Is Money a Dirty Word?

Art-based action research of entrepreneurship in the arts

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"I think the art is a multifaceted creative greenhouse. When you step in there, you are allowed to grow and develop. That is how innovation and endurance are: you're allowed to explore and still produce."

¬ Anonymous participant from 'Is Money a Dirty Word?' art experiment, 2021

Cover: Sarantou, M. (2021). "Roots stitching" [bioartexperiment; sunflowers stitching on Finnish lambs wool, 50x65cm:]. Is Money a Dirty Word? art experiment.

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Abstract:

Artists and entrepreneurship have always had a complex relationship, even more so now during the global COVID-19 pandemic. This 'Is Money a Dirty Word?' art experiment was part of AMASS - Acting on the Margin: Arts as Social Sculpture project, funded by the European Commission H2020, and there to understand how the arts can be a vehicle for constructing entrepreneurial worlds, especially for artists who often function at the margins of entrepreneurial environments. Further, the experiment encouraged artists to improvise, delving into their unique talents and abilities by collaborating with business mentors and service designers, taking a bold leap and crossing the margins between the arts and business worlds. Arts-Based-Action-Research (ABAR) was used as a research strategy, and artists were engaged in this art experiment with a service design process, Self-Hack.

The primary outcomes of the experiment were: 1) our inherited beliefs about money prevent us from pursuing our passion, here making art a livelihood; 2) the narratives in arts entrepreneurship vary from the traditional entrepreneurship education and to succeed in art entrepreneurship education, we need to re-think this; 3) creativity, a core element in arts, benefiting organisational life where opportunities to working together are enabled; and; 4) marketing can be considered as a potential future playground for creative and open-minded artists when pursuing their future livelihoods and art entrepreneurs, as these two fields share many similarities. Based on the art experiment, I proposed two models of improvement to the service design process used.

Keywords: Design Thinking, arts entrepreneurship, entrepreneurship education, social entrepreneurship, money, COVID-19

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Tiivistelmä:

Taiteilijoilla ja yrittäjyydellä on aina ollut monimutkainen suhde, etenkin nyt maailmanlaajuisen COVID-19-pandemian aikana. Tämä "Is Money a Dirty Word?" Pro gradu -tutkielman kokeilu oli osa AMASS - Acting on the Margin: Arts as Social Sculpture -projektia, jota rahoitti Euroopan komissio H2020. Sen tarkoituksena oli ymmärtää, kuinka taiteet voisivat olla yhdistävä elementti kahden erilaisen maailman välillä, erityisesti taiteilijoille, jotka toimivat usein yrittäjäympäristön reuna-alueilla. Kokeilu rohkaisi taiteilijoita improvisoimaan, tutkimaan ainutlaatuisia kykyjään ja luovaa osaamistaan, sekä heittäytymään yhteistyöhön liike-elämän asiantuntijoiden ja palvelusuunnittelijoiden kanssa, ja siten ottamaan rohkean harppauksen, taiteen ja liikemaailman rajan yli. Tutkimusstrategiana tutkielmassa käytettiin Lapin yliopistossa kehitettyä Arts-Based-Action-Research (ABAR) -strategiaa ja taiteilijat osallistuivat tähän taidekokeiluun palvelumuotoilun menetelmiä hyödyntäen.

Taidekokeilun päätulokset olivat: 1) uskomuksemme rahasta estävät meitä harjoittamasta intohimoamme, tässä tekemästä taiteesta toimeentuloa; 2) taideyrittäjyyden narratiivit poikkeavat perinteisestä yrittäjyyskasvatuksen narratiiveista ja menestyäksemme yrittäjyyskasvatuksessa taiteissa meidän on pohdittava näitä uudelleen; 3) luovuus, taiteen keskeinen elementti, voi hyödyttää liike-elämää, jos mahdollisuuksia yhteistyöhön rakennetaan aktiivisesti; ja; 4) markkinointi voi olla tulevaisuuden toimeentulon mahdollistava osaamistyökalu taiteilijoille, luovuuden ollessa yhtäläistä sekä taiteissa että yrittäjyydessä.

Avainsanat:

Muotoiluajattelu, yrittäjyyskasvatus, luovien alojen yrittäjyys, yhteiskunnallinen yrittäjäjyys, raha, COVID-19

1 INTRODUCTION

"It's like a garden: somebody has to plant it – prepare the ground and scatter the seeds. But if you only look at what happens aboveground, you miss the point. The health of a garden is about the strength of the root system. Sure, you can stick a vase of beautifully blooming flowers in the garden, and it looks great for a while, and then you wonder why it dies."

– Adrianne Miller (Liedtka et al., 2017: 21)

1.1 Background of the study

In my daily work with researchers on the verge of commercialising research results, I have found that business terms do not automatically shift a researcher's mind into business or starting a business; it instead pushes them out of their comfort zone. Even to the extent that talking about money, earning money, or getting funding could be a negative experience for them. I figured this could also be the case with art students and researchers.

In the future, with entrepreneurial skills, art students and researchers might be able to focus better on their own core business, arts, and make a living. Therefore, when knowing from experience that entrepreneurial skills could positively impact these attitudes and even help researchers apply for funding for their research. Moreover, based on this, I wanted to do an art-based experiment on this theme, ideas, and beliefs about money in arts being my main driver, learn the unique methods that service design has to offer and empower artists towards entrepreneurial thinking even entrepreneurial activities—finding a standard interface between this expertise and the AMASS project to empower artists making this possible. And "Is Money a Dirty Word?" art experiment was fortunate to be selected as part of the project.

But it all starts with artists and their attitude toward money (Bille et al., 2017). Arts, artists, and business, especially entrepreneurship, have always had a complicated relationship (Thom, 2017a), even more so now during the global COVID-19 pandemic (Bonin-Rodriguez & Vakharia, 2020; Szostak & Sułkowski, 2021). They are complicated because the role of art in society is generally seen as something nice to have but not seen as necessary for survival.

What comes to money in arts, in his descriptively titled article - 'From starving artist to entrepreneur [...]' – (Peters & Roose, 2020, p. 953) studied to find justification for the government funding for artists during the 20th century when the grant makes up an essential part of the livelihoods of many artists.

When Peters et al. (2020, pp. 953–954) uses the term justify/justification, they are referring to Pierre Bourdieu's (1996) classic work on the literary field and the visual arts, which has shaped subsequent research on cultural production to demystify processes of artistic consecration and legitimation in the area. Based on Bourdieu, the artistic field is a field of struggle between different principles of sanctification. There is the principle that champions an art for art's sake ideology devoid of market influence, advocating an "inverted economic world" (Bourdieu, 1996, p. 216)—in other words, not looking at arts through the lens of profit (Peters & Roose, 2020, p. 954).

In these six justifications, Peters et al. (2020, pp. 965–966) found that the esthetic, romantic, and reputational justifications display autonomous logic for sustaining artists' requests for government support. Independent logics indicate the artefact's esthetic qualities, an artistic calling, and positive evaluation received from reputed others in the art world. The following three justifications stand for individual criteria: social reasons present the artist/artwork as a vehicle for social change, academic explanations frame the artist as a researcher, and entrepreneurial justifications present art as a business.

The autonomous justification, together with the entrepreneurial justification, forms a legitimation that barely relies on art for art's sake values of romantic vocation and makes Peters et al. (2020, pp. 966–967) therefore argue with Bourdieu that heteronomy is a sliding scale: the language of sponsored visual artists increasingly contains values and justifications drawn from outside the artistic field.

'Is Money a Dirty Word?' art experiment is part of AMASS (2021) - Acting on the Margin: Arts as Social Sculpture project, funded by the European Commission H2020, bringing together European artists and communities from Malta, Portugal, the Czech Republic, Italy, Hungary, the UK, Sweden, and Finland, was there to explore how the arts can act as a vehicle for diminishing societal challenges. And when AMASS (2021) is an arts-based action research

(ABAR) (Jokela et al., 2015) project aiming to create concrete opportunities for people to come together and accompany artists as agents in creative projects and interpretations, 'Is Money a Dirty Word?' art experiment was fortunate to be selected as part of the project.

As a multidisciplinary project, through participatory approaches, AMASS (2021) uses practical methods to apprehend, value, and harness the impact of creativity of the arts to acknowledge further the potential and opportunities to generate social impact through policy recommendations. About these objectives and expected results, the 'Is Money a Dirty Word?' art experiment, as a testbed for the project, aimed to understand artists' bold approaches and attitudes to engage in a service design process (Self-Hack, 2019) with business mentors and service designers. The aim was to experiment with what could be and what ought to be the contributions of the arts in fast-changing worlds in which margins have become blurred and omnipresent. The other aim was to learn if arts-based approaches to entrepreneurship could empower artists, reduce isolation, and integrate them into the strategic overall and regional goals and policy-making processes to capture, assess, and harness the societal impact.

1.2 Arts, entrepreneurship, and art entrepreneurship

1.2.1 Arts

> *"X is an artwork in cultural contexts (C1–Cn) if some person S culturally competent in one of (C1–Cn) afforded x the status of candidate for appreciation, for good reasons in all of (C1–Cn)."*

> (Dickie, 1974)

Choosing "art" as one of the key terms in research makes it possible to dive into the deep sea of art history immediately. It might be tempting to say that defining 'art' is almost impossible when art constantly keeps changing and pushing its boundaries. The modern classificatory quest was inspired by "The Role of Theory in Aesthetics" (Weitz, 2018), originally already 1956, followed by analyses of "being art" by Danto (1964), Dickie (1974, 1997), the historical relations with past art by Levinson (1979), Carney (1994); Carroll (1994), the specific function

only art has by Beardsley (1982), Iseminger (2004), Zangwill (2007), to mention few. Fokt (2017), being one of the latest, is trying to find a cultural definition of art.

His article (Fokt, 2017, p. 407) highlights Stephen Davies (1996) and his research that emphasise, for example, that a valid institutional definition for arts should account for historical changes in who can be an artist, what types of actions count towards affording the status, who is authorised to afford it, and so on.

Fokt (2017, p. 425) himself accounts in his article for several intuitions about what art was, is elsewhere, and might be:

- Art has to do with human practices, artistic and otherwise.

- What counts as art changes over time, and what passes as art now would have never been accepted in the past.

- A lot of what passes as art shouldn't be art.

- People can be mistaken about what art is.

- Painting, dance, literature—all arts are different, yet all art.

Based on the art disciplines of the participant artists in this art experiment and the description provided by the Encyclopedia of Art Education (below), I selected the "arts" for this research to be "visual arts":

"Visual Arts is a modern but imprecise umbrella term for a broad category of art which includes several artistic disciplines from various sub-categories, such as fine arts, contemporary arts, decorative arts & crafts, and other (graphic design, fashion design, and interior design)." (Encyclopedia.Com, 2022.)

1.2.2 Entrepreneurship and art entrepreneurship

In research, definitions of entrepreneurship vary from opportunity pursuit to business creation, uncertainty, profit-seeking, and more, including the impact this diversity has on what is included and excluded within entrepreneurship. Entrepreneurship is also studied from different disciplines, such as economics, business, management, psychology, and sociology; these scholars contribute definitions to entrepreneurship literature from varying ontological paradigm perspectives. (Prince et al., 2021, p. 26.)

There has also been growing approval of a more comprehensive conceptualisation of entrepreneurship education within European academic policy fields, drawing on established sociological perspectives of entrepreneurship as new value creation, advancing a conceptualisation of entrepreneurship as creating shared value for others (Prince et al., 2021, pp. 36–37). With the current conceptualisation, Prince et al. (2021, pp. 37–38) has constructed a definition using three definitional elements: the first two of which influence a third of validation in the idea and development process.

Arts entrepreneurship varies from entrepreneurship in general. Chang (2015, p. 25) defines arts entrepreneurship as "a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic and economic and social value." Purpose involves "an ongoing set of innovative choices and risks intended to recombine resources and pursue new opportunities to produce artistic, economic and social value"(Chang, 2015: p. 25).

In the context of this arts experiment, Bridgstock (2013, p. 122) cites new venture creation, career self-management, and being enterprising as essentials career success in the arts. Yet, the practice of entrepreneurship is significantly different in arts than in business in terms of the drivers and aims and the nature of entrepreneurial opportunities, contexts, and processes. Based on (Teil, 2012) especially, creating novelty becomes a human-centred activity, where artists act from within their cultured context to discover, imagine and express shifts in meaning. For Bridgstock (2013, p. 122), these differences also mean that business schools cannot provide arts entrepreneurship education and entrepreneurship curricula.

In their article, Bridgstock (2013, pp. 125–127) argued for the importance of arts entrepreneurship in three specific senses as part of the set of capabilities needed by professional artists. These senses are arts entrepreneurship as new venture creation, arts entrepreneurship as 'being enterprising,' and arts entrepreneurship as employability and career self-management.

1.2.3 Design thinking and education in arts

Beckman & Essig (2012, pp. 3–4) also suggest conceptions for arts entrepreneurship education. In the first model, entrepreneurship is taught as a subset of individual artistic disciplines. The second model positions "arts entrepreneurship" as the discipline and then apply it to the arts. The third conception is cultural entrepreneurship, a form of management that serves the creative industries with the organisation as the central actor. They also propose examining arts entrepreneurship at the systems level, at the junction of the public, nonprofit, and private sectors (Beckman & Essig, 2012, p. 4).

Based on recent studies (Hanson, 2021; Hart & Beckman, 2021; Ivanenko et al., 2020; Toscher, 2020; Matviienko et al., 2020), art entrepreneurship education has been experimented successfully in several different universities globally and is seen as something that holds potential for the future as well. And when the commonly known and labelled 'design thinking process (d.school Stanford University Institute of Design, 2012) was first introduced by the Stanford School and the HPI School of Design Thinking, having the main objective of the first program was to promote the development of an entrepreneurial mindset in students (Daniel, 2016, p. 217), it is the similar curriculum that is used as a basis for the arts entrepreneurship education. Arts entrepreneurship itself (Hanson, 2021; Thom, 2017a; Toscher & Morris Bjørnø, 2019; Tuominiemi & Benzenberg, 2021) is connected quite often to social entrepreneurship (Blunck et al., 2021; Gupta et al., 2020a; Hota et al., 2020; Saebi et al., 2019) and societal impact (Wearring et al., 2021) and supplements the themes in this research. Social entrepreneurship and societal effects are also there in the core of the AMASS project.

