network. Contacts created earlier may remain in a state of stagnation.¹³⁶

According to Förster, since priorities change constantly, mobility may become an empty concept, meaning setting goals should be rational: What is the actual aim that is tried to accomplish with mobility? Förster argues that without a common vision between all the agents in the ecosystem, everyone focuses on "doing their own thing", and no one really dares to answer the question what is the impression the agents are trying to make, or what they really are trying to achieve.¹³⁷

Förster further indicates that the contemporary art scene does not dare to define the aim of internationalization: Is increasing the mobility of all 3000 professional artists in Finland ideal, or focusing resources only in the top 100 and their success, and thereafter the rest will follow their trail? Förster remarked that the resources are limited and that a proper goal between all the agents would help to determine how those resources should be allocated. Förster finds that in the current status quo opportunities are rather offered to everyone, instead of focusing on a few top names, because of the fear that the success of a few would not reflect back on the rest. Förster emphasizes that there is nothing wrong with the current system, i.e., in offering everyone traveling grants. However, he has been considering the fact that if a few names could show potential for success, there should be bonus resources set apart in order to further endorse the opportunities for those artists. He further argues that there are resources in the contemporary art scene, and development is merely depended on how the scene wants to allocate those resources, which again leads to the question what the scene is actually trying to accomplish.¹³⁸

¹³⁵ Interview with Jan Förster, 25.9.2017.

¹³⁶ Interview with Jan Förster, 25.9.2017.

¹³⁷ Interview with Jan Förster, 25.9.2017.

¹³⁸ Interview with Jan Förster, 25.9.2017.

For developing mobility, Förster would focus resources on a few top names that would need manager level agents to offer help and tools to practice mobility. Nevertheless, he would not finance the intermediary part of the ecosystem more since funding them would again lead to fragmentation of visions and missions. Rather, Förster would go for the undemocratic model of focusing on a few artists and a few of their intermediaries. In addition, the Finnish Cultural and Academic Institutes would focus on setting their networks and resources to lead only those few themes and individuals. Förster still returns to the issue of unclarity in common vision, and therefore those few themes and individuals in the scene have not been determined.¹³⁹

Förster indicated that investments in artists at organizations with public administration are completely different than with commercial galleries. Galleries have the intent to make profit, and therefore if one artist is successful abroad, also more resources are channeled into that one individual. Therefore, hierarchies exist in commercial galleries since time and money are invested more in particular artists, in hopes of further income and visibility for the gallery. The policies practiced by commercial galleries have been created to benefit both the artist and the gallery, and Förster finds that this aspect of reciprocity is missing from the public administration organizations. Since the reciprocity is missing, the goal of practicing contemporary art, and the mobility of it, remains unclear. Förster finds that the questions ‘What are we doing, when and why’ need to be answered for finding the answer to what it means for Finland to be successful in the scene of contemporary art. Finland already has the agents to practice internationalization, and now what matters is how they work together.¹⁴⁰

Förster identified that one of the main goals is to make sure artists’ have the preconditions to practice art in the future, too. The next question is what serves those preconditions the best. Trying to display the diversity of Finland? Showing Finland in a good light? Is it dividing all resources between the 3000 professional artists, or focusing on the top 100? Förster also acknowledges that even if the top 100 would be emphasized, the Finnish contemporary art ecosystem still cannot decide who these top names are since the market is not determined by Finnish agents, but by the local agents abroad. The demand is determined by various circumstances. He emphasizes that the further we move from our ecosystem to another ecosystem, the more unpredictable the scene appears. What works in one ecosystem will not necessary work in another.¹⁴¹

¹³⁹ Interview with Jan Förster, 25.9.2017.

¹⁴⁰ Interview with Jan Förster, 25.9.2017.

¹⁴¹ Interview with Jan Förster, 25.9.2017.

4.1.5 Raija Koli, Frame Contemporary Art Finland

Frame is an advocate of Finnish contemporary art supporting international initiatives, facilitating professional partnerships, and promoting the visibility of Finnish art abroad through grants, visitor programs and residencies, seminars and talks, exhibition collaborations and network platforms. In addition, Frame is the commissioner of Finland's representation at the Venice Biennale. Frame is funded by the Ministry of Education and Culture in Finland, and acts as the information center for Finnish contemporary art.¹⁴² Raija Koli has been the Director of Frame Contemporary Art Finland since 2013.

Koli tells that Frame does not see Finnish contemporary art as “Finnish” and all other art as “international”. Even if Finnish art is produced geographically in Finland, everything is already international when produced. Koli finds the concept of “internationalization” not to be in common use in other countries. However, she identifies that the concept is a handy word to use when talking about Frame's mission as a center that is trying to increase the visibility of Finnish art abroad. Frame shoots ideas from Finland abroad and hopes some of them cause ripples somewhere.¹⁴³

Koli sees mobility as a tool, and not as a goal. Moving from point A to point B is not a goal, but a tool to achieve something. Artists need to be mobile in order to see what is happening in the art scene, and also in order to install their own works abroad. Mobility and networking for artists result in more projects. Koli indicates that there are two kinds of mobility: the one of artists and the one of intermediaries.

Frame as an intermediary agent practices two kinds of mobility. For one, Frame organizes visitor programs and curator residencies. The idea is to bring experts to Finland who take inspiration from the visits, and then import Finnish contemporary art to their own country, sooner or later after the visit. The goal of these programs is for the visitors to see Finnish art, and for them to network with colleagues. Therefore, these kinds of expert visits support exchanging information and networking. The other kind of mobility that Frame practices, and is trying to further develop, is the mobility of their organization's personnel by organizing field trips, leaving abroad to network and meet colleagues. All of the above mentioned ways for mobility are still tools, Koli emphasizes.¹⁴⁴

¹⁴² Frame, Home Page. Available: <https://frame-finland.fi/en/frame/> [December 31, 2017]

Frame, Strategy 2017-2020. Available: <https://frame-finland.fi/wp-content/uploads/2017/05/Frame-strategia-2017-2020.pdf> [December 31, 2017]

¹⁴³ Interview with Raija Koli, 30.3.2017.

¹⁴⁴ Interview with Raija Koli, 30.3.2017.

Koli would develop mobility by increasing long-term localization of intermediaries in other countries, as Koli finds this to be one of the best ways to create lasting contacts and to develop an understanding of other art markets. Koli would increase this by encouraging young individuals to study abroad, participate in residencies and schoolings. She underlines that there is not only one route to increase mobility, but that it rather is a multifaceted process. Creating new contacts also depends on how much a person is willing to invest in being abroad. The Finnish contemporary art scene is in demand of more internationally operative commercial galleries since artists are in need of assistance when it comes to operating abroad. Since Frame is a small organization, Koli finds that they do not have the resources to individually support all 3000 professional artists in Finland. Frame provides a toolkit on internationalization on its home page and gives advice, but to act as an agent for all artists is not realistic. The toolkit they provide is approximate, however it does not answer all questions an artist might have since every country is different with different conventions.¹⁴⁵

Koli wishes that the contemporary art scene would have more funding for two instances: Firstly, museums should have more funding for co-producing exhibitions with museums abroad. Secondly, she would set apart funding for importing international artists to Finland. Culture is about exchanging, both export and import. Koli mentions internationalization's goal to be involved and as aware as possible of what is happening in the contemporary art field, in order for the contents of Finnish art to be seen in relation to international art. Another goal is artists receiving income for their art. Even if the last mentioned is one of the goals, Koli wants to underline that culture also has other features and has more meaning than expected financial income. Koli does not specify the meanings for culture, but exemplifies comparing to products that can be multiplied if successful, such as mobile phones or elevators. A contemporary art piece is not meant to be multiplied for selling purposes, but rather they are meant as unique pieces for only one to three buyers, and this is something the buyers and audience are aware of as well. This makes the contemporary art market unique.¹⁴⁶

¹⁴⁵ Interview with Raija Koli, 30.3.2017.

¹⁴⁶ Interview with Raija Koli, 30.3.2017.

4.1.6 Laura Köönikkä and Darja Zaitzev, Finnish Art Agency

The Finnish Art Agency (FAA) is an art agency based in Helsinki offering a wide range of advisory and collaboration services within the contemporary art scene for artists, companies, art organizations and private individuals, among others. As an example for artists, the FAA provides services such as curatorial guidance, project-based collaboration and brand development.¹⁴⁷ Laura Köönikkä is the Founder and CEO, and Darja Zaitzev is a former curator at the FAA.

Köönikkä founded the company in 2013 after she received multiple requests from artists asking her to represent them as an agent. In addition, she had acknowledged the fact that the contemporary art scene in Finland was lacking a business based approach to promote the scene and the artists, and therefore she decided to try it out. After starting out with a showroom and an office, Köönikkä shortly got rid of the gallery space in order to be able to focus her resources into working on what she actually found relevant, i.e., meeting the artists and researching what they, and the contemporary art scene, was actually in need of. During the interview, Köönikkä remarked that there is a serious need on the field for agents to function as managers for artists. Artists themselves feel they cannot meet all the requirements that are expected of them, i.e., managing communications, branding, logistics, and networking in order to find new collaborations. In addition, the FAA helps with writing exhibition texts, applying for funding as well as functioning as a mentor for artists.¹⁴⁸

The FAA is a private enterprise, which does not receive core funding from any instance, such as the government. FAA's income is mostly formed through fees for their advisory services, as well as receiving occasional grants. Darja Zaitzev, former curator at the FAA, indicated that this gives a freedom to act without conditions set by a funder. While this allows the FAA to act fast and to choose projects that only interests them, it also results in the risk of choosing routine projects that are financially stable. On the other hand, Köönikkä noted that they do projects mainly for the content's sake, and not only for the revenue, and that this instability is just part of being an entrepreneur. Köönikkä mentioned how she has noticed that not that many are willing to take the risk to pursue a career as an entrepreneur on the contemporary art scene because of the high financial risks of working on a freelance basis. However, Köönikkä also emphasized the

¹⁴⁷ Finnish Art Agency, Home page. Available: <http://www.finnishartagency.com/services/artists-designers/> [December 18, 2017]

¹⁴⁸ Interview with Laura Köönikkä and Darja Zaitzev, 14.12.2016.

high level of demand she has encountered, since more and more artists are seeking to have an agent to represent them.¹⁴⁹

Regarding mobility, Köönikkä described that their firm's goal is to increasingly operate outside of Finland with international collaborators. The FAA does not solely focus on Finnish artists, but works with other nationalities as well. Köönikkä mentioned a desire to become more established on the scene in order to produce a more steady income for the company, which then could result in being even more mobile. Köönikkä finds traveling and networking as lifeblood to be able to operate on the scene; to simply go and tell about yourself and your expertise to other professionals is crucial. Regarding what kind of individuals the scene is in demand of, Köönikkä expressed a need of similar agencies as the FAA, since the FAA cannot take on, and does not want to take on, all the artists for curatorial reasons.¹⁵⁰

4.1.7 Markus Renvall, Artists' Association of Finland

The Artists' Association of Finland represents the country's approximately 3000 professional artists, and provides services like training courses and legal advice, e.g., on contracts and taxation. The association aims towards growing and developing the art and cultural sector through securing policies and legislative change.¹⁵¹ Markus Renvall was the Chairman of the Board at the Artists' Association of Finland in 2016-2017. Renvall is a media artist himself.

Regarding mobility, Renvall emphasized the importance of bringing art professionals to Finland, rather than solely focusing on exporting from Finland abroad. Renvall demanded more festivals and events to Finland so art professionals can be invited over to visit. At the same time, he emphasized mobility abroad and encourages art professionals to work long-term abroad in order to learn thoroughly about a specific's country's art scene. He remarked that export and import need to be in balance.¹⁵²

Regarding networking, Renvall indicated that the more one is mobile and attends exhibition openings abroad, the better. Mobility cannot be practiced from distance. Regarding networking from the artists point of view, Renvall finds that an artist needs to have an idea and project to talk about when asked the question: "What do you do?".

¹⁴⁹ Interview with Laura Köönikkä and Darja Zaitzev, 14.12.2016.

¹⁵⁰ Interview with Laura Köönikkä and Darja Zaitzev, 14.12.2016.

¹⁵¹ Artists' Association of Finland, Home page. Available: <http://artists.fi/en/> [December 30, 2017]

¹⁵² Telephone interview with Markus Renvall, 28.4.2017.

