"How can artists survive as artists?"

A Comparative Study of the Status of Artists and

Cultural Policy Supporting Artists in Finland and South Korea

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Living as a professional artist requires multiple roles such as a businessman, a social media specialist, a financial expert, an entrepreneur, as well as artists contributing creativity through their artworks. The welfare system for artists in South Korea was suddenly legislated after one screenwriter, Goeun Choi's death in 2011. However, the law was legislated in a short time, thus, it contains limitations and requires improvements. Furthermore, the two previous Korean governments made 'Blacklist' for artists and organizations who were unsupportive for those governments and gave disadvantages deliberately towards artists who were in this 'Blacklist'. This research investigates to compare the status of professional artists in South Korea and Finland by interviewing artists in both countries. The goal of this thesis is to find out and suggest the direction of cultural policy supporting artists in South Korea through comparison with Finland. I interviewed ten professional artists (five professional artists in each country) by using a semi-structured interview. The interviews were conducted in English for Finnish artists, and in Korean for Korean artists. The collected data from Korean artists were translated into English. According to the results, the deviation of income for Korean professional artists was greater than Finnish professional artists. The grant was an important source of income for Finnish artists which means that Finnish artists were more dependent on the grant and they had more stable income with less deviation of income rather than Korean artists. Korean artists were not aware of grant or support project from the government with lack of information and mistrust towards the government. Meanwhile, Finnish artists were sharing information about grant through communities and organizations and they had trust in the process of grant system from the government. Artists in both countries pointed out the business-minded attitude towards short-term and visible outcome from both governments. Also, they suggested that the government appreciate art and artists.

Keywords: Cultural Policy, Status, Art, Culture, Finland, South Korea, Professional artists, Grant, Support, Promotion

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1. Introduction

The study of the status of the artist became more general from the 1960s in accordance with the expansion of the welfare state and public support systems for the arts. The Recommendation Concerning the Status of the Artist, adopted by UNESCO in 1980 gave its own impetus to both national and international surveys (Karttunen, 1998). According to UNESCO, "Artist" is taken to mean any person who creates or gives creative expression to, or recreates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association (UNESCO Recommendation Concerning the Status of the Artist., 1980: 5).

Living as a professional artist requires multiple roles in these days. Professional artists are employed mostly as freelancers, contract workers, not employed in a company. Therefore, professional artists are required to function as multi-players, such as a businessman selling their artworks, a social media specialist marketing themselves, a financial expert knowing the market and keeping the balance between income and expenditure, an entrepreneur representing and branding themselves, as well as artists contributing creativity through their artworks.

The increasing needs for multi-player can also be an opportunity to represent themselves as artists and sell their artworks. Nevertheless, why are incomes of artists low and why are artists poor? Abbing (2002) explained the reasons for "the winner-takes-all principle", "unfitness for non-arts professions", "an orientation towards non-monetary rewards", "an inclination to take risks", "overconfidence and self-deceit", "wrong information". First, 'the winner-takes-all principle' attract more competitors to enter the arts even though artists may be ill-informed, overconfident, risk-taking. This is naturally led to low average incomes. Second, artists believe that they are unfit for non-art professions, they believe that they are better off in the arts despite the prospect of a low income. Third, artists are more interested in non-monetary rewards than other professionals, while these rewards are available in abundance in the arts. Fourth, artists are high-risk professionals than others while high stakes are available in abundance in the arts in the form of both non-monetary

and monetary income. Fifth, artists are inclined to overestimate their skills and luck than other professionals, ignoring available information. Sixth, artists are less well informed than other professionals, therefore they overestimate the rewards available to them in the arts. Other reasons are related to "artists' working hours", "excess supply", "stagnating subsidies", "decreasing market income due to market collapse" (Mangset et al., 2018). In this regard, the intervention and support for artists from the state is inevitable.

The welfare system for artists in South Korea was suddenly legislated after the accident of one screenwriter, Goeun Choi's death in January of 2011. She starved to death and a note was found in her room asking for foods to her neighbors. Her death provoked a storm of criticism and people realized the need to protect artists by law. The artists' welfare law was enacted in November 17th of 2011 and enforced from November of 2012, which was called after the screenwriter's name "The law of Goeun Choi". However, the law was legislated in a short time by being swept away from public criticism, there are many opinions criticizing that artists' welfare law is not practically helping artists.

Furthermore, during the past ten years, the two previous Korean governments made a "Blacklist" for artists and organizations who were politically progressive and unsupportive for those two governments. They cut off the governmental support, censored artists' activities, and gave disadvantages deliberately towards artists who were in this "Blacklist". For this reason, a lot of artistic activities were restricted and organizations in the "Blacklist" received disadvantages such as budget reduction. It happened throughout the entire art and culture field, blocking its development. In the "2015 survey on Artists & Activities" from the Ministry of Culture, Sports, and Tourism of South Korea, the satisfaction of Arts policy showed only 6.7%. Meanwhile, artists pointed out the external restriction for their artwork (27.6%) as the reason for low satisfaction on cultural policy on art. In this regard, many types of research and discussions are being made to make it more practical and realistic for supporting the artists.

In Nordic countries, the role of the state to support individual artists is historically associated with the important role that the arts and artists have played in the process of nation-building. As well as being connected with the concept of the welfare state, the idea that the state has a responsibility toward its artists rests on a long tradition as well. Finland

is one of the best-known welfare countries where personal obligations and responsibility of the society are in an ethically sustainable balance. In Finland, state support to artists developed in close association with the process of constructing the national identity (Heikkinen, M., 2003). By the 1860s, this kind of support had become a regular practice, and since then the cultural policy for artists has been progressing through reforms and reorientations. Recently, there has been growing interest in cultural policy studies or researches. Cultural policy has gained importance in society since the 2000s. This has diversified the field and the operations and practices of cultural policy and increased collaboration with other administrative branches (Ministry of Education and Culture, 2016).

There have been many studies in cultural policy analyzing it or comparing with other countries as well as researches and surveys on the state of artists in numerical value. However, there is no research in connection with cultural policy and state of artists by interviewing artists. Cultural policy is for promoting and enriching art and culture however, it has limitations covering the economic and social situation of artists because cultural policy involves "governmental strategies and activities" (Rentschler, 2002). The main aim of this research is to compare the status of the professional artists of South Korea and Finland in the aspect of income, work condition, grants, and subsidies by interviewing the professional artists in both countries. Therefore, I believe that my research can contribute to speaking for the artists in both countries in the sense that it reveals an actual gap between cultural policy and implementation as well as gives suggestion to improve the current cultural policy from the artists who are the actual beneficiaries of it.

This research investigates to compare the status of professional artists in South Korea and Finland by interviewing artists in both countries. The goal of this thesis is to find out and suggest the direction of cultural policy supporting artists in South Korea through comparison with Finland. First, I will discuss the status of artists in both countries in terms of income and work condition. Second, I will discuss how artists are receiving support and grant from the government. Third, I will address how artists in both countries suggest improvements in their cultural policy supporting artists.

This thesis will be spread out as follows: In chapter 2, I will show my research questions.

Chapter 3 provides the definition of the keywords "professional artist" and "cultural policy". It follows with the current status of artists in South Korea and Finland. Chapter 4 will present the concept of the methodology adopted in this study and data collection. The next chapter 5 will show the results of my study based on the research questions. The last chapter 6 will describe the discussion and conclusion and implications and limitations of this research.

1.1. Research question

My research question starts from the poor environment of Korean artists who struggle to survive. It is almost impossible to survive only with their incomes from their artwork in South Korea. However, the government recently realized about the necessity of their role and started to make the law and support to protect artists who are mostly working as freelancers and unstable in employment, leading to continuous poverty and even death. Nevertheless, there is always a gap between the establishment and implementation of policy or law. Therefore, I want to know how artists in both countries are managing their lives and how much they are actually benefited by the support. I also want to hear about the suggestions about the current cultural policy which should be reflected. I wonder if the cultural policy of Finland could show some direction for artists' welfare in South Korea even though the system or policy agenda is different between the two countries. In this regard, my research questions are as follows:

1) What is the status of artists in both countries in terms of income and working conditions?

2) How do artists in both countries benefit from support or subsidies?

3) What do artists in both countries want to suggest cultural policy to improve supporting artists?

2. Theoretical framework

The first task for spreading out this thesis is to establish the concept of keywords for my research questions. Therefore, I discuss how to define the main keywords of my thesis "professional artist" and "cultural policy" from the literature review. Second, I discuss the state of artists in the aspect of the labor market, multiple-job holding, income level, grants of Finland and South Korea from the latest reports in both countries since one of the research questions was to compare the state of artists in two countries.

2.1. Who do we call "Professional Artist"?

Who do we call "professional artist"? Despite UNESCO Recommendation Concerning the Status of Artist which I referred in my research question which is the most emphasized when we define artist, there is no clear and single definition of "professional artist" because the concepts of "professional" and "artist" as well as "art", keep changing over time and depend on circumstances. The definitions of these concepts are constantly being reproduced, sustained, and transformed in the practical process of policy formulation and implementation (Heikkinen, M., 2000). Karttunen (1998) also states that the artist and his function are defined overall in very abstract terms, or, in effect, presented as being ultimately indefinable. Bourdieu (1993) analyses the process of defining "art" and "artists", with a focus on the process of definition taking place within the artistic fields. According to him, the specific symbolic capital that is at stake in the struggles of these fields is exactly the power to make these definitions (Heikkinen, M., 2005).

Karttunen (1998) presented several studies to classify or define "artist". In that article, Jeffri (2004) developed six criteria for jazz musicians to define themselves as "professional artist" in his study which might be applicable in other art fields. Frey and Pommerehne (1989) suggested eight criteria that can be used in identifying the professional artist from an economic perspective. Wassel and Alper (1985) studied the professional artist from diverse sources and examined five binary variables as occupational filter rules defining an artist. It is possible to figure out some common feature by examining these criteria defining "professional artist" below.

	Criteria defining "professional artist"
Wassel and Alper (1985)	1. earning income from art; 2. earning more income from art than expenses incurred by it; 3. membership in an artists' union (only for performing artists); 4. undertaking nothing but artistic jobs; 5. indicating artist as a principal occupation
Frey and Pommerehne (1989)	1. the amount of time spent on artistic work; 2. the amount of income derived from artistic work; 3. the reputation as an artist among the general public; 4. the recognition among other artists; 5. the quality of artistic work; 6. membership of a professional artists' group or association; 7. professional qualifications (graduation from art schools); 8. the subjective self-evaluation of being an artist
Jeffri (2004)	1. the self-recognition as an artist; 2. earning more than 50% of personal income in the past six months as an artist or in artistic activities; 3. being engaged in art more than 50% of the time during the past year; 4. performing in/with artistic activities for pay at least ten times in the past year; 5. performing with or without artistic activities for pay at least ten times during the past year; 6. producing a documented body of work that is considered (self or externally) art

Table 1. The criteria defining "professional artist"

These criteria can be roughly explained by three categories that Jeffri (2004) presented: the "marketplace" definition (make a living in artworks or artistic activities and performances), the "education and affiliation" definition (educated as an artist, graduated from art schools or university, belong to artist's guild or union), the "self and peer"

definition (recognized as an artist by my peers, considering myself as an artist). However, Frey and Pommerehne (1989) concluded that no universally correct definition of the artist exists. None of eight criteria or any combination of them would qualify everywhere. They also stated that the criteria can be selected contextually. Karttunen (1998) also concluded that it is not possible to be neutral in defining the artist and all definitions and classifications should be situated in context and seen for their intentions. A definition is always a relative one and a political one as well.

To summarize, "professional artist" can be defined in four categories based on literature review: income, work, education, self-recognition. Therefore, I could define a professional artist for this thesis as follows. First, people whose incomes are mostly from artistic works. Second, people who spend their time mainly on artistic works. Third, people who have a degree in art fields. Fourth, people who recognize themselves as artists.

2.2. What is 'Cultural Policy'?

As a concept, 'Policy' refers to the "regularizing aspects of politics" that imply the coordination of acts, and measure and regulate the inclusion and exclusion of activities (Palonen, 2003). Cultural policy can be most usefully considered as the sum of government's activities "with respect to the arts including the for-profit cultural industries, the humanities, and the heritage" (Schuster, 2002). Cultural policy, then, involves governmental strategies and activities that promote "the production, dissemination, marketing, and the consumption of the arts" (Rentschler, 2002).

The cultural policy includes legitimization and restriction of cultural self-expressive forms. Also, conditions for creative activities in specific group, self-understanding, grants resources for specific forms of artistic and cultural activities are created through cultural policy. In a symbolic sense, the cultural policy includes and excludes artistic or cultural self-expressive forms from the recognized public sphere. The cultural policy also builds and maintains the concepts of normal and established cultural self-expression and artistic activity. It also forms hierarchies between different artistic or cultural self-expressive forms (Saukkonen, 2006).

In general, the studies concerned with the principles and methods of cultural policy are, the evaluation of cultural needs, administrative structures and management, planning and financing, the organization of resources, legislation, budgeting, public and private institutions, cultural content in education, cultural autonomy and decentralization, the training of personnel, institutional infrastructures for meeting specific cultural needs, the safeguarding of the cultural heritage, institutions for the dissemination of the arts, international cultural co-operation and other related subjects. Studies in cultural policy show various approaches and methods as countries have different social and economic systems, geographical areas, development levels (UNESCO, 1972).

Culture has been approached from within a national framework in a number of cultural policy research and other kinds of research studying culture from political aspects. For a long time, the policies only within the national framework were examined closely, and international effects were not notable or recognized. Also, the regional and local institutions and activities were mainly regarded as subordinate to centralized national policy both in policies and researches (Pyykkönen, M. et al, 2009).

Cultural policy is an outcome from a continuous discussion for values and notions considered important. That is, cultural policy constantly encounters conflicts of interests between different strategies and motivations within general society and specific cultural field. Cultural policy is required to comply with values which the public can accept in funding and promoting. Historically, various attitudes to church and religion, the questions of the freedom of speech and its repression, the problems of nationality and cosmopolitanism, research and education are important factors in cultural policy (Engberg, 2001).

Ahponen and Kangas (2004) state that "cultural policy is connected with all the major issues of our society: economic stratification, race relations, education, and community development." It means that cultural policy is grounded in the overall culture of people. The local and regional also became important in cultural policy and research related to cultural policy. The recent policy is more influenced by the trend which is generally known as the democratization of culture. The trend made cultural policy pay attention to the availability of culture and cultural services from the perspective of all social groups

including people living in regions and localities (Kangas, 1999, Häyrynen, 2005). After the democratization of culture, a new concept emerged which is called "cultural democracy".

According to Kangas (2004) mentioning of cultural democracy, policies should be established from the art according to people's own concepts which mean that cultural needs of people in their everyday lives, not from extrinsic aesthetic standards. Eventually, it seems to be a question of how to contemplate the relationship between the traditional hierarchies of funding in art and the more broadly defined popular culture. The question of *who decides what, and how, should be represented in public* is valid in cultural policy and strongly connected to how culture is being administrated within society.