1.3 Research questions and objectives

The main objective of the research is to learn why and how the arts can be a vehicle for sculpting entrepreneurial worlds, how artists can successfully explore their unique abilities to negotiate the arts and business worlds, and in what way that could help them to concentrate more in their passions, the arts. This art experiment aimed to bring together and engage artists and businesspeople with bold approaches and attitudes, delve into their unique talents and skills, and experiment with what could be, and even what ought to be, their outstanding contribution to a fast-changing business world. This research aims to provide insights and possible case studies from the field of arts in business. The research envisaged crossovers between the worlds in which money means everything or is merely perceived as a dirty word.

This research is there to understand how the arts can be a vehicle for sculpting entrepreneurial worlds and if artists could be interested in improvising, investigating their unique talents and abilities, in collaboration with a selected group of business mentors and service designers, and taking a bold leap to cross the margins between the arts and business worlds.

Research questions for this arts experiment are:

How can the arts be a vehicle for constructing entrepreneurial worlds?

and

How can artists position themselves in entrepreneurial environments exploring their unique abilities as artists?

1.4 Data and methods of the research

I conducted this research using art-based action research (ABAR) (Jokela & Huhmarniemi, 2018) as my primary strategy and in-depth interviews as my main experimental data collection method.

Five key informants were artists from different cultural backgrounds and with various entrepreneurial experiences. Practising artists and designers (four women and one man, aged 24–49 years), of whom some were geographically marginalised, lived in isolation due to the global pandemic, were removed from their families or experienced some form of disruption at the time of the experiment, collaborated to implement the experiment with a service designer and a business consultant (female, age 46 years), yours truly. An invitation to participate in this research was sent to the students of the University of Lapland, Faculty of Arts and Design, in December 2020. Applicants were invited to submit a resume, three images of their art collections, products, or services, and a short motivational statement to express why they should be considered candidates. Based on the applications, four international students were selected.

The data collected in this experiment was qualitative, and arts-based action research (ABAR) approaches were implemented. The research impact assessment methods included reflective in-depth interviews, focus group discussion, and note-taking, which built up the data analysed in this research.

In-depth interviews were conducted with all the participants, both before and after workshops. In Zoom, discussions took place between March and April 2021. Conversations were digitally recorded, coded, and fully transcribed.

The study's primary outcomes illustrate how artists can harness margins as opportunities for growth and self-realisation, while unique opportunities can be leveraged through interdisciplinarity. The arts insufficiently report on evaluation practices for measuring impact. The value of the study lies in documenting the work and evaluation processes applied in this experiment.

1.5. The position of the researcher

I have a professional background in business development. I work as a business development specialist at the University of Oulu in the University Innovation Centre; in my everyday work,

I am responsible for the university's student entrepreneurship: I coach students with their business ideas and help researchers in human sciences commercialise their research results.

For years I have used service design methods and techniques in my business development work, but not until a few years back, when I started my service design studies (by accident when my bachelor's studies in leadership were cancelled for that academic year), all my previous work got a common denominator. I was inspired by this and continued my master's studies with personal business development and entrepreneurship education focus. And today, in this master's dissertation, my motivation is to learn what could be, and what ought to be, the contributions of the arts in fast-changing business worlds in which margins have become blurred and omnipresent, as well as how artists on the margins of business worlds could be found as a valuable resource with their creative abilities.

1.6 Structure of the study

In this work, I will firstly open the core concept of arts (Fokt, 2017), entrepreneurship (Bridgstock, 2013; Chang, 2015a; Prince et al., 2021; Teil, 2012), and art entrepreneurship (Beckman & Essig, 2012; Bille et al., 2017; Hanson, 2021; Thom, 2017a; Toscher & Morris Bjørnø, 2019; Tuominiemi & Benzenberg, 2021), and look at the previous research in these core themes, following with design thinking in entrepreneurship education (for example, (Brown, 2008; Daniel, 2016; Ries, 2011; Sarooghi et al., 2019a), and social entrepreneurship (Doherty et al., 2014; Pache & Santos, 2013; Peredo & McLean, 2006; Seelos & Mair, 2005; Thompson et al., 2011; Tracey et al., 2011), together with the social impact of Social Enterprices (SE's) (Nguyen et al., 2015), as well as value creation and value dissemination by SE's ((Brandsen & Karré, 2011; Nega & Schneider, 2014). Due to the global pandemic, we are now; I thirdly look at COVID-19 effects on entrepreneurship education (Tavares & Ribeiro, 2021), artist identity, and artist entrepreneurship (Bonin-Rodriguez & Vakharia, 2020; Szostak & Sułkowski, 2021). I followed by introducing my research strategy, techniques, and experimental data collection methods of this research. In the analysis phase, I highlight the themes that emerged from the interviews of this arts experiment, after which I present what I consider as the main findings and suggestions of this research. I will conclude my work with a discussion of this theme.

This study consists of six chapters. The first chapter is the introduction that presents the background of the study, the previous research in the field, the research questions and purpose of the study, and an introduction of data collection with the methods used to analyse it. The second chapter discusses the study's theoretical background: entrepreneurship, the arts and design thinking tools for artists, including design thinking methods in entrepreneurship education and arts entrepreneurship education. The third chapter presents a more detailed description of the strategy and the ways of the research, including data collection and analysis with research ethics. The fourth chapter provides a summary of the findings from the art experiment. The fifth chapter discusses the theoretical and practical contributions of the study and concludes with the sixth chapter, which presents the conclusions and suggestions for future development and research.

1.7 Limitations of the research

As the broad themes in my title already suggest in this study, I had to think carefully about delimiting the topic. As I have my professional background in marketing and business development, I experienced this as a new perspective on the research and development of art.

After outlining my research theme with my instructor to add value to the AMASS project, I needed to narrow down these broad themes. The literature suggests that entrepreneurship in arts is mainly social entrepreneurship. Therefore social entrepreneurship is my entrepreneurial frame of reference. Social entrepreneurship and arts entrepreneurship are terms I use in parallel in this study. And when the analysis is made in the university context, participants being art students, and my recent professional expertise from the academic world, I will talk briefly about arts entrepreneurship education.

Selected participants of this arts experiment represent artistic disciplines from various sub-categories of visual arts. Therefore I chose it as my framework in arts. Participants and the results of the interviews of this experiment impacted my choice of money in this study, which I limited to government money or government funding.

Based on these decisions, I also excluded some interview data (for example, data related to marketing) and hope to get back to that later. Other inspiring remarks could also be made based on the data collected, but I wish to return to them later.

And when my studies were in service design, I wanted to find art-based methods to support entrepreneurship, look at design thinking in entrepreneurship education and select a service design method, in the form of a life design, to collect the data for this study (Self-Hack, 2019). I chose the art-based action research (ABAR) method developed at the University of Lapland (Jokela et al., 2015).

Finally, I cannot ignore the effects of a global pandemic on the whole arts experiment, the participants, the results of the experiment, and even on myself as a researcher. But I instead wanted to look for a possible positive downside and if we would be able to learn something good from this, which could add value to the New Normal in arts entrepreneurship and arts entrepreneurship education. As the global COVID-19 pandemic plays a role also in arts entrepreneurship as well as in the identities of the artist, making the situations even worse, even causing crises (Bonin-Rodriguez & Vakharia, 2020; Szostak & Sułkowski, 2021) as it played a role in all the activities included in this research (Cankurtaran & Beverland, 2020; Tavares & Ribeiro, 2021).

2 THEORETICAL FRAMEWORK

When we talk about the role of design thinking in this challenge of bringing arts and entrepreneurial worlds together, entrepreneurship education is one of the firsts business education areas implementing design thinking processes and techniques in its pedagogy (Brown, 2008; Daniel, 2016), Ries (2011) bringing the principles of design thinking to the mainstream of entrepreneurial and startup context with the ”Lean Startup” methodology. Life designing (Burnett, 2016) contributes to career coaching and individual professional growth with the technique.

For artists, entrepreneurship is an alternative employment possibility, mainly for practical reasons, when the choices are limited (Albinsson, 2018). Compared to more traditional business entrepreneurship fields, arts entrepreneurship is much more diverse (Honig & Samuelsson, 2021a) because of the drivers and aims of artists themselves and the environment and practices (Bridgstock, 2013, p.122). In first-world countries, artists are generally three or five times more likely to be self-employed freelance than workers in other professions (Bridgstock, 2013, p. 122).

2.1 Entrepreneurial landscapes for arts: social entrepreneurship and societal impact

> *"Social entrepreneurs are ambitious and persistent — tackling major issues and offering new ideas for systems-level change. They model change-making behaviour and catalyse organisations and movements where everyone can be a changemaker."*
>
> (Social Entrepreneurship | Ashoka | Everyone a Changemaker, 2021).

The literature provides evidence that social entrepreneurs and social enterprises have increasingly attracted scholarly attention over the last two decades (Hota et al., 2020; McQuilten, 2017; Newbert & Hill, 2014; Rey-Martí et al., 2016; Sassmannshausen & Volkmann, 2018; Short et al., 2009; Zahra et al., 2014). Latest studies ((Hota et al., 2020, p. 106) concentrate on the evolution of the social entrepreneurship field: the field has grown significantly over the last decade but has not reached its full maturity yet; the area has also evolved from the conceptualisation phase to multiple organisational aspects, such as mission, hybridity, resources, legitimacy, and ethics.

Saebi et al. (2019) identify the common elements of social entrepreneurship phenomena, and the dual mission of social and economic value creation of social enterprises has been in the interest of these findings (Doherty et al., 2014; Pache & Santos, 2013; Tracey et al., 2011).

Social entrepreneurs are often seen as individuals that use business logic in a novel and entrepreneurial way to improve the current situations (Peredo & McLean, 2006; Saebi et al., 2019; Seelos & Mair, 2005; Thompson et al., 2011). Research of the extant literature on social entrepreneurs (Gupta et al., 2020b) lists a variety of recent research themes. There has been a substantial increase in research articles on the social impact of social enterprises (Nguyen et al., 2015), innovations by social entrepreneurs, social enterprise business strategies, and business models (George & Reed, 2016; Roy & Karna, 2015), as well as value creation and value dissemination by social enterprises (Brandsen & Karré, 2011; Nega & Schneider, 2014).

Most of these studies focus on clarifying the concept of social entrepreneurship by reviewing the definitions and comparing it with other forms of entrepreneurship (e.g., Bacq & Janssen, 2011; Chell et al., 2016; Choi & Majumdar, 2014; M. T. Dacin et al., 2011; P. Dacin et al., 2010; Galera, 2009; Haugh, 2005; Mair & Martí, 2006; Peredo & McLean, 2006; Thompson et al., 2011). Social enterprises are defined from various perspectives (Kannampuzha & Hockerts, 2019; Peredo & McLean, 2006; Short et al., 2009). Lasprogata & Cotten (2003) described social enterprises as a non-profit organisations. Mair & Martí (2006) defined a social enterprise as an organisation engaged in business activities for achieving social goals. Certo & Miller (2008) stated that social enterprises relate to individuals and business entities involved in entrepreneurial activities specifically for a social purpose.

If there is a recent interest in social entrepreneurship, there is also a rising interest in its social impact. The concept of social impact is generally understood as the sum of any intervention implemented to address social disadvantage or an environmental issue (Wearring, 2021, p. 47). The impact is not outputs or outcomes, even though central to the concept and practice of social impact focus on the latter (Grieco, 2015; Ormiston, 2019; Zappala, 2020).

When measuring the social impact of arts, there is a growing preference among the funding bodies to express skills and cultural value in terms of the contribution of the arts to the economy, and more research needs to be done. While metrics-based approaches are often

expected, it is not feasible, valid, or reliable to express social impact in quantitative terms in arts (Wearring, 2021, p. 52). As in any experiment, we had a mutual and clear understanding of the outcomes of this art experiment as a good starting point for collecting valuable data: what is being done and why. Collecting measurable data also enhances the ability to communicate value to possible funders.

2.2 Artists as entrepreneurs

"The image of the starving artist has for many years dominated the public understanding of artists' lives and careers. We can all envisage the poor artist working alone in a little old flat in the candlelight while the rain is pouring outside" (Bille et al., 2017).

Already Filer (1986) stated the starving artist is a myth, adding that the labour market is that the artists are every day, risk-averse, income-seeking individuals just like everybody else. At the same time, the image of the starving artist might be exaggerated; the literature shows evidence that many artists work under deplorable income conditions. They could probably have a more comfortable life and earn more if they took a non-arts job. (Bille et al., 2017, p. 347)

In Bille et al.'s (2017, pp. 347–348) study, many contributions from cultural economics literature about work preference are found. The empirical part of this literature has examined the actual living conditions of artists when looking at their incomes and careers (Alper & Wassall, 2006). This literature shows that artists' average incomes from artwork are low compared with groups with similar education levels. They may have multiple jobs, and their incomes are comparably scattered. Studies of artistic occupations show how artists may have several different sources of income to handle the unpredictable future of their creative careers (Menger, 2006).

"Being good in business is the fascinating kind of art; making money is an art and working is an art and good business is the best art" -Andy Warhol (Bureau & Zander, 2014)

Based on the studies, arts entrepreneurs are entrepreneurs for practical reasons with limited employment possibilities (Albinsson, 2018). Arts entrepreneurship is also more diverse than business entrepreneurship (Honig & Samuelsson, 2021b). Based on Bridgstock (2013), this is because of the drivers and aims of artists themselves, and secondly, because of the environment and practices.

Not all fine artists are expected to become successful professionals in the arts. Nevertheless, some students desire to follow the career path as self-employed arts entrepreneurs. They need to be better prepared to create and sustain skills and arts-related business concepts during their studies. (Thom, 2017b, p. 734.)

Thom (2017b) state that the development of graduates' skills, knowledge, and ability to create their working opportunities as an entrepreneur is one of the core responsibilities of the curriculum. He finds the ability to start entrepreneurial careers successfully after graduation, attract students and differentiate as a university. Entrepreneurship education should be an essential part of universities' strategic orientation, mission, and visions. (Thom, 2017b, p. 734)

Since there are almost any full-time and permanent employment possibilities for fine artists in visual arts, with only the option to pursue work on a freelance and self-employed basis, fine artists need to operate like entrepreneurs (Swedberg, 2006).

A consensus exists regarding the essential attributes to success as an arts entrepreneur (Hanson, 2021, p. 308). Recent research has identified the tools and competencies needed for this (Beckman & Essig, 2012; Bennett, 2009; Bridgstock, 2013; Carey & Naudin, 2006; Chang, 2015a). Pollard & Wilson (2014) state that an entrepreneurial mindset in the arts includes skills such as creative and strategic thinking, collaborative ability, self-confidence, and understanding of artistic context. Toscher (2019) emphasised that acquiring entrepreneurial competencies such as tolerance of ambiguity, skills to spot an opportunity, and self-awareness should be some of the ideal learning outcomes of arts entrepreneurship education. Recent studies (Hanson, 2021; Tuominiemi & Benzenberg, 2021) also underline arts entrepreneurship education.