Nevertheless, networking is about cooperation, and not selling a product. Renvall argues that there should be funding earmarked for networking to support art professionals attending important art events abroad.¹⁵³

Regarding developing mobility, Renvall finds that many of the artist residencies abroad operate primarily from their own needs, and not based on the artists' need. Therefore, he suggests residencies that would not be bound to location. Non-location based residency system would give the artist the responsibility to find interesting places to work at. After the artist finds a location, a project could be developed. Funding would be applied for from Finland. Renvall hopes this kind of residency system could result in more interaction and collaboration with countries that do not have the same resources as Western countries, and art and research collaboration with many different nationalities. He finds that artists are looking for new challenges and therefore various kinds of mobility is required. Renvall also noted that it is hard to receive funding for long-term projects. At the same time, he concludes that mobility has been made accessible for many artists with the help of small short-term grants.¹⁵⁴

4.1.8 Kira Sjöberg, ArtShortCut

ArtShortCut (ASC) was a cultural production company functioning in 2008-2012. ASC was specialized in art management and production events for artists, with a focus of bringing awareness of art to a wider community.¹⁵⁵ Kira Sjöberg is the former Founder, Producer and CEO of ASC.

When establishing ASC, Sjöberg had a vision of democratizing art,¹⁵⁶ through bringing a community together with visual arts, as well as lowering threshold of artistic experiences and actual purchasing of works.¹⁵⁷ Sjöberg did not represent contemporary artists, in a manner of an agency or gallery, since she wanted to create a business model where the artist can benefit from services the company offers without being bound to it. Therefore, ASC focused mostly in producing various art events, e.g., exhibitions and fairs.¹⁵⁸

¹⁵³ Telephone interview with Markus Renvall, 28.4.2017.

¹⁵⁴ Telephone interview with Markus Renvall, 28.4.2017.

¹⁵⁵ ArtShortCut, Home page through Internet Archive: Wayback Machine. Available: <https://web.archive.org/web/20120109210241/http://artshortcut.com:80/and-our-company/works-on/> [January 1, 2018]

¹⁵⁶ Interview with Kira Sjöberg, 7.4.2017.

¹⁵⁷ ArtShortCut, Home page through Internet Archive: Wayback Machine. Available: <https://web.archive.org/web/20120109210241/http://artshortcut.com:80/and-our-company/works-on/> [January 1, 2018]

¹⁵⁸ Interview with Kira Sjöberg, 7.4.2017.

Regarding mobility, Sjöberg indicated that internationalization and mobility are state of minds, and not physical realities, and that funding and money are the only issues constraining art professionals from fulfilling this state of mind. She mentions that when working with contemporary art, professionals usually do have to be active abroad since Finland does not have enough audience or buyers of art. However, financial resources are always the challenge: if art professionals wish to be mobile, as an example a gallery wanting to participate in an art fair, then one is dealing with huge investments considering logistics, art fair fees and staff resources.¹⁵⁹

Regarding developing mobility, Sjöberg demands firstly a discussion around the value of contemporary art in Finland. Sjöberg finds that interest towards and knowledge about contemporary art in Finland is low, and therefore investments are low, too. Sjöberg talks about outside-in way of thinking, which means looking at the market from the customer's perspective and making decisions based on the customer's needs. Development happens through looking outside in on ourselves, and not inside out wherein we decide what we are, and then after try to sell it to the customers. Sjöberg does not mean that artists should custom-create art based on the audience's need, but rather she argues that an outside-in point of view is needed in order to build an art market in Finland and communicate the value of the market on a societal level.¹⁶⁰

Sjöberg argues that if the general public was more aware of the value of art, funding could be squeezed from new sources. Since there is not much funding in the contemporary art scene, all agents in the scene are fighting over the same financing sources, i.e., grants and stipends. Therefore, agents compete with each other without even wanting to compete. This also results in the different agents not cooperating with each other. Sjöberg wishes more collaboration in the scene, and suggests an idea of having one individual who's sole job would be to be aware of what all agents in the ecosystem are currently operating with, and thereafter link them together. She finds the current status quo to be information that only moves within small networks. She mentions that the agents in the scene easily become absorbed in thinking only of their own operation, refusing or not realizing to focus on the big picture.¹⁶¹

Furthermore, Sjöberg argues that the whole chain of thought around contemporary art needs to be clarified and changed before anything can be developed. Once clarified, Sjöberg would focus on investing in intermediary businesses, which then again have the

¹⁵⁹ Interview with Kira Sjöberg, 7.4.2017.

¹⁶⁰ Interview with Kira Sjöberg, 7.4.2017.

¹⁶¹ Interview with Kira Sjöberg, 7.4.2017.

interest in investing in artists. Since in the current situation intermediaries are having a hard time financing their operations, they have a hard time helping artists. Sjöberg suggests a model of long-term funding (e.g., 3-6 years) for intermediaries. In the model, the government or a foundation would fund an intermediary business so that their yearly expenses, i.e., rent and salaries, would be covered 100% for the first 3 years and 50% the next 3 years. After 6 years, the company would have grown its networks and be established enough to run independently. Yearly expenses covered, the intermediary could use other income in developing their operations, and therefore have the resources to actually invest in and help artists, instead of losing all revenue to simply running the operation. Sjöberg emphasizes she endorses this model in a manner of a venture capital form of financing, as a carrot for intermediaries to start their own businesses.¹⁶²

Sjöberg emphasizes that this kind of model would require a mindset of an entrepreneur from the intermediaries in order to succeed. She does find that proper investing in entrepreneurship would be the future in the contemporary art scene and mobility, since innovations and new ideas are developed through entrepreneurs'. Sjöberg underlines that the only certainty is change, and innovation is needed in the art world order to keep up with the changes of the surrounding world.¹⁶³

4.2 Interviewees with background in other than contemporary art

In this chapter are presented viewpoints on mobility and its development possibilities by experts within Finnish art and cultural field working with other focuses than solely contemporary art.

4.2.1 Kimmo Aulake, The Ministry of Education and Culture of Finland

The Ministry of Education and Culture is responsible for legislation, central government financing and strategic steering for artistic and cultural activities. The ministry provides prerequisites for these activities and promotes cultural and artistic activities by providing grants and making facilities available.¹⁶⁴ Kimmo Aulake is a Ministerial Advisor at the Ministry of Education and Culture of Finland.

¹⁶² Interview with Kira Sjöberg, 7.4.2017.

¹⁶³ Interview with Kira Sjöberg, 7.4.2017.

¹⁶⁴ Ministry of Education and Culture, Culture. Available: <http://minedu.fi/en/culture> [December 19, 2017]

Aulake interprets mobility as a tool to achieve a certain goal; meaning mobility is not a goal per se. Regarding mobility and networking, Aulake indicated that acquiring 40 business cards is not an achievement. What matters is what they might result in. An individual or an organization is mobile in order to achieve something. Regarding an artist that has created art, the desire most often is to show the results created, and therefore finding the proper market for exhibiting is crucial. Aulake noted that even if an artist desires only to work within Finland, mobility is still required. Therefore, the meaning of the presence of the artist varies, but is always crucial. In some cases, as in performance art, the only way to present the art is for the artist to be present on the spot performing. Regarding contemporary art, it might be enough that an agent representing the artist is present. Regardless, some part of the party needs to be mobile to be able to make deals. He summarizes mobility into three sections: the mobility of artists, the mobility of intermediaries, and the mobility of products or services.¹⁶⁵

Aulake indicated that the art and cultural business has everything to do with operating in networks. He mentions the art world's "gatekeepers" who have the power to make something relevant within the art world. It does not matter how good of an artist one is: if not present at the local art markets and knowing the relevant gatekeepers, one is simply never even given the opportunity to show their capabilities within the art world.¹⁶⁶

Agents within the art and cultural scene need to operate in networks, which calls for being present at different art markets, which then again calls for mobility. Aulake refers to the common quote: "Out of sight, out of mind", by which he means that if you are not seen, then you do not exist. Agents on the field need to make themselves relevant to the locals in order to become part of the market.¹⁶⁷

Regarding developing mobility within contemporary art scene, Aulake reminds that mobility is a tool to achieve something, in this case visibility and success. In addition, one goal is that the artists can make a living from their art. Arranging exhibitions is one way to possibly make a living and to achieve success. Aulake emphasized that in order for this success to be achieved, someone needs to be mobile to network with the local gatekeepers, and in most cases it is the intermediaries and galleries that represent the artists. In order to pursue international exhibitions, there has

¹⁶⁵ Interview with Kimmo Aulake, 4.5.2017.

¹⁶⁶ Interview with Kimmo Aulake, 4.5.2017.

¹⁶⁷ Interview with Kimmo Aulake, 4.5.2017.

to be a balance between the mobility of the artists' and the intermediary of the artists'. Networking happens through both parties that represent the same package.¹⁶⁸

The Ministry of Education and Culture is trying to develop the position of intermediaries in the art scene. The aim is that creative industries would have the possibility to economic operation under the same conditions that apply to other sectors, and that creative industry corporations can operate on the same conditions as other business operations. Moreover, special issues and solutions with regard to value added taxation are reviewed.¹⁶⁹ According to Aulake, the weak position of intermediaries on the scene has been recognized. The Ministry of Education and Culture has been looking into whether the intermediary businesses that practice distributing and promoting art and artists, could be a public investment target. The goal is not in the state grant politics just to pour money somewhere, but rather through public investment to support a part of the scene that is in need of systematical support. He thinks that the government can from a certain point of view be seen as a venture capitalist that has to consider where to make its investments. He highlights how plenty of business investors always mention that even if the business idea itself might sound good, in the end it is about the individuals behind the idea, and whether they are dedicated to fulfill their promises. Even though the government is not a capital investor, the same principles apply to actually having faith in the individuals who have promised to deliver.¹⁷⁰

Knowledge in business operations has been encouraged within the cultural sector since 2004,¹⁷¹ and the strategies set by Ministry of Education and Culture have not changed. Still, Aulake mentions that change can be challenging for some, and that the cultural scene has certain conservative sides to it, which is natural since individuals usually do not want to give up the positions they have gained.¹⁷²

As earlier mentioned, Aulake emphasizes that one of the main goals is that artists could make a living from their art. Therefore, the art scene has a lot to do with income. Since the Finnish market tends to appear small for many artists, some of them desire to be more present abroad. Another goal is that those who want to operate internationally also have the opportunity to do it.¹⁷³

¹⁶⁸ Interview with Kimmo Aulake, 4.5.2017.

¹⁶⁹ Interview with Kimmo Aulake, 4.5.2017 & Ministry of Education and Culture, "Working group: Creative Business Finland services should be created for creative industries". Available: http://minedu.fi/artikkeli/-/asset_publisher/tyoryhma-luoville-aloille-luotava-creative-business-finland-palvelut?_101_INSTANCE_0R8wCyp3oebu_languageId=en_US [December 30, 2017]

¹⁷⁰ Interview with Kimmo Aulake, 4.5.2017.

¹⁷¹ Interview with Kimmo Aulake, 4.5.2017 & Koivunen 2004.

¹⁷² Interview with Kimmo Aulake, 4.5.2017.

¹⁷³ Interview with Kimmo Aulake, 4.5.2017.

4.2.2 Martta Louekari, Juni

Juni develops export projects in the fields of fashion, architecture and design, with experience especially in the Asian market.¹⁷⁴ Juni focuses on practicing exporting project wise.¹⁷⁵ Martta Louekari is the Founder and CEO of Juni.

Louekari notes that there are a few companies within fashion, architecture and design field that are specialized in exporting. The reason behind this is that within the design and fashion industry, companies are expected to internationalize themselves without the help of expert organizations. Juni is not an agency with certain artists in its roster, even though many of their clients have been with them long-term. Companies can buy various services from Juni, e.g., communications assistance and PR.¹⁷⁶

Regarding mobility, Louekari indicates that it takes time to build a ground network, as she says she has been building her network in Asia for 10 years. She also remarks that it requires plenty of knowledge to know what to bring to the local markets. Juni has a collaboration partner in Shanghai, who is Italian but has lived in China for a long time. Therefore, the partner understands Juni's wishes in the terms of a westerner, at the same time comprehending a high understanding for the local market. Louekari provides as an example that a Finnish person who has lived for 5 years in Finland after living in China, will not after 5 years understand the local Chinese market and its phenomena anymore. Therefore, the individual needs to be present and active at the local market in order to understand it. She again mentions that the building of networks takes time: one event in one city is not enough, but that the scene might require events for 4 years before gaining any results. Regarding mobility, it is smarter to focus on a specific field or country, rather than the whole world, simply to have realistic expectations.¹⁷⁷

Louekari demands rationality and results from the exporting creative industries. She notes that in order to be mobile one needs to decide the goals, the plan and road to get there and the expected financial results. Branding Finland is necessarily not important according to her. Since researching the local scenes takes time, Louekari identifies that with long-term project funding (e.g., 3 years) a lot more could be accomplished than with current policies.¹⁷⁸

¹⁷⁴ Juni, Home page. Available: <http://www.juni.fi/> [December 30, 2017]

¹⁷⁵ Telephone interview with Martta Louekari, 9.3.2017.