The "localization" of cultural policy also contributed to the first big steps of its "internationalization". In 1967, UNESCO started the series of intergovernmental conferences emphasizing the culture in global human development and well-being. UNESCO declared that culture is one of the key resources of developing countries. Therefore, the cultural rights of the developing nations and groups should be recognized internationally. The internationalization of the cultural policy provided a foundation for new fields of research such as the comparisons of the national policy models, the observations of the role of culture for the developing countries, evaluations of "high" and "low" forms of culture in international framework, calculations of importance of cultural industries as part of the international trade, and analysis of the transnational agreements, organizations and regulations are few of the main research schemes (Pyykkönen, M. et al, 2009).

Overall, cultural policy is a constant discussion of making strategies and interventions with artists and government. It requires a balance between notions in political agreement, budget compilation, cultural promotion and well-being, support of artists or the public. It needs to be carefully planned and implemented considering various factors depending on social, economic, political, developmental, geographical, cultural systems or backgrounds.

2.3. The status of artists in Finland

Arts Promotion Centre Finland (Taike) published "The Status of the Artist in Finland

2010". I tried to obtain the latest report after 2010, however, Arts Promotion Centre Finland (Taike) will publish the next report in 2021. Therefore, I searched for more recent indicator from "Statistics Finland (http://tilastokeskus.fi/index_en.html)" and I summarized based on "Statistics Finland". I also referred to "The Status of the Artist in Finland 2010" in some parts which I could not find the data from "Statistics Finland".

2.3.1. Cultural policy supporting artists in Finland

The Finnish Ministry of Education and Culture stated a strategy for cultural policies until 2025. Three main objectives describing the sector's operating environment changes as well as determining the common intent are shown as follows:

- **Creative work and production**: The conditions for artistic and other creative work will be better and there will be more diverse ways to produce and distribute creative works.
- **Inclusion and participation in arts and culture**: Inclusion in arts and culture will be increased and differences between population groups in terms of participation will be smaller.
- **Cultural basis and continuity**: The cultural basis will be strong and vital.

The field of art and culture is very broad and therefore there is no one piece of legislation covering the whole sector. Instead, there are several acts and decrees that guide and regulate operations on art and culture in Finland, such as the Library Act, the Museums Act, the Theatres and Orchestras Act, and the Municipal Cultural Activities Act. There are also separate acts that regulate the operations of the agencies in the field. The guidance tools used in the sector include legislation, budget funds as well as information and performance guidance in accordance with strategic policies (Ministry of Education and Culture, 2016).

The decision for allocating government support for artists is made by seven National Art Councils (Architecture and Design, Audiovisual Art, Performing Arts, Visual Arts, Literature, Mobility and Diversity in the Arts, Music), each representing a specific art form (architecture, art journalism, cinema, circus art, dance, design, illustrations and comics,

literature, visual arts, media art, multidisciplinary art, music, photographic art, theatre) and the Arts Council of Finland which plays as a joint role. According to the Arts' Promotion Act, the objective of the Arts Council and seven national art councils is to "promote the art of Finland".

They participate in making a decision on direct government support for artists and the Ministry of Education acts as an expert in matters concerning the arts and culture. In addition, there are thirteen regional arts councils nominated by the Provincial Governments on the basis of proposals made by regional arts and cultural institutions and organizations. The appropriations for the regional art councils are included in the state budget for culture and a certain amount of support is also granted to professional artists (Heikkinen, M., 2003).

In 2010, the Ministry of Education and Culture prepared a draft law which proposed to dissolve system of National Arts Council and establish new organization named "Arts Promotion Centre Finland (Taike: Taiteen edistämiskeskus)". The idea behind the re-organization of the system of National Arts Council was to increase the transparency of decision making and flexibility of art form in responding to new art forms. It was also important to separate the peer review expert body from the administrative function of the council as they became increasingly intermingled. Therefore, this separation was essential to strengthen and protect the autonomy of the arts. The main task of Arts Promotion Centre Finland (Taike) is to promote the arts and the works of artists on both national and international levels, as well as to promote those aspects of culture that are not covered by any other official agency (Ministry of Education and Culture, 2016).

The Arts Promotion Centre Finland (Taike) is an expert and service agency for promoting the arts. Taike awards grants to professional artists and subsidies to communities in the field of arts together with its arts councils and boards. Taike allocates 34 million euro as grants and subsidies every year. Taike receives 14,000 applications each year on which it makes decisions. These decisions are based on peer reviews within its expert bodies and 250 peer reviewers are involved in the decision-making process altogether (Arts Promotion Centre Finland website).
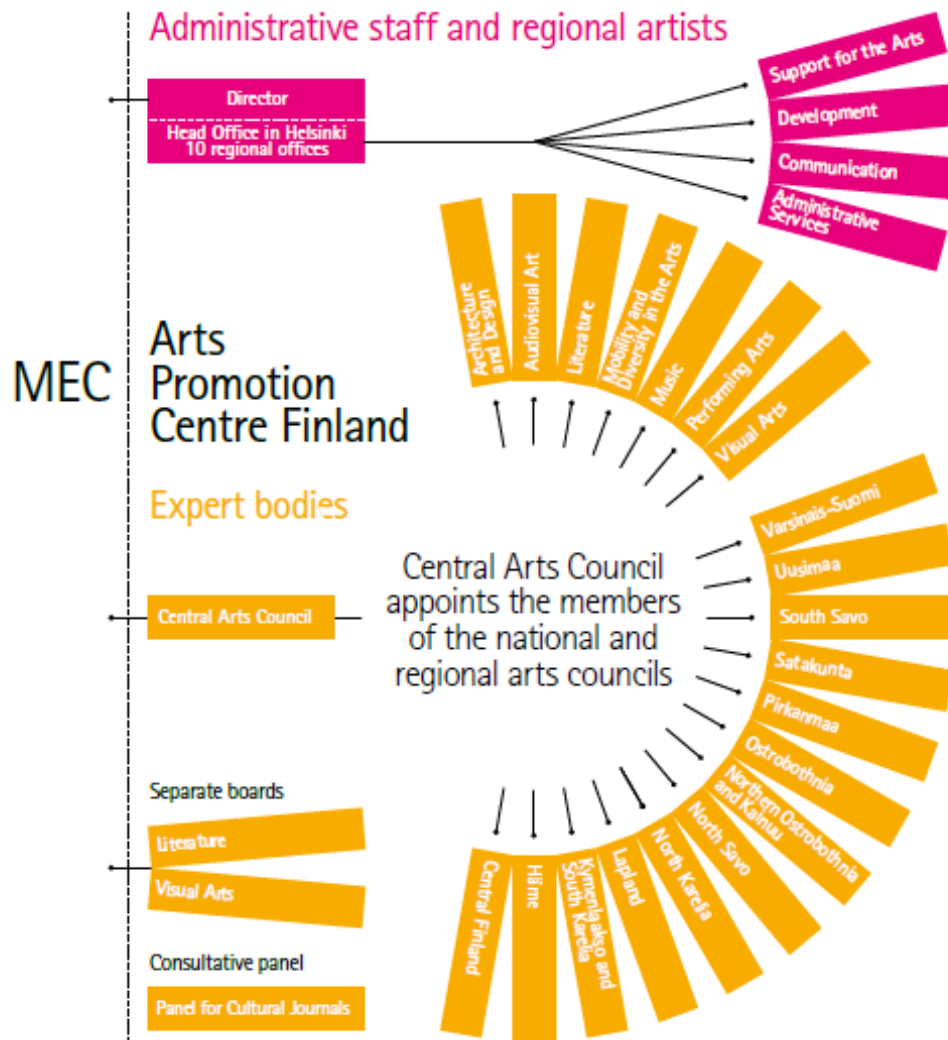
Figure 1. The organization chart of Finland in 2017-18 (Arts Promotion Center Finland, 2018)

There are various grants for supporting artists such as "Artist grants", "Project grants", "Artist-in-residence grants", "Travel grants". Further, there are more specific grants in each art forms "Support for drama literature", "Grants for art projects promoting multiculturalism", "Grants and subsidies to writers and translators", "Grants for visual artists", "Grants and subsidies for composers, lyricists and arrangers", "Grants for illustrators and comic artists". In addition, there are also supports for communities such as "Operational subsidies for communities", "Special subsidies for communities", "Quality support for film productions", "Artist-in-residence subsidies" (Arts Promotion Centre Finland, 2015).

2.3.2. Labor market

According to the index from "Statistics Finland", cultural occupations occupied 3.7% (82,555 people) in all employed labor force (2,256,459 people). The highest share of the art field was "Journalistic and film and photography work (29.8%)", following "Architects, planners, and designers (24.2%)", "Art, design and crafts (21.4%)", and "Handicraft and printing (14%)".

Figure 2. Labor market of art field of Finland in 2015 (Statistics Finland, 2018)
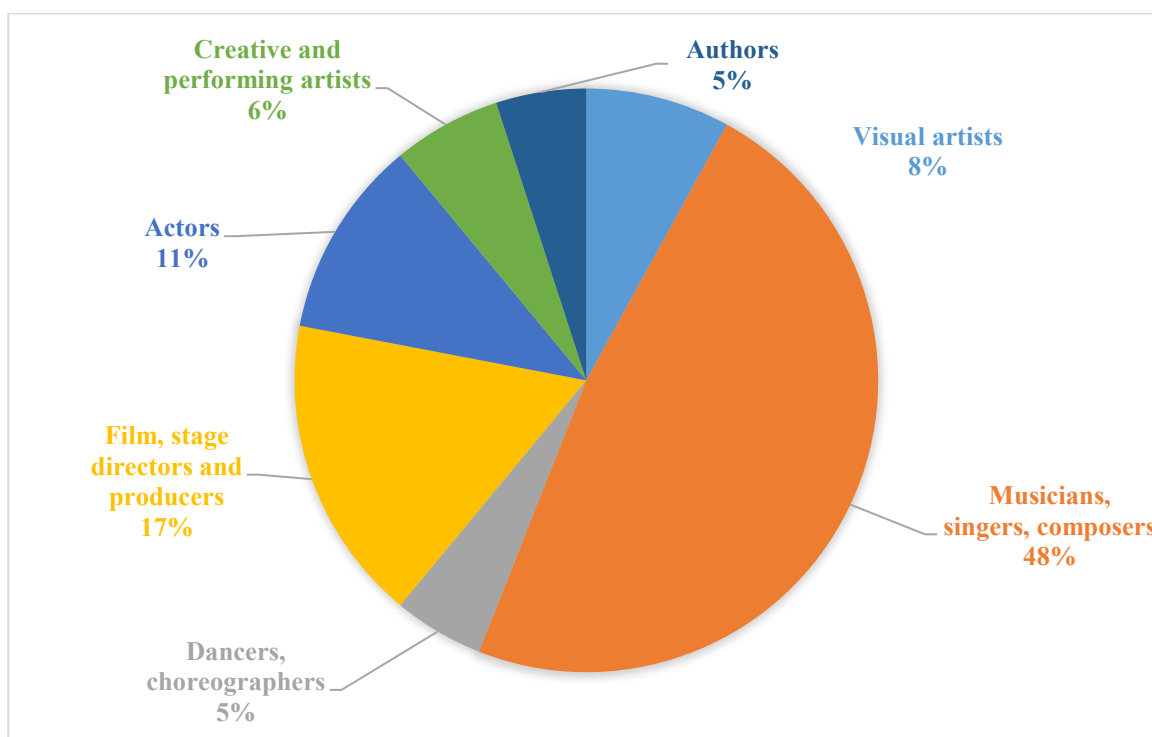
Figure 3. Distribution of occupations in "Art, design and crafts" (Statistics Finland, 2018)
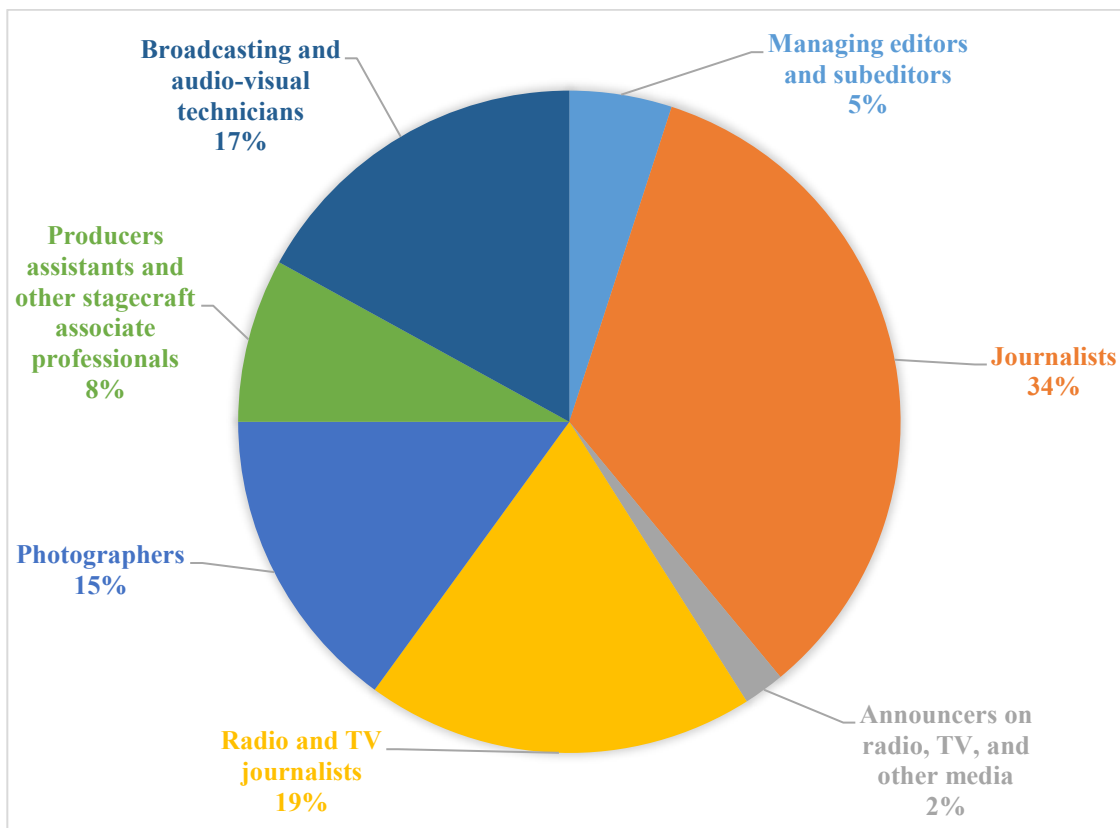
Figure 4. Distribution of occupations in "Journalistic, film, photography" (Statistics Finland, 2018)
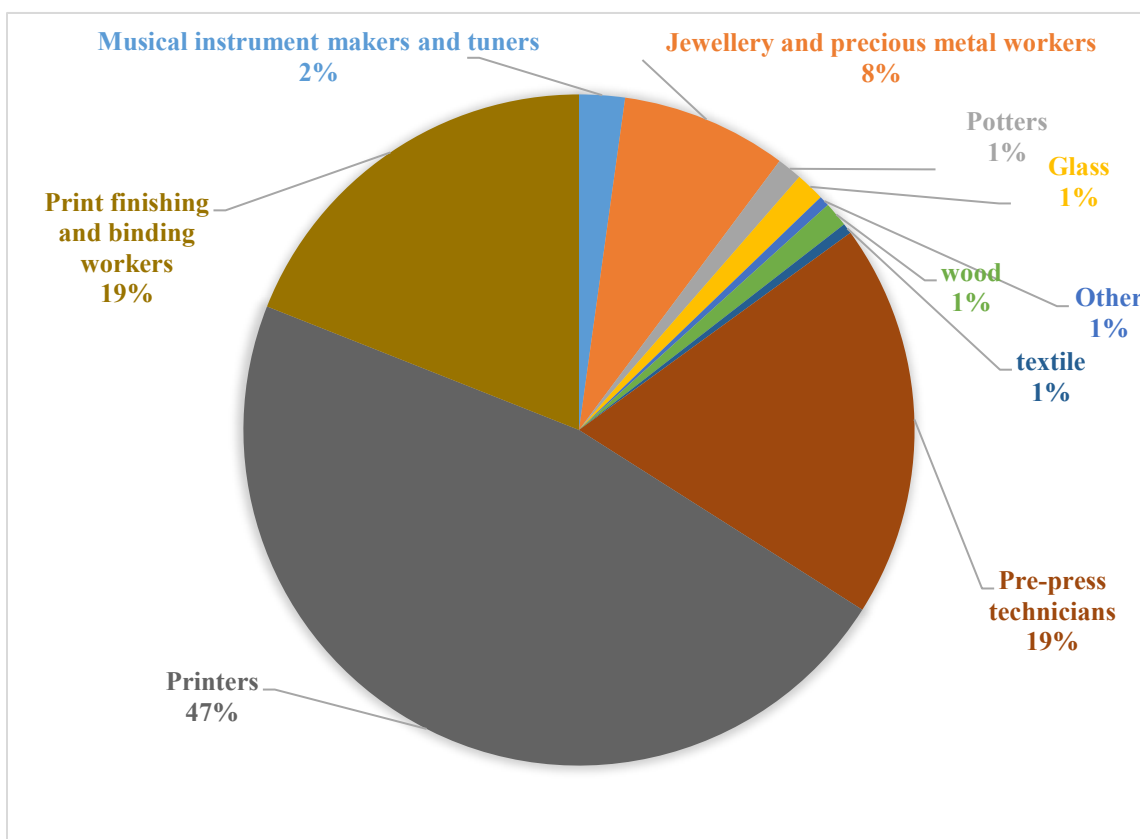
Figure 5. Distribution of occupations in "Handicraft, printing" (Statistics Finland, 2018)
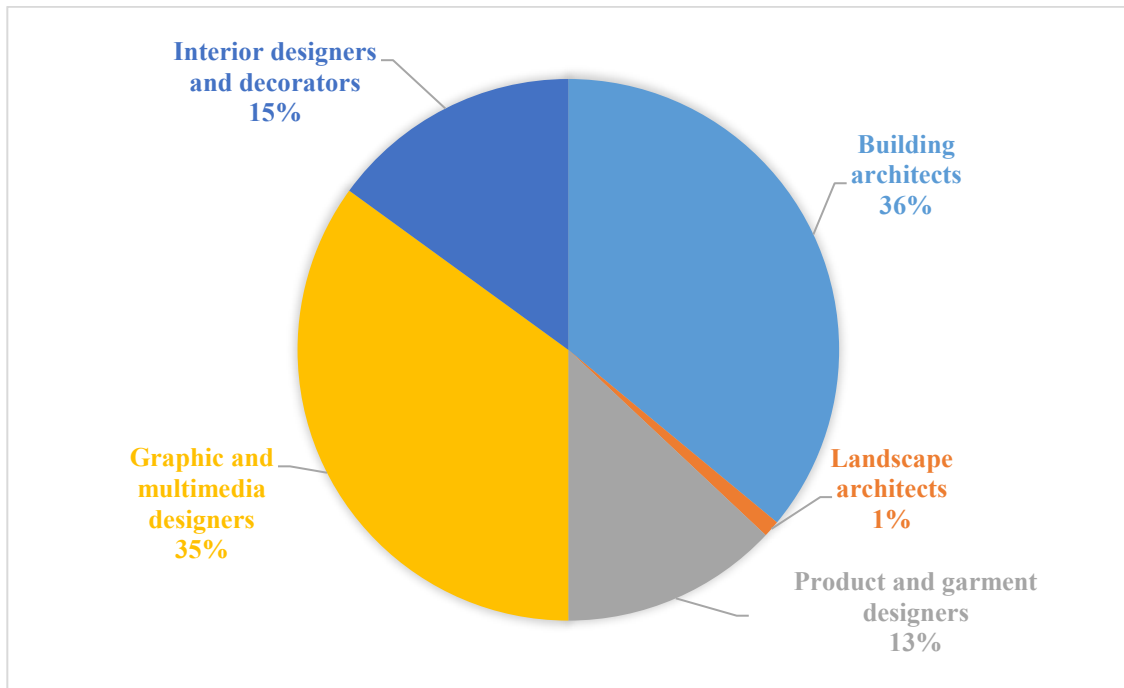
Figure 6. Distribution of occupations in "Architects, planners, designers" (Statistics Finland, 2018)