The hypothesis (Bille et al., 2017, p. 374) was that an arts grant might increase the supply of art hours with increased motivation. At the same time, it was also argued that artists' abilities

might imply a reversed causal relationship between art grants and hours devoted to artwork. This study and the findings support arts policy and implicate that arts subsidy increases artists' motivation to increase their artistic creation.

In December 2016, Fobes (Thorpe, 2016) shared inspiring news when it announced an impact investment opportunity supporting artists. The investment was directly not there for works of art, but to asset the businesses artists own, implying artists being social entrepreneurs by nature.

The article states artists as social entrepreneurs and innovators, starting B Corporations (non-profit companies) and other social purpose businesses. Artists are also mentioned as entrepreneurs who are not "always recognised as innovators," social commentators who do not have easy access to patient and flexible impact capital to bring their ideas to scale. Therefore, they are challenged to build a sustainable creative life.

2.3 Arts as a vehicle for entrepreneurship

When we think about entrepreneurship, we often automatically think of technology-related entrepreneurship, arts being instead something related to our spare time. But artists and entrepreneurs have much in common when each discipline requires creativity and vision to bring an idea to life, whether you're a visual artist or a technologist. And with empathy, the core element in design thinking, both disciplines play a crucial role in shaping the future world.

> *"Design thinking is a discipline that uses the designer's sensibility and methods to match people's needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity"* Brown (2008, p. 86).

The term "design thinking" has roots in architecture and design fields. The time can be traced back to professor of architecture and urban planning Peter Rowe from Harvard's School of Design. The term was first associated as a noun in discussing the relationship between forms and functions (Rubin & Rowe, 1990). When design thinking, as we know it today, is more a verb, the process of designing (Liedtka, 2013).

Design thinking is a possibility-driven, iterative human-centric approach focusing on options (Liedtka et al., 2017, p. 6). Brown (2008) used nouns such as inspiration, ideation, and implementation to be evident when using a design thinking approach. This approach provides a framework to solve real-life problems in iterative and innovative ways (Daniel, 2016; Pinheiro & Stensaker, 2014) with empathy (understanding and observation), the definition of the perceived problems, ideation of possible solutions, prototyping, and testing (Val et al., 2017). Iterative ways imply that some process phases will reoccur several times before a viable problem is solved (Glen et al., 2015). Empathy and engagement are also critical components of the co-design process when designing and delivering experiences. The empathetic co-design approach engages users in the product's value chain (or service). It makes the iteration process see-through from the problem statement to the ready application (Huq & Gilbert, 2017, pp. 158–159). Design thinking enables a person to link inspiration and conceptualisation to problem-solving (Micheli et al., 2019). Design thinking is also seen as a combination of thinking and knowing and acting in the world (Kimbell, 2011).

Many entrepreneurship courses and programs have been developed and implemented worldwide since the first at Havard University (Daniel, 2016, p. 215). And even though entrepreneurship education is not a new area in business education, it is one of the first to implement design thinking processes and techniques in its pedagogy (Sarooghi et al., 2019b, pp. 78–79) for creative problem solving (Brown, 2008; Daniel, 2016). One of the probably best-known process models is the Lean Startup (Ries, 2011), bringing design thinking principles to today's mainstream entrepreneurial and startup context.

The commonly known and labelled 'design thinking process was first introduced by the Stanford School and the HPI School of Design Thinking. It involved six interdependent phases: understand, observe, define, ideate, prototype, and test (Daniel, 2016, p. 217). The main objective of this first program was to promote the development of an entrepreneurial mindset in students. The program integrated three main phases: entrepreneurial awareness, the development of entrepreneurial skills, and hands-on projects (Daniel, 2016, p. 219).

In their article, Tselepis & Lavelle (2020) note that there has been an ever-increasing interest in scholarly literature recognising the similarities between design and entrepreneurship, both being a non-linear and complex process. Yet, in Linton & Klinton's (2019) approach, there remains alignment to a more traditional business approach focusing on the linearity of planning

and prediction. Approach where the development of a business plan as the primary outcome, in the sense of filling in the form, and still recognisable, for example, in public business development services, has been questioned in several papers (Daniel, 2016; Linton & Klinton, 2019; Neck & Greene, 2011; Piperopoulos, 2012). Piperopoulos (2012) argues that entrepreneurship education may hurt students' entrepreneurial interests using traditional business approaches.

Studies on the design in entrepreneurship education also emphasise the importance to facilitate students to think like designers (Daniel, 2016; Neck & Greene, 2011), the central discourse in these studies being design thinking (Daniel, 2016; Neck & Greene, 2011; Nielsen & Christensen, 2014; Nielsen & Stovang, 2015; Tselepis & Lavelle, 2020).

Similar positive results were demonstrated in Huq & Gilbert's (2017) study. The approach to the constant curriculum enhancement informed by five key considerations in the pedagogical framework for entrepreneurship education brought to life through the design thinking process significantly improved student satisfaction and learning outcomes.

2.3.1 Open Innovation process

Gassmann (2006) introduced the so-called open innovation paradigm. For example, for universities some years later, (Gassmann et al., 2010, pp. 215–216) identified future trends in the field and, for example, estimated that universities would become "from ivory towers to knowledge brokers," where public funding, the significant financing for the universities, will decrease and accelerate the race toward the commercialisation of research results. Open research and corporate research activities force all innovation game players to cooperate.

After this study, scholars have proposed various models that study how knowledge moves across the boundaries, produced by multidisciplinary teams to respond to real-world problems and challenges (Simeone et al., 2017, p. 1407). And previous studies have investigated how design processes can support knowledge translation in academic entrepreneurship (Simeone et al., 2017; Simeone et al., 2017). As argued by Sainsbury: "The use of design helps scientists develop commercial applications for their work while it is still at the research stage or the outset

of the technology transfer process" (Treasury, 2007, p. 151). Design can help in translating ideas, concepts, requirements, needs, and interests of multiple stakeholders into visual and physical formats (e.g., a sketch, a graphic representation, and a physical prototype) that can be more easily understood and circulated (Simeone et al., 2017, p. 1407).

In their more recent study, Simeone et al. (2017) explored how design can support translational processes that connect and align different stakeholders in academic entrepreneurship. And during such design processes, they list ideas, concepts, project requirements, and features undergoing semiotic translations and materialising into various articulations such as visual articulations, in the case of sketches, diagrams, graphical interfaces; or material and tangible expressions, in the case of prototypes; or other forms of presentations based on one or multiple dimensions (visual, music, video, photography, performance, textual descriptions or stories), similar to our arts experiment where life design was used as a method to utilise this. (Simeone et al., 2017, p. 60)

Simeone et al. (2020) also built on a fine-grained analysis of a single case, i.e., an open innovation project in which design was deliberately used to support inter-organizational collaboration.

2.3.2 Life Design

> *"A coherent life is one lived to connect the dots between three things: who you are, what you believe, and what you are doing"* (Burnett, 2016, p. 32).

Based on Wen et al. (2020) personal career choices are an ever-growing interest today, not only because of globalisation but especially when COVID-19 has become a global pandemic, leading to economic recession and employment becoming increasingly unstable and uncertain. Individuals (Millar et al., 2018) live in a world where Volatility, Uncertainty, Complexity, and Ambiguity (VUCA) reign.

Because of the prevailing situation, the earlier guidance of personal career choices has become challenging to meet people's needs states (Rudolph et al., 2017). There is a need to improve career adaptability and manage careers, especially in designing own life.

Life Design Counseling, LDC, (Guichard, 2016) is there to help people build a personally meaningful life. The theoretical background of Life Design Counseling is in the self-construction theory and Savickas's (2012). Life designing (Burnett, 2016) is a design thinking methodology that involves five tools: (1) curiosity for exploring, asking questions, finding answers, and seeking new opportunities; (2) bias to action for trying new things, making decisions, and embracing change (Burnett, 2016, p. 158); (3) reframing as for restating a point of view and rephrasing dysfunctional beliefs (Burnett, 2016, p. 174); (4) awareness as for knowing this is a process of brainstorming ideas, getting stuck, and moving forward; and (5) radical collaboration as for building a team or creating a community (Burnett, 2016, pp. 199–200), where ideas are created in collaboration with others. The process of life designing includes creating alternatives, building "prototypes", and quieting the "internal problem-finding critic" (Burnett, 2016, p. 85).

2.3.3 The crossroads of art and entrepreneurship: Arts Entrepreneurship Education

> *"A management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability and create art and economic and social value"* (Chang, 2015b, p. 25).

If there is an ever-growing interest in entrepreneurship education, there is also a need for arts entrepreneurship education. In the light of recent research, there is global growth in this scene; arts entrepreneurship education courses are now available at least in Australia, Germany, the Netherlands, Norway, and the UK (Brandenburg et al., 2016; Pollard & Wilson, 2014; Thom, 2017a; Toscher & Morris Bjørnø, 2019). The growth in arts entrepreneurship parallels the broader field of entrepreneurship education when "universities are creating courses and programs to deliver entrepreneurial knowledge and competencies to students in a variety of majors beyond business such as the arts" (Duval-Couetil, 2013, pp. 395–397).

But there is a difference between the two, and a particular need for dedicated entrepreneurship education in this sub-category of arts is needed.

Based on Essig & Guevara (2016), most of the learning in the arts entrepreneurship is experiential, focusing on converting experience into knowledge; therefore, experiential (Kolb & Kolb, 2009) and entrepreneurial learning (Politis, 2005) theories may be a starting point to study the learning of these students. Theories above claim that to facilitate the generation of entrepreneurial knowledge that "enables to recognise and act on entrepreneurial opportunities and to organise and manage new ventures", (Politis, 2005, p. 400), students need to exercise personal agency (personal agency by Campbell (2009, p. 411) meaning the "ability to accomplish action") and engage in explorative behaviour (Kolb & Kolb, 2009; Politis, 2005). His recent study (Toscher, 2020, p. 38) suggests a learning environment, enabled by teachers, where students can take balanced actions for their future personal agencies to reduce the possible uncertainty in arts entrepreneurship.

In their study (Hart & Beckman, 2021, p. 6) propose an explicit definition to facilitate the arts entrepreneurship genre; mediums in the arts, each with unique culture and context (theatre, dance, film and media arts, music, 2D and 3D art, etc.), serve to differentiate the form in which art is made and the cultural predilections surrounding the art; artists and their markets (identified or not) may participate in the medium's contents. Art mediums are subdivided either by genre (classical, rock, rap music, etc.) or by materials used (visual arts: silkscreen, acrylic, oil paint, collage, etc.) These mediums possess unique contexts and are frequently called 'industries,' 'cultures,' or 'worlds' (the art world, music industry, film, arts culture, etc.). Therefore, it is important to recognise also in arts entrepreneur education that arts entrepreneurs engage mediums, each possessing a unique set of contexts and cultures. Furthermore, when studies tend to share a mutual understanding that without an audience, there is no art, and "art" becomes "art" when made public (Davies, 2016; Perricone, 1990). Hart & Beckman (2021) applied this definition to a traditional business, quoting that a company would "become" a business when a product is offered to and consumed by a market, implying to audiences and customers.

(Hanson, 2021, p. 136) added the importance of mentors in arts entrepreneurship education: "mentors, educators, and scholars in the arts should collaborate on action research projects that build on the present study's findings."

2.4 COVID-19 effects - Arts in a digital change

Now, when public events are cancelled due to a global pandemic, artists are working on fixed terms and are waiting for the "New Normal." They, as arts entrepreneurs, need to look for new solutions when the sources of their income are stopped. Challenge is how to do it when there are legal restrictions, and the audiences are not allowed in the public art exhibition. (Szostak & Sułkowski, 2021, p. 88.)

Recent articles have started to cover artists' livelihoods during the COVID-19 pandemic. UNESCO researchers Naylor, Moretto & Traverso (UNESCO, 2021, p. 23.) note that the economic impact of the pandemic on the arts and creative sector has already been affected far more dramatically than by the Global Financial Crisis (GFC) in 2008.

The conjunctive notification also is that artists often need to find additional sources of income to continue their creative work. Even though "prioritising commercial outcomes at the expense of artistic outcomes may be an embedded paradox" (Caust, 2021, pp. 1–2). And even more so, artists often need to be entrepreneurial to survive economically.

Artists sustain themselves in a work-life model where multiple part-time and temporary jobs besides creative work. Incomes may also include competitive projects such as grants, commissions, and prizes (Wyszomirski & Chang, 2017, p. 6). It is also noticeable that artists strongly identify with their artistic work, even if their primary income is from another source (Caust, 2021, p. 3).

UNESCO's 'Cultural and Creative Industries in the Face of COVID-19' report (UNESCO, 2021) makes the pandemic effects visible from the cultural and creative industries (CCIs): from revenue losses to negative economic impacts to innovative digital models in the industry. For example, revenue losses ranged between approximately 20 to 40% in 2020 alone, and further, the CCIs have suffered worse than the national economy in all countries but China (UNESCO, 2021, pp. 18–19).

The negative economic impact of the pandemic on visual arts alone is, for example, reported that galleries based in Africa (42%); Germany and Spain (38%); and the UK (36%) were more likely to report the downsizing of their team than those elsewhere and that for example, American artists lost an average of $21,500 each in creativity-based income in 2020 (UNESCO, 2021, pp. 26–27).

And when the pandemic continues, innovative digital models are emerging in virtual tours, digital exhibitions, and unique podcasts. When professionals in the field agree that digital cannot replace traditional site visits, it can offer new, complimentary benefits ((UNESCO, 2021, p. 38). Many cultural organisations worldwide have been working tirelessly to continue to bring life and creative expression into people's homes through alternative, digital ways. For example, social media is now ranked as the sector's third most important sales channel, ahead of fairs (UNESCO, 2021: p. 46).

The global COVID-19 pandemic allowed us to have a multinational group of participants in this online art experiment. It has also influenced utilising design thinking methods, entrepreneurship and arts entrepreneurship education, and the identity of artists globally.

2.4.1 DT & COVID-19

Based on Cankurtaran & Beverland (2020b, p. 256) design thinking tools and methods (such as brainstorming, prototyping, ethnographic methods, empathy, etc.) are believed to be especially valuable for addressing the type of wicked problem that the COVID-19 pandemic represents. In their article, (Cankurtaran & Beverland, 2020b, p. 255) draw on research on design thinking and the problem-solving methods and tools used by designers to deal with wicked problems typical to design thinking. In isolation and challenges caused due to the pandemic (Beverland et al., 2015), it is believed that design thinking, with emphasis on disruption, abductive thinking, and reframing, offers insights into the necessary pivot that many B2B companies are undergoing to survive and potentially emerge stronger.