¹⁷⁶ Telephone interview with Martta Louekari, 9.3.2017.

¹⁷⁷ Telephone interview with Martta Louekari, 9.3.2017.

¹⁷⁸ Telephone interview with Martta Louekari, 9.3.2017.

4.2.3 Tuomo Tähtinen, Music Finland

Music Finland facilitates information about Finnish Music and the industry, helps its clients to establish connections and grow audiences and businesses in the international music market.¹⁷⁹ Tuomo Tähtinen was the Executive Director of Music Finland from 2012 to 2018.

Tähtinen explains that mobility for Music Finland means traveling to certain markets on a regular basis, and staying long-term on the spot as well (e.g., half a year pop-up presences). Music Finland also has focus countries to where staff members travel on regular basis during a certain time. These kinds of practices are possible since Music Finland already has good relationships with various local agents in different countries. However, the downside of mobility is not being present all time acting on the ground. Therefore, if operating from Finland, one needs to have reliable contacts in the particular focus countries that can work on the ground and be up to date on local issues. Tähtinen emphasizes finding collaboration partners in other countries since operating only from Finland does not result in understanding other countries. Music Finland has made the decision not open up permanent offices abroad, but rather to act mobile from Finland, and Tähtinen finds this has worked well for them.¹⁸⁰

Tähtinen believes that Finland as such necessary may not be interesting, however the art in Finland is. Therefore, agents need to consider what interests who and where. He emphasizes collaborations forming and developing naturally, and not attempting to export "ready-made packages". However, even ready-made packages can be exported if there is a demand: natural-born or generated through other manners. Essential is to understand the targeted market and its demand. For contacts to form naturally, local presence is required. Nationalities are irrelevant for many artists' nowadays, and no artist has a duty to represent Finland.

When talking about art as such, it does not matter where the revenue from projects ends up. However, if the desire is to develop the Finnish art scene, it is important that the link to Finland is maintained and that money flows back to Finland, too, since it means that more artists can be supported and helped to establish careers in Finland and abroad. Tähtinen finds that in Finland there is still to some degree fear of talking about money, both within the contemporary art scene and music business. Still, money has

¹⁷⁹ Music Finland, Home page. Available: <https://musicfinland.com/en/about-us> [January 1, 2018]

¹⁸⁰ Interview with Tuomo Tähtinen, 8.3.2017.

always been involved in both branches. As long as the ecosystem fears to talk about money, as long someone else will also probably acquire the revenue.¹⁸¹

Regarding developing mobility, Music Finland has changed its approach of operations by reacting to the changes happening in the industry. Music Finland aims to consider every client more individually, instead of thinking assistance in collective terms. Tähtinen describes that whether it is an individual artist or a company, Music Finland tries to customize their help so it fits to that particular artist's or company's strategy. These kinds of operations are similar to operating as an agent or a manager, however, Music Finland is not trying to compete with other music agencies, and rather specifically trying to collaborate with them and help them establish international contacts abroad. Music Finland is in a point where it can change its course of operation strategies since they have good variety of contacts internationally, and access to multiple different kinds of markets abroad.¹⁸²

Regarding networking, Tähtinen underlines that contacts are created only with legwork and with time. He demands reciprocity and bringing something to the table, since too often individuals forget to offer something in return when negotiating. Tähtinen tells that Music Finland's strategy in networking and maintaining contacts is to transfer created contacts to other team members through actively introducing one another to relevant contacts, both face to face as well as online. One approach is to occasionally travel in pairs. He also emphasizes being present at the right networking events. Tähtinen notes that most often participating in events requires concrete purpose or a goal. However, sometimes one just needs to show face in order to network, otherwise one ends up being the person who just was not there. Participating in the right events creates the illusion of being present everywhere.¹⁸³

Regarding the development of the music business, Tähtinen indicates that the scene needs to have a change in attitude to think bigger and outside the box. He refers to reframing the environment in order to reach what is been aimed at. He highlights that Finland has a small domestic market that results in low attendance in financial investments, which then again results in not having enough tools to help artists'. Although Music Finland focuses on internationalization, Tähtinen argues that the domestic markets should be in shape so that when an artist is ready to reframe their environment, they would be provided with proper tools to do that, e.g., by having the

¹⁸¹ Interview with Tuomo Tähtinen, 8.3.2017.

¹⁸² Interview with Tuomo Tähtinen, 8.3.2017.

¹⁸³ Interview with Tuomo Tähtinen, 8.3.2017.

possibility to get in touch with the proper key contacts. Furthermore, Tähtinen wanted to emphasize that artists have been mobile for a long time, to the contrary to the intermediaries. Therefore, not that many art professionals are located abroad. In case more Finnish professionals were located abroad in key positions, they would attract other Finnish individuals there as well. Tähtinen does not see this as a brain drain, i.e., losing professionals to other countries. Rather he believes that sooner or later the positive effects would flow back to Finland.¹⁸⁴

In this chapter, viewpoints on mobility and its development possibilities voiced by the interviewees were presented. It can be concluded that mobility was viewed as an important element of internationalization by all the interviewees. The majority of interviewees emphasized obtaining knowledge in local art markets abroad. Most interviewees underlined the balance between export and import as well as the increasingly important role of intermediaries in the ecosystem. Increasing the collaboration between the current agents in the ecosystem as well as finding a common goal and a shared vision was highlighted. Development ideas for mobility varied and these factors will be discussed in the forthcoming analysis chapter with Becker's framework.

5 DEVELOPING MOBILITY

Artists that create art are in the core of the art world described by Becker and in the ecosystem described by Virolainen and Karttunen. As remarked by Markus Renvall, artists are looking for challenges and ways to expand their audience. Also, as brought up by most of the interviewees, the Finnish art market is small, and therefore internationalization is practiced. Mobility is one way to practice internationalization, and successful mobility programs have been established as presented in Chapter 3.3. Art and the mobility of it are created through collaboration of the different agents in the ecosystem. In order to develop mobility, existing strategies can be expanded and new ones can be taken into action. In the following, the ideas on developing mobility will be discussed.

The qualitative research method used in this thesis is a form of social science where the aim is to produce knowledge about social institutions, policies, processes,

¹⁸⁴ Interview with Tuomo Tähtinen, 8.3.2017.

their characters, sources and consequences.¹⁸⁵ Interviewing a selected group of individuals produces propositional knowledge. The propositional knowledge in this thesis represents the developmental possibilities on mobility that were voiced by the interviewees. The knowledge has value when being relevant to the discussed issues considering a certain practice and its character,¹⁸⁶ in this case the ecosystem of Finnish contemporary art internationalization and ways it can adapt to the changes of the art world. Criticism towards qualitative research can be raised when research is designed to challenge the status quo, or to bring about social change.¹⁸⁷ The following analysis of the interviews discusses how mobility could be developed and how change is a natural part of all ecosystems. The aim is to present aspects that could be taken into account when developing mobility for the Finnish contemporary art ecosystem.

5.1 Identified possibilities and obstacles

The following chapter presents mobility development viewpoints based on the interviews. The most commonly repeated issues regarding challenges and opportunities are thematically divided into six categories: cooperation vs. competition, new models for action, conventions on funding, import in addition to export, intermediaries and developing networks, and common vision.

5.1.1 Cooperation vs. competition

One aspect that was recurring during the interviews was the need to increase the cooperation of the existing agents in the ecosystem. Especially Hanna-Maria Anttila from AV-arkki emphasized how she does not identify a need for new organizations in the scene. Instead, she would rather increase the collaboration between the current agents. Jan Förster indicated that Finland already has the agents to practice mobility, and now what matters is how they work together. Kira Sjöberg suggested an idea of having one individual whose sole job would be to be aware of what all agents in the ecosystem are currently producing, and thereafter link them together. In a similar manner, Ellala in 2010, i.e., already seven years ago, concluded that an organizer that unites everyone in the scene would be needed.¹⁸⁸ More awareness was desired regarding each other's activities and projects. As mentioned in Chapter 3.2, one of the reasons for

¹⁸⁵ Hammersley 2013, 98.

¹⁸⁶ Hammersley 2013, 98.

¹⁸⁷ Hammersley 2013, 98.

¹⁸⁸ Ellala 2010, 68.

conducting Virolainen and Karttunen's survey was to map out the different agents in the ecosystem and therefore further encourage collaboration between the agents. Obviously, the mapping represents the important first step on the way being able to actually link agents together. As remarked by several interviewees, face to face networking is necessary to build strong relationships, whether it is abroad or in Finland.

Also Sjöberg argued that in the current status quo information only moves within small networks. As mentioned in Chapter 3.2, the ecosystem model is characterized by the fact that information, knowledge and resources are viewed as something to be shared, and not withheld. Ecosystem model emphasizes interaction between different agents and organizations within the ecosystem, therefore, the knowledge of individuals should be shared not only within the organization, but within the ecosystem as a whole. The Finnish contemporary art internationalization ecosystem suggests more collaboration where networks and information would be shared. In the report *Business Models in Cultural Exports*, Leikola and Leroux mention that Finland is not in competition with other agents from Finland, but rather in competition with the rest of the world. The best friend of a Finnish cultural export company is another Finnish cultural export company. Knowledge sharing could offer the simplest way to promote the internationalization of Finnish culture and art.¹⁸⁹

However, Virolainen and Karttunen mentioned in their report how the survey respondents emphasized their unique networks abroad through which the individuals practice mobility. It is necessary to consider that if collaboration between the existing Finnish agents is desired to be increased, are the individuals willing to share their unique contacts and networks? Would the "own" contacts lose their unique position when shared within the networks? Would all parties be willing to and be capable of seeing and accepting that the own good is reached the best when the common good will be aimed at? Furthermore, this leads to the question: What is the common good aimed at when discussing the mobility of Finnish contemporary art?

In 2011 the study *Mobility Infopoint Mapping in Finland* by Helavuori and Pekkala addressed the need for establishing a mobility info-point in Finland for knowledge sharing and supporting artists.¹⁹⁰ Frame was established in 2012, and the organization has taken the role in acting as an information center for Finnish contemporary art. Frame also started a Frame Espresso discussion series where the theme for year 2018 is collectivity: the significance of collective practices in

¹⁸⁹ Leikola & Leroux 2006, 99.

¹⁹⁰ Helavuori & Pekkala 2011, 5.

contemporary art amidst the societal transformations today.¹⁹¹ Therefore, discussions around increasing knowledge sharing and answering questions, e.g., how can collectives be radically inclusive rather than exclusive, are definitely on the rise.

5.1.2 New models for action

Another aspect discussed by a few interviewees was new approaches to mobility. Esa Alanne suggested an idea of an organization model without a structure, a so-called amoeba organization that could move from country to country. Alanne wished for an organization that could change shape in response to its environment, and promote the idea of mobile expertise that exceeds country borders. He emphasized a freelance based system where Finnish agents could collaborate with other local agents to curate exhibitions.

There are multiple different ways for an art world's members to organize themselves and interact in order to produce art world projects, and Becker mentions two basic systems. At one extreme, a system is an established organization with permanent employees who carry out art world projects. At the other extreme, art world projects are carried out by a freelance system where members are hired separately for each project. Becker indicates that the personnel supporting the artists are interchangeable. Only building up a network can assure the freelancer a steady workload, in contrast to the organization where projects are allocated to the employees, and they are guaranteed steady workload most of the time.¹⁹² Nevertheless, organizations also need to build up networks in order to pursue interesting art projects. Otherwise organizations might find themselves trapped by the presence of permanent personnel whose skills and abilities might limit what projects could be done.¹⁹³ Alanne emphasized the importance of working on a freelance basis collaborating with local agents to curate exhibitions. This way, an amoeba organization would not be trapped by the skills of permanent personnel. The employees would be hired separately for each project. This type of an organization would need to have a broad network, since as Becker described, only a built up network can assure steady workload when working on a freelance basis.