The highest shares of artists who had been unemployed were in the field of visual arts (36%). Among 2,579 visual artists including painters, sculptor, illustrator, 1,200 graphic designers were unemployed which represents the highest shares. The fields of architecture (3%), literature (2%) had the smallest shares of unemployed.
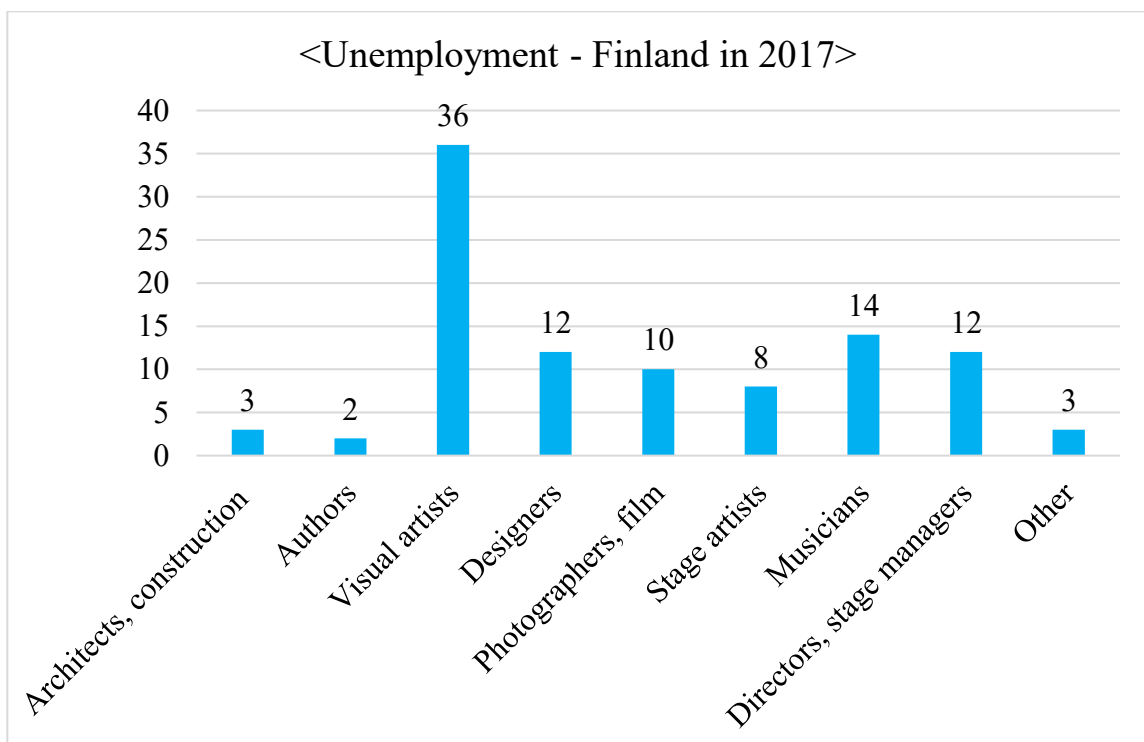
Figure 7. The unemployed jobseekers in artistic occupations in 2017 (Statistics Finland, 2017)

2.3.3. Multiple-job holding

According to "The Status of the Artist in Finland 2010", 39% of the artists were active only in art work during the year of the survey (in 2011). In comparison with the previous survey, there was a slight increase (37% in 2000). 44% of the artists were also active in arts-related work and 21% of the artists were active in non-artistic work. The survey pointed out that the situation of multiple-job holding among artists in Finland did not show significant change during the period. The reasons for doing art-related work were interested in that work and money, and for non-artistic work was economic reasons in the previous survey. However, this survey mentioned that the artists emphasized the significance of interest in choosing art-related work or non-artistic work. It is explained that the sector of artistic work has widened to comprise an even wider spectrum of different work tasks in the survey.

2.3.4. Income level of artists

In Finland, grants are untaxed and grant income plays an important role in artists' income. Therefore, it was necessary to create an income category combining taxable income and untaxed income (grants) to evaluate the income of the artists. According to the statistics of "Earnings from cultural occupations in the private sector in 2017", the average monthly income was approximately 2,500 ~ 4,200 euro per month depends on the art field. The highest income art field was "Building architects", following "product and garment designers" and "journalists". On the other hand, "Graphic and multimedia designers", "Dancers and choreographers", "Musicians, singers and composers" showed relatively low income which was below 3,000 euro per month.

Art field	Average regular monthly earnings (€)
Musicians, singers, and composers	2,960

Dancers and choreographers	2,645
Film, stage, and related directors and producers	3,675
Actors	3,134
Authors and writers	3,486
Photographers	3,088
Building architects	4,178
Product and garment designers	3,812
Graphic and multimedia designers	3,537
Interior designers and decorators	2,589
Journalists	3,776
Translators, interpreters, and other linguists	3,224
Others	2,849

Table 2. Incomes from cultural occupations in the private sector in 2017 (Statistics Finland, 2018)

2.3.5. Grants

More than 37 million euro were provided for grants and subsidies from Arts Promotion Centre Finland (Taike) in 2017. Approximately 84% of grants and subsidies were "Nation-wide support", including "Artistic work in individuals (40%)", "Subsidies for collective bodies (35%)" such as "Artist-in-residence subsidies", "Subsidies to promote cultural diversity and combating racism", and "Subsidies for cultural well-being". "Project grants" containing "grants for mobility", "art projects promoting multiculturalism" comprised 9% in "Nation-wide support". Besides, "Regional support (9%)", "Projects and regional artists' work (6%)", "Other promoting of arts and communication (1%)" were followed in grants and subsidies by Taike in 2017.

Grants and subsidies by TAIKE (2017)

Projects and regional artists' work (2,169,840 €) 6%

Other promoting of arts and communication (199,160 €) 1%

Regional support (3,399,770 €) 9%

Nation-wide support : project grants (3,553,770 €) 9%

Nation-wide support : artistic work for individuals (15,257,430 €) 40%

Nation-wide support : subsidies for collective bodies (13,067,000 €) 35%
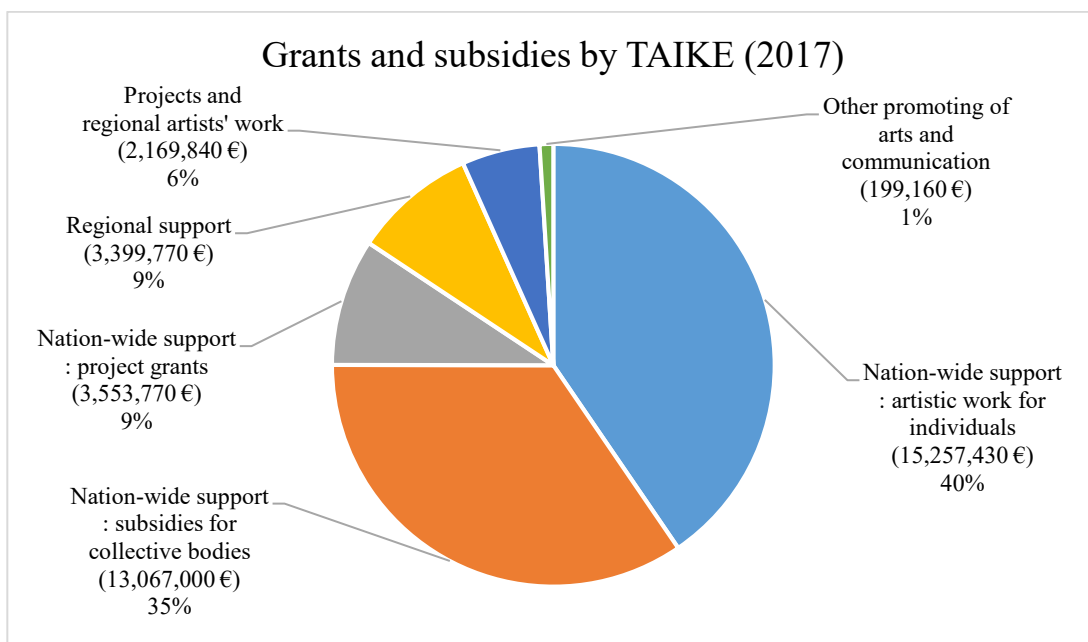
Figure 8. Grants and subsidies awarded by the Arts Promotion Centre Finland by type 2017 (Statistics Finland, 2018)

The following chart from "Arts Promotion Centre Finland" shows grants by art fields. The largest grant was awarded to "literature (25%)", following "visual arts (23.6%)", "music (11.2%)", and "theatre (7.5%)". The art field given the least grant was "environmental art (0.3%)", "light and sound art (0.4%)", "performance and live art (0.7%)", "art journalism (1.9%)".