In their blog post, James Allen from Bain & Company (2020), empathise that CEOs must rethink their routes to market as channel partners either adjust quickly or fail fast. They need

to modify their supply chains as critical components are 'cut off' and rebuild their offshore customer care centres".

When the COVID-19 pandemic has generated several wicked problems for many (Cankurtaran & Beverland, 2020b), suddenly faced with a lack of markets and an unknown future, it requires tools that enable decision-makers to break out of traditional thinking patterns. Cankurtaran et al. (2020b: 259) identify a three-stage design thinking process that involves disrupting assumptions and practices, developing 'good enough' solutions, and transforming company practices for greater future resilience. New Normal requires more attention to risk management and scenario planning, involving design thinking for quick reaction to emergent and fluid challenges.

2.4.2 Entrepreneurship education during a pandemic

The COVID-19 pandemic also forced universities to change. Remote education became the norm and brought infrastructure, mental health, cognitive overload, and format adaptation challenges (Tavares & Ribeiro, 2021, p. 1). Beyond the challenges, universities were forced to become more entrepreneurial, levelling up technologies in response to COVID-19.

To keep up with the fast-pacing changes in society, universities need constant and sustainable change (Clark, 2003). When unexpected pressures appear (in the form of a global pandemic), it also forces universities to rapid changes, changes they were unprepared for, not to mention the following consequences: lockdowns, technology scarcity, and economic downturn (Sarma, 2020.; Seldon, 2020). Due to the COVID-19 crisis, universities have faced two demands on entrepreneurship (Tavares & Ribeiro, 2021, pp. 1–2.): first, to produce technological solutions to fight the virus, and secondly, to train entrepreneurial talent for a better-prepared future society (Kawamorita et al., 2020).

Also, educators face more significant challenges when urged to use remote education technologies. Questions over student engagement, simulations realism, peer-to-peer learning, in-group collaboration, and team trust-building are now actual (Tavares & Ribeiro, 2021, p. 2.).

In their new study, Tavares et al. (2021, p. 6) conclude that for entrepreneurship educators to reach broader audiences, they should learn to create remote learning formats. The COVID-19 pandemic brought many challenges and accelerated how we benefit from new technologies in remote education. Tavares & Ribeiro (2021, p. 6) presented the first results of adapting an experience-based entrepreneurship program for a fully remote approach, opportunities, such as different media structures, technology levers, and better responsiveness. They pay attention to the significant downside of challenges, such as boredom and engagement problems.

2.4.3 Identity crisis of artists and Arts Entrepreneurs as a result of COVID-19

One of the latest research projects around arts entrepreneurship, Szostak & Sułkowski (2021), found that the COVID-19 pandemic impacts artist identity even if they call it an identity crisis. They claim that artists with entrepreneurial identity deal with the current crisis better than artists without creatively entrepreneurial identity ('better' here meaning they can find alternative ways to support themselves in a changing situation). When using the aesthetic theories of artistic creativity in their research, Szostak & Sułkowski (2021) argue that pandemic seems to confirm that a combination of different identities is helpful in situations of change and uncertainty.

For their article, Bonin-Rodriguez & Vakharia (2020) reached out to various scholars working in arts and arts entrepreneurship, inviting them to comment on the current global pandemic and its effects on the arts world.

In one of the responses, Diane Ragsdale (Bonin-Rodriguez et al., 2020, p. 5), assistant professor and program director for arts management and entrepreneurship in the College of Performing Arts at the New School, introduces a mindful entrepreneurial mindset by choreographer, educator, and sage Liz Lerman, to guide artists way forward during and after pandemic:

> *"I can teach you how to swim. We can walk slowly into the pool. And we can start practising our breathing. And then we can practice our arm movements and practice our kicking. We do all the stuff to become good swimmers. Working from the shallow*

end to a point where you're suddenly in the deep end and swimming. That's one way to think about a toolbox." (Bonin-Rodriguez et al., 2020, p. 5)

"But a toolbox mentality would be something like this: I'd throw you in the deep end. And you don't know how to swim. You would start thrashing around. You might notice that if you cup your hands, you can keep your head up longer [...]. You might notice that if you add your legs, you can keep your head above water. You might even notice that keeping your head above water is a good idea. This is how the toolbox mentality works. It's you noticing. You're in the deep end. Things are happening. You're surviving." (Bonin-Rodriguez et al., 2020, p. 5)

It is interpretable that Lerman's (Bonin-Rodriguez et al., 2020, p. 6) point is that 'noticing' is what is essential. Also, Ragsdale's call is optimistic concerning the resilience and capacity of arts entrepreneurs to build a new future.

Design Thinking has a role when we start to tackle the challenge of bringing arts and entrepreneurial worlds together. Entrepreneurship education is one of the first business education areas to implement design thinking processes in its pedagogy (Brown, 2008; Daniel, 2016). For artists, entrepreneurship is an alternative, for practical reasons with limited employment possibilities (Albinsson, 2018), often in the form of social entrepreneurship. And when design thinking is a possibility-driven, iterative human-centric approach (Liedtka et al., 2017) using inspiration, ideation, and implementation as its drivers (Brown, 2008), this approach provides a framework to solve real-life problems (Daniel, 2016; Pinheiro & Stensaker, 2014) also in this experiment, with tools such as open innovation process and life design. Due to a global pandemic, artists also need to look for new solutions for their income, finding new audiences online (Szostak & Sułkowski, 2021).

3. RESEARCH DESIGN

The main interests of this research are the application of design thinking methods in entrepreneurship education, especially in arts, and the artist's attitudes about money and entrepreneurship. After engaging in a Self-Hack with a business mentor and service designer, this design thinking experiment sought to comprehend artists' attitudes. I guided the participants in the experimentation of AMASS (2021) with structured arts-based action research (ABAR) strategy (Jokela et al., 2015) approaches implemented in the Stanford Design Thinking process (Micheli et al., 2019) over four-month periods from January – to April 2021.

The value of this study lies in documenting the work and evaluation processes applied in the experiment. Assessment methods to understand the study impact was based on the Stanford design thinking model (2012), which not only directly guided add meaning-making to the workshop approach the 5-stage Self-Hack (Creativity Squads, 2019), but it further assisted the participants in developing self-reflective and cognitive skills as the Self-Hack enables the participants to define their problems on a personal level – what hampers or allows them to realise opportunities and how they can explore possibilities and solutions by embracing their creative practices, the arts, design, skills, and life experiences.

The following overarching research questions guided the experiment: "How can the arts be a vehicle for constructing entrepreneurial worlds?" and "How can artists position/locate themselves in entrepreneurial environments exploring their unique abilities as artists?".
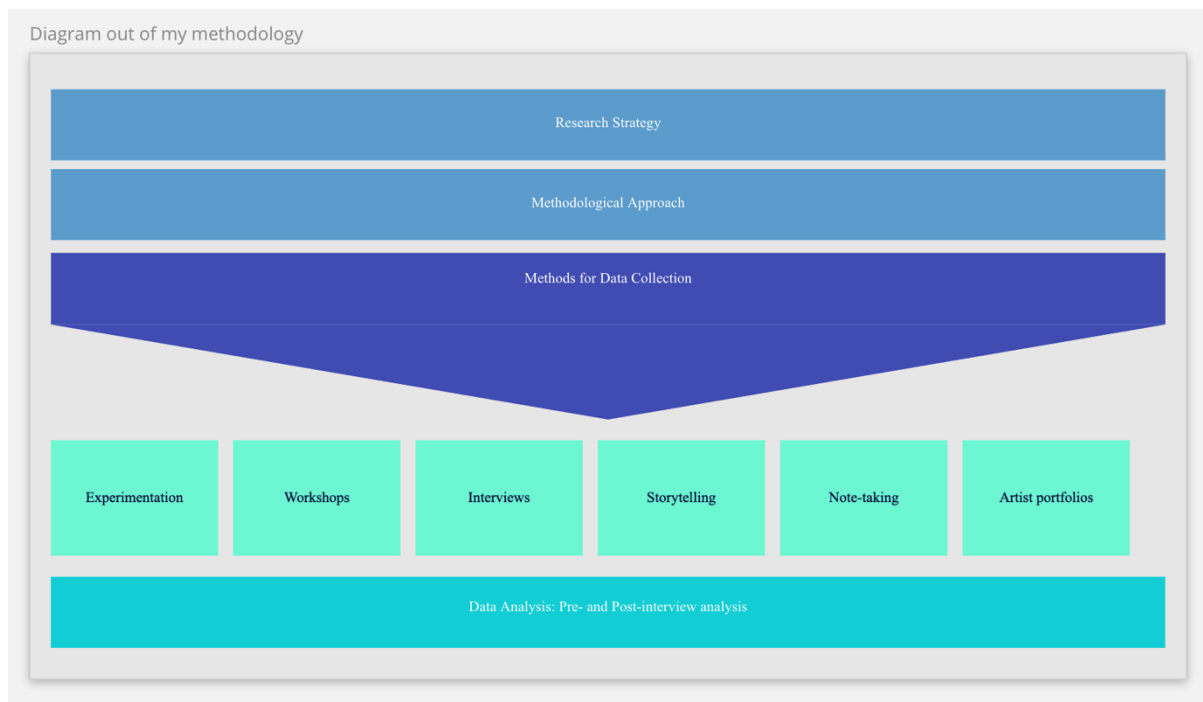
Figure 1. Diagram out of my methodology

3.1 Research strategy: Arts-Based-Action-Research (ABAR)

Arts-based Action Research (ABAR) (Jokela et al., 2015) - developed at the University of Lapland's Faculty of Arts - is a cyclical research and development process. And when ABAR research strategy is often used in the development projects of art education, I was interested in trying it out in this art experiment, as art may be the intervention for problem-solving or gaining new knowledge and understanding, but also the tool for the data collection and analysis. I aim to include the participants in the research and learn and obtain tacit multicultural knowledge and experience, which may not be possible through more traditional qualitative research methods. (Jokela & Huhmarniemi, 2018).

It is typical for art-based action research to be associated with social or environmental politics (Leavy, 2014). I found the ABAR (Jokela et al., 2018, pp. 10–11) strategy applicable when I invited the artist to talk about money with me. ABAR is case-specific and developmental research; I aimed to understand arts entrepreneurship education. Art-based action research also follows action research traditions formed in qualitative research.

In the ABAR (Jokela et al., 2018, p. 12), the researcher is always the critical participant in the research process. The experiences of the research participants are not intended to be studied outside of this context, as if the incidents are often designed to influence and be influenced as part of the research process. As I did in this art experiment.

As I intend to involve various methods in my research, it is also often the case in the arts-based research strategy (Jokela et al., 2018, pp. 13–14) to make it relevant. And when my research is practice-driven, I find this cyclical progress of the project, alternating between planning, practical action, reflection, and evaluation, invigorating. This research method shares similarities with service design processes.

ABAR (Jokela et al., 2015) data is compiled in many ways and types in several formats, making it an ideal strategy for my research. Typical of my work as a business developer in entrepreneurship education, ABAR research also has a cyclical process for research and development, including the definition of objectives and research tasks, planning, theoretical background work, artistic work, and similar interventions, reflective observation, conceptualisation, and the specification of objectives for the next cycle (Jokela et al., 2018). A similar process model can also be found in traditional design thinking processes and, therefore, the Self-Hack model was selected in this art experiment.

3.2. Self-Hack

Self-Hack is an event concept developed by Creativity Squads (2019), a Finnish non-profit organisation initially designed to support an individual's own life planning. Self-Hack is based on Bill Burnett and Dave Evans (Burnett, 2016), educators, innovators, and entrepreneurs at Stanford University.

Self-Hack is modified to fit for university context. The content focuses on supporting new students to plan the balance of their life and studies by reflecting on one's values and goals and identifying their competencies. In practice, Self-Hack consists of various exercises that allow participants to remember and see their own life more objectively. Tasks focus on strengths,

dreams, and wishes, based on which meaningful goals are set for the desired period. The value of the study lies in documenting the work and evaluation processes.

Concepts and Theories included in Self-Hack are positive psychology (Seligman & Csikszentmihalyi, 2000), Life Design and Designing your life (Burnett, 2016), and Creative Confidence (Kelley & Kelley, 2013), including Stanford Design School Design Thinking process as a backbone of the entire concept.
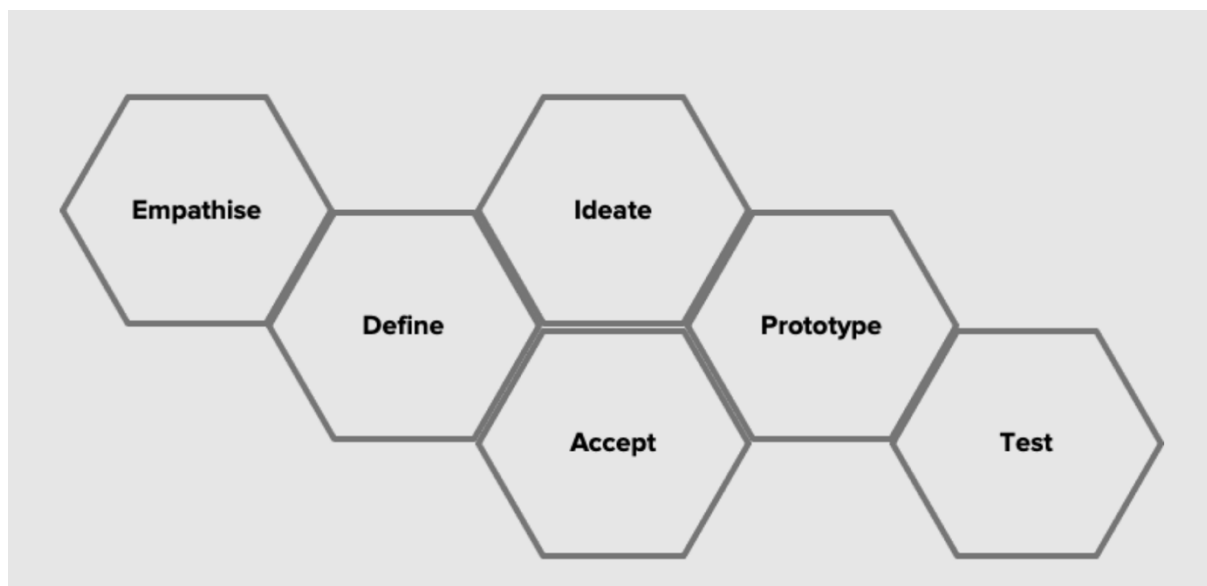
Figure 2. Self-Hack concept by Creativity Squads (2019).