Alanne's idea on an amoeba organization and Becker's description on a freelance based system are not new in management operations. The so-called amoeba

¹⁹¹ Frame, "Frame's discussion series focuses on collectivity". Available: <https://frame-finland.fi/en/2018/01/19/frames-discussion-series-focuses-collectivity/> [August 19, 2018]

¹⁹² Becker 1982, 81.

¹⁹³ Becker 1982, 82.

management model, founded by Japanese Kazuo Inamori for Kyocera Corporation,¹⁹⁴ is inspired by its biologic meaning. As an amoeba organism adapts and changes with its environment, in the same manner an amoeba organization identifies the state of the business environment and adapts to it. This means that the amoeba organization, or several amoebas in it, keep constantly changing and the roles inside an amoeba are changed as well.¹⁹⁵ Industries have to adopt the novelties faster than their competitors in order to keep themselves relevant on the field.¹⁹⁶

Amoeba management is intended to offer a spontaneous response to a business world characterized by rapid, dynamic change. At Kyocera, where Kazuo Inamori developed the amoeba management, the spontaneous and fast responses are reached by having small self-managing units, self-organizing systems and division spinoffs in the organization system. However, in a large corporation such as Kyocera amoebas often compete for the same customers, employees and resources. The managers have to develop adequate mechanisms for conflict resolution so that in the end every amoeba realizes to work towards the best interests of the entire organization, and not just the own unit.¹⁹⁷ This relates to the earlier mentioned question on whether agents in the Finnish contemporary art ecosystem are willing to work towards a common good, instead of only focusing on their own good.

In addition, similar to Alanne's amoeba model, Markus Renvall suggested a residency system that also would not be bound to a location. Non-location based residency system would give the artist the responsibility to find interesting places to work at and thereafter seek funding to it. In August 2017, a few months after the interview was conducted, the Finnish Cultural Foundation announced a new mobility expense grant that can be applied for optional, self-arranged trips and residencies, as mentioned in chapter 3.3.¹⁹⁸

¹⁹⁴ Kyocera, Home page. Available: <https://global.kyocera.com/inamori/management/amoeba/index.html> [January 10, 2018]

¹⁹⁵ Montola 2003, 68.

¹⁹⁶ Adler & Toshiro 2012, MIT Sloan Management Review. Available: <http://sloanreview.mit.edu/article/amoeba-management-lessons-from-japans-kyocera/> [January 8, 2018]

¹⁹⁷ Adler & Toshiro 2012, MIT Sloan Management Review. Available: <http://sloanreview.mit.edu/article/amoeba-management-lessons-from-japans-kyocera/> [January 8, 2018]

¹⁹⁸ The Finnish Cultural Foundation, "New grant for supporting the international mobility of artists". Available: <https://www.skr.fi/en/ajankohtaista/new-grant-supporting-international-mobility-artists> [January 16, 2018]

5.1.3 Conventions on funding

Furthermore, many interviewees acknowledged the role of funding for mobility, however from different point of views. Frej Forsblom noted that being mobile is a risk-taking financial investment. Laura Köönikkä indicated that they do projects mainly for the content's sake, not only for the revenue, and that this instability is just part of being an entrepreneur, since working on a freelance based system includes high financial risks. Kimmo Aulake described that the state could from a certain point of view be seen as a venture capitalist that has to consider where to make its investments. Förster furthermore highlighted that even though the financial resources are limited, they do exist, and how those resources are allocated is up for debate.

Förster discusses whether it would be effective trying to offer travel grants for everyone, i.e., the 3000 professional artists active in Finland, or should the resources be focused on a small number of artists, e.g., 100 individuals evaluated in Finland to have the best potential raising interest abroad. The aim is that by focusing firstly on the "top" names, it would result in giving way to the rest. However, it remains to be discussed how such potentials are defined and whether these selection criteria actually will lead to success abroad. Also 'success' needs to be defined, including how it will be measured.

Förster indicated there is nothing wrong with the current system, but he rather was questioning what is the aim for mobility and how success is defined in Finnish contemporary art. On the other hand, Ellala (2010) highlights in her thesis how her interviewees experienced that only the top names within contemporary art are supported while the potential of the scene for internationalization and mobility goes beyond the top names.¹⁹⁹ Obviously, the opinions vary on who should be supported and on what basis. It needs to be considered that if the 'extra-support' is expected to be allocated to the 100 most potential artists long-term, this would prevent and slow the opportunities for others to gain 'extra-support'.

In the long run investing solely in the top names may prevent birth of novel mainstreams as innovations are typically born within the margins. Becker discusses mavericks in his book as a group of individuals that every organized art world produces. Mavericks are artists who have been part of the conventional world, and therefore are aware of the current conventions. Nevertheless, mavericks find those conventions unacceptably constraining. Mavericks propose innovations the art world refuses to accept as within the limits of what it ordinary produces.²⁰⁰ When discussing mavericks,

¹⁹⁹ Ellala, 2010, 46.

²⁰⁰ Becker 1982, 233.

Becker only refers to artists, not the supporting personnel. However, it can be argued that his theory can be applied to the distributive agents, too.

The conventional world might see new innovations as a threat. Becker's definition on mavericks describes what conventions can result in: if an agreed convention would be that resources would be focused only in the top 100 names, with the aim that the success of the 100 reflects back on the 3000, there would be resistance and urge for innovation in any case. The aim of conventions is to make collective activities fast and affordable, as mentioned in Chapter 2.1. Funding could be allocated effectively, as suggested by Förster. However, unconventionality occurs always which can lead to new conventions. Unconventionality arises, as Becker underlines, when art worlds provoke some of their members to create innovations they then will not accept. Some of the innovations are accepted, some might create new art worlds and some ideas might gain acceptance only years later.²⁰¹ This also relates to the fact that the Finnish agents cannot decide which artists to export (as remarked by, e.g., Alanne, Förster, and Tähtinen) although a maverick in the Finnish contemporary art scene may not be considered "exportable", this maverick's art might be considered desirable and in demand in another country. Becker also mentions that the conventional art world might recognize the potential of the maverick, and thus incorporate the maverick's innovation into the canon.²⁰²

In conclusion, even if cooperation increases and conventions on funding are agreed upon, unconventionalities occur. The state can make decisions on investments and how to allocate funding, and regardless there will be individuals who will try to create new conventions.

5.1.4 Import in addition to export

One aspect highlighted by interviewees was import. It became clear that outgoing mobility cannot be practiced efficiently without well-functioning incoming schemes. Especially Raija Koli emphasized that the contemporary art scene should have more funding for museums for co-producing exhibitions with museums abroad, as well as setting apart funding for importing international artists to Finland. Koli emphasized culture is about exchanging; both export and import. Similarly, Renvall emphasized the importance of bringing art professionals to Finland, rather than solely focusing on

²⁰¹ Becker 1982, 36.

²⁰² Becker 1982, 243.

exporting from Finland abroad. He suggested more festivals and events to Finland to which professionals can be invited over to visit.

Also Anttila argued that funding should be earmarked for inter-exchanging activities in the internationalization scene. Forsblom as well mentioned that not that many agents in Finland import art since it involves substantial economic risks. This was emphasized in the *Mobility Matters* report as well in which results showed that in many European countries lack a developed infrastructure to receive artists from other countries or a lack of funding available to attract foreign cultural professionals.²⁰³ Therefore, lowering the economical risks by systematical support systems for incoming schemes could possibly vitalize the internationalization scene in general and also develop the outgoing schemes of mobility.

5.1.5 Intermediaries and developing networks

The role and development of intermediaries was brought up by several interviewees. Köönikkä wished for similar agencies as the FAA. Sjöberg and Anttila underlined the lack of funding and support for intermediaries, and Aulake from the Ministry of Education and Culture told that the aim is to try to develop the position of intermediaries in the art scene by investing in them. In June 2017, the Ministry of Education and Culture launched a new grant aimed for intermediaries on the contemporary art field, such as galleries and agencies, to develop their initiatives. The grant can be used for, e.g., increasing know-how in operating internationally.²⁰⁴

Anttila finds that the presence of intermediaries in international events would be just as important, and sometimes even more productive, than the artists' who only represent themselves. In addition, according to Forsblom, most artists do not become world famous without a representing gallery on the background. Tähtinen from Music Finland told how the organization is developing their operations to offer more individual assistance to artists, in a similar manner to music agencies, however not competing with them. Koli emphasized that the scene needs more internationally

²⁰³ Wiesand et al. 2008, 50.

²⁰⁴ Frame, "Application period ends at the end of August: Ministry of Education and Culture's new state grants for art and museum fields" ("Hakuaikaa elokuun loppuun: opetus- ja kulttuuriministeriön uudet valtionavustushaut taide- ja museoalalle"). Available: <https://frame-finland.fi/2017/06/21/hakuaikaa-elokuun-loppuun-opetus-ja-kulttuuriministerion-uudet-valtionavustushaut-taide-ja-museoalalle/> [August 21, 2018]

& the Ministry of Education and Culture, "For intermediaries' development projects in visual arts field" ("Visuaalisen taiteen alan välittäjäportaan kehittämishankkeisiin"). Available: https://minedu.fi/avustukset/avustus/-/asset_publisher/visuaalisen-taiteen-alan-valittajaportaan-kehittamishankkeisiin?_101_INSTANCE_9GY9rOgrEM2b_languageId=fi_FI [August 21, 2018]

operative commercial galleries since artists are in need of assistance when it comes to operating abroad.

As mentioned in Chapter 4, Alanne noted that the main task of cultural and academic institutes as intermediaries is to support and help the artists' networks to grow. The same remark was made in the report *Art Across Borders: The Finnish Cultural and Academic Institutes' Visual Arts Work and its Effectiveness in 2000-2012* by Vappu Renko and Leena-Maija Rossi: Artists had issued practices that need improvement, in which increasing opportunities for networking and the institute's more active role in networking were two of the main requests.²⁰⁵ In Virolainen and Karttunen's report it is mentioned how artists wished for further support in knowing local art markets, and expanding networks.²⁰⁶ In conclusion, even though mobility programs for artists already are common, also the mobility of diverse organizations and intermediaries could be developed in order to have a middleman do the networking for artists and offer support. As brought up in Chapter 3.3, MOBIUS and Frame provide initiatives that aim to support intermediaries. However, based on the results from Virolainen and Karttunen's report and the statements from the interviewees, the support system for intermediaries could be further developed, for the benefit of the artists.

Permanent relocation of Finnish art professionals abroad was brought up as necessary by several interviewees. Furthermore, Tähtinen wanted to emphasize that artists obviously have been mobile already for a long time, but that the intermediaries have not. Therefore, not that many art professionals other than artists are located abroad. In case more Finnish professionals were located abroad in key positions, they would attract other Finnish individuals there as well. Tähtinen does not see this as brain drain. Koli would also develop mobility by increasing long-term localization of intermediaries in other countries, as Koli finds this to be one of the best ways to create lasting contacts and develop an understanding for other art markets. Koli would increase this by encouraging young individuals to study abroad, participate in residencies and schoolings.

Based on the interviewees' responses, time required to map out a target country varied between one to two weeks. According to Alanne, an art expert can map a market within one to two weeks, in order to identify its possible interests. Anttila mentions traveling to the different cultural and academic institutes, and staying on their operative field to network for a week. However, building networks was said to require more time

²⁰⁵ Renko & Rossi 2013, 119.

²⁰⁶ Virolainen & Karttunen 2016, 82.

and physical presence. Koli would develop mobility and networks by increasing long-term localization of intermediaries in other countries, as mentioned earlier. Louekari indicated that it takes long time to build a ground network, as she says she has been building her network in Asia for 10 years. According to her experience, the building of networks takes time. One event in one city is not enough. Instead, the scene might require events for 4 years before any results show up. Also Tähtinen remarked that contacts are created only with legwork and with time. Music Finland implements half a year pop-up presences. However, the downside of mobility is not being present all time acting on the ground. Therefore, if operating from Finland, one needs to have reliable contacts in the particular focus countries that can work on the ground and be up to date on local issues.