Illustrations 0.9% (197 T€)

Environmental Art 0.3% (58 T€)

Performance and Live Art 0.7% (152 T€)

Comics 1.4% (306 T€)

Multidisciplinary Art 2.7% (585 T€)

Art Journalism 0.8% (178 T€)

Light and Sound Art 0.4% (83 T€)

Architecture 1.9% (404 T€)

Cinema 3.7% (784 T€)

Circus Art 1.4% (303 T€)

Media Art 2.7% (574 T€)

Theatre 7.5% (1 594 T€)

Design 5,4% (1 159 T€)

Dance 4.8% (1 019 T€)

Photographic Art 5.5% (1 167 T€)

Music 11.2% (2 398 T€)

Literature 25.0% (5 334 T€)

Visual Arts 23.6% (5 027 T€)

Figure 9. Grants for professional artists (Arts Promotion Centre Finland, 2018)

2.4. The status of artists in South Korea

The "Survey report on artists and activities" is being made every three years since 1988 in South Korea. The latest report was surveyed in 2015 and this report is the first revised research after establishing artists' welfare law in 2012. The research was conducted from August of 2015 to December of 2015. It was issued by the Ministry of Culture, Sports, and Tourism after obtaining approval from the National Statistical Office (NSO) of South Korea.

2.4.1. Cultural policy supporting artists in South Korea

While artists in Finland are treated the same as other employees or entrepreneurs in regard to insurance schemes covering cases of illness, maternity, disability, and retirement, Korean artists didn't get benefits from them by reason of freelancer artist. Therefo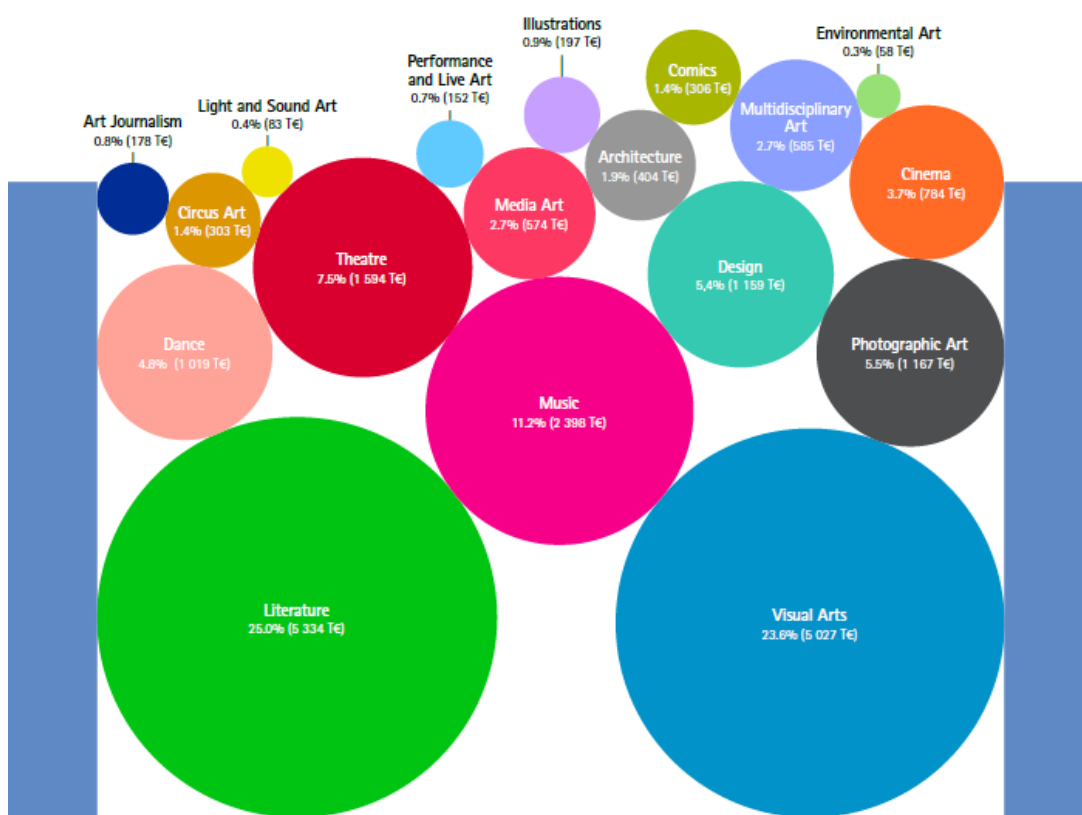re, the current cultural policy for artists in South Korea recently started to focus on the welfare of artists not to be left out government's welfare system by Korean Artists Welfare Foundation.

The Ministry of Culture, Sports, and Tourism (MCST) plans their strategy every year. Three main targets in 2018 for the cultural country with freedom and creativity are as follows:

- **Justice**: Fair and balanced culture: assure the equality of opportunity and competition, reinforce the fundamentals of culture, achieve regional balance
- **Enjoyment**: Culture capable of enhancing people's lives: Make culture a part of everyday life, Expand cultural hubs, Support basic cultural experiences
- **Innovation**: Culture inspiring change and growth: Lay the foundation for industrial ecology, Create new services, Widen global market reach, Improve cultural administration

Arts Policy Bureau of the MCST carries out the establishment of arts policy, the expansion of facilities in performance art and traditional art, the support of creative activities, making

and support for human-centered cultural spaces, establishment, and implementation of culture & art education policy.

Arts Policy Bureau consists of "Arts Policy Division", "Performing and Traditional Arts Division", "Visual Arts and Design Division", "Culture and Arts Education Division". Among these sub-organization, "Arts Policy Division" is in charge of the followings: 1) establishment, planning and implementation of master plan regarding arts policy, 2) the enhancement of welfare for artists, 3) organization and management of finances to support culture & art promotion, 4) works regarding Korean Culture and Arts Committee, 5) evaluation for projects supporting arts, 6) establishment and conduct of research plan for arts policy, 7) support for creative activities in literature and relevant groups, 8) the industrialization of arts and vitalization of marketing towards culture & art, 9) international exchange and overseas expansion of literature, 10) manpower training in creativity, planning, management of culture & art, 11) education for the gifted in arts, 12) enactment, reform of related law regarding culture & art for the disabled, 13) the establishment of support plan and development of data relating to culture & art for the disabled, 14) domestic and foreign business cooperation and exchange of culture & art for the disabled, 15) arts policy for the disabled, 16) work related to culture & art institutions (the national academy of arts, the Korea national university of arts, Korean Artists Welfare Foundation, etc.) (Culture & Art Policy White Paper, 2017)
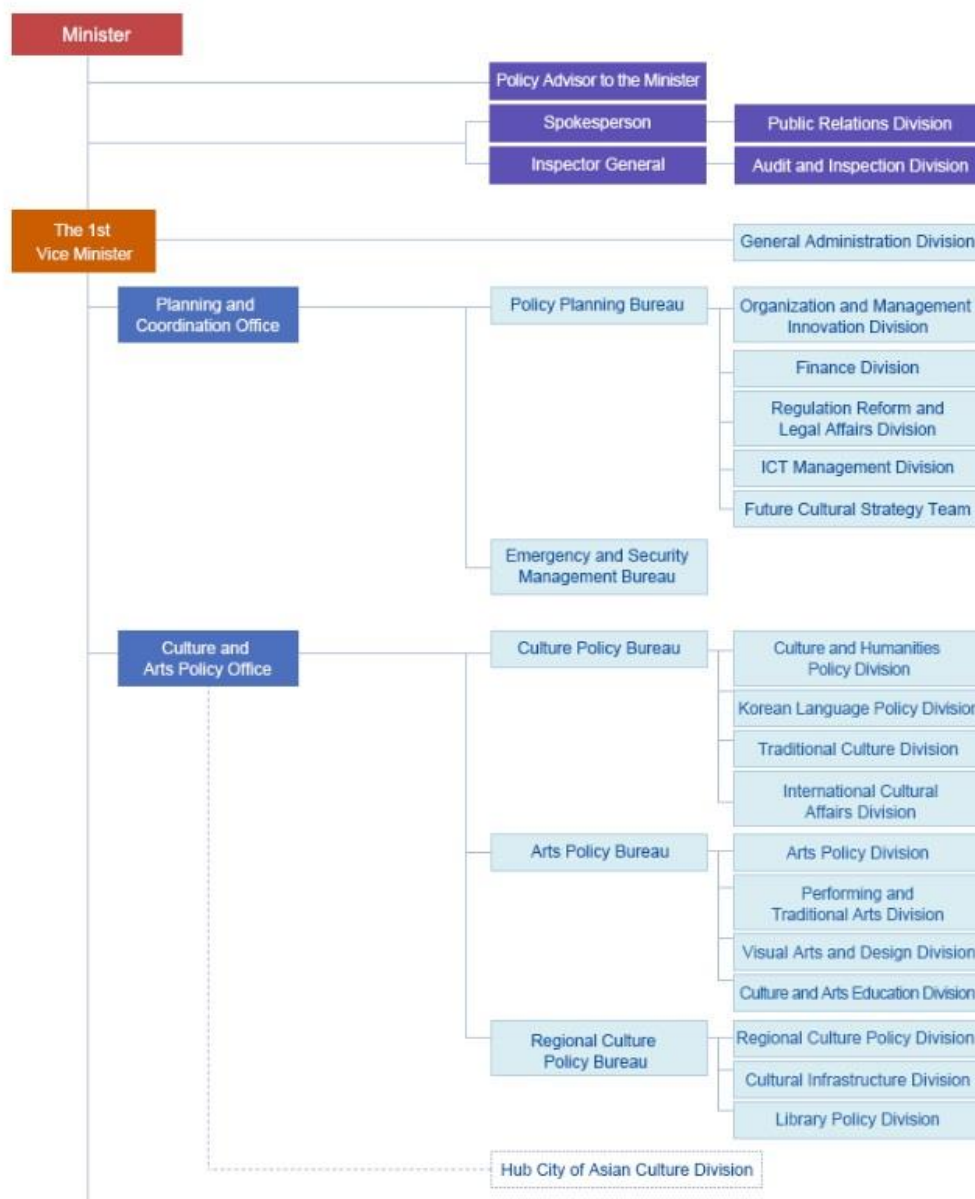
Figure 10. Organization chart of South Korea (Ministry of Culture, Sports and Tourism, 2018)

"Artists' welfare law" was established in 2011 and "Korean Artists Welfare Foundation" as a juridical foundation, established in November 2012 to conduct artists welfare business effectively according to "artists' welfare law". The main task is "the enlargement of support of social security for artists", "the employment security of artists", "support for the creation of jobs and career change", "welfare support for vulnerable artists group such as the support of social stability for elder artists", "the support of welfare improvement for individual creative artists". This foundation was designated as a public institution by "Ministry of Economy and Finance" in 2015 (Culture & Art Policy White Paper, 2017). They conduct business activities and supports such as "support for the reserve fund of creation", "outsourcing support for artists", "occupational health and safety insurance for artists", "issues about artists' pass", "support of social insurance fee". In addition, they

also offer "counseling of artistic activities", "psychological counseling", "daycare for the kids of artists' for the well-being of the artists" (Korean Artists Welfare Foundation).

2.4.2. Labor market

According to the "survey report on artists & activities", the highest proportion of art field was fine art (23.2%), following literature (10.3%), theatre (9.7%), music (8.9%), and traditional music (8.8%).
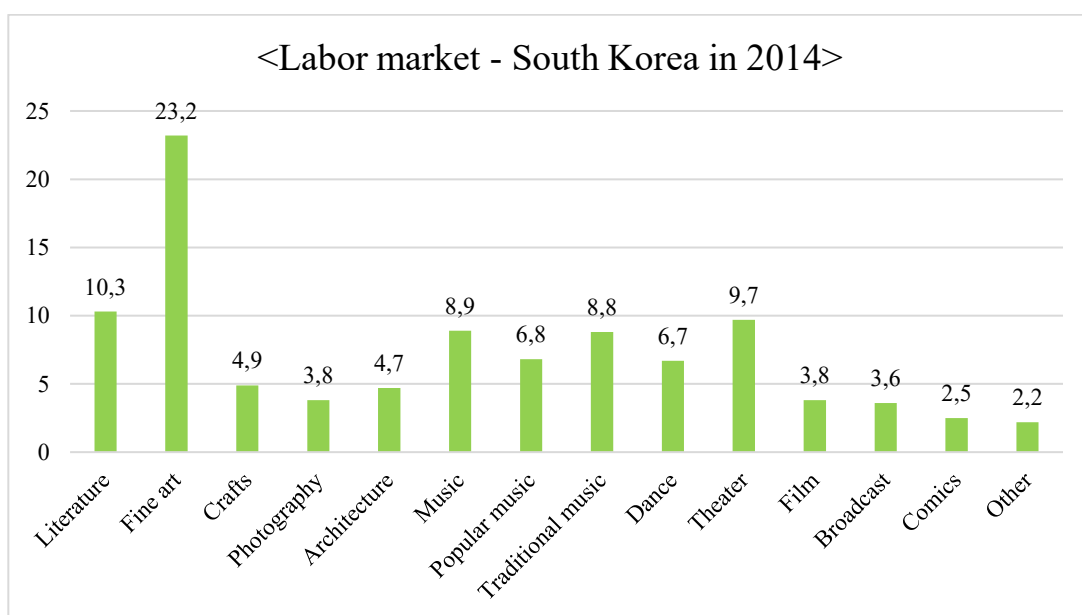
Figure 11. Labor market of art field of South Korea in 2014 (Survey report on artists & activities, 2015)

Over half of the artists were multiple-job holding status, and 70% of full-time artists (non-multiple-job holding artists) working as freelancers. It was followed by temporary and contract employee (9.8%), self-employed (6.5%), and full-time employee (6.4%). The majority of artists in the literature (93.1%) worked as freelancers, and comics (90.8%) and broadcast (88.3%) also showed high proportions of freelancers. The highest proportion of full-time employee was artists working in the field of architecture (45.9%) and theater (11%).
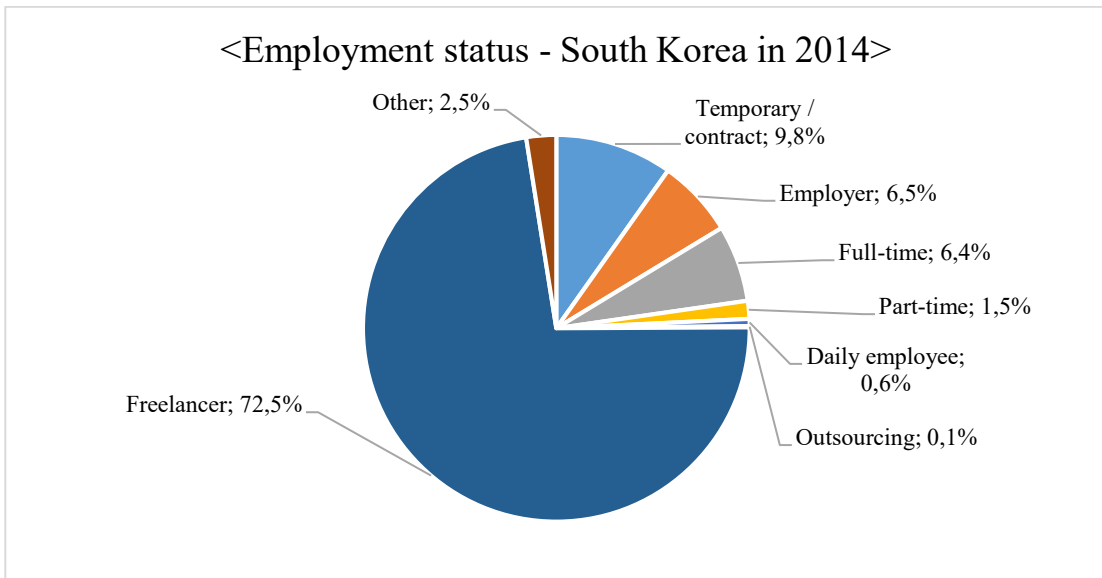
Figure 12. The employment status of South Korea in 2014 (Survey report on artists & activities, 2015)

