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Entrepreneurship in Artistic Vocations to Maintain a Preferred Lifestyle
A Qualitative Study on Swedish Artists in Österlen

Authors: Jonas Duxén and André Nilsson

Supervisors: Tobias Schölin and Gustav Hägg

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Department of Business Administration, School of Economics and
Management, Lund University, Sweden

Abstract

The authors of this thesis have conducted a qualitative study on four artists situated in the countryside of Österlen in Sweden and being participating members of the Österlen Art Circuit. The theories of lifestyle entrepreneurship and extreme entrepreneurship have been applied as an interpretive framework to gain an understanding of the motivation for this specific group of small business owners. Thus, the motivation to maintain an artistic business is linked to a preferred lifestyle by means of this interpretive framework. Previous studies have established the difficulties for small business owners to receive external financing and how they subsequently turn to various internal methods to salvage capital, labeled as bootstrapping. Subsequently, the theory of bootstrapping has been applied in this thesis to interpret how the artists finance their lifestyle and small businesses. How small business owners utilize bootstrapping methods has been researched previously, but research is lacking into the motivation for why small business owners engage in bootstrapping. This thesis contributes to the understanding of motivation for small business owners and bootstrapping by linking the motivation to the wish of maintaining a preferred lifestyle. The results of the study in the thesis indicate that the motivation for the artists is an intertwinement of their private life and working life. They use their own house as the base for all their artistic ventures and have no strict work hours, thus they could work with their artistic venture at just about any time they wish and contributing to notions of freedom. The environment around the artists both in private life and working life serves as an inspiration for their ventures. This lack of boundary between working life and private life is the motivation for the artists' and manifests in a certain lifestyle making the theory of lifestyle entrepreneurship applicable. The artists' furthermore indicates a disregard for selling as much goods as possible and thus opposes the prevailing norms in society for businesses where the amount of sales is at the forefront. Consequently, the artists also show a streak of being extreme entrepreneurs. The methods utilized for maintaining the lifestyle of the artists and their small businesses indicates a correspondence to a number of methods for bootstrapping, mainly conforming to owner-financing bootstrapping and subsidy-bootstrapping.

Keywords: artists, bootstrapping, lifestyle entrepreneurship, extreme entrepreneurship

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1. Introduction and research questions

1.1. Introduction

The motivation for individuals pursuing an entrepreneurial career has of recent times been researched by means of applying a theory encompassing a certain lifestyle (Eikhof and Haunschild, 2006; Marcketti et al, 2006). This theory is called lifestyle entrepreneurship and explains how some individuals pursue entrepreneurial activities as a means to make it possible to engage in a preferred lifestyle (Marcketti et al, 2006). Further research has indicated that pursuing a satisfying way of life and maintaining an individual independence could serve as a motivator for entrepreneurs