As Becker mentions, once an art world's activities are no longer linked to a specific locale, the art world can recruit personnel from anywhere.²⁰⁷ It depends on the locale whether the personnel of that art world is interchangeable or whether it requires individuals with the local origins to be able to understand that art world. Becker indicates that limits in the growth of an art world depend on individuals who lack knowledge of the particular art world's conventions. Agents who do not know the conventions of an art world, or lack interest in getting to know them, cannot cooperate in its production.²⁰⁸ Nonetheless if aiming for national or international coverage, many agents in the specific art world have to learn new conventions and adapt to change in order to achieve their goals.²⁰⁹

In conclusion, Finnish agents being more mobile, both short and long-term, in addition to cooperating with local agents abroad is required in order to learn new conventions and adapt to changes in order to reach strategic goals. Becker describes that if participants of an art world have insulated themselves from the changes and they cannot adapt to them, they might fall behind.²¹⁰

5.1.6 Common vision

Most of the interviewees mentioned having strategic goals and aims for the mobility of contemporary artists and intermediaries. Referring to the amoeba organization that changes shape in response to its environment, Alanne emphasized that if the strategic

²⁰⁷ Becker 1982, 325, 329, 330, 332.

²⁰⁸ Becker 1982, 348.

²⁰⁹ Becker 1982, 334.

²¹⁰ Becker 1982, 304.

goals are clear, it remains insignificant how they are reached. Anttila noted how the cultural and academic institutes abroad should have more long-term strategies and clearer vision. Koli saw mobility as a tool, and not as a goal. Moving from point A to point B is not a goal, but a tool to achieve something. Also Aulake interprets mobility as a tool to achieve a certain goal, meaning mobility is not a goal per se. Regarding mobility and networking, Aulake mentioned out that acquiring 40 business cards is not an achievement. What matters is what they might result in. Louekari demanded rationality and indicated that in order to be mobile one needs to decide the goals, the plan and the road to get there.

Therefore, most of interviewees were talking about strategic goals, aims and visions, and seeing mobility as achieving *something*, thus many of them actually not naming what the goals are. Similar to Förster, Aulake emphasizes that one of the main goals is that artists could continue to produce art and make a living from their art. Therefore, the art scene has a lot to do with income. Since the Finnish market tends to appear small for many artists regarding income, many desire to be more present abroad. Another goal according to Aulake is that those who want to operate internationally also have the opportunity to do it.

What remains unanswered is how success is defined in the Finnish contemporary art scene. What is the common good in the ecosystem everybody could focus on, so that cooperation could be increased and networks widened, so that the focus of different agents would not only focus on their own good? According to Förster, in the current status quo no one really tries to answer this question. Even if one of the goals would be that artists can make a living from their art, this leads to the next question. Why do artists create art? Sjöberg remarked that the whole chain of thought around contemporary art needs to be clarified before anything can be developed.

Here is where the importance of mentioning the audience in the ecosystem comes in. In Virolainen and Karttunen's report the majority of the survey respondents mentioned extending their audience as one of the reasons to aim for internationalization.²¹¹ As Becker indicates, one of the main goals for intermediaries is finding an appreciative audience for the artists. Art is created to be seen, as underlined by Becker:

²¹¹ Virolainen & Karttunen 2016, 30.

Someone must respond to the work once it is done, have an emotional or intellectual reaction to it, "see something in it," appreciate it. The old conundrum – if a tree falls in the forest and no one hears it, did it make a sound? – can be solved here by simple definition: we are interested in the event which consists of a work being made *and* appreciated; for that to happen, the activity of response and appreciation must occur.²¹²

Sjöberg argued that the Finnish contemporary art scene needs to communicate the value of the market on a societal level in order for it to develop. If the general public was more aware of the value of art and appreciated it, funding could be squeezed from new sources.

In conclusion, as stated earlier, the cooperation between agents is in demand. Nevertheless it seems that the overall long-term vision and generally accepted goals between the agents in the ecosystem seem to be too unclear or missing. In their report, Virolainen and Karttunen also pondered whether it would be possible for the agents in the ecosystem to come to an agreement on some of the goals of internationalization.²¹³ Acknowledging the role of the audience in the ecosystem could be the first step in communicating the value and meaning of art on a societal level. Sjöberg suggests the outside-in way of thinking, where crucial is acknowledging the fact that the audience and the market do not automatically dictate the content of art even if taken into account.²¹⁴

5.2 Conclusions and suggestions for next steps

Based on the six themes presented in previous chapters, the following concludes suggestions for the next steps based on the interviewees' understanding of the current challenges in developing the Finnish contemporary art scene's opportunities for paradigm shift and activities to overcome the challenges (Table 1).

The only certain aspect in art worlds (as well as in general in life) is change: art worlds change, and ecosystems evolve. Art worlds change regardless of the conditions, sometimes gradually and sometimes drastically, and no art world can protect itself against the impulses for change.

Change can rise from external sources or internal tensions.²¹⁵ One interviewee of this study emphasized that the further we move from our ecosystem to another ecosystem, the more unpredictable the scene appears. What works in one ecosystem will not necessarily work in another one. However, if strategic goals are clear, it remains

²¹² Becker 1982, 4.

²¹³ Virolainen & Karttunen 2016, 105.

²¹⁴ Interview with Kira Sjöberg, 7.4.2017.

²¹⁵ Becker 1982, 300.

insignificant how much change or unpredictability happens around the art scene. Nonetheless, many agents may not long for change or a shared vision, due to fear of losing their position. Everyone, except the artists, has something invested in the status quo of accepted conventions.²¹⁶

However, in order to flourish in the market, intermediaries also need to constantly invest in adapting to the changes and to finding new audiences for artists. Becker highlights the potential of the intermediaries in the art world of organizing themselves in multiple ways, e.g., by hiring freelance agents separately for each project and where activities no longer need to be linked to a specific locale. This example corresponds to a suggestion of one interviewee of this study, namely an amoeba organization model for contemporary art, that correlates with Kazuo Inamori's amoeba management theory. Art scenes change so fast that individuals need to be present abroad in order to keep up with the changes.

An amoeba organization could respond to the need for change as a network based on ad hoc low hierarchy organization with 1-3 employees mapping the target country's art scene, carrying project-based collaboration with local curators, and gatekeepers as well as finding matching artists and funding. Although there are already programs implementing amoeba-like principles in their policies in Finland (e.g., MOBIUS), to date no entire organization operates completely mobile. Thus, piloting the amoeba organization model could offer one test platform for identifying new art markets and appreciative audiences. Since art worlds are in constant change, working with an amoeba-like model and attitude could be a fruitful approach to identify different art markets and to cross boundaries in a globalized art world to reach new appreciative audiences. In addition, reciprocal incoming mobility schemes as well as permanent relocation of Finnish art professionals would also promote outward mobility.

Based on the interviews, it can be concluded that although channeling more funding to intermediaries was mostly preferred, it was also suggested that financing the intermediary portal might simultaneously lead to fragmentariness in visions and missions. Consequently, the strategic vision of the Finnish contemporary art scene needs to be identified. Regardless of means, the prerequisite for the successful system-level collaboration depends on whether different agents will be willing and capable of agreeing on the strategic vision of the Finnish contemporary art scene, making different parties aware of each other's activities and linking them to work together. It seems unclear which stakeholder(s) would be interested and accepted to lead the process for

²¹⁶ Becker 1982, 306.

creating a collaborative national ecosystem model and how this activity could be funded. Common vision is also required in order to tackle the question on how to invest resources in the most successful way for the benefit of the entire ecosystem. Obviously, finding a shared vision between all the agents in the ecosystem is not simple. However, the possibility to succeed is most probable if all the different parties believe that aiming towards shared strategies is possible.

In addition to Frame already having started a discussion series on collectivity in the field, organizing a conference in a professionally facilitated way could promote involvement and empowerment of all stakeholders to create a shared vision, goals and strategies. In concrete, the conference could invite representatives from all perimeters in the ecosystem to workshops. The workshops would implement participative and effective facilitation methods to achieve common understanding and conclusions with key topics, allowing creating and sharing several topics simultaneously among up to 200 people. The conference would be initiated by first phrasing the following key questions: What does the Finnish art ecosystem consider to be important? What are we trying to achieve (mission)? Where do we want to go (5-10 year vision)? Where are we now in relation to the desired vision, and how do we know we are getting there? How do we promote change? Table 1 summarizes examples of possible statements and answers serving as opening lines to these questions formulated based on the interviews in this study.

Once a common vision is identified, building systems that thrive with the element of change could be built. Mavericks and unconventionality can be designed to be a part of the vision. The most fundamental aspect of change is how much the current art world is ready to accept and incorporate in its system. Change can also occur without noticing, where the art world participants see a solution to a challenge as a logical development, and not as change.²¹⁷ If the change or logical development desired is reaching new audiences, this requires networking and adapting to the market, and henceforth requires presence executed through mobility. Mobility could be developed by identifying the ecosystem's goal and acknowledging that there is no single strategy that guarantees success in all international surroundings and art worlds, and through recognizing and emphasizing the power of collaboration. To reach the desired goals and new audiences requires international networking and adapting to the markets, in other words proactive and reciprocal mobility.

²¹⁷ Becker 1982, 303-305.

Mobility in the Finnish contemporary art ecosystem is already common, but it can always be developed further. During the process of writing this thesis from 2016 to 2018, multiple new mobility programs and discussion series have already been established. My initial additional conclusions were increasing flexible mobility grants, funding for intermediaries as well as discussion around collective practices of agents in the ecosystem, only to notice that many of the initial desired changes by the interviewees started to take form in 2017 and 2018. However, this does not mean that the work is done. I want to conclude that finding a common vision, increasing linking agents in the ecosystem, knowledge sharing and experimenting with new organization forms are still in demand in order to keep the Finnish contemporary art scene up to date, and to act as a pioneer in the global contemporary art world.

6 SUMMARY

The aim of the thesis is to examine mobility and its possibilities to develop within the framework of the Finnish contemporary art internationalization ecosystem. By using Howard S. Becker's theory on art worlds, the ecosystem of Finnish contemporary art internationalization and its mobility is explored. Through a qualitative analysis of interviews with art internationalization experts, the possibilities to expand the art scene are examined. The main research question is: Why and how can, or cannot, mobility be developed in order to adapt to changes and to cross boundaries within the art worlds? Other research questions include whether Becker's description of art worlds and theory on change can be utilized in developing the mobility of the Finnish contemporary art ecosystem. What kinds of artists' mobility and their intermediaries can be identified within the ecosystem?

Howard S. Becker's description on art worlds emphasizes that works of art are produced by cooperation. The interaction between the different agents who share knowledge in conventions make it possible for the artist to create art, and thereafter distribute the produced idea to an appreciative audience. Becker describes the artist's supporting personnel as a complex pool of resources that can be examined empirically without taking a stance to dominance between the agents or aesthetic questions. Becker emphasizes the opportunities between agents as well as that art worlds change regardless of the conditions.

Becker offered an art history based and sociological approach to art in order to examine the ecosystem of Finnish contemporary art internationalization. As in Becker's art worlds description, the ecosystem shows the complexity of the cooperative network through which the internationalization of Finnish contemporary art is practiced. The ecosystem emphasizes that information and resources should not be withheld, but rather shared between the several different agents in the scene. In addition, the ecosystem acknowledges that the scene is dynamic and in continuous evolution. Both Becker's framework of art worlds as well as Virolainen and Karttunen's ecosystem model emphasize the opportunities rather than threats for developing collaboration.

The results of this interview study demonstrate how well Becker's holistic and comprehensive description of art worlds and theory on change – published 36 years ago – has stood the test of time and correlates with the more recent ecosystem theories in contemporary art. Both approaches recognize and describe the challenges created by the complicated and multidimensional network of factors and agents in the art scene that would need to collaborate in order to be able to succeed.

The art worlds are in constant change, and the art scenes are also different in different countries. The agents are required to evolve and adapt to the changes and differences in art worlds. One way to adapt to a new market is the medium of mobility in order to gain perspective of diverse art worlds. In this thesis, mobility was dealt with as a medium for contemporary art export by which internationalization can be achieved. The focus was on mobility and its development possibilities within the presented ecosystem.

By interviewing experts from the contemporary art scene, as well some also from other cultural sectors, the possibilities for mobility to develop within the framework of Finnish contemporary art internationalization ecosystem was examined. The interviewees represented different perimeters in the Finnish contemporary art ecosystem. Due to open format of the interviews, the responses were presented in summaries. Qualitative research method was applied to analyze the interviews. Qualitative research method offers propositional knowledge, which in this thesis were the developmental possibilities on mobility voiced by the interviewees.