In connection with the unemployment, 15.9% of the artists had experienced unemployment for a certain period. The proportion of unemployment was relatively high in the areas of comics (52.2%), cinema (26.3%), theatre (23.1%). 42.5% of artists responded to their period of unemployment was for one year, following two years (21.6%), and three years (14.3%). Artists who were unemployed more than five years came up to 14.2%. The main reasons for their discontinuity of work were the shortage of artistic work (66.3%), childbirth & childcare (9.5%), sickness (6.2%). It explains that there is not enough labor market as well as an insufficient environment to work and run a household at the same time.
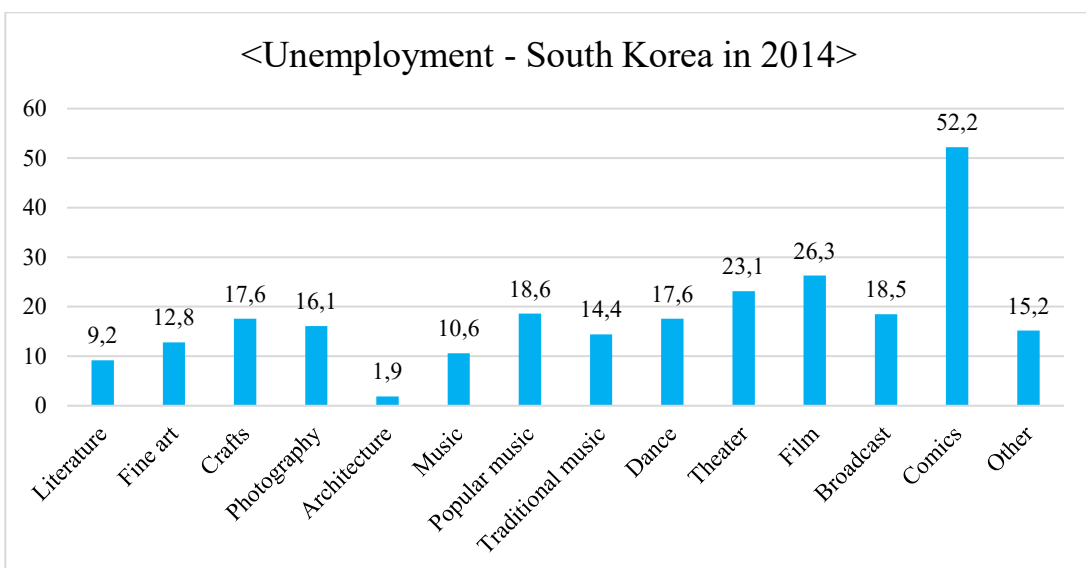
Figure 13. The unemployment status of South Korea in 2014 (Survey report on artists &

activities, 2015)

2.4.3. Multiple-job holding

Multiple-job holding artists were 50% among respondents. It showed a high proportion in photography (62.3%), craft (61.7%), and music (60.0%). The majority of employment status for artists having multiple-jobs was freelancers (87.5%) in their artistic field. Also, artists working in multiple-jobs were mainly employed as temporary contract workers (27.1%) in non-artistic fields.

More than half of the artists (56.0%) having multiple-jobs were working in "office job" such as lecturer, office worker, teacher. It was followed by 'profession (12.9%)' such as professor, private lecturer. The reason for having multi-job is related to insufficient income, low income (51.6%) and irregular income (31.4%).
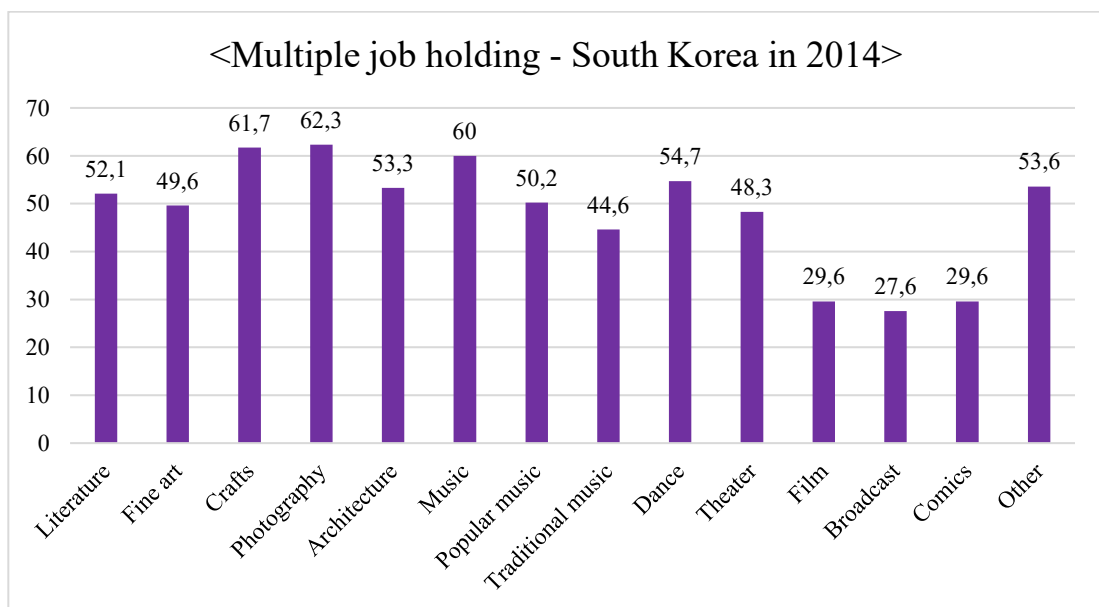
Figure 14. Multiple job holding of South Korea in 2014 (Survey report on artists & activities, 2015)

2.4.4. Income level of artists

The average share of income was 46 million won[1] (46,830,000 won) including non-artistic work. 393 respondents refused to answer this question. The highest annual income (more

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[1] "Won" is the currency of South Korea. 1 euro = approximately 1,200 ~ 1,300 won depending on the exchange rate.

than 80 million won) including non-artistic work is the highest among artists working in the fields of architecture (55.7%), broadcasting (24.8%), and crafts (18.2%). The art field showing the lowest annual income (less than 10 million) was film (11.8%), followed by comic (11.1%), popular music (10.2%).

<Annual income - South Korea in 2014>
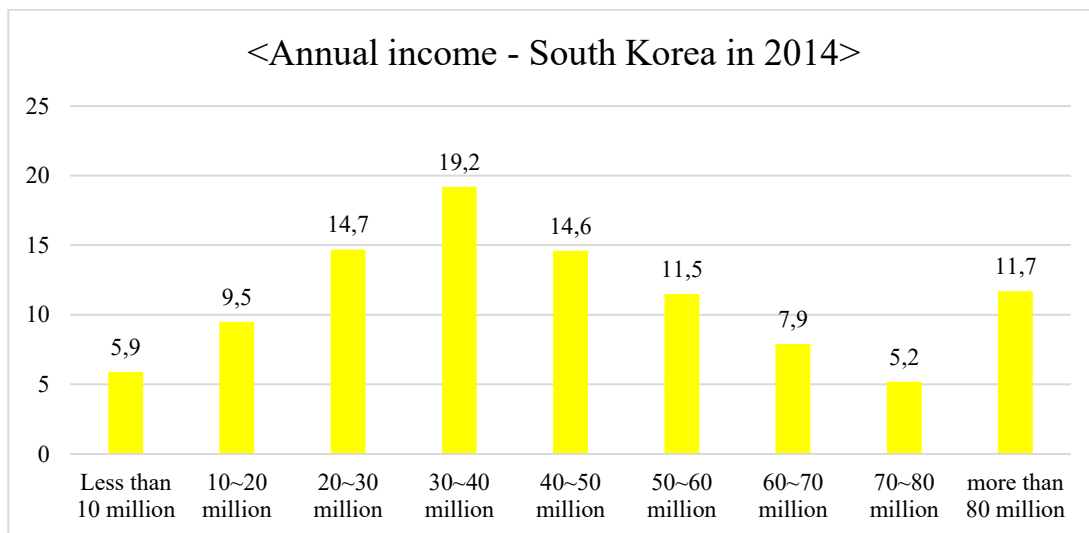
Figure 15. The annual income of South Korea in 2014 (Survey report on artists & activities, 2015)

According to the report, 36.1% among all respondents did not have any income from their artworks, especially showing high proportion in the fields of fine art (54.4%), photography (51.6%), literature (49.2%). With respect to the income from artistic works, 412 respondents refused to respond to this question. The average income from artistic work was significantly low, showing 12 million won (12,550,000 won). The major income from artistic work was performance fee (23.2%), followed by selling their artwork (15.2%), salary (12.1%). Also, the average income from non-artistic work was 15 million won (15,520,000 won) which showed slightly more than the average income from artistic work. However, the majority of artists responded to "no income" from both artistic work (36.1%) and non-artistic work (42%).
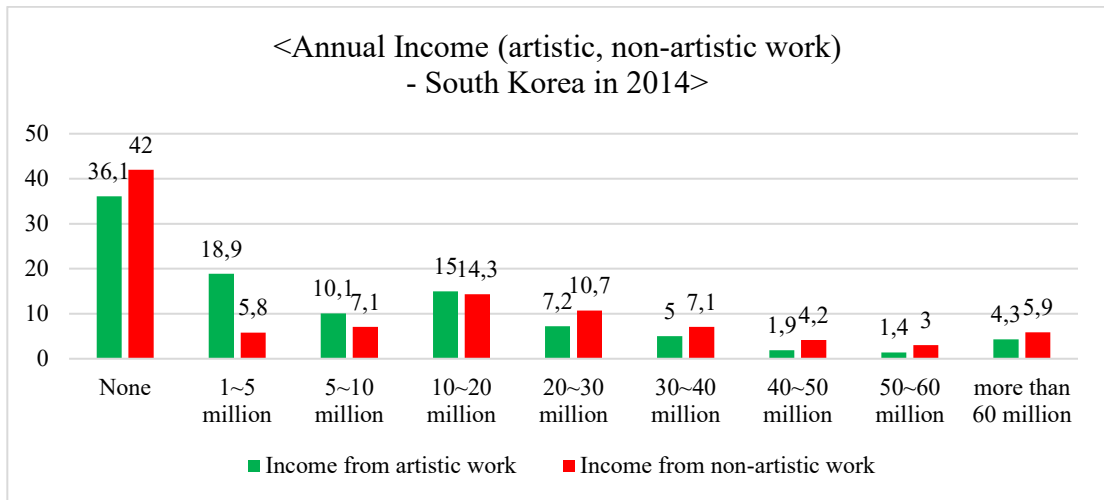
Figure 16. The annual income (artistic, non-artistic work) of South Korea in 2014 (Survey report on artists & activities, 2015)

2.4.5. Grants

Artists who received grants from the government, the corporation, and the private sector was 19% among respondents. The proportion of grant recipients was the highest in the fields of music (28.6%), followed by photography (25.9%), and comics (25.0%). They received the most grant from government & municipality about 11 million won (11,010,000 won), and then from a public institution (9 million won), from corporation or company (8.8 million won), and from the private field (6.2 million won). On the other hand, the possibility of grant benefit was the highest in public institution (61.3%), followed by government & municipality (36.2%).
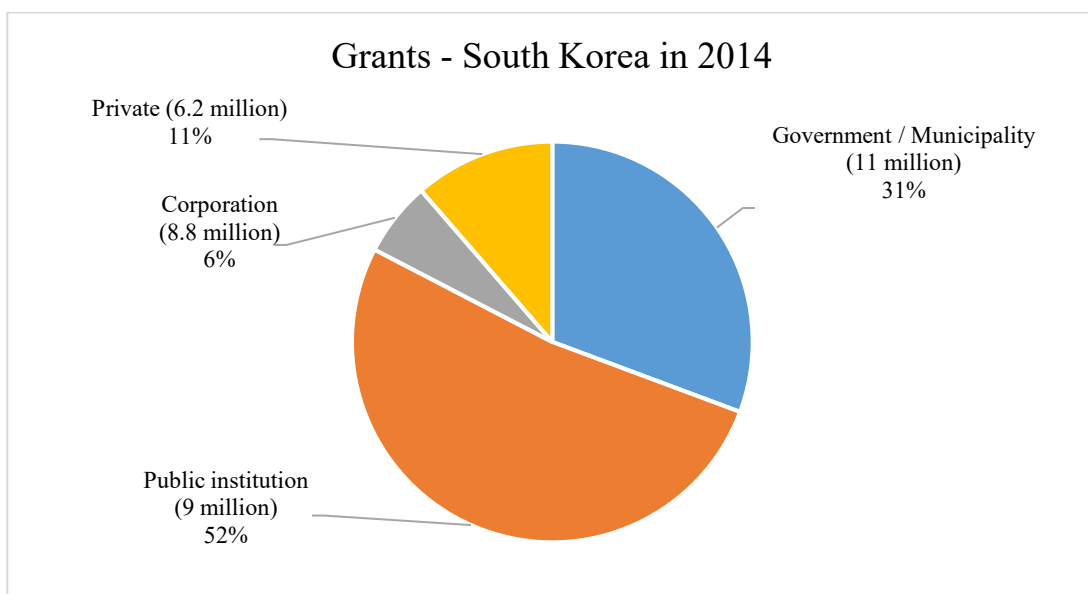
Figure 17. Grants of South Korea in 2014 (Survey report on artists & activities, 2015)

The share of grants received from government & municipality was high in the field of architecture (69.3%), traditional music (48.3%), fine art (41.5%), theater (41.3%). With regard to the grants from a public institution, film (85.9%), dance (67.3%), literature (66.1%), comic (64.9%) showed a high possibility of grant benefits. On the other hand, the grants from company or corporation showed high in music (13.1%), architecture (12.2%), and theatre (11.3%). In the private sector, also music (20.5%) was the most benefited art field, followed by traditional music (20.1%), popular music (19.7%), crafts (18.4%).