As a trained Self-Hack facilitator from the University of Oulu, I wanted to bring (with the permission of the Creativity Squads) this concept to the arts to learn whether it could also serve on my research questions in this art experiment.

The research process drew on data collection methods such as pre and post-in-depth experiment interviews, six facilitated online workshops (including kick-off and Self-Hack events) of 21 hours in total, with focus group discussions and storytelling, online ethnographic observations, and individual sketching, doodling, or note-taking. The workshop cycle comprised six online workshop stages scheduled approximately at two-to-three-week intervals. The stages included (Figures 3 and 4): (1) online introductions, planning and brainstorming in the online Miro environment to develop individual research aims and questions, (2) the six-hour online Self-Hack workshop (6 hours online), (3) reflecting on the personal notes from the Self-Hack, (4) drafting personal business opportunities based on the Self-Hack finding, (5) individual arts and

design-based prototyping, and (6) exploration of online audiences and online environments and delivery of an arts or design portfolio outlining the developed prototype.

invitation

Online introductions

analysis/in-terviews

Miro planning and brainstorming

prepare introduction text and materials

practicalities to think of, events, spaces, needs

Introductions, invitations, interviews, meetings, knowing, Ice breaker

1.
How can artists sustain themselves through adopting design thinking techniques? Principles?
How can artists embrace income generation?
How can we move beyond the idea that money is a dirty word in art worlds?

dream worlds, super heroes, imagination, travel back in time, passions in life, what was the most scary moment of your life, what was the most exciting experience in your life

RQs
1. broad societal questions
2. Research questions

Invite participants to tell something about themselves in Miro, making the Miro their 'home' for sharing ideas

2.
How will artist-creatives approach their work in the future, especially how they will reach and interact with their audiences?
How can artists use digital marketing to connect with their audiences for sustainable futures of their livelihoods?
How can new solutions to audience engagement impact on the way artist-creatives for sustainable and real life outcomes?

Empathy-Hack
Self Hack

analysis an results, self reflection

prototype

planning

audiences, online environments

logistics and processes to plan

Self Hack Schedule (draft) Feb 6:

9:00-9:45 Emphatize: the first phase, warming up and empathizing within a group
9:45-10:45 Define: second phase, defining the areas of our own life
10:45-11:30 Ideate: third phase, examining your values, strengths and inspirations
11:30-12:30 LUNCH BREAK
12:30-13:30 Ideating phase continues
13:30-15:00 Prototype: fourth phase, optional life paths, goals & personal road map
15:00-16:00 Test: fifth phase, presenting own ideas, sharing insights & closing up
16:00 The event ends

Figures 3 and 4: Outline the Self-Hack workshop process consisting of five key phases: Online introductions, Miro planning and brainstorming, Empathy hack, prototype and Audiences, and online environments for dissemination. Diagrams by the author (2021).

Figure 5. Modified Self-Hack as a workshop. Diagram by the author (2021).

As one of the workshops, the Self-Hack's structure and tools were as follows (Figure 5): In the first workshop phase, 'empathise', after the introduction, interviews were used to get to know each other and get open for upcoming discussions. The second phase, 'define', was there to overview all the essential areas of life and understand one's strengths, values, and interests, and how one can use these in one's own life. In this phase, the 'Wheel of Life' and 'My Overview' was used as a tool. In the third phase of the workshop, 'Ideate', the goal for the participants was to think beyond everyday life and realise what one's inspirations are and what others are inspired about. Also, to look back in life to understand oneself better and find inspiration for the future. Tools used in this phase were 'Inspirations' and 'My Life Story Map'. After the first three phases moment was taken for 'acceptance' where participants were asked to stop thinking about their past and present and give space for these thoughts. After acceptance, the workshop moved to the so-called future planning phase, where the first step was called 'Prototypes' where the goals were to see what different futures one could have with an open mind for new scenarios; to help to define one's goals for the future and turn the thoughts and ideas from the previous exercises into goals, and to plan more detailed steps one can take to achieve one's goals defined earlier. Tools used here were 'Alternative Lives', 'Goals' and 'My Roadmap'. The sixth and last phase of the workshop was called 'Prototype', and the goal was to share the built roadmap with the others and get feedback.

3.3 Participants

Figure 6. Open invitation to participate in the workshop (Poster design by the author, November 2020)

Invitation to participate in this arts experiment was sent to the students of the University of Lapland, Faculty of Arts, by email in November 2020. Applicants were invited to submit a CV, three images of their art collections, products, or services, and a short motivational statement to express why they should be considered candidates. Based on the applications, five international students were selected.

This open innovation project brought together five practising artists and designers (four women and one man, aged 24–49 years), of whom some were geographically marginalised, living in isolation due to a global pandemic, were removed from their families, or experienced some form of disruption at the time of the experiment, collaborated to implement the experiment with a service designer and a business consultant (female, age 46 years), yours truly. Only one of the five participants worked as a full-time entrepreneur. Three of five had a full-time job to sustain themselves, but all supplemented their work with their artwork. One of the participants was a full-time student but worked alongside studies remotely. In this text, I will not specify the identity of the participants when quoting for protecting anonymity. But instead, I will call them Interviewees 1, 2, 3, 4, and 5.

3.4 Methods for Data Collection

We started with my supervisor with problem identification and planning at the end of 2020. About AMASS objectives and expected results, the art experiment began as one of the 36 experiments implemented as part of the AMASS European Testbed. This experiment sought to understand artists' bold approaches and attitudes to engaging in a service design process (Self-Hack) with business mentors and service designers. We invited artists to this experiment who were able to prototype arts as a product or a service.

The problem identification phase repeated itself during the investigation when we identified the business aims and objectives of the participants (meaning evaluation, identification, and search for potential customers and channels for sales for every participant's artwork).

In my data, I included (Jokela et al., 2018):

- personal observations of the activities in which I was involved as a facilitator
- video documentation of all the activities
- Participants completed sketches, drawings, planning, drafts, design material, and art pieces during the experiment
- various documented interviews
- reflection and evaluation discussions

As typical in artistic and art-based work (Jokela et al., 2018), the participants of the art experiment shared their opinions and ideas during Self-Hack and following stages in the workshops: views, planning, and implementation, as well as through actual artistic productions. The completed drafts, plans, artistic productions, and artistic reflections of experience are often one form of research material in ABAR.

The data was collected using the Art-based action research (ABAR) strategy, myself acting as a researcher and facilitator in all the events of the art experiment. My research data is compiled using video documentation from the in-depth interviews and workshops and my notes and data analysis in Miro. The themes of the following workshops were selected based on the observation of the participants and the discussions on the role of the researcher during the self-

Hack and the workshops. I evaluate the themes that have emerged from the collected material concerning my research questions based on my observations and previous experience. On this basis, I made choices and adapted the research material to suit the research plan. To protect the identities of the participants, the material appears anonymously. Therefore, my material consists solely of my observations based on transcribed interviews. The art pieces created during the experiment will be exhibited on our joint Instagram page, our prototype and test platform for online exhibition since we could not show the works live due to the COVID-19 pandemic.

3.4.1 Experimentation

User-centred design UCD research is human-focused experimental research and is "a study where a systemic effort is made to identify and impose control over all variables except one". In pure science, experiments are primarily carried out in a laboratory where the researcher can control the environment. Still, in the social sciences, experiments are carried out in the real world, where the climate is more unpredictable, and the subject changes because of various external factors. Experimental research in design holds four fundamental principles: team formation, problem identification, prototyping, and product review. (Muratovski, 2015, p. 147)

This people's based online Living Lab (Woronkowicz, 2021) research process, with close working circles, involved practising artists, for whom this was a personal process. "A Living Lab is a design research methodology aimed at co-creating innovation through the involvement of aware users in a real-life setting" (Dell'Era & Landoni, 2014, p. 139). The definition includes two main concepts from previous studies: the real-life experimentation environment and the involvement of users in the co-creation, making it possible for our arts experiment to utilise a Living Lab methodology. Dell'Era et al. (2014, p. 152) state that the Living Lab methodology can provide new perspectives in the translation from user-centred to participatory design. As I did in this arts experiment, designers applying the Living Lab methodology must facilitate and lead co-creation processes.

In their study of collaborative innovation in the public sector, Sørensen & Torfing (2011) identified the specific analytical contributions of economic innovation theory (focusing on

innovation in private firms and industries), sociological planning theory (focusing on physical planning in urban and rural areas), and public administration theory (aiming to understand the changing conditions for public governance). I located this arts experiment in the planning theory field when for example, the new planning theories emphasise the role of adequately facilitated collaboration and deliberation to produce innovative solutions (Sørensen et al., 2011, p. 856). According to Sørensen et al. (2011, p. 856), the critical contribution of planning theory to a theory of collaborative innovations lies in its emphasis on the open-ended and dynamic character of public innovation processes.

3.4.2 Workshops

Due to the COVID-19 pandemic, I collected data from the Zoom environment among the participants of the art experiment. In addition to the pre-and post-experiment interviews, the investigation included a kick-off workshop, a design thinking methodology-based Self-Hack workshop (6 hours), and following workshops, each lasting 3 hours, for 21 hours of facilitated, interactive group discussion. In-depth pre- and post-experiment interviews ranged from 16 to 38 minutes each.

After the Self-Hack workshop, which was the longest, I modified each workshop based on the needs raised in the Self-Hack or the workshop. To help my customisation, I used my notes and my earlier experience as a business mentor. Altogether, we had six workshops as follows:
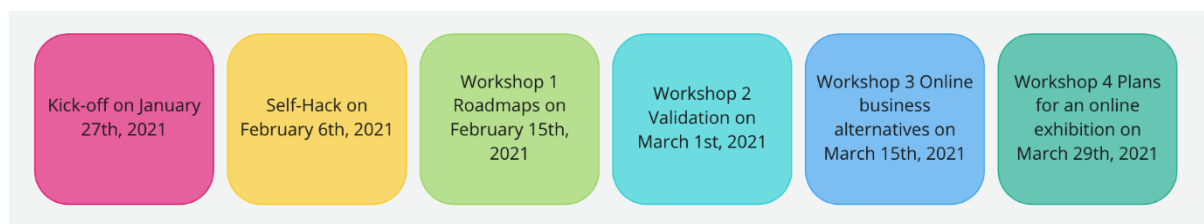

Figure 7 Workshops of the experiment. Diagram by the author (2021).

Kick-off on January 27th, 2021

Self-Hack on February 6th, 2021

Workshop 1 Roadmaps on February 15th, 2021

Workshop 2 Validation on March 1st, 2021

Workshop 3 Online business alternatives on March 15th, 2021

Workshop 4 Plans for an online exhibition on March 29th, 2021

Because of my professional background and my double role (researcher/facilitator), I considered art and making art an entrepreneurial activity in the workshops. Therefore, the themes in the four workshops were titled business terms such as roadmaps, validation, online business alternatives, and online exhibition.

Meaning-making processes underpinned the workshop approach I selected. In their article Ignelzi (2000) opens Robert Kegan's (1982) theory of Meaning-Making. The theory of meaning-making development conceptualises how human beings make meaning of themselves, others, and their experiences throughout life. Based to Kegan (1982), the sense is created between the event and the individual's reaction. They refer to this as "the zone of mediation"— "the place where the event is privately composed, made sense of, the place where it becomes an event for that person" (Kegan, 1982, p. 2.).

In Ignelzi's (2000) study, these six holistic forms of Kegan's meaning-making process are examined and explained as forms individuals may evolve through during their lifetime. These significant places along the path of self-evolution are called "orders of consciousness" and numbered from 0 to 5. For this arts experiment, I found order four especially relevant when: the "individual transcends the co-constructed self by developing the ability to differentiate a self-standard apart from, but about, other people and sources" (Ignelzi, 2000, p. 8). We strengthened this in all phases of the experiment workshops by giving the participants space to work through the exercises individually and together, discussing and reflecting.

At the beginning of the art experiment, I invited the participants to share a memory or activity that brings them comfort and supports their well-being and even healing. When the event took place online, the participants decided how they wanted to share their memory or activity and their story connected to it with the group. For example, they could tell the story in real-time and share pictures, photos, or videos. Participants put effort into these stories, and it built trust among the participant, and we started to call the atmosphere of this experiment "a circle of trust".

The first workshop after Self-Hack, roadmaps, was there for going through the last exercise from the Self-Hack, which was also homework for the participants since they could finalise the work before the first workshop. Based on the roadmaps, it was clear that we needed to evaluate the content of the roadmaps in more detail. We called the second workshop validation, assessing the business potential in the plans made. Based on the pre-experiment interview and the validation workshop (in the existing pandemic situation), it was evident that possibilities for online business had to be evaluated next in our third workshop. Participants also recognised several business activities where they could use some help (by adding value to each other's work and networking with outsourced experts such as marketing specialists). We dedicated the fourth and last workshop to planning a joint online art exhibition. Tools used in these workshops were canvas tools that made it easy for the participants to visualise and reflect on their ideas and inspirations. As a facilitator and a coach, I guided them through the workshops with many helping questions and allowed them time to reflect, both together and alone.

3.4.3 Interviews

Based on Muratovski (2015, pp. 78–79), in-depth interviews are built on a set of pre-designed questions. Participants need to be informed about the topic and themes discussed in the discussion. In my pre-experiment interview, participants knew the subject and the theme. For the post-experiment interview, I informed them beforehand also about the additional questions, so they would have time to think about them in advance. We started with casual dialogue in both interviews and continued to the actual questions. According to Muratovski (2015), this will make the participants feel more relaxed, and the responses will be more unreserved and sincere. The participants were given time to think and reflect on the questions. They were also encouraged to elaborate on and explain as much detail as possible to express their motivations, attitudes, beliefs, experiences, behaviour, or feelings about the issues in question.

In-depth interviews were conducted with all the participants, both before and after workshops. All interviews ranged between 16 and 38 minutes. In Zoom, discussions took place between March and April 2021 and were digitally recorded, coded, and fully transcribed. After both interview sessions, time was reserved for the transcribing and the data analysis, especially when

the collected data was unstructured and unquantifiable interviews (Yin, 1994, pp. 84-85; Moore, 2000, p. 122).