Based on the interviewees responds it can be concluded that most interviewees saw the Finnish art market as small and isolated, and that artists long for new challenges and presenting their work to new audiences. Audience's play a part: someone must respond to the artists work once it is done, and have an emotional or intellectual reaction to it. It was concluded that artist-in-residencies and flexible travel grants that

are aimed for individuals are already common. However, in order to find new audiences, artists require assistance in gaining knowledge in other art markets. Therefore, although artists' and intermediaries' mobility can be identified within the ecosystem, intermediaries' mobility could be increased for the benefit of the artists.

However, many intermediaries in the ecosystem functioning as supporting personnel, or cooperative links, focus merely on doing their own thing. This potentially leads to refusing or not realizing to focus on the big picture: What are we trying to achieve and what does success mean to us collectively? The overall common goal of the ecosystem and how to best promote artists to have the opportunity to create art and find new audiences seems to be unclear.

Most interviewees also voiced the willingness for collaboration between currently existing agents. Therefore, increased collaboration appears as a proactive opportunity to improve. What is missing is a stakeholder(s) who would initiate and lead the process of creating a collaborative model for the ecosystem. The study showed that while some interviewees emphasized the increased collaboration, others emphasized considering new organizational structures. In the end my suggestion on developing mobility includes both: initiating the collaboration by organizing a workshop based conference to identify the vision and mission that the Finnish contemporary art ecosystem could have, and considering piloting amoeba type of organizational models that would function as low hierarchy ad hoc organizations.

Firstly, collaboration and communication of current agents in the ecosystem could be increased in order to more effectively exchange information and contacts. Moreover, mobility has no value in itself; its value is based on the outcome of the activity. Therefore, identifying the common vision through collaboration, as in organizing a working multidisciplinary team, or a conference, could be helpful for the scene in order to develop long-term strategies and vision. The study showed that the common vision discussion is necessary also when debating how to allocate the existing limited resources. Table 1 summarizes based on the interviewees' understanding the current challenges and opportunities in the ecosystem, and how to overcome them. In addition, it summarizes questions possibly to be pondered in the conference, and examples of possible statements and answers as opening lines to begin tackling the problems.

Secondly, basing the idea on Becker's remarks on how art worlds change, forming organizations that promote adapting and are inspired by changes within art worlds and in surrounding worlds seems to be a valid and promising suggestion. Since no single strategy guarantees success in all international surroundings and art worlds, mobility

could be developed through establishing new mobile versatile organizations to adapt to the needs of different art markets, such as an amoeba organization, to identify and benefit local interests in active networking. Adapting to the needs of different art scenes means legwork in networking and collaborating with local gatekeepers. If the vision why this is done is clear, it does not matter if the means of getting there may change when needed.

In conclusion, the opportunity to improve mobility is believed to require collaboration, aiming for common vision as well as further building systems that thrive on change. However, mobility and traveling is not enough for the scene. In addition, permanent relocation and importing interesting artists and exhibitions to Finland is crucial, as the interviews showed. Although during the time of writing this thesis, new forms of mobility and intermediary grants have already been launched, funding should be earmarked for bringing artists to Finland as well.

Based on the results from previous studies as well as the interviews, export more often is in the focus compared to import. I would suggest further research focusing also on the range of incoming schemes, i.e., schemes and funding designed to attract foreign cultural professionals to visit/work in Finland. In addition, it would be of interest to examine what are the reasons for not having a developed infrastructure and funding for incoming schemes. An analysis on how import could create favorable and reciprocal circumstances for export would most likely benefit the different agents in the contemporary art scene in versatile ways.

It remained unclear which stakeholder(s) would be interested and willing to initiate and lead creating the collaborative model for the ecosystem and how this activity could be funded. In addition, although previous studies have brought up the need for increasing collaboration, it remains unclear if it has increased, and if not, what are the reasons for that.

Furthermore, if an amoeba organization would be launched as a new mobile test platform, future research could focus on the results and effects of the piloted organization in order to develop the operational model.

SWEDISH SUMMARY – SVENSK SAMMANFATTNING

En föränderlig konstvärld – Utvecklandet av mobilitet inom internationalisering av finländsk nutidskonst år 2018

Inledning

Finland har bedrivit internationalisering av nutidskonst sedan 1800-talet, då man medvetet började befrämja nationens konst.²¹⁸ Som ett exempel kan nämnas då Finland år 1851 deltog i den första världsutställningen i London.²¹⁹ Från och med 1900-talet har konst och kultur haft en instrumentell uppgift som en del av kulturell diplomati och internationella relationer länder emellan. Ända tills 1990-talet ordnades resande internationella utställningar vanligtvis av staten. På 1990-talet övergick ansvaret till landets konst- och kulturorganisationer. Staten har behållit sin betydelsefulla roll för befrämjandet av konst och kultur, dock numera i form av beviljandet av penningmedel åt konstnärer och konst- och kulturorganisationer som bedriver konstexport.²²⁰

Idag består konstvärlden i Finland av diverse aktörer: gallerier, museer, organisationer som specialiserar sig på internationalisering av nutidskonst, samt olika individer, såsom konstnärerna själva, som aktivt exporterar nutidskonst och bygger nätverk utomlands. De olika aktörerna inom den finländska nutidskonstvärlden är ett nätverk i sig själv, som kan betraktas som ett ekosystem.²²¹ Ekosystemteorin är likartad Howard S. Beckers beskrivning av konstvärldar där nyckelorden för skapandet av konst är interaktion och samarbete mellan de olika aktörerna som är involverade.

Konstvärldar är föränderliga och konstmarknader är olikartade. En av de största utmaningarna för internationaliseringen av finländsk nutidskonst är hur aktörerna kan anpassa sig till de olika förändringar som händer inom och utanför konstvärlden. Den nya generationen har vuxit upp i en automatiskt internationell, *bornglobal*-värld tack vare internet, och därmed är befrämjandet av konst med betoning på nationell identitet inte lika relevant som det var på 1800- och 1900-talet. Globalisering kräver mer dynamik, flexibilitet och gränsöverskridande system.²²² Fysisk mobilitet är centralt för internationalisering av konst,²²³ och är en metod för transnationell aktivitet inom den

²¹⁸ Virolainen & Karttunen 2016, 26-27.

²¹⁹ Smeds 1996, 14.

²²⁰ Virolainen & Karttunen 2016, 26-27.

²²¹ Virolainen & Karttunen 2016, 6.

²²² Tavin & Hausman 2004, 48.

²²³ Virolainen & Karttunen 2016, 26.

globaliserade världen för att komma åt en ny publik samt erhålla perspektiv om nya utmaningar och förändringar inom ens egen sektor.

Syfte, problemformulering och ämnets avgränsning

Syftet med avhandlingen är att granska mobilitet och dess möjligheter att utvecklas inom ramen för ekosystemet för internationaliseringen av finländsk nutidskonst.

Ekosystemet och dess mobilitet utforskas med hjälp av Howard S. Beckers teori om konstvärldar. Möjligheterna att utvidga ekosystemet granskas med hjälp av en kvalitativ analys av intervjuer med experter inom internationalisering. Den viktigaste forskningsfrågan berör varför och hur mobilitet kan utvecklas i en konstant föränderlig konstmiljö. Andra centrala forskningsfrågor är ifall Beckers beskrivning av konstvärldar och hans teori om deras föränderlighet kan utnyttjas i utvecklandet av mobilitet inom ekosystemet för finländsk nutidskonst. Hurdan är den mobilitet som utövas av konstnärer och förmedlare inom ekosystemet?

Ämnet avgränsas till att behandla nutidskonst, med andra ord inte alla kreativa industrier i Finland. I tidigare forskning har fokus för det mesta legat på internationalisering inom finländsk nutidskonstexport. I denna avhandling ligger betoningen på att granska hur ekosystemet för finländsk nutidskonst korrelerar med Beckers beskrivning av konstvärldar. Ekosystemet baserar sig på rapporten *Viennistä vuoropuheluun, vaikutteista verkostoihin – Selvitys suomalaisen nykytaiteen kansainvälistymisestä* (2016) skriven av Jutta Virolainen och Sari Karttunen. Rapporten beställdes av Frame Finland. Frame Finland har som uppgift att stärka den finländska nutidskonstens ställning och synlighet, stöda internationellt samarbete samt fungera som informationscentral för nutidskonsten i Finland. Beckers teori används som referensram för att granska mobilitet inom internationaliseringen av finländsk nutidskonst. I avhandlingen diskuteras mobilitet i förhållande till både individer och organisationsaktörer. Avhandlingen avgränsas till att granska ytterligare möjligheter och perspektiv på mobilitet inom internationaliseringssektorn.

Begreppsdefinitioner

I avhandlingen definieras följande begrepp: nutid, internationalisering, export och mobilitet.

Begreppet nutid definieras som tidsperioden efter modernism och postmodernism, det vill säga efter år 1993.²²⁴ Begreppet nutidskonst och visuell konst används ofta parallellt inom konstvärlden. I avhandlingen används begreppet nutidskonst eftersom den kan användas som en paraplyterm för all visuell nutidskonst. Nutidskonst valdes även för att den är internationellt i vedertaget bruk.²²⁵

I denna avhandling används båda begreppen internationalisering och konstexport. Internationalisering uppfattas som ett medium för inspiration, ett kosmopolit tankesätt och/eller konkret handling, som till exempel nätverksarbete eller samarbetsprojekt. Likartad konst- och kulturexport definieras som ombyte av kulturella meningar och samarbetsprojekt med förväntning av att mäta effektivitet och produktivitet.

I denna avhandling definieras det mest centrala begreppet mobilitet som ett medium för konstexport för att uppnå internationalisering. Mobilitet kan delas i inkommande och utgående system. Inkommande system har som mål att locka utländska konstprofessionella, såsom kuratorer, att jobba i eller besöka ett bestämt land, medan utgående mobilitetssystem har som mål att stöda program som ger möjligheten för landets medborgare att utöva fysisk mobilitet, det vill säga besöka och arbeta i andra länder.²²⁶

Härutöver används i denna engelskspråkiga avhandling begreppet *agent* som hänvisar till aktörer som är en del av ekosystemet för finländsk nutidskonst. Dessa aktörer är konstnärer och förmedlare såsom kuratorer, gallerier och konstorganisationer samt stiftelser. I den svenska sammanfattningen används begreppet aktör.

Material och metod

Ytterligare möjligheter och perspektiv på mobilitet som presenteras i avhandlingen baserar sig på 12 intervjuer med experter inom internationaliseringen av finländsk konst och kultur. Nio av de tolv intervjuade har erfarenhet speciellt inom nutidskonst, medan tre har en bakgrund i andra konstformer än visuell konst, bland annat en med bakgrund i musik, en i design och mode samt en intervjuad som arbetar på undervisnings- och kulturministeriet. Experter från andra kultursektorer än nutidskonst inkluderades för att få en ytterligare inblick i diverse sätt att bedriva internationalisering av konst och kultur. De intervjuade representerar olika sektorer i ekosystemet.

²²⁴ Vilks 2011, 17.

²²⁵ Interview with Raija Koli, 30.3.2017.

²²⁶ Wiesand et al. 2008, Executive Summary, page 2.

Intervjuerna genomfördes i ett öppet format (se bilaga 1, intervjuguide). Intervjusvaren presenteras i avhandlingen som sammanfattningar. Materialet analyserades med hjälp av en kvalitativ analys med fokus på utvecklingsförslagen på mobilitet. Kvalitativ analysmetod är induktiv, det vill säga materialet baserar sig på enstaka fallstudier. I metoden betonas subjektivitet och det verbala över det statistiska. Därmed skiljer kvalitativ metod från kvantitativ metod.²²⁷ Intervjuade och deras åsikter presenteras med namn med de intervjuades lov för att erkänna betydelsen av subjektivitet.

Personerna som intervjuades var Esa Alanne (Finlands kulturinstitut i Danmark), Hanna Maria Anttila (AV-arkki), Kimmo Aulake (Undervisnings- och kulturministeriet), Frej Forsblom (Makasiini Contemporary), Jan Förster (Helsingfors Konsthall), Raija Koli (Frame Finland), Laura Köönikkä och Darja Zaitzev (Finnish Art Agency), Martta Louekari (Juni), Markus Renvall (Konstnärsgillet i Finland), Kira Sjöberg (ArtShortCut) och Tuomo Tähtinen (Music Finland).