For those who had not experienced grant benefit, 43% of non-recipients responded that they did not know about the information & policy regarding grants. Some artists (18.4%) responded that they do not need grants especially in the fields of architecture (39/3%) and broadcast (36.3%). 17.6% of respondents mentioned the non-effectiveness of grant and cultural policy. It shows that many artists are ignorant about the policy of grants, and they are also skeptical and mistrustful about the policy of grants.

3. Methodology

My research task is to find out the differences in how artists are actually aware of the cultural policy and benefited from the government supporting artists in South Korea and Finland. I planned to interview the artists in each country for my research task. According to my research questions, I made a questionnaire about the current statuses as artists, and how they think about current cultural policy supporting artists. In this chapter, I will provide the literature review for backing up my methodology.

3.1. Qualitative research

Strauss and Corbin (1998: 10–11) define qualitative research as "any type of research that produces findings not arrived at by statistical procedures or other means of quantification". Such types of research are described as emphasizing "cases and contexts". That is, they specifically examine cases pertain to selected topics and present "authentic interpretations that are sensitive to specific social-historical contexts" (Neuman 2006: 151). It is more appropriate to use qualitative methods to collect data if the research is engaged in acquiring newer perspective from the phenomenon than proving a confirmation of existing theories (Kuada, E., 2012).

Qualitative research is an umbrella term for a wide variety of approaches and methods for the study of natural social life. The collected and analyzed data is mainly not quantitative but recorded human experiences containing textual materials such as interview transcripts, field notes, documents, visual materials including artifacts, photographs, video recordings, websites. The aims of qualitative research can be manifold, depending on the purpose of the research. Results consist of essential representations and prominent findings from the analytic integration of data such as the documentation of cultural observations, new perspectives, and understandings regarding individual and the social complexity, evaluation of the efficacy of human meanings, artistic expressions, policies, programs, critique of social orders, and initiation of social justice. Qualitative research is conducted within and across multiple disciplines including education, sociology, anthropology, psychology, communication, journalism, health care, social work, justice studies, business,

and other related fields (Saldaña, J., 2011).

Qualitative methods include the methods and strategies which are not able to be "quantitative". Qualitative research can be characterized as epistemologies with non-oriented proof, techniques that cannot be caught in numbers, strategies for interpreting and reveal concepts and meanings rather than generalize coincidental relationships (Eshlaghy, A., Chitsaz, S., et al., 2011).

Silverman (2011) suggests that the main strength of qualitative research is its ability to study phenomena which are simply unavailable elsewhere whereas quantitative researches are concerned with establishing correlations between variables which have the limitation of the phenomenon that does not have the resources to describe how that phenomenon is locally constituted. One actual strength of qualitative research is the natural use of occurring data to find the sequences ('how') in which participants' meanings ('what') are arranged. After establishing the character of some phenomenon, it can move on to answer 'why' questions by examining the wider contexts in which the phenomenon occurs (Silverman, 2011).

3.1.1. Interview in qualitative research

Interviews are considered as the most well-known methods for collecting qualitative data. The commonly used qualitative interview strategies emerged from various disciplinary perspectives, leading to diverse interviewing approaches (DiCicco-Bloom, B., & Crabtree, B. F., 2006).

Qualitative research interviews contain the collection of information and facts (Targum, 2011; Weiss, 1994), elicitation of conversation (Birch & Miller, 2000; Romanoff, 2001), learning about meanings, emotions, experiences, and relationships (Weiss, 1994) which can hardly be observed. Interviewers are required to have active and supportive listening to an attitude that involves rephrasing and reconstructing as well as building rapport and encouraging interviewees in-depth discussion (Baxter & Babbie, 2003).

The qualitative research interview can be explained as an imbalance of power in the way that the interviewer is put in a position of the questioner and sometimes researchers are

required to elicit answers from defensive interviewees. The relationship with the interviewees is essential for a successful interview. Organizing interview effectively requires a skillful research technique such as keeping a balance between encouraging and controlling the interviewees, involving actively in a conversation while transcribing or checking progress simultaneously, reflecting on implications. It may seem that anyone can simply ask questions, interviews conducted with insufficient preparation by interviewers result in disappointing outcomes (Hannabuss, 1996).

Accordingly, it is important to use diverse skills, such as careful listening and note-taking as well as to plan prudently and prepare sufficiently for conducting qualitative research interviews. Furthermore, the researchers are required to develop expertise in relevant areas to collect the more useful data of interview from well-informed questions for research purposes. Many decisions have to be considered in interview design progress such as choosing interviewee, the number of interviewees, interview method, the analysis of interview data (Doyle, 2004). Conducting interview requires "a respect for and curiosity about what people say, and a systematic effort to really hear and understand what people tell you" (Rubin and Rubin, 1995).

Through interviews, researchers can learn about the world of other people although it is sometimes not clear understanding completely. Even though the interviewer and the interviewee seem to be speaking the same language, the meanings may be completely different. Therefore, communication can be more difficult if people have a different outlook in the world. However, a carefully planned interview approach can lead to abundant data (Qu, S. Q., & Dumay, J., 2011).

3.1.2. Semi-structured interview

The semi-structured interview can be characterized as variation in using questions, prompts, accompanying tools and resources as it embraces a wide array of research aims. Semi-structured interviews are combined with open-ended and more theoretical questions, leading to draw data based on the experience of the participant and data by established constructs in specific discipline from the researcher (Galletta, A., & Cross, W. E., 2013).

Semi-structured interviews contain either prepared open questions by an interviewer in advance or subsequent questions which are required to improvise carefully grounded in theory. Therefore, the responses of most of the interviewees are not predicted in advance, making interviewers to improvise on responses to the responses of the interviewees from initially prepared questions.

Semi-structured interviews seem to be easier for novice researchers as it does not seem to require much preparation and interviewers do not have to prepare all questions in advance. However, semi-structured interviews are not easier than fully structured interviews, they also have to be thoroughly planned and prepared. In addition, improvisation requires more training and experience as well as more mental preparation before conducting an interview than merely memorizing prepared questions and reading memorized questions. Therefore, semi-structured interviews might be seen as more difficult compared with fully structured interviews because they require as much preparation before the interview, they require more discipline and creativity during the interview, and they take more time for analyzing and interpreting after the interview.

Under the same amount of time and money, interviewers can complete fewer semi-structured interviews than fully structured interviews. Interviewers may acquire much more from semi-structured interviews than fully structured interviews under the right conditions whereas they may gain nothing from semi-structured interviews at all under the wrong conditions. Semi-structured interviews are high-preparation, high-risk, high-gain, high-analysis procedures (Wengraf, T., 2001).

Semi-structured interviews attempt to keep a balance between the organization and framework of structured interviews and the spontaneity and flexibility of unstructured interviews. The interviewer prepares questions or discussion topics before the interview and creates follow-up questions during the interview. In more structured standardized open-ended interviews, interviewers may ask the same open-ended questions in the same sequence but with more diverse follow-up questions and probes. They also ask consistent questions but vary the sequence based on responses. On the other hand, interviewers generate themes or develop an "interview guide" for the interview in more flexible open-ended interviews, but they do not develop precise wording or sequence in advance of the interview (Kvale, 2007).

According to the metaphor of Salmons (2015), the semi-structured interviewer is the gardener. The gardener knows that harvest is possible with planting the seed. Meanwhile, seeds can be sown with the contextual conditions of weather, soil, care are in balance. The interviewer (gardener) realizes that the questions are seeds for interviewees to process their thoughts. The answer will sprout and the understanding between interviewer and interviewee will also flourish with deliberative listening, sympathy, and encouragement (Salmons, J., 2015).

3.2. Data collection

Data of the interviews for my thesis was collected from November 2017 to February 2018, consisting of ten interviews (five Finnish artists, five Korean artists) in total. To start with, I searched for Korean professional artists randomly through my acquaintances, then I tried to find Finnish professional artists whose art fields and experiences are matched with Korean professional artists. For the interview, I referred to some questions with reference to 'Survey report on artists & activities in 2015' from the Ministry of Culture, Sports and Tourism in South Korea. The prepared questions consist of basic information (education, experience, gender, etc.), income status, work condition, support (grants, subsidies), cultural policy. The interview was conducted in the form of a semi-structured interview with prepared questions in advance. Each interview took approximately one to two hours on average depends on the interviewees.

With regard to Korean professional artists, the interviews were conducted by Skype and recorded by Evaer Skype recorder. The interviews through Skype were proceeded in a quiet place, such as group work room in the library of the University of Tampere or at home and the interviews were conducted in Korean. Two Korean artists could not make time for the interview due to hectic schedules and time difference and I could obtain their interview data by email.

In the case of Finnish professional artists, all interviews were conducted face-to-face, in their houses, in their workplace, in café of three cities, Tampere, Porvoo, and Helsinki. The interview was recorded by the recording application of smartphone (iPhone 6) and all interviews were conducted in English.

4. Results

4.1. Information about the professional artists

The information about professional artists in both countries is below in the table. All the artists have degrees (bachelor, master, doctor) in their art fields. Most of them are working as freelancers who have more than one job at the same time including teaching job in their fields.

	Art field	Gender	Education	Experience
South Korea	Illustrator, Picture bookmaker	Female	Fine arts, Sequential design and illustration	3 years (picture book) 1 year (illustration)
	Installation artist, Sculptor, Media artist,	Male	Printmaking, Technology art	14 years
	Composer, Arranger, Conductor, Teacher	Female	Composition of classical music, Musical theory	10 years
	Theatre director	Female	Theatre studies	1 year
	Actress in theatre and musical	Female	Musical studies, Theatre studies	4~5 years
Finland	Comic & graphic designer Comic bookmaker, Illustrator, Teacher	Female	Graphic design, Comics	16 years
	(Former) Contemporary	Female	Fine arts	11 years

	artist			
	Composer, Piano teacher	Male	Piano, Composition,	26 years
	Choreographer, Acting teacher, Dancer, Director	Male	Dance, Choreography	19 years
	Actress	Female	Acting	6 years

Table 3. Information about the interviewees

4.2. The status of the artists

4.2.1. Income

It was difficult to get data about the exact amount of income from the artists in both countries because the artists responded to approximate income. It also varied in income every year, and thus it could not represent the current financial status of the artists. The annual incomes of the interviewees (both Korean and Finnish professional artists) in 2017 are as below in the table. The gap of income of Korean artists was larger than that of Finnish artists.

4.2.1.1. The annual income of artists in South Korea

In the case of Korean professional artists, the installation artist earned a relatively large amount of income (200,000,000 ~ 300,000,000 won, an equivalent amount of 160,000 ~ 240,000 euro) compare with other Korean artists.

"I am an exceptional case with high income in my field. I do not have financial difficulty because I am now settled down in my field, and my artworks are selling quite well." (KI2).

Theatre director earned the lowest income among Korean artists. Her annual income was only half of the average wage of the temporary employee (1,569,000 won) in 2017

(Statistics Korea: kostat.go.kr). She only covers her basic cost of living such as rent, transportation, food. She tries to maintain her artistic activity through production cost, sponsor, and support project.

"I have income in my field so far, but my current income is 'disastrous' compare with the intensity of work...Frankly speaking, I can't live like this in my whole life." (KI4).

Illustrator and picture bookmaker also was not satisfied with her income compare with the intensity of work. Her income in 2017 was not too low (40,000,000 won), but her annual income in 2015 and 2016 was less than 15,000,000 won. She mentioned that the workload is not stable, and it also affects the income, showing a huge gap each year.

"I did not work in non-artistic work even though my income was low. I could manage my living because I lived with my parents." (KI1).

The composer had income from non-artistic work, running a café/pub, and the income from that work took up one-third of her total income. She was also doing a teaching job in her field thus her income came from three different jobs.

"I have a lot of work considering my income, but I try to find out the meaning in making a social network, expanding work in my professional field." (KI3).

The actress was doing non-artistic work as a blogger to make her living. Most of her income came from blog work, 800,000~1,000,000 won per month. Her income from artwork was 1,000,000~1,500,000 won per work which took several months. Her income was 10,000,000 won in 2017, however her average income was 5,000,000~10,000,000 won.

"I am not satisfied with my income from my artwork. My income as a blogger is more than twice than my income from artistic work on a monthly basis because it takes more time to practice new artwork." (KI5).

Korean professional artists	Annual income (unit: won, 1 euro = 1,300 won)
Illustrator, Picture book maker	40,000,000 (approx. 32,000 euro)
Installation artist, Sculptor, Media artist,	200,000,000 ~ 300,000,000 (approx. 160,000 ~ 240,000 euro)
Composer, Arranger, Conductor, Teacher	60,000,000 (approx. 47,000 euro)
Theatre director	8,000,000 (approx. 6,300 euro)
Actress in theatre and musical	10,000,000 (approx. 7,800 euro)

Table 4. The annual income of professional artists in South Korea

4.2.1.2. The annual income of artists in Finland

Finnish professional artists had relatively stable incomes compared with Korean professional artists. However, their incomes were mostly from a teaching job or grants. Comic & graphic designer responded her income of the following year instead of income in 2017 because she will get work grant the following year corresponding to 2,000 euro per month, and then there would be 3,000 euro per month including a teaching job. She said that she did not have income in 2017 because she spent her income on publishing her comic book. However, she could manage her living because she has a partner who has a stable income.

"Years are so different and this year (in 2017), I spent everything I had on publishing book, I got the grant for this but this year I am pretty broke. But next year will be fine." (FI1).

The contemporary artist responded that her income varied depending on the grant. Her income was 21,000 euro a year when she could get a grant, but if she could not get a grant, her annual income was 10,000 euro. When she could not get a grant, she was officially

unemployed, and she could receive unemployment money. During her career, it was either with a grant or with unemployment money. She was satisfied with her income when she received a grant, but not satisfied without the grant.

"Half of my career, I was with a grant one year, and then next year I was unemployed, so half of my career I was either with grants, and half of my career I got unemployment money, but they were never at the same time." (FI2).

Most of the income of the composer came from a teaching job. He was employed as a full-time teacher and he responded approximately 50,000 euro income was from a teaching job. His income from composing was limited because he did not have enough time for composing due to his schedule of teaching. His income was mostly from teaching and he was not economically dependent on his compositional works.

"I am satisfied with my income in general, however, as a composer, I would be happier if my income is more, but I would have some more time for composing because this full-time teaching job takes quite much time during the working weeks." (FI3).

The choreographer also had a teaching job in acting. He mentioned that he had a steady salary because he was employed in a university. He managed his living by doing arts in various forms and ways in art fields even though he did not have enough income before.

"It is 40,000~50,000 euro, and mostly it is because of the contract of the university, and that makes a steady salary… But it is to choose. I made this choice and the money here is less than the other way, but these are the things that I would like to do, want to do, and I think about the world through this art, there is no urge to get the money. It is the secondary thing. But it is always good if you get money (laugh)." (FI4).

The actress was employed in 'Tampere Työväen Teatteri (Tampere workers' theatre)' as a full-time employee and she also had a stable income every month. She was satisfied with her income, and now it is balanced with her workload. There was a time that she felt it was not balanced between workload and income. Nevertheless, there was a minimum wage

that she could get a certain amount of income.