Even though I have selected the in-depth interviews as the primary data source for this research, this arts experiment also includes focus group discussions. I use them to support the findings from the interviews where needed. In a focus group, I, as a researcher, observe how participants moderate their views, react to different perspectives, how they manage possible disagreements (Muratovski, 2015, pp. 78–79). In this experiment, group interviews were organised in Zoom, and when it is essential that everyone can participate and comment, good virtual facilitation skills were needed. I, as a facilitator, chair the discussions, ensuring everyone has a say. And when typically focus group covers a maximum of three or four related issues (Muratovski, 2015), I select only one central theme for each workshop following the Self-Hack. Having five participants in this arts experiment makes it ideal to use focus group discussions; this way, it was easy for me as a facilitator to handle the group, but like this, it was also comfortable for the participants when I could assure everyone a sufficient opportunity to participate. I, as the facilitator, also aimed to build a "circle of trust" between the participants, making it comfortable for them to share about their lives.

3.4.4 Storytelling

Researchers often use the philosophy of storytelling to raise understanding of collaborative processes (Parkinson & Warwick, 2017, S4509). In this art experiment, storytelling was used to understand the narratives of money for the artist. The pre-and post-experiment interviews provided opportunities to understand the participants' attitude changes and personal development. The reflective interviews and qualitative online surveys, specifically life story-type interviews that aimed to capture the personal recollections of essential lessons learned and experiences gained from personal histories, were used to encourage reminiscing, reflection, and future life planning. Interview questions were:

- *How do you sustain yourself?*
- *How do you adapt design thinking techniques or principles to your income generation?*
- *How are you seeing your income generation? Do you embrace it, or is it a challenge?*

- *If so, why do you think money is a dirty word in the art world?*

- *How do you approach your work in the future?*

- *How do you reach and interact with your audiences (before / how have pandemics changed this)?*

- *Do you, and if so, how do you use digital marketing to connect with your audiences?*

- *How can it sustain the future of your livelihood?*

Both interviews, the pre-and the post-experiment interview, included eight similar questions. In addition to this, I added three questions to the post-experiment interview about the possibilities of social influence.

An additional question in the post-experiment interview:

How do you suggest this activity (arts experiment 'Is Money a Dirty Word') could be scaled up / levelled up at the business, community, or municipal level? Can you reflect on the mentioned experiment and provide practical suggestions and activities?

Have you learned, and if so, what form this activity could drive policymaking about the inclusivity of artists in more mainstream business or organisational life (or something else)?

How can the arts make a meaningful impact on public or cultural policy?

To support material from the interview data, I have used my observational material, which I collected during the workshops, as notes. However, the transcribed interview material is my primary research material. All the interviews for the art experiment were held in Zoom, and they were recorded and later transcribed. Workshops were also held in Zoom, and all the workshops were also recorded, excluding Self-Hack, where participants shared their personal lives in confidence, in "the circle of trust".

3.4.5 Note-taking

As a facilitator and business developer, I also made notes during the workshops. These notes supported the findings of the interviews.

From planning to data analysis, I took personal notes during the whole research process. I took notes during the pre-and post-experiment interviews, observing participants in the workshops, for example, when going through the transcribed interviews and analysing the data. The participants also took notes in different artistic forms: artwork, pictures, sketching, videos, and writing. In my notes, I noted the reflections that appeared in the workshops, based on which I made choices for the topics of the following workshops to support the planning and facilitation of the content.

3.4.6 Notetaking: Artist portfolios as an assessment tool

Artists as participants applied to this arts experiment with their artist portfolios. During the experiment, they introduced themselves via these portfolios. They also created new "entrepreneurial" portfolios based on the tools and exercises used in the Self-Hack and the following workshops, such as Lean Business Model Canvas.

We asked the artists to make portfolios so that we could gauge and understand their personal development and give them opportunities to express their experiences and innovative ideas. These portfolios guided the presentation to help them verbalise their learning and helped them think through their processes and reflect on concluding how they see the future after the experiment.

Multi-media self-documentation and portfolio presentations by the artist-participants were presented to the group, and mutually constructive feedback was shared at the end of each workshop cycle. The outcomes were disseminated through social media (Instagram), artistic performances, artist residencies, and academic articles.

3.5 Data Analysis

To assure the reliability of the study findings in this art experiment, the steps taken in data analysis are transparently described and reported from presenting the theoretical choices and research design, gathering and analysing the data, and identifying the research gap. An in-depth methodological description like this allows for a deeper understanding of how the study could be repeated (Shenton, 2004). Shenton (2004) emphasises the elements researcher should consider when assessing credibility, including the possibility for experiment participants to check interpretations of data, providing a solid description of data, and full the inclusion of the learnings of previous research when framing the study findings.

With transcribed data, I started my work by familiarizing myself with the data by first reading and re-reading the whole set of interviews and making tentative notes of the first impressions and reactions with the help of my intuition (Erlingsson & Brysiewicz, 2017). After several re-reads, I gathered meaning units (Erlingsson et al., 2017) and mirrored them to my research questions to build up condensations. I followed with coding to describe the meaning units reflecting on the data in new ways. Here still keeping the interpretation to a minimum. I continued re-reading the meaning units and the codes until I was satisfied with my findings and the data started to sound reasonable, reflecting my reactions all the time with note-taking. I also took the time to understand my presumptions based on these findings.

I evaluated the results in two stages (Jokela et al., 2018): as soon as the project ended, as they still were fresh to my mind, and later, after theoretical background work, after having a chance to reflect more on the experience. I used a similar procedure with the participants when using the pre-and post-experiment interviews. And when the experiments participants' concepts, experiences, and analyses form the basis for the entire project's evaluation, the evaluation is carried out in cooperation with them.

The results have been partly influenced by the interaction developed with the participants during the experiment, and no attempt has been made to exclude this aspect from the findings. The themes that emerged in the results were selected based on the frequency of discussions and articles from these interactions.

As a business mentor, I wanted to understand the process, the attitudes, and the possible changes in attitudes during the process. I also wanted to learn if there were similarities to the first studies published in 2021 about global pandemic effects in the CCIs to my parallel group in this art experiment.

Analytic tools used were content analysis, visual analysis, and reflectivity. As a facilitator, I listened to the conversations (as content) and made notes during every workshop. After every workshop, I reflected on these notes and notations and fine-tuned the upcoming workshops based on this information. Therefore, after the Self-Hack workshop, the workshops were fully personalised and customised to the needs of the participants: participants, for example, indicated the need to learn more about online business alternatives and online exhibition platform options. We also talked about validation: recognising the "product," market, customer, and even competitors, to think one's creative work more like a business.

3.6 Research ethics

The Finnish Advisory Board on Research Integrity (TENK, 2019) were considered throughout the research. Ethical issues were considered at every phase of the study when engaged in data collection. The artist and service designer-business consultant (me) only proceeded after giving informed consent. The participants had to lodge formal applications to participate in the experiment due to the potentially sensitive nature of the Self-Hack, which required participants to delve into their current and past life situations amidst a global pandemic. Participants were sensitised to explore their unique talents, skills, and attitudes, experiment with what could be, and even what ought to be your outstanding contribution to a fast-changing world. Crossovers between the worlds in which money means either everything or is merely a dirty word were envisaged.

As participants dealt with their life journeys, the project process had the potential to be emotionally challenging. The facilitator was sensitive to never coerce participants into any aspect of their operation or findings they were not comfortable sharing. Ethical concerns, therefore, included not compelling the sharing or delivering their project outcomes as potential good business ideas or processes that they were not satisfied with or thought had unique business potential were not revealed. For this reason, the participants' portfolios were not

digitally stored by the project facilitator. Presentation sessions enabled the participants to discuss and demonstrate the outcomes they chose to tell.

As the main interests of this research were in applying design thinking methods in entrepreneurship education, especially in arts, and the artist's attitudes about money and entrepreneurship, I selected Arts-Based-Action-Research (ABAR) (Jokela & Huhmarniemi, 2018) as my research strategy. As ABAR is the intervention tool for problem-solving, gaining new knowledge and understanding, but here also the tool for the data collection and analysis in arts education and projects, but also to answer research questions on: 'How can the arts be a vehicle for constructing entrepreneurial worlds?' and 'How can artists find themselves at the margins of entrepreneurial environments exploring their unique abilities between the arts and business worlds?'. This experiment was there to understand artists' approaches and attitudes to money and entrepreneurship, to engaging in a service design process (here Self-Hack). To collect data from this process, I used experimentation, workshops, interviews, storytelling, personal note-taking and note-taking as in artist portfolios. Data collected were personal observations, video documentation, interviews, discussions, participant art sketches, and art pieces completed during the experiment.

4 CHANGES IN THE ATTITUDES

Both pre-and post-experiment interviews were there for me to make it visible if any changes in the attitudes against money and entrepreneurship were possible with the selected methods in this art experiment.

4.1 Is Money a Dirty Word?

At the beginning of the pre-experiment interviews, I wanted to understand how the participants, as acting artists, sustained themselves. In their article, Caust (2021, p. 1) states that to make a living as an artist, one needs resilience, adaptability, creativity, and the ability to withstand endless setbacks and rejections.

Even though full-time jobs were considered a "huge privilege" (Interviewee 1, 2021) among the participants of this art experiment, the artwork was needed to "really fill the emotional vacuum." (Interviewee 3, 2021). Two out of the five participants were also researchers, one as part of their job, the other in addition to their day job. It was noteworthy that when asked how participants sustained themselves, with all of them, the conversation quickly turned to one's dream of own business or hope that their artwork could serve them full-time in the future. As Caust (2021) notified, artists strongly identify with their artwork even though their primary income is from another source and often describe themselves as actors, musicians, or artists instead of teachers, researchers, or something similar.

According to Menger (2006), artists may have multiple jobs and may have several different sources of income to handle the unpredictable future of their creative careers. And as Thom (2017) states, entrepreneurial skills and knowledge can be added to the curriculum to ease this future.

Secondly, I wanted to learn if the selected participants were already familiar with the design thinking methodology, techniques, and principles and if they actively used them in their income generation, when the design thinking approach also provides a framework to solve real-life problems in iterative and innovative ways (Daniel, 2016). And as Cankurtaran & Beverland (2020b, p. 259) pointed out and identified, a rapid design thinking process can help when

COVID-19 has generated several wicked problems that require tools that enable decision-makers to break out of preferred patterns of thinking.

Participants came from different arts and arts education fields, and therefore it was noticeable that the term design thinking and its techniques were not familiar to everyone. Yet, participants recognised elements such as empathy and a human-centric approach as something they use in their income generations. But because of the lack of broader understanding of the concept, and based on the answers given, I decided to give less weight to this question in the overall analysis. Later, after the pre-experiment interview, in the Self-Hack and the following workshops, we opened the concept in more detail when using design thinking and service design techniques and tools.

Thirdly I asked them about their relationship with money in income generation and if they find it challenging or relatively easy. As Caust (2021, p. 2) noted, recent research shows how artists sustain their careers by "piecing together" various sources of grants, commissions, prizes, and additional occupations; it was also the case with these participants, as all of them indicated that income generation is somewhat challenging. For some even "extremely challenging". And when in this experiment, some of the participants were researchers, research funding was concerning:

> *"We are constantly in this rat race to write funding applications. We churn them out as much as we churn out our research. This is distressing, I think." (Interviewee 2, 2021)*

When Peters and Roose (2020, p. 965) analysed artist grant proposals over 51 years for their article, they were able to identify six different types of justificatory discourse visual artists use in grant proposals. As in our experiment above, one is academic justification, framing the artist as a researcher. Another out of six is reputational justification display to an artistic calling and suffering, and to positive assessments received from reputed others in the art world, as also highlighted in our experiment:

> *"When we are talking about value, are we talking about money? If you are getting money when you sell your work, you need to ask what that money is. Is it too much for an art piece? The value. Where is it coming from? If you are selling too many pieces, are you too cheap?" (Interviewee 4, 2021)*

Peters et al. (2020, p. 966) also identify entrepreneurial justifications to present art as a business, as in our experiment:

> *"It's (arts) not something I could leave my permanent job for right now. And I struggle to see my art as something I could do as a full-time job. But I think art would be the biggest part of my creative day if I could choose." (Interviewee 3, 2021)*

My fourth question was to learn what kind of relationships participants have with money and the general role in the art world. Based on Bourdieu (1996: p. 216), the artistic field is a field of struggle between different principles of dedication. This principle champions an art for art's sake ideology empty of an "economic world", as my presupposition was that money is a dirty word in the artist world. Pre-experiment interviews of the experiment shared opinions on this, but all participants found the concept of money somewhat challenging.

> *"I think it is a dirty word. When I went into the arts, my parents didn't understand what I was doing or what I would study or become once I'd finished and how I would earn an income. I think partly they don't still understand because it's not clear. And it comes back to the pricing. How do you put a rate on creativity – if that number is too high, then do you overthink yourself, or if it's too low, you do not think enough of your work, and people become suspicious. And when you need to negotiate to price, it (money) feels like a dirty word." (Interviewee 3, 2021)*

Despite the diverse international heritage of the participants, the mutual and shared understanding was that we have cultural weight and inherited attitudes on how we talk about and how we deal with money. Maybe even more so in the art world, like the images of an artist described in the Bille et al. (2017) article. And in the absence of artist peer groups where to share and talk about these concerns, the weight increases even more.

> *"Before, people thought that art for art's sake and money was a dirty word in the art world. We (=artists) don't want to be associated with income generation. We don't wanna be associated with capitalism." (Interviewee 2, 2021)*

Together with the current relationship between art and income generation, I wanted to learn how participants saw their future livelihoods in the art world. Bridgstock (2013, p. 123) argues that the value of arts entrepreneurship education extends beyond learning how to profit from art when new venture creation and employability are critical for artists who wish to have viable careers in the art world. The ongoing COVID-19 pandemic emphasised this question. By the spring of 2021, many had already considered the potential impact on working life, as the pandemic was also mentioned later in the reports (UNESCO, 2021):

> *"I want to grow my business because my full-time job is not in design. It doesn't allow me as much time to work with my hands throughout the day. In the future, I want to have my studio where I'm able to give classes that teach people to make art and to be able to write about the process." (Interviewee 3, 2021)*

> *"A dream of mine is to develop something. I don't yet know what it is. I would want to do something creative on the side. I have a dream to ditch my academic job or do some part-time only. Probably I will need to have a part-time contract somehow or have some part-time research work. I want to become more creative again and do it as a dominant occupation." (Interviewee 2, 2021)*

Elements of meaningful future work were also identified, such as collaboration with other artists and interaction with potential customers. In all the answers, between the lines, it can be read that money at least worries, if not limits, the dreams: can it sustain the future livelihood. One thing seems inevitable: artists want to use their artistic and creative skills to support themselves (Bridgstock, 2013).