Slutledningar

I sin beskrivning av konstvärldar betonar Howard S. Becker att konst skapas genom samarbete. För konstnären skapas möjligheten att utöva konst genom växelverkan mellan olika aktörer i konstvärlden som kommit överens om konventioner och vidare distribuerar konstnärens idé, det vill säga verk, till en uppskattande publik.²²⁸ Becker beskriver stödande personal runt konstnären som ett komplext system av aktörer som kan granskas empiriskt utan att man tar ställning till maktpositioner mellan aktörerna eller estetiska frågor om konst. Becker betonar speciellt aktörernas möjligheter till samarbete och det att konstvärldar förändras oberoende omständigheterna. Genom att granska vilka aktörer som bedriver rutinmässig interaktion, det vill säga kommunicerar och samarbetar med andra aktörer, så kan en helhetsbild av en konstvärld bildas. Konstvärlden är dessutom föränderlig. Förändring kan ske gradvis eller plötsligt på grund av interna eller externa orsaker.²²⁹

Beckers teori används som en konstvetenskaplig och sociologisk referensram för att analysera ekosystemet för internationaliseringen av finländsk nutidskonst. Virolainen och Karttunens rapport kartlägger genom en enkät de aktörer som arbetar för att befrämja internationaliseringen av finländsk nutidskonst. Virolainen och Karttunen

²²⁷ Hammersley 2013, 12.

²²⁸ Becker 1982, Cover.

²²⁹ Becker 1982, 300.

genomför kartläggningen genom att bilda ett ekosystem där de olika aktörerna är indelade i sektioner (se illustration 1a för den ursprungliga finskspråkiga versionen, illustration 1b för engelsk översättning).

I likhet med Beckers beskrivning av konstvärldar visar även teorin om ekosystem hur internationaliseringen av finländsk nutidskonst bedrivs genom kooperativa nätverk. Användning av begreppet ekosystem har blivit populärt på 2000-talet som ett sätt att beskriva organisationsoperationer som komplexa system där alla faktorer påverkar och blir påverkade av varandra.²³⁰ Idén om ekosystem betonar hur information och resurser är delade istället för förbehållna till enstaka individer. Härutöver betonas hur ekosystem är dynamiska och utvecklas konstant. Becker, Virolainen och Karttunen betonar i sina redogörelser hellre möjligheterna än hindren för att utveckla samarbete.

Den enda skillnaden mellan Becker och Virolainen och Karttunen var omnämmandet av publiken. Virolainen och Karttunen har lämnat publiken utanför ekosystemet eftersom kartläggningen skulle inkludera endast de aktiva aktörerna som befrämjar internationaliseringen av konst.²³¹ Däremot skriver Becker att även om publiken ägnar mindre tid åt konstverk i jämförelse med de som arbetar inom konstvärlden, bidrar ändå publiken mest till konstruerandet av konst genom att delta eller inte delta då verket är utställt.²³² I Virolainens och Karttunens rapport framkom det även av enkätens respondenter att en utökning av publiken är en av orsakerna till internationalisering.²³³ Därmed kan publiken ses som en central del av ekosystemet.

Resultatet är att Beckers holistiska och uttömmande beskrivning av konstvärldar och teorin om förändringar – publicerad för 36 år sedan – korrelerar med den för tillfället populära användningen av begreppet ekosystem i samband med diskussionen om nutidskonst. Båda teorierna erkänner och beskriver de utmaningar som skapas då ett komplext och multidimensionellt nätverk av olika faktorer och aktörer samarbetar. I båda görs en empirisk granskning av vilka aktörer som är en del av konstvärlden eller ekosystemet för att bidra till befrämjandet av konstskapande, samt lägger betoningen på att systemen är i kontinuerlig evolution.

Konstvärldarna förändras alltjämt och konstmiljöerna är även olika i olika länder. Aktörer måste utvecklas och anpassa sig till förändringar och olikheter inom konstvärldarna. Ett sätt att anpassa sig till en ny konstmiljö är med hjälp av mobilitet för

²³⁰ Forbes, "The Next Big Business Buzzword: Ecosystem?", Available: <https://www.forbes.com/sites/victorhwang/2014/04/16/the-next-big-business-buzzword-ecosystem/#332ba3985456> [April 24, 2017]

²³¹ Virolainen & Karttunen 2016, 9.

²³² Becker 1982, 214.

²³³ Virolainen & Karttunen 2016, 30.

att erhålla perspektiv om nya utmaningar och förändringar inom ens egen sektor. Som nämnades tidigare definieras mobilitet i denna avhandling som ett medium för internationalisering. Fokus i avhandlingen är vid de eventuella utvecklingsmöjligheterna av mobilitet inom ekosystemet för internationaliseringen av den finländska nutidskonsten.

Mobilitet analyserades genom att intervjua experter inom internationalisering från nutidskonstsektorn samt från andra kulturella sektorer. Utgående från intervjuvaren kan man dra slutsatsen att de intervjuade såg den finländska konstmarknaden som liten och isolerad. Konstnärerna längtar efter nya utmaningar och en möjlighet att presentera sina verk för en ny publik. Publiken är betydelsefull: konstnärer önskar att en publik har antingen en emotionell eller intellektuell reaktion på det färdiga konstverket.²³⁴ I avhandlingen visades att residens och flexibla resestipendier för konstnärer och olika förmedlare redan är vedertagen praxis inom nutidskonstsektorn. För att komma i kontakt med en ny publik behöver konstnärer dock hjälp med att erhålla kunskap om potentiella konstmarknader. Även om konstnärer och förmedlare redan är mobila, kunde förmedlarnas, såsom kuratorernas, mobilitet ökas för att ytterligare hjälpa konstnärer med att erövra nya marknader.

Utgående från intervjuerna kan man även dra slutsatsen att förmedlare inom ekosystemet endast fokuserar på sitt eget arbete, det vill säga ignorerar eller bortser från helhetsbilden av ekosystemet. Detta leder till en del frågor: Vad försöker ekosystemet för nutidskonst uppnå och vad betyder succé för systemet? Den allmänna visionen och tillvägagångssättet för att på bästa möjliga sätt främja konstnärer och deras mål att nå en ny publik, verkar saknas eller vara oklar.

Största delen av de intervjuade uttalade sig om att det finns intresse för samarbete mellan de olika aktörerna inom ekosystemet. Därför kan man anta att ökat samarbete är en proaktiv möjlighet för utveckling. Utgående från intervjuerna förblev det dock oklart vem som skulle vilja inleda och koordinera processen för att skapa en kollaborativ arbetsmodell för ekosystemet. Intervjuerna visade att medan andra betonade ökat samarbete så övervägde andra däremot att ta i bruk helt nya organisationsstrukturer. En av de intervjuade föreslog startandet av en amöbaorganisation som anpassar sig enligt olika konstmarknader och identifierar och bidrar till lokala intressen genom aktivt nätverksarbete. En ”amöba”-organisationsstruktur är inspirerad av ordets biologiska betydelse. På samma sätt som en amöbaorganism anpassar sig och förändrar utgående

²³⁴ Becker 1982, 4.

från dess miljö så identifierar en amöbaorganisation sin verksamhetsmiljö och anpassar sig enligt förändringar i omgivningen.

Dessutom nämnde flera intervjuade att inkommande system borde stödjas mera, det vill säga program som befrämjar mobilitet av utländska konstprofessionella, som till exempel kuratorer, att besöka Finland för att träffa konstnärer. Också kort- och långvarig migration av finländare utomlands nämndes som ett av de effektivaste sätten att bygga upp nätverk. Härutöver betonades diskussion om delandet av penningmedel: borde stöd delas ut till alla 3000 professionella konstnärer i Finland eller borde fokus läggas på att stöda till exempel 100 konstnärer som visat mest potential för framgång utomlands? Här återkommer man till den redan nämnda frågan gällande vad som egentligen är visionen och de viktigaste målen för ekosystemet för internationaliseringen av finländsk nutidskonst.

På basis av intervjuerna innehåller mitt förslag för utvecklandet av mobilitet att samarbetet i ekosystemet inleds genom en verkstadsbaserad konferens. Konferensens syfte skulle vara att identifiera visionen och uppgiften för det ekosystem som skall bidra till internationalisering av finländsk nutidskonst. Dessutom innehåller mitt förslag etablerandet av en amöbalik organisationsmodell som kunde fungera låg hierarkiskt från fall till fall.

För det första kunde samarbetet och kommunikationen mellan de nuvarande aktörerna i ekosystemet förstärkas för att de mer effektivt kunde dela information och kontakter. Mobilitet i sig har inget värde, utan värdet ligger i det som mobiliteten kan leda till. Genom att grunda en arbetsgrupp eller ordna en samlingskonferens kunde man formulera en gemensam vision som grund för att utveckla långvariga strategier för ekosystemet. Intervjuerna visade att en gemensam vision även behövs för att kunna bestämma hur de existerande resurserna tilldelas. Tabell 1 sammanfattar på basis av intervjuerna vilka de nuvarande möjligheterna är, de utmaningar som existerar inom ekosystemet och hur man möjligtvis kunde lösa dem. I tabellen sammanfattas även diskussionsfrågor för en eventuell konferens och exempel på svar och uttalanden på frågorna.

För det andra kunde man utgående från Beckers teori om hur konstvärldar förändras grunda organisationer som befrämjar anpassning. Eftersom en enda strategi inte garanterar framgång inom alla internationella kulturmiljöer och konstvärldar kunde mobilitet utvecklas genom att grunda nya organisationer, som är mångsidiga och specialanpassade. Den redan nämnda amöbaorganisationen skulle kunna bekanta sig med olika lokala konstmarknader, genomföra projektbaserat samarbete med lokala

aktörer och ansöka om finansiering och konstnärer på projektbasis. Om visionen bakom amöbaorganisationen är tydlig är det oviktigt om processen för att uppnå målen förändras under arbetsprocessen.

Följaktligen kräver möjligheten att utveckla mobilitet samarbete, utvecklandet av en gemensam vision samt byggandet av system som gynnas av förändringar och diversitet. Dock är inte bara utgående mobila system tillräckliga i konstvärlden, utan man bör ta i betraktande även inkommande system till Finland. Under skrivprocessen för denna avhandling 2016-2018 startades flera olika program för att öka utgående mobilitet, men inom ekosystemet borde man även reservera penningmedel för att hämta konstprofessionella till Finland. Forskningen skulle kunna vidareutvecklas genom att undersöka varför det inte existerar en infrastruktur för inkommande system.

Ytterligare skulle man kunna undersöka vilken instans som kunde ta initiativet för att påbörja en kollaborativ modell inom ekosystemet, och hur denna samarbetsmodell kunde finansieras. Det kom även fram i tidigare forskning att utökat samarbete mellan agenter har föreslagits förut. Denna avhandling lyckas inte besvara frågan om huruvida samarbetet ökat. Också möjliga orsaker till eventuellt utebliven ökning i samarbete förblir obesvarade.

Ifall en amöbaorganisation grundas som en ny mobil testplattform kunde fortsatt forskning fokusera på resultaten och effekterna som organisationen påvisar, för att följaktligen utveckla verksamhetsmodellen.

ATTACHMENT I: INTERVIEW GUIDE

Answer the following questions regarding contemporary art scene and/or your own professional field:

1. What is your view and/or experience regarding mobility on Finnish cultural internationalization?
2. How would you develop mobility?
3. How can one create and strengthen networks?
4. What kinds of agents are needed on the field of operation to develop mobility?
5. Regarding future: What are the prospects for Finnish cultural internationalization, the ideal prospect for it and the ideal prospect for your own operation?

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Cover image. Amoeba Collage by Yusuke Gunji. Available:
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Illustration 1a. The Finnish contemporary art international operations illustrated as an ecosystem, by Jutta Virolainen and Sari Karttunen in report *From Cultural Influences and Exports to Dialogue and Networking (Viennistä vuoropuheluun, vaikutteista verkostoihin, 2016, 45.*

Illustration 1b. Translation of Illustration 1a (translation by author).

Illustration 2. The “Cultural Sector” as pictured in the *Mobility Matters* report, 2008, 4.

Table 1. Summary based on the interviewees' responses regarding challenges and opportunities on how to overcome them, as well as ideas for possible next steps, questions waiting for to be phrased and responded as well as possible statements.