"I was not satisfied with my income when I started because I was working a lot. When you are a young actress coming from school, they use you a lot. They put you everywhere. Because you are young, and I did all the child's parts. I did all the children, all the princesses, all the young women parts…But it is balancing now, but it was not balancing then." (FI5).

Finnish professional artists	Annual income (unit: euro)
Comic & graphic designer Comic book maker, Illustrator, Teacher	36,000
(Former) Contemporary artist	10,000 ~ 21,000
Composer, Piano teacher	53,000
Choreographer, Acting teacher, Dancer, Director	40,000 ~ 50,000
Actress	34,000

Table 5. The annual income of professional artists in Finland

4.2.2. The working conditions

Most artists work as freelancers or self-employed, and they make a contract more frequently than other employees because they make case-by-case contracts or short-term contracts. For this reason, there are more possibilities to make an unfair contract for artists. I asked the artists if they have ever experienced an unfair contract. I also asked how they find their new works, what is important to find new works. Most of the interviewees in both countries had experiences to make an unfair contract especially when they just started their career.

4.2.2.1. The working conditions of artists in South Korea

Korean Artists Welfare Foundation made 'Standard Form of Contract' to prevent unfair contracts considering that artists make contracts more frequently due to the characteristics of the job. Many artists cannot receive proper payment for their artworks because they have been working without a contract, verbal contract, or lack of knowledge regarding a contract (Korean Artists Welfare Foundation: http://www.kawf.kr). All Korean interviewees had experiences of an unfair contract. The cases were 'non-payment due to verbal contract', 'too low payment', 'late payment', 'change of the amount', 'non-payment'.

"There are many illustrators or artists who are pending in lawsuits regarding a contract with the client or publishing company." (KI1).

The illustrator and picture bookmaker had to consult with a lawyer several times because the clients did not fulfill the contract. It also happened that the publishing company changed some part of her work (color, design) without discussing the matter with her. She found it afterward when she saw her book in a bookstore. She could have recalled her book by law however, she only got paid for her work without taking any legal action.

It is becoming common for artists to make a written contract in South Korea before starting work. However, artists agreed that it is not still common without a written contract when they do small scale projects. When they make a contract with a company, they use the written contract made by the company. I also asked about the satisfaction of 'Standard Form of Contract' from Korean Artists Welfare Foundation and interviewees had negative opinions about 'Standard Form of Contract'.

"The 'Standard Form of Contract' from Korean Artists Welfare Foundation is insufficient because the contents of the contract are too simple. In case of companies or overseas contract, the contract is very detailed and they also make NDA (Non-disclosure Agreement) in some cases." (KI2).

The theatre director also checked 'Standard Form of Contract' with lawyers before making

a written contract, however, she said that most of articles and terms were ambiguous.

"I checked the 'Standard Form of Contract' with lawyers to make a written contract for my staffs, but the concept word is very unclear. Overall, it was unfavorable for an employee because it includes 'to follow existing practice'." (KI4).

The way to find new work for Korean professional artists was mostly from the internet such as websites related to their fields, or general career website. For two artists, whose experiences are more than ten years (installation artist and composer), they received an offer or a proposal from the clients, agencies, and acquaintances before finding new work. On the other hand, the theatre director stated that she usually starts her new work if two conditions (new idea about work, support about the project such as production cost) are fulfilled.

In connection with the important factors for finding new work, the artists responded to 'work history through good artworks' is the most important thing to find new work or continue their career. They also mentioned 'social networking' as an important factor. However, the theatre director pointed out the problem about the negative influence of 'social networking'.

"Realistically speaking, I think many times that everything is all about 'connections between people' in this field. Thus, it is rare for a young director to bring influence onto the works of established directors because of this. There can be an obstacle for young artists who started their careers. I had hard times when I produced my work as a young director because of that." (KI4).

On the other hand, the illustrator and picture book maker found her new work focusing on her interests and motivation.

"I consider if I really want to do this work or it would be good and help my future works when I search for new work." (KI1).

4.2.2.2. The working conditions of artists in Finland

Most Finnish artists responded that they used a written contract when they start new work. Some of them deem sending emails with the client as a contract without writing a formal contract. They responded that they do not use a verbal contract anymore because of their bad experiences or unreliability. Not all Finnish artists had experiences concerning an unfair contract. The choreographer responded that there are a lot of very big possibilities that artists end up doing the work, but less money. The comic & graphic designer had a bad experience with an overseas publisher. They made a proper contract and signed however the publisher stopped contacting her and has not paid her so far after publishing her book. She knew her book exists in that country and she could also find her book by searching the internet.

"I even talked with the lawyer here in Finland and the lawyer said that it is super hard to try to get your money from different country, because I have to go there and get a lawyer in that country and sue them in their court over a few thousand euro, and it didn't make sense." (FI1).

Some Finnish artists pointed out 'gender inequality' when writing a contract or negotiating payment for their works. The choreographer who was male stated that he was fortunate because he is a privileged position as a male and experienced artist.

"I am a male, and long experience and in my middle-ages, and my habitat is, I am in the most privileged position in this society because of the structure of the society. It is easier for me than, for example, a woman, or with different kind of background, people to get the same agreements of the contracts. (Interviewer: Do you think there is a merit as a male?) It is a little bit easier, for sure, because of the structure of society. (Interviewer: To find a job and do artistic activities?) I think." (FI4).

The actress also mentioned about gender inequality when it comes to payment from theatres. She was always following with trade union rules and she refuses when they offer little money because if everyone starts to work underpay, it would not be good for all actors.

"...for example, if you are men, you can get more money than women and if you are a young actress, a woman actress, then they usually they try to get you for a very little money… We have to stick to the minimum wages." (FI5).

She said that the female workforce ratio and payment are equal in 'Tampere Työväen Teatteri (Tampere workers' theatre)' where she is employed. However, she was not sure about the freelance field or other theatres.

"I think that actually Tampere workers' theatre, there are 50:50, women directors and male directors, we use a lot of women directors which is good, we do a great number of shows, for example, 'Tytöt 1918' which is about women, women soldiers, and it is really nice. I think that the payment is equal. We have two younger men who started one year ago, I think they have less wage than me. The same when I started. I think it is equal. But in the freelance field, it can be whatever." (FI5).

The way to find new work for Finnish artists was more active than Korean artists. Besides getting offers or proposals from museums or acquaintances, they find something interesting project, new ideas about their new artworks, or just start their art work first, and then find space such as museums, galleries, or people who can support or work with them. They also applied for grants for their artworks to become reality.

"I run the ideas in my head and I look for the different venues and everything looking for and then I find something that interests me somehow that I have to make contact, or I have this idea who should I contact or I call somebody or try to find." (FI4).

"I am working now, it is originally my own idea to write and I tried to find people who would be interested in to perform it and to run the production and now we are forming the working group and we are applying money for the productions." (FI3).

Finnish artists also chose 'social networking' as one of the important factors to find new work. However, they also considered 'being known or noticeable through their good artworks' or making their own 'brand' as important factors. There were more various and

liberal opinions such as 'being a nice person', 'persistence', 'something that interests me or motivates me' as important things for them to find work.

"'Network' is the most important, like, people knowing you and knowing that you are reliable and you deliver on time and you deliver what has been agreed upon and, being a nice person really is a big factor." (FI1).

"I find something that interests me or motivates me. Not money, not all the fame, it needs to have something that there is something interesting that I really think that I can get something out of from there and I can give something there." (FI4).

"make a powerful artwork that you will be noticeable in the art field." (FI2).

"...maybe 'brand' is a too commercial word, but something like that." (FI3).

"Persistence. You have to try and try and try." (FI5).

4.3. Support for the artists

Every artist knows that they could easily earn more money from doing non-artistic work and less artistic work. Artistic labor markets are characterized by high risk of failure, excess supply of recruits, low artistic income level, biased income distribution and multiple-job holding (Mangset et al., 2018). Some artists earn much, most of them a little. Such differences between artists may partly be explained by the fact that the grants and artistic income can vary very much from year to year (Solhjell, D., 2000). Many governments make it a priority to try to reduce poverty in the arts through a variety of subsidy programs. This leads to the emergence of a large gift sphere in the arts, and therefore low income in the arts partly explain the large gift sphere. The government and donors are obliged to raise the income levels in the arts through subsidies and donations, but also through social security and affordable arts training (Abbing, H., 2002). I gathered opinions of receiving support from the government and private sector as well as the current status of their support. I also asked if there are other promotions except for financial

support such as grants and/or subsidy. Lastly, I could hear about problems and suggestions about the current support system.

4.3.1. Support for artists in South Korea

All the Korean artists had gotten grants more than once from different organizations and foundations in public or private sectors. The artists stated that their grants varied depending on the budget of supporting organizations. Artists who received grants from both public and private sectors responded that the amount of grants from a public sector was more than a private sector. The theatre director said that financial support from a private company was reduced drastically after implementing 'Anti-graft Law (Kim Youngran Act[2])'. She also stated that it was difficult to get financial support because many support projects from government and municipalities are given to the famous and experienced artists. The illustrator and picture bookmaker addressed that many artists are not aware of support projects and it needs to be more promoted and known to artists. The artists had negative attitudes towards the support projects from 'Korean Artists Welfare Foundation'. The illustrator and picture book maker who had low incomes during 2015 ~ 2016 received support money from 'Korean Artists Welfare Foundation'. However, she stated that the amount of money was far from enough, moreover, they cut the 'support for the reserve fund of creation' less than half (from 7,000,000 won to 3,000,000 won).

"I received support money from 'Korean Artists Welfare Foundation', but the amount of money was 7,200,000 won per year. It is absolutely not enough money, especially you have a family to support. I also had to prove how poor I am, and they require too much paperwork to prove my poverty." (KI1).

"There is a support money project for artists from 'Korean Artists Welfare Foundation'. However, I can't manage my living as well as do my artistic activity with that money." (KI4).

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[2] Kim Youngran Act, also known as the anti-graft law, refers to the Improper Solicitation and Graft Act. The above bill was first proposed in August 2012 by Kim Youngran, then head of the Anticorruption and Civil Rights Commission (ACRC), to put civil servants accepting one million won or more in bribes in jail for up to three years, regardless of whether the money was related to an official's duties or position, or whether favors were given in return.

Some Korean artists did not actually feel if there are promotions or projects from government or municipalities to encourage artists' activities. They did not think that government or municipalities are not interested in improving artists' activities, and not actually helping artists but doing 'armchair theory'. The composer noticed that the creative support systems for artists are increasing nationally, however, it is changeable depending on the ruling party.

"I don't feel that the government or municipalities are doing something. I just met some organizers who love art and culture made some opportunities for artists to do more artistic activities." (KI3).

When discussing the improvement and suggestion for the current support system, all Korean artists agreed to increase grant or support money for artists as well as more opportunities for grants. On the other hand, they mentioned more fundamental issues. They noted that social awareness toward arts and proper standard for support should be changed before making a specific support plan. Furthermore, they also mentioned consideration for artist and place for artwork should be preceded than simply increasing money because the amount money for support can be changed depending on a situation of period or status of the country. The theatre director pointed out that the concept of 'labor cost' should be established because 'labor cost' is not usually included in projects supporting the arts even though 'labor cost' takes up the most in the whole expense especially in a theatre field.

"I think our society is not ready to pay for the arts. They forced me 'Talent Donation' for free or tried to pay the ridiculously low price." (KI1).

"Why do artists have to receive 'support'? It is natural that artists get money as a 'reward for their artwork'. It is another level of concept, not about getting more money or less money." (KI4).

4.3.2. Support for artists in Finland

All the Finnish artists had experiences of receiving grants, and four of them have been doing their artworks with grants except the actress who was employed as a full-time work

in 'Tampere Työväen Teatteri (Tampere workers' theatre)'. They were well aware of the information about grants than Korean artists. They find information from their schools or universities and they also have organization and associations to share the information about grants. About the amount of grants, some artists mentioned that it could be enough unless they have kids or loan. However, it was a common opinion that the grant was not enough for doing their artworks. Therefore, they had to supplement the grants by doing other freelance jobs and side jobs, or they had to search and apply for many different grants from different organizations. The comic & graphic designer wants to try big and heavy books with longer stories, but it takes longer time more than one year, thus, she wants to see longer grants such as three to five years.

All the Finnish artists admitted the difficulty of getting grants. It could be easier to get small grants from the government, however, there are only smaller percentage (5~10%) of people who get the grants and a great number of artists are trying to get the grants. For example, the composer said that there are annually around 300 applications only in the music area in 'Pirkanmaa cultural foundations', and only 10% is accepted. He feels it has become more difficult and competitive to get grants because there are more and younger artists in Finland.

"…you have to have a really good application where you show that you have this amazing artistic vision, and you also have to have very precise text… It has to be something unique. You have to have a unique vision." (FI3).

"We get information about the grant from school, and usually when you graduate from school, you probably join into one of the associations like official associations after that, and they give you monthly information about grants and residencies and competitions and all those. So, you know everything you can apply for." (FI2).

For promoting artists' activities, the Finnish artists addressed 'festivals', 'small competitions' or 'organizations' in their fields having their own competitions or activities, or in private sector and entertainment business, but not from a governmental level. They thought the grant system from the government is already a competition itself.

"We are not used to do competition. This funding system is competition itself. If you are a new artist, and you come into the field, and you make applications for the grant." (FI4).

"...the Finnish comic society has been super important for me in many ways like offering me opportunities to present my work and to sell my books and get them distributed abroad as well through their events in foreign festivals." (FI1).

All Finnish artists were concerned about reducing the money in cultural and art field. It made the artists fight with the money between themselves because the government tries to cut more money and let the artists distribute for their art fields. They also argued that the amount of grant should be increased with more possibility of receiving a grant. The actress was worried about cutting two million euro from a theatre field, which will cause 40 people to get fired from her theatre. She added that creating arts needs time and freedom, thus, artists including actors will be in trouble without grants. They also wanted the point of view from the government toward the arts would be changed. They thought art should be more appreciated because art and culture are important for society. The comic & graphic designer mentioned that the work grant from the government is not enough, less than 2,000 euro and it reflects how artists' work is valued as something that is not that important in the society.

"I think how many books I also could've done, how many more books if I would have had a chance to just do that, and not split my attention and energy between all those small freelance jobs... I think that the government likes to talk about arts, they like to talk about how they appreciate it, but then you don't really see it." (FI1).

"If they cut money from, for example, from our theatre, then we have to do more commercial stuff. We cannot do art anymore." (FI5).

4.4. Discussion about cultural policy

Cultural policy is for promoting and enriching art and culture however, it has limitations

covering the economic and social situation of artists because cultural policy involves 'governmental strategies and activities' (Rentschler, 2002). One of the main questions of my thesis was how the artists actually feel about cultural policy decided from the government and what they want to suggest improving current situations for art and artists. The opinions were diverse depending on their fields, however, it contains a common key point toward pure art and culture.