So far, it was already apparent that the passion for sustaining oneself as an entrepreneur is there. Still, the paying customer, the audience, is needed to make it happen and make money out of it all. Therefore, I also wanted to ask the participants about their interaction with their audience before and after the pandemic.

As we know today, visual arts quickly moved to digital platforms during the pandemic. The sector is transforming rapidly as a result: social media is currently ranked as the sector's third most important sales channel, ahead of fairs. And these trends are not just temporary counteraction to COVID-19 but are here to stay as effective complementary ways to deepen

interaction in the visual arts sector in novel ways and keep art and audience also engaged for the future (UNESCO, 2021: p. 46).

So before asking the business-related marketing questions, I asked about the audience (or customers, as I thought then). At the latest, during this question, or with the answers to it, it became clear that selling your product has a different meaning for artists than, for example, for me as a business mentor. This question underlined the artist's challenging approach to money and earning it. The product is not primarily intended for sale to the artists. And the customer enjoying the product is not the customer in the true sense of the word but the audience. It is naturally challenging to price your product and make a profit unless you recognise your customer base and your audience. It is also essential to understand that product as art means a different art form for each participant. That is, there is not just one product called art.

And then a pandemic adds its multiplier also to all of this. If you don't recognise who your customer/audience is or from which channel you would reach them, it will be hard for you to take all of this to a new level as the pandemic challenges face-to-face meetings, the ways you were used to before (UNESCO, 2021).

> *"I do think that if it comes to the question of my audience, these are again multiple skills that we probably need to be able to interact with our audience better and better in the future. So the idea of an online audience is very appealing because there are certainly many reactions from that kind of audience." (Interviewee 2, 2021)*

As I already decided to omit the marketing-related question from this analysis, questions about digital marketing and its usage how to reach the audience and generate sales followed. Based on Caust (2021, p. 13), many artists have benefited from the opportunity to develop better digital skills during the pandemic, skills that may enable them to use the digital medium more successfully. In their article Carmona and Torres-Toukoumidis (2021, p. 10), supporting the findings from the UNESCO report (2021), note well that an artist is not only an artist but often also their marketing department, which means that artists, in many cases need to manage and promote for example their art exhibitions too, to the audience or community they have had to build themselves. . (Carmona et al., 2021, p. 1.) Although digital actions will never replace face-to-face experience, the actual social media potential is there to build a community and

develop connections by facilitating involvement, loyalty, co-creation and co-financing together with the audience (Carmona et al., 2021, p. 3).

Besana and Esposito (2021, p. 283) emphasise the importance of effective communication for relationship marketing in understanding audiences. Relationship marketing is also a key strategy to develop multiple relations with fund-givers, sponsors, artists, and community administrations on social media (Besana & Esposito, 2021, p. 292).

Marketing as a term and marketing-related questions were also (together with design thinking-related questions) something that participants were unfamiliar with at the beginning of our journey. What was, however, noteworthy was that the term 'marketing' clearly created a connection with the word 'business' and was therefore almost immediately challenging for most of the participants and leading to the first nervous thoughts about the business:

"I tend to get caught up on things like how I want my logo to look like…because people say you need to have a logo, and that logo needs to communicate your business philosophy. And you're like, oh my gosh, I need a business philosophy, and I don't have one, I don't even know what business philosophy is – and you've gone a rabbit trail of all these other things to get a logo. And I think that has been the loop that I've been stuck in. Then at the same time, it also makes you feel like, oh, you're not there yet, so you can't come out yet. It feels like being underdressed." (Interviewee 3, 2021)

"I need more people around me who can help me get most of it (marketing)." (Interviewee 4, 2021)

4.2 Is money still a dirty word?

After the Self-Hack and the workshops of our arts experiment, it was exciting to see if entrepreneurial activities and design thinking tools have influenced the participants' preconceptions about money and entrepreneurship, somewhat four months after the pre-experiment interview and when continuing with the COVID-19 pandemic in the spring of 2021.

In the workshops, when I was able to plan each of them carefully and in a lean way based on the conversations and reactions as in the Living Lab method (Dell'Era & Landoni, 2014), I was able to deal with multiple themes raised already in the pre-experiment interviews and even in more details in the workshops. As the cyclical progress, alternating between planning, practical action, reflection, evaluation, and invigorating is also characteristic of ABAR strategy (Jokela, 2019, pp. 13–14).

I also invited the participants to reflect on their journey in creating new "entrepreneurial" portfolios based on the tools and exercises used in the workshops, such as Lean Business Model Canvas. I invited them to make these portfolios to understand their personal development, make it visible, and help them verbalise their learning, think through the process, and reflect on the future after the experiment.

There hasn't been any change among the participants regarding sustaining themselves: three out of five have a full-time job and work as part-time artists. One of them was a full-time researcher in addition to work and artwork, and for one, research was included in their job. One of five participants was a full-time artist-entrepreneur, and one completed their full-time studies and worked remotely simultaneously. As in the pre-experiment interview, I started the post-experiment interview with the question of the sustainability and employment of the participants, when to survive, artists often also need to find other sources of income aside from their creative work (Caust, 2021). The pandemic caused pressure, but something had changed:

> "So, there's much precariousness, how contracts will continue, will they continue, what will happen afterwards. So, there's a lot of uncertainty (due COVID-19 pandemic) […] as everything is so fractioned; what if that fractioning comes apart, and you are left to your resources. Do you have a backdoor, as a person, do you have something to go back to, do you have something else as a backdoor that you can open if all else fails with the paid contract […] you have almost to have a long-term plan for it (career). It isn't as clear-cut whether you're a PhD student, have a working contract, or run your own business. That's just complex. But I'm starting to feel more comfortable about this whole complexity." (Interviewee 2, 2021)

My second question was about design thinking techniques and principles and their usage in participant income generation. And as decided after the pre-experiment interviews, the second

question lost relevance. Nevertheless, when I used the design thinking techniques during the Self-Hack and the workshops, I think it would be safe to assume that these tools had all the impact on the change in the attitudes toward money and entrepreneurship in this experiment. This is also shown in the following answers when I asked participants again about their income generation and possible challenges.

Income generation was still somewhat challenging, as Besana et al.'s (2021) analytical article also showed based on the 51 years of artists' language in grant proposals. Still, there was a bit more optimistic tune in the answers after working three months together intensively with the design thinking and entrepreneurship education tools and methods and when being able to openly talk about these issues with fellow artists in the workshops. New perspectives were opened in the Self-Hack workshop when the process provided a step-by-step guide and concrete tools to approach the former big junk of a challenge:

> *"I think it's been a challenge. It's a two-part process, especially after the workshops that we've been through with "Is Money a Dirty Word?" where before, it felt like it was my only option. I was struggling to get my creative work off the ground. Still, now I think that I've got a more optimistic view of how there is a solution to transitioning because I think I've realised I'd like to move out of academia and fully engage in my creative work. The self-hacking workshop that we did specifically and practically seeing okay where is it that I'm feeling challenged. That seems more approachable, as I can tackle one thing at a time, whereas it felt so overwhelming before. I didn't know where to start. That kind of thought like I needed to be someone else to make a success of it, whereas now I see that if I've got the right tools and then I can tackle one thing at a time using a tool which is a shift for me. I was complacent with the idea that my income stream is what it is, but now I'm starting to see that wait a minute, I think there is a different way to do this." (Interviewee 3, 2021)*

The workshop helped some participants to see the application process for research funding and own part in it in a new, more optimistic light (Besana et al., 2021). As the challenges with the research funding and applying for it remain there for some:

"This is a huge challenge. I find it a huge challenge when I have no funding for my PhD studies. It's taking much energy, and just it is difficult not to lose motivation." (Interviewee 1, 2021)

Based on my experience as a business mentor, pricing your work is challenging to anyone thinking about entrepreneurship as a channel to sustain oneself. We had good open discussions about this among the participants since it is closely related to future dreams of being a full-time artist/entrepreneur. It also correlates with the answers to my next question about relationships and taught attitudes against money, even after the experiment. At the same time, the tools and methods of applying research funding are the easiest to train as a part of the doctoral thesis curriculum or as a value-adding service provided by the university or the faculty.

Next, we talked about money, attitudes toward it, and possible changes during the workshops. Based on this short art experiment, as well as in the current research shows (Hanson, 2021; Hart & Beckman, 2021; Toscher, 2020), if you have an opportunity to go to your area of discomfort with guidance and address this unfamiliar and challenging topic in small batches, the fear and pain in that theme may diminish.

"I think this project has changed my attitude. Now I see it (money) much more positively. I feel excited about the fact that I can think of myself as an entrepreneur." (Interviewee 2, 2021)

"I think it's changed for me. I'm more confident in saying what I need, which removes this strange shame from talking about money. It's not a dirty thing to not know the answer to how to get your money. It's just that it's the beginning of your getting to your money." (Interviewee 3, 2021)

And when the ongoing pandemic lays its shadow also on arts entrepreneurship, as also recognised in the latest research (Bonin-Rodriguez & Vakharia, 2020; Szostak & Sułkowski, 2021), it must affect how participants see the work opportunities (as an artist or as an arts entrepreneur) in the future. Lots of noticing happened during the workshops, and when reflecting on one's findings, that the participants felt they had multiple options for the future and the capability to embrace the failure:

"I've started to realise it's not bad to be kind of in these multiple roles, wearing multiple hats. So certainly, thinking about income generation and how I want to sustain myself, it would be exciting to have a little bit of research, continue my artwork, and do some entrepreneurial or business activities. Is this perhaps a way how we can think of the future? Multiple-skilled people, able to manage, having resilience across borders, across disciplines." (Interviewee 2, 2021)

"I think now that I've got a clear idea that transitioning into a new working space is possible, and with each new decision I'm making, I'm trying to think how I can align my decisions with one of the steps of the tools that we used. So, for instance, working with some of the business models and breaking them up. What did I learn, and did you implement the failures? They don't feel like a loss now. It feels like a gain. It's helped me to reframe the non-successful. I don't want to say unsuccessful but the non-successful outcomes. In a way embracing the failure." (Interviewee 3, 2021)

The findings from this arts experiment support the latest UNESCO (2021) report for the cultural and creative industries (CCIs), showing that the relationship between art and commerce continues to be somewhat challenging. And being sustainable may require artists to master marketing (Besana & Esposito, 2021; Carmona, 2021) and be more entrepreneurial than artistically orientated. We also concluded with the participants that artists need to find an audience to have a successful career. Moreover, the balance between the need to adapt and pivot an art practice to make it commercially viable without losing the integrity of the work is an essential yet still unresolved question (UNESCO, 2021). Furthermore, art students need to be more entrepreneurial to survive economically after graduation, as Toscher (2019) suggested. And if implemented early enough in the academic curriculum, arts entrepreneurship education may also answer many open issues in this arts experiment (Hanson, 2021; Pollard & Wilson, 2014; Toscher, 2019; Tuominiemi & Benzenberg, 2021). The perspective of the participating artists and how they open-mindedly engaged with marketing, entrepreneurial skills, and knowledge shows that artists, as creative actors, even after this short experiment and brief exposure, have the courage and flexibility to break their boundaries and develop valuable skills for future income generations and change learned habits about money.

5 DISCUSSION

In addition to the original set of questions, in the post-experiment interview, I asked the participants three additional questions from the societal impact point of view and selected some of the findings from these answers, together with the rest of the answers to serve as my new knowledge and recommendations.

I asked the participants if this arts experiment could be scaled or levelled up at the business, community, or municipality level, and if so, how. Or if they see that this activity could drive the inclusivity of artists in business or organisational life.

The objectives of this arts experiment were to understand how the arts could be a vehicle for sculpting entrepreneurial worlds and how could the artists themselves explore their unique abilities between the arts and business worlds for their future livelihoods. Figure 8 below summarises the results of this art experiment.
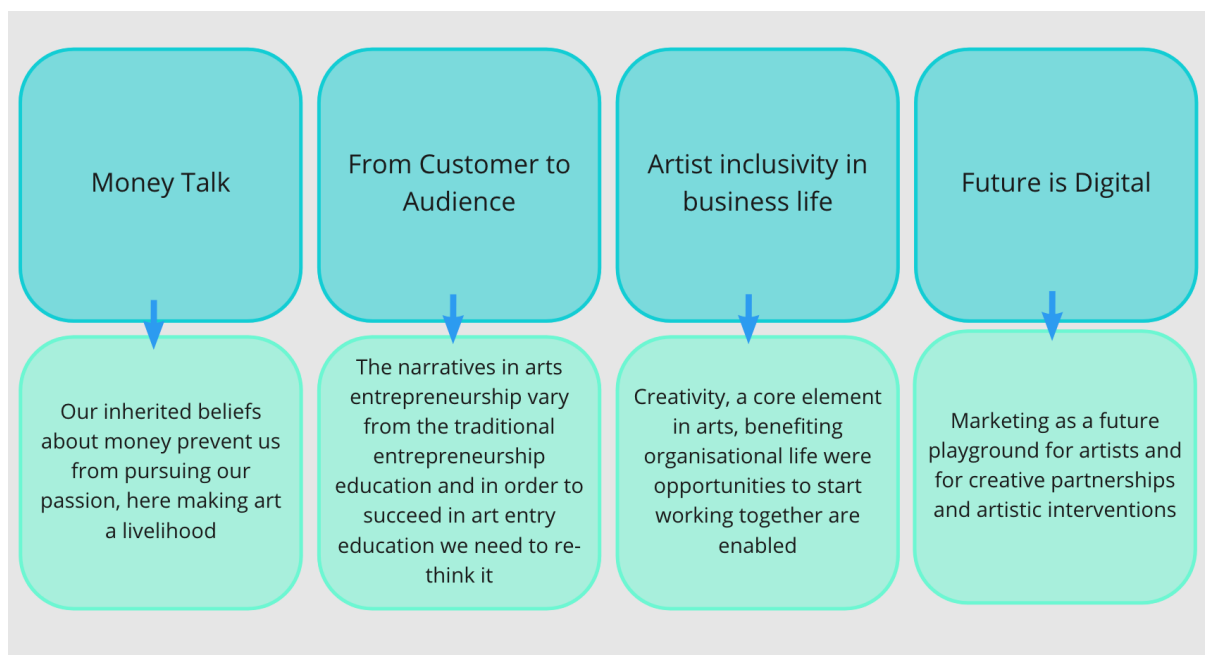

Figure 8 The primary outcomes of the art experiment. Diagram by the author (2021).