ILLUSTRATIONS

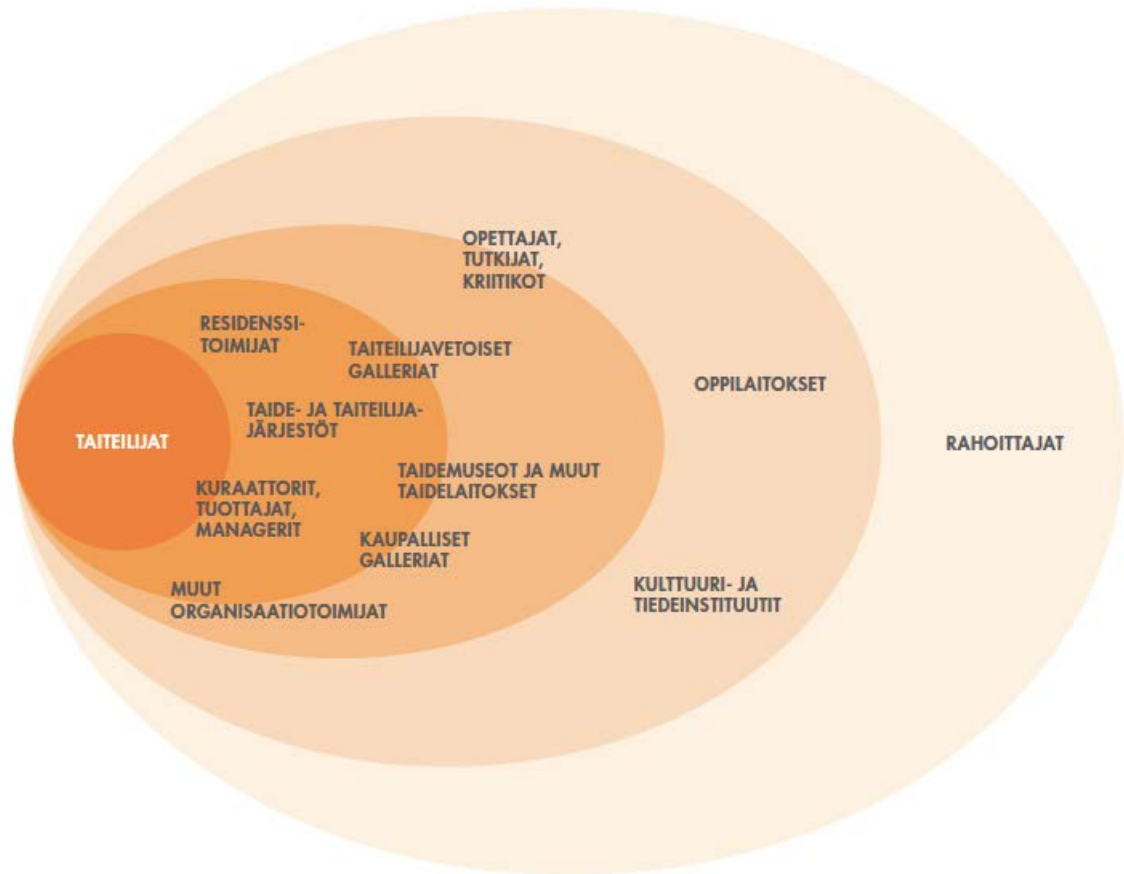


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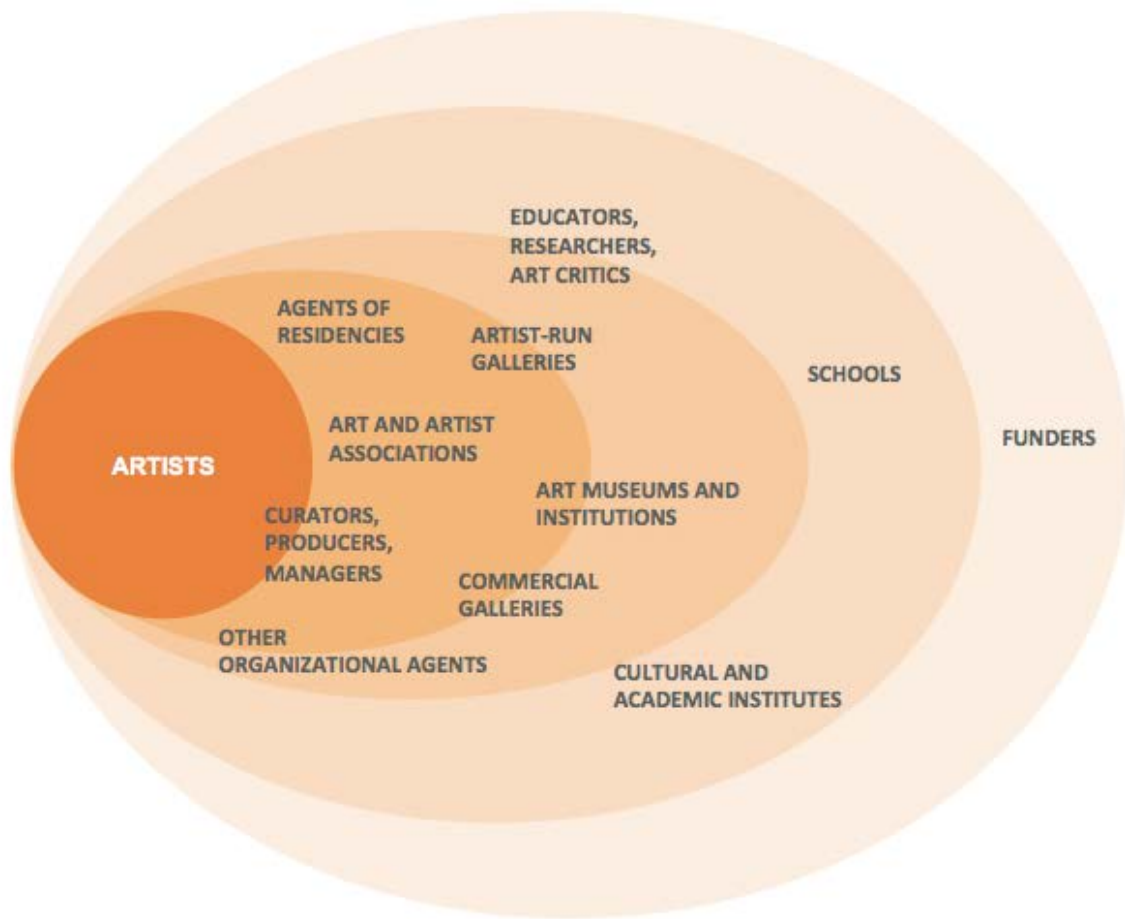
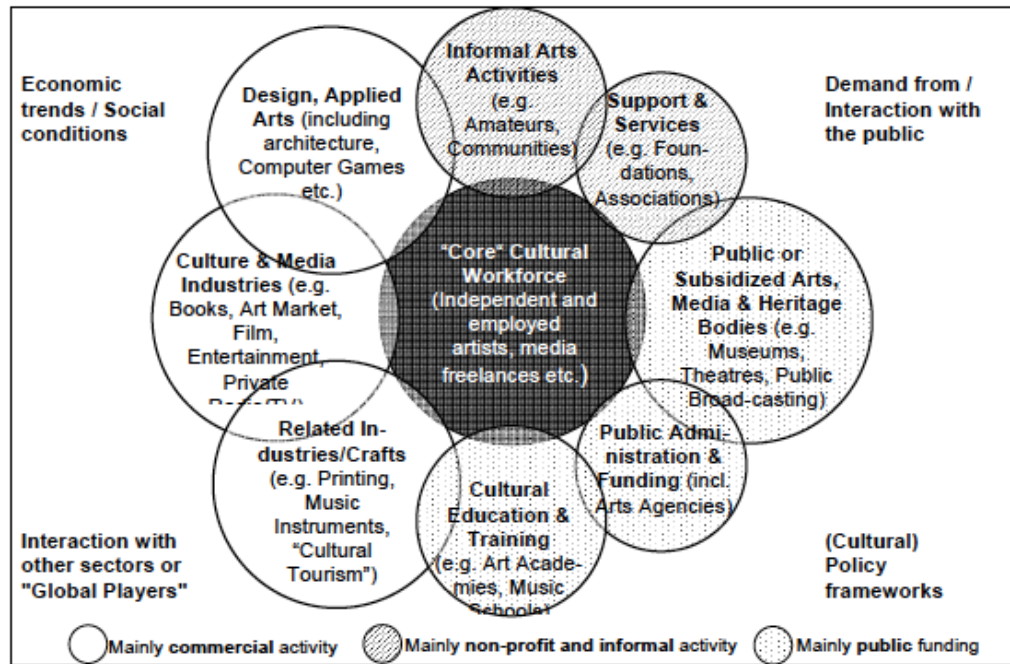


Illustration 1b. Translation of Illustration 1a (translation by author).

Scheme 1: The "Creative Sector" – arts, media and heritage in a European perspective



Source: A. J. Wiesand/M. Söndermann in a 2005 research paper for the European Cultural Foundation, based partly on proposals made at the Unesco-Conference "The International Creative Sector", Austin 2003

Illustration 2. The "Cultural Sector" as pictured in the *Mobility Matters* report. The core group of artists, cultural managers and other cultural professionals who contribute to the eight distinct occupational fields identified above are placed at the center of the Scheme, 2008, 4.

Challenges in developing the Finnish contemporary art scene	Opportunities for paradigm shift and activities to overcome the challenges
Finnish art market is small and isolated.	Art is already international when produced, i.e. it is not limited by geographic boundaries. The audience for Finnish contemporary art abroad exists, it just needs to be brought there.
The overall common goal of the ecosystem is not clear.	Clearing overall vision and strategies for the ecosystem is crucial: what are we doing, why and how?
Individuals and organizations focus on doing their own thing, refusing or not realizing to focus on the big picture. Few want to give up the positions they have gained.	It is important to make win/win policies within the big picture visible and achievable. Collaboration with different agents is essential and possible: the willingness is already there.
For art as such, it does not matter where the money ends up. As long as the Finnish art ecosystem fears to talk about income, someone else will collect the revenue.	Simultaneously realizing that the local agents abroad are the ones who decide what is relevant in their market, when money flows back to Finland, too, more artists can be supported and helped to establish careers in Finland and abroad.
Success of a few would not reflect back to the rest.	Changing in attitude to think bigger and outside the box, also from customers' perspective, is needed.
All agents are fighting for the same money without wanting to compete. Being mobile is risk-taking financial investment.	Need to invest in intermediary agents and promote their longer term funding in order for the intermediaries in turn being able to help and represent the artists. Requiring mindset of an entrepreneurship from the intermediaries is a prerequisite.
How to best promote artists to have the opportunity to create art?	Realizing that what works in one time point or ecosystem may not work in another.
The art world is in constant change.	Having readines to find and use different routes to gain the vision, for example implementing – New organization structures, e.g. by definition constantly adapting amoeba models – New tasks, e.g. active linking agents within the ecosystem working for the big picture
Next steps: Questions waiting to be phrased and responded	Examples for possible statements
What does the Finnish art ecosystem consider to be important?	Cherishing the value of contemporary art, in individual and societal levels, by actively seeking to understand the evolving needs of all parties involved.
What are we trying to achieve (mission)?	Promoting reciprocal international contemporary art exchange by importing and exporting in order to create proper opportunities and markets for artists to exhibit their works.
Where do we want to go (5-10 year vision)?	Finland has an intergrated, proactive and rapidly renewable national art ecosystem which in recognized as an active partner and collaborator within changing international art worlds.
How do we promote change?	By implementing different proactive and rapidly renewable strategies in collaboration by all agents within the international and national art ecosystems. All parties represent the same package.
Where are we now?	See Illustrations 1a and 1b.
How do we know we are getting there?	Operationalize the action plan, including how to select the measures to reflect the defined success, e.g Resource allocation Strategies for proportions Setting goal and measuring payback of investments – All vs. most 'potential' artists – Artists vs. intermediaries – Export vs. import – Short vs. longterm funding
Which party would be interested and willing to coordinate collaborative activity and how would this process be funded?	Involving all agents in the process of creating a shared vision, goals and strategies, e.g. by inviting representatives of all stakeholders to workshops which implements participative and effective facilitation methods to achieve common understanding and conclusions with key topics (allowing creating and sharing several topics simultaneously among up to 200 people).

Table 1. Summary based on the interviewees' responses regarding challenges and opportunities on how to overcome them, as well as ideas for possible next steps, questions waiting for to be phrased and responded as well as possible statements.