4.4.1. Suggestions for cultural policy from Korean artists

None of the Korean artists thought that artists' opinions are accepted or applied when the government adopts the cultural policy. The theatre director criticized that cultural policy depends on populism rather than artists' opinion, moreover, it is used by social and political issues, especially now. The illustrator and picture book maker thought that it would be really difficult to reflect the situations of all artists. Instead, she suggested that there should be more politicians such as Hyewon Son[3] or Been Kim[4] who had worked in an art field. With regard to suggestions for cultural policy, two artists mentioned about the problem of short-term and business-minded cultural policy strategies. The installation artist stated that the government tries to lead art and culture projects in a forceful way and wants to show lots of visible outcomes in a very short time. For example, the government plans regional Biennale or makes museums for developing the region and tourism business, and they invest a lot of money into it. However, neither the quality of those is good, nor it is connecting to promote artists' activities. He added that the government was using art and culture politically, and they try to do business using art and artists. 'Gentrification' is another negative effect of using art and culture as a business. It is very common to build up buildings in the name of 'Complex Cultural Space', 'Design Complex', 'Media Complex' including art and culture to make a profit of the real estate market.

"I think it should take enough time to become or make 'culture' or 'art' naturally, but the government tries to make high-quality culture artificially in a short period. I think it is important

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[3] Hyewon Son is a member of parliament and the first politician as a former designer in BI(Brand Identity). She started her career in charge of public relations of New Politics Alliance for Democracy (NPAD) since 2015.
[4] Been Kim is currently a digital spokesman of Democratic Party of Korea. She worked as an industrial designer and began her politician experience since 2016.

to make a long-term plan, not a short-term plan with intensive and short-term investment. I think

the government needs to know what the artists really want and need." (KI2).

The illustrator and picture bookmaker also emphasized the importance of sustainable policy. As the installation artist mentioned, the government wants to get outcomes immediately and tries to make displaying business, such as 'Remodeling' or 'Mural Village' which causes over-tourism.

"There is no book stand in a picture book except for grand bookstores. The capacity is very small,

low accessibility, low sales, low interest. If there is no space for a picture book in a book stand,

it is not obviously selling. Some publishing companies buy all the book stands. I think this kind

of system should be changed." (KI1).

The composer and the actress pointed out the biased support towards commercial art or well-known famous artists. They stated that the current support from the government is mainly for famous artists and commercial arts, thus, it should be distributed more equally to new young artists and pure arts.

"The current cultural policy is biased toward commercial music than classical music, also

famous artists than new young artists." (KI3).

"I hope there would be more opportunities for new and creative theatres than famous theatres."

(KI5).

The theatre director suggested that the point of view for paying artists should be changed. In her opinion, 'labor cost' for artists is excluded in art support project in the theatre field because the support money is applied to the cost related to tax invoice thus, artists in theatre field are not properly paid. She added that she will not be able to continue her artwork if the economic problem is not improved.

"Art is made by people. Artists should be paid for their artwork. We always discuss the policy for

artists, but the reality is different." (KI4).

4.4.2. Suggestions for cultural policy from Finnish artists

Most of the Finnish artists also had negative attitudes towards the government, and they all agreed that artists' opinions are not heard when the government decide cultural policy. The discussions were mostly about the decreasing budget on art and culture field because many Finnish artists managed their living partly from the grants from the government. From the opinion of the contemporary artist, the associations and foundations are trying to deliver the messages of artists to the politicians, however, they do not want to listen to or take it seriously. The choreographer admitted that artists are not good at talking in governmental language. On the other hand, he argued that artists' words are not powerful and heavy to be heard from the government compare with the economists' words.

"When they decide the policy, I guess 'no', like artists have tried to protest against something, then I don't think it is really been heard." (FI4).

He introduced one platform 'Sitra (sitra.fi)' which is the governmental tool for facilitating discussions on social issues. They open discussions for people including government and officials, researchers, artists, and companies to share their opinions and try to find solutions on their issues. He thought that it is a positive tool for improving art and culture for artists and they have been doing very good work in a better way. However, he was concerned that it would be no use if the government does not listen to their voices.

"So, that is the problem on that level kind of, there is a way to discuss but then there is some framework doesn't allow." (FI4).

The Finnish artists wanted the government to allot more money in art and culture, however, more fundamentally, they wished art and culture, as well as artists, would be more considered and appreciated by the government when they plan or make cultural policy. The comic & graphic designer was concerned about the way that the government uses art as a means to develop Finnish business, for example, art is something that can be exported

and turn into income for Finnish state. In her opinion, art should be just paid for the art for its own sake, and for sake of creating, opening new windows for people for developing new thoughts, and not for 'Finnish design project' or 'Finland 100 Finnish design'.

"So, all they talk about is 'branding' and stuff like things. That is how the mainstream society views art, they want art to have 'function', and I want art to just 'exist' so that new thoughts can be thought inside people's head. I think it is the most important function of art." (FI1).

The contemporary artists emphasized the basic principle, for example, artists should get paid properly when their artwork is exhibited in a museum or a gallery. Also, she wanted the whole society to consider artists as a very important part contributing to forming cultures.

"Artist is not like an elitist or it is not anything unimportant… I think Finland is just considering artists something that takes money from the government. It is not respected, I think it should be." (FI2).

The choreographer also mentioned more fundamental suggestion, arguing that the government wants to assign money into the field which produces something visible and measurable. He thought that the government should think about basic questions such as "What is important?", "Why is this important?", "Does it have potential?".

"So on the governmental level I think that the culture is necessarily evil in the government….we should drop the thinking that if it doesn't benefit us, if we do that now." (FI4).

The composer brought up the problem of the current system which is focused on full-time workers. In his opinion, there are more and more short-term workers including individual artists, thus, some solutions should be found in social and economic aspects for artists to be able to continue their career, not to maintain their lives with temporary short-term jobs. He also suggested making the environment with professional art management because there are many interesting skillful artists in Finland, however, they are not good at selling themselves.

"I think Finland, in general, the government reduced money for the cultural field in general, and I think it should be increased, but of course the politicians said it is not possible…But in general, of course, more support, but it is not possible, then to some kind of continuity, it seems that one year there, and next year in there, no one can be ever sure to build some kind of more continuous in the career." (FI3).

The actress was worried about the current situation that all the art and cultural things are moving to Helsinki with bringing money. She stated that there are big cities in northern Finland, but theatres are shutting down because there is no money there anymore, and people in the north would not have any art and culture anymore. She also suggested improvement in struggling for the limited money within art fields. She explained that two million euro will be taken away only from a theatre field to Helsinki music field, leading to a lot of unemployment in a theatre field because there is no one in a theatre field who decides about distribution.

"I would like them to go in the direction where arts are more appreciated, all the arts. If they take away the money all the time as I said, you can't do your art without money. It means that they don't understand what we need." (FI5).

5. Discussion and conclusion

South Korea has established a rapid development in a short period of time since the 1970s. Therefore, most of the policies were focused on development rather than welfare or well-being, especially in the cultural sector. In this regard, the government started to focus on 'expansion' of Korean culture such as Hallyu (Korean Wave). Of course, it helped change perceptions or publicize South Korean goods and cultures more generally, also bringing economic income. On the other hand, it caused the polarization of wealth between artists according to 'the winner-takes-all principle'. In addition, the "Blacklist" of the two previous governments blocked the rise and development of art and culture in South Korea.

The main aim of this research was to compare the status of the professional artists of South Korea and Finland in the aspect of income, work condition, grants, and subsidies by interviewing the professional artists in both countries. The research was conducted by a semi-structured interview with the questionnaire. Furthermore, I mainly focused on the opinions and suggestions about the current cultural policy and tried to find implications to enhance the situations of the artists in South Korea referring to Finland.

First, there were wide variations in the incomes of freelancer artists in both countries working in only artistic activities. The artists who had steady incomes were those who had stable jobs such as teaching or full-time job. The income of the Korean professional artists showed a much greater gap (8,000,000 ~ 300,000,000 won (approx. 6,300 ~ 240,000euro)) than the income of the Finnish professional artists (10,000 ~ 53,000 euro). As I mentioned above, rapid growth by government leading project was mainly occupied with development and manufacture than the quality of life or well-being. As the government places less focus on the support for artists or employees working in cultural industries, it made 'the winner-takes-all' situation that the rich are getting richer, and the poor are getting poorer. Some Korean professional artists were working in non-artistic works to manage their livings. Finnish professional artists did not work in non-artistic works, instead, there were more dependent on grants as a source of income and they had more experiences in receiving benefits of grants from the government than Korean professional artists. In Nordic countries, one obvious reason for granting support for artists is to compensate for the very limited size of the art market and the lack of alternative funding

sources. Government support is intended to offer artists the financial security required to create art. Accordingly, the economic situation of artists is evidently an important aspect of effects of the support (Heikkinen, M., 2000). All Korean professional artists had experiences about an unfair contract especially payment such as non-payment, late payment, low payment. This means that the Korean professional artists are not getting paid properly from their artworks above all things. Even though Korean Artists Welfare Foundation made 'Standard Form of Contract' to prevent an unfair contract, Korean professional artists were negative about it because of insufficiency and ambiguity. Meanwhile, some Finnish professional artists pointed out more about the inequality of contract or payment by gender rather than unfair contract regarding non-payment. Finland is one of the top 10 countries in terms of gender equality (UNDP, 2017). Nonetheless, Finnish interviewees were experiencing gender inequality and it implies that there is also 'glass ceiling' in Finnish society. On the other hand, it might mean that Finnish society is more stable and open to discuss gender equality. When searching for new work, the Finnish professional artists were more active and focused on what they want to work on than Korean professional artists who usually find work from a job market through the internet. That is, Finnish professional artists plan their new artworks first and then they apply for grants or subsidies. It also explains that Finnish professional artists make good use of grant systems with more source of information. In addition, artists in both countries also chose 'experiences with good artworks' and 'social networking' as important factors to find new work.

Second, Finnish professional artists were more aware of grants from the government and they also had many experiences about being recipients of grants. They could get information on a grant application from organizations and associations where they joined or belonged to. They could maintain their artistic activities through this grant system and the grant was a large part of their incomes. A grant system was also the main strategy of support from the government. In comparison, Korean professional artists were not aware of grants or support systems or projects for artists. Even though the 'Korean Artists Welfare Foundation' plans a wide variety of project to support artists, many Korean artists do not know about them due to lack of promotion and information. Some interviewees were doing non-artistic work to make their income. Accordingly, more promotion through various

means would be expected to facilitate support projects. Since 'Korean Artists Welfare Foundation' was established in 2012, it would require more time to settle down stably as a foundation for artists' welfare.

All the artists in both countries mentioned the difficulties of receiving grants and a small amount of grants. All the artists agreed that more budget, as well as opportunities for grants, should be increased in art and culture field. However, Finnish professional artists had trust in the grant work of 'Arts Promotion Centre Finland (Taike)' in the sense of openness and clarity. In comparison, Korean professional artists were taking attitudes of mistrust and skepticism about the government including 'Korean Artist Welfare Foundation'. It is assumed to be relevant to the "Blacklist" from the previous governments. The Korean interviewees also emphasized the importance of changing perspective towards art and artist to be more appreciated.

Third, the artists in both countries were concerned about the government is treating art and culture as a tool for developing business for their countries. Korean professional artists suggested that the government should focus on more long-term and sustainable way than a short-term and a business-minded direction. Finnish professional artists were also worried about the attitude of government towards art to function and produce visible outcomes and they emphasized the importance of art itself. In addition, the artists in both countries agreed that artists' opinions are not considered when the government decides on cultural policy. They asked the government should pay more attention to the voices of artists, and there was an opinion that more politicians are needed who had worked in art fields to represent the situations of artists better. Another common opinion was about making circumstance for proper payments of their artworks. It means that artists are not getting paid rightly from their artworks on both societies.

Korean professional artists pointed out that the support is biased to well-known artists and commercial arts, thus, it is difficult for new artists to spread out their abilities especially in a fine art field. They suggested more chances are given to rising creative artists. On the other hand, Finnish professional artists thought that it is difficult to get the grant and they suggested more opportunity for grants, however, they think that the grant is awarded fairly depending on the application.

As cultural policy is the sum of governmental activities and strategies for promoting arts and culture, there is a gap between cultural policy and reality because it cannot speak for all situations of artists. I wanted to know how artists in South Korean and Finland are managing their artistic activities within their cultural policies. In this sense, I found this research as a meaningful discussion to speak out the current situations and various opinions about living as an artist and within the framework of cultural policy.

For further study, I would address a few limitations of my research. First of all, I wanted to hear various opinions and thoughts from different art fields, however, there was a limitation that each artist could not represent their art fields. During the interview, I also received some feedback from artists about this matter and they were cautious about stating their opinions. I would suggest that the future study would be more focused on one art field to obtain a more in-depth analysis.

The second limitation was the inconsistency of information for interviewees in both countries. I tried to match their length of experience, gender, education of the artists in each country however, it was difficult to find artists whose information exactly match. Thus, the data I obtained was not enough to generalize especially in the income part. It would be more reliable data if their background matches further study.

Finally, I chose to interview with Korean professional artists by Skype, however, I could interview two interviewees by only email. Therefore, there were limitations to make 'rapport' with some Korean artists and it might lead to lacking data. Moreover, I conducted a face-to-face interview with Finnish professional artists. Therefore, it could affect the quality of data from by taking different ways of the interview.

No one is free from money. One interviewee said that the artists also should be an economist. Another interviewee thought that money is a secondary thing. The aim of artist support is not to distribute money for the artists, nor to improve their financial situation. The aim is to 'promote art' (Heikkinen, M., 2000). However, if the the basic living of artist were not guaranteed, there would be no promotion of art. Finland, where I thought was heaven for artists also had shadows. In addition, I believe that there will be a bright glow for Korean artists who went through the dark tunnel. I hope that artists will be able to speak up more for themselves and society will listen to them more carefully.

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Appendix: Questionnaire for the semi-structured interview

1. Background

   - Art field

   - Educational background

   - Length of experience

   - Start of career as an artist

2. Income

   - Annual income

   - Income from artistic work/non-artistic work

   - Level of satisfaction about income

3. Work

   - Employment status (full-time, freelancer, part-time, etc.)

   - Multiple job

   - Making contract

   - Experience about unfair contract

   - The way to find new work

   - Important factors to find new work (experience, social networking, background, etc.)

4. Support

   - Experience of receiving financial support from public / private sectors

   - Level of satisfaction about grant / financial support

   - Difficulty of receiving grant / support

- Suggestions about current grant / support system

5. Cultural Policy

- Other projects for promoting arts from government except for grant

- Level of satisfaction about current cultural policy

- Suggestions about current cultural policy