5.1 Money talk

When previous research talks about the artist's relationship with money, the rough journey into arts entrepreneurship, the entrepreneurial pathways in art, and the development and evaluation of the arts entrepreneurship profile (Bille et al., 2017; Hanson, 2021; Thom, 2017b; Tuominiemi & Benzenberg, 2021), it all makes sense also based on this experiment and the interviews of it; money is there in the very core of the artist talk. Money is there when we talk about art research, money is there when we talk about the livelihoods in arts, and money is there when we talk about an artist's future. Peters et al. (2020) open the subject of artists and money when historically, artists have adjusted their work to the wishes of commissioners and patrons. During the 19th century, artistic production gradually freed itself from the market, artists becoming the forerunners of the public's taste in art, not vice versa. During the 20th century, government funding was there to facilitate art's autonomy, often protecting those more marginal art forms. For many artists, government funding making an essential part of their livelihoods even today (Peters et al., 2020, p. 953). As was the case with the participants of this experiment.

In their study with Norwegian artists, Bille et al. (2017) evaluated the impact of arts grants on artists' labour supply by two distinctions, between skills and non-arts income and between labour and non-labour income, dividing non-labour income into spouse's income, income from financial assets and social benefits, and artistic grants. The study found the coefficient of creative grants to be significantly positive for arts hours supplied. The hypothesis is that obtaining an arts grant may lead to an increased supply of art hours because of increased motivation (Bille et al., 2017, p. 374).

As (Peters et al., 2020, p. 954) quote at the beginning of their article, where they analysed artist grant proposals over 51 years when artists apply for a grant, stakes are high: job insecurity and financial precariousness characterise the livelihoods of visual artists and obtaining a license may not only launch their careers but also guarantee a period of some financial security (see also Caust, 2021). In their article, (Peters et al., 2020, p. 957) identify six different types of justificatory discourse visual artists use in grant proposals: reputational, esthetic, romantic, academic, social, and entrepreneurial justifications. As previously identified, three of these six justifications also emerge in this study, showing how artists describe themselves about money

from the angle of application for the grant. These three mentioned here are academic, reputational and entrepreneurial justifications.

The academic justification is as much about art as research and refracts heteronomous influences into an artistic criterion. This justification associates itself with an institutionalised, prestigious field of academia which is generally considered an essential function in society. (Peters et al., 2020, p. 962)

In the reputational justification, artists highlight an objective measure of their artistic value, a status marker, and emphasise, for example, the importance of an audience (Peters & Roose, 2020, pp. 957–958). In the entrepreneurial justification, artists describe themselves as professional producers, distributors, sellers, and managers, showing parallels with the reputational rationale, which also emphasises the artist's professionalism. However, whereas the reputational justification strongly appeals to recognition from art world insiders, the entrepreneurial reason transcends the artistic field, laced with business language and strategic reflection on how the artist can generate exposure and collaborate with many professionals. (Peters & Roose, 2020a, p. 962)

In this arts experiment, when participants had a chance to speak openly about money in their artistic context, it became easier for them to start to plan for the future, what comes to, for example, earning money for living with one's passion, arts. The entrepreneurial tools and methods provided to the participants helped them reflect on their existing attitudes and start planning for an economically sustainable future.

5.2 From customer to audience

"I am not convinced anymore that you can survive without your online audience." (Interviewee 2, 2021)

As mentioned earlier, Hart et al. (2021, p. 6) proposed an explicit definition to facilitate the arts entrepreneurship genre; mediums in the arts. Where artists and their markets (identified or not) can engage and interact with the medium's contents. Davies (2016) and Perricone (1990)

also highlighted the mutual understanding that "without an audience, there is no art: "art" becomes "art" when made public". The same argument is transcribed in business terms about audiences and customers by Hart et al. (2021) "business would "become" a business when a product is offered to and consumed by a market".

With my focus on entrepreneurship and background in marketing, I noticed in the pre-experiment interview that my questions about marketing and audience were "too business-oriented", and participants struggled to answer. Some of the participants in this arts experiment had a clearer understanding of their customers/audience and how to reach out to them was, therefore, easier to describe. My prior learning in this context was that there is always an 'audience', not a 'customer' for artists. This learning conducts to the narratives in the arts entrepreneurship context.

5.3 Artist inclusivity in organisational life

In the second additional question, I asked if this kind of activity we had could include artists in more mainstream business or organisational life. As artists, participants felt that what is most lacking in the business world today is the support and the will to connect multidisciplinary parties to add value to each other's work. Creativity, a core element in arts, was seen as something that could benefit business and organisational life if only there were opportunities to start working together.

When the traditional, binary classification of arts and business collaboration is in two notions: sponsorship and philanthropy, in their study of multi-sectoral partnerships with the skills, Lewandowska (2016) wanted to identify various forms of collaborations. They note that arts and business relationships during the last decade have been marked by the emergence of so-called arts-based methods (also "creative partnerships" or "artistic interventions") (Lewandowska, 2016, p. 107). To such a degree, that concept had become a topical issue in international cultural policies when in 2010, The Council of the European Union adopted the Work Plan for Culture 2011-2014, establishing working groups to pursue the priority areas, including "promotion of creative partnerships" (Lewandowska, 2016, p. 108). Moreover, recent research has identified a similar shift towards a more partnership-oriented approach

(Lewandowska, 2016, p. 108). Our art experiment's noticeable was (Lewandowska, 2016, p. 122) finding that companies are interested in cooperation that entails internal and organisational transformation with arts-based methods. The most obvious example was the initiatives provided by artistic organisations devoted to arts-related services to businesses.

So it is not only teaching entrepreneurial skills to artists; it also provides opportunities to the business world to engage with art-based methods and creative ways of thinking. This is similar to this art experiment where artists and businesspeople can continue working together and sharing expertise, breaking down the language barrier between business and art. Resent InVision report (2019) also shows that companies with high design maturity see cost savings, revenue gains, and brand and market position improvements due to their design efforts.

5.4 Future is digital

UNESCO's 'Cultural and Creative Industries in the Face of COVID-19' report (UNESCO, 2021) listed that many artists have benefited from the opportunity to develop their digital skills, enabling them to use the digital medium more successfully in the future. Like in our art experiment, some artists express concern about the adaptability of the digital form to their discipline. The report also emphasised a prolonged issue where artists have adapted to their changed circumstances during the pandemic but also experienced a sense of not being valued. Many in this UNESCO report highlighted this experience of not being valued. This reflects a more generalised situation where artists feel like 'outsiders', even though their work may sustain the broader community during a crisis. (UNESCO, 2021)

Digital spaces have the potential to enhance the engagement of the global audience, and therefore evolving digital interaction is making a tremendous change in art marketing, as Carmona (2021, p. 1) also found in their research analysing the digital marketing strategies for artists and artistic products during the COVID-19 pandemic.

Besana et al. (2021, p. 283) also highlight that effective marketing communication is crucial for relationship marketing and essential for helping to understand audiences, digital communication strategies for social media or websites, cab allow real-time communication

with global customers. The rising role of communications is also essential in grant-making approaches, no longer restricted to telling the story of grant-funded programs after the program has ended but also to engaging the audience. (Besana et al., 2021, p. 286)

Participants of this art experiment first indicated they are even "scared of marketing activities", but what is noteworthy here and common to arts and marketing is the creative and human-centred approach to both. As creative people, it would be relatively easy for artists to learn the basic principles of marketing, with a low threshold, to continue to use them agilely in the commercialisation of their artwork and their livelihood.

The outcomes of Artist inclusivity in business life and Future in digital are primarily there for continuing the journey in the form of further research: how can the hackathon for the artists be improved. The model used in this arts experiment was a notable start. The value for future development work was added with participants' shared experience and learnings; the data collected helps understand the missing gaps and limitations. When the Self-Hack process is there to analyse one personal journey, follow-up workshops are needed to tackle the areas that the participants pointed out: 1) recognising and finding the audience; 2) tools for digital marketing; 3) opportunities to collaborate with the business worlds. These future models should be studied, developed, tested and evaluated before launching to the art schools. Testing needs to involve business partners opening the opportunities for future collaboration. Artists should become comfortable with marketing, and they should be able to create more direct routes to the business world.

6 CONCLUSIONS

The primary outcomes of the experiment were: 1) our inherited beliefs about money prevent us from pursuing our passion, here making art a livelihood; 2) the narratives in arts entrepreneurship vary from the traditional entrepreneurship education and to succeed in art entrepreneurship education, we need to re-think this; 3) creativity, a core element in arts, benefiting organisational life where opportunities to working together are enabled; and; 4) marketing can be considered as a potential future playground for creative and open-minded artists when pursuing their future livelihoods and art entrepreneurs, as these two fields share many similarities.

In this art-based action research, I started my research with community (arts) mapping, familiarising myself with the operating environment and various methods that may support my pre-assumption. I defined the dimensions of my research as subjective experiences. I shared narratives with the selected multinational participants as the experiment's aim was identified and determined based on multi-level familiarisation with the context (Jokela, 2019). The initial research plan was drafted in interaction with my supervisor. After the mapping phase, I continued to the actual research activities beginning with a practice-led basis, the pre-experiment interviews followed by the Self-Hack and other workshops and finished with post-experiment interviews. After that, I continued with the data analysis, following with a literature review, familiarising myself with what was previously known about the research topic by other researchers, one of the key objectives being to identify the need for knowledge.

As in typical action research, I also reoriented my research questions after the pre-experiment interviews, adding three additional questions to the post-experiment interview. As Jokela (2019) describes, my study also involved side paths and missteps, average in artistic work, as I navigated my way with my data. "In artistic work, the process is partly intuitive, confusing, and based on experience and tacit knowledge. The objective and chosen method are usually unclear at the beginning of the process", (Jokela et al., 2015). And when artistic research proceeded intuitively, through trial and error, and led to unexpected results and surprising insights, it also happened to me in this experiment. It is even said to be typical for artistic researchers in art-based research to end up in chaos during the research process (Jokela & Huhmarniemi, 2018), and I have been there too. Artist-researchers experience needs space and

freedom to find their methods, and for this, I am ever thankful for the study to leave I took in the fall of 2021.

For art-based action research, ABAR, (Jokela, 2019, p. 8), the evaluation of art experiments is essential for forming knowledge about the functionality of a method itself. The research results demonstrate how functional, successful, and empowering the process has been. One of the evaluation methods was a sense of empowerment and increasing participants' confidence in their capabilities and skills in the entrepreneurial world.

The economic marginality of artists is a most relevant yet complicated issue. Relevant because artists need to make a living but often face little financial success. Difficult because the role of art in society is generally seen as something nice to have but not as necessary for survival. It remains to be seen, but the global pandemic may have changed society's appreciation of what artists do. But how is the organisation paying for the contribution of its artists? The easy answer is: to teach future artists to make a living from their art, already during their academic studies.

After graduation, the final diploma is generally seen and accepted as an entry ticket to the work-life. But in the art world, especially in the world of the visual arts, graduates do not enter an organisation or an institution. Instead, the typical situation of artists is working alone and trying to make a living from their work. Artists marginalise themselves as they do not become part of a bigger group.

I invited five practising artists to build a more extensive group for this art experiment. Not a structured, organised group with a salary structure, but a temporary group of minds that later started to call themselves "a circle of trust". The results demonstrate a process that can be seen as a form of social sculpting where the quotes given by some of the participants show a positive appreciation of money and entrepreneurial thinking.

The group generates its dynamics, playing field and purposes online, and the techniques chosen (Miro environment, Self-Hack, workshops) facilitate this type of social sculpting. The resulting sculpture exists as long as the process takes place. Still, the mental processes involved will hopefully survive and be helpful in future actions in which social sculpting is used, when participants report, for example, are excited and more motivated after the experiment. Based on this short experiment, a professional group, here artists, that addresses the shared need for

entrepreneurship looks like a welcome invention to make artists better prepared to make a living.

The framework of the workshops and the time given to this experiment were too short of demonstrating long term effects. For this, follow-up research is needed. With my expertise, my background being in building entrepreneurial courses and programs in a university context, I could improve the model we use in this experiment in two ways: 1) having a hackathon or design sprint type of an intensive marketing event, or 2) a series of short workshops like in this art experiment, concentrating on marketing, finding an audience and pricing one's work.

A hackathon/design sprint type of an event could be a two-day event highlighting the importance of digital marketing strategies. The well-facilitated event will open an opportunity for each participating artist to spend two full days thinking of how to make a sustainable living with their artwork. No prior marketing skills are required when you can start with a topic close to yourself. Even more important than that, time is spent with like-minded fellow artists increases the opportunity for occasional discussions on topics of interest around the common theme, making the event empowering for the participants in multiple ways.

The second alternative would include six two-hour coaching workshops, arranged within a short period, allowing the content to take advantage of each other. The themes in these workshops would follow the contents of several well-identified startup workshops, being there for idea validation, product/market fit, marketing, financials, funding, and impact, together with professional facilitators/coaches. Here it is also essential that there is room for mutual discussion and exchange of ideas between the participating artists.

Both models suggested the need to be developed, tested and evaluated before piloting in art school. Both models can involve ECTS (The European Credit Transfer and Accumulation System) credits. Still, special attention must be paid to reformulation and wording the content for the art entrepreneurship education needs.

In addition to piloting local/national implementation of art entrepreneurship education activities in the arts curriculum, follow-up studies in understanding the social entrepreneurship possibilities in arts entrepreneurship since it often is the context where artists as entrepreneurs are located (Chang, 2015, p. 25); secondly, how to measure and value the impact of arts (as

social enterprises) on the extensive societal scale after the pandemic, would be interesting. All of the above include possibilities of finding/re-creating and implementing entrepreneurial narratives for the art entrepreneurship education context.

Finally, I would like to invite you to the digital art exhibition created during this art experiment and experience the art pieces created on our joint Instagram page since we could not show them live due to the COVID-19 pandemic. Arts pieces can be found here: https://www.instagram.com/ismoneyadirtyword/.

I want to conclude with the words of one participant of this thesis on how failures or challenges can be turned into victory with the well-facilitated tools and a change in thinking:

> *"I think now that I've got a clear idea that transitioning into a new working space is possible, I am each new decision that I'm making, I'm trying to think how I can align my decisions with one of the steps of the tools that we used. So, say, for instance, working with some of the business models and breaking it up. What did I learn, and did I implement the failures? They don't feel like a loss now. It feels like a gain. It's helped me to reframe the non-successful. I don't want to say unsuccessful but the non-successful outcomes. In a way embracing the failure from now on." (Interviewee 3, 2021)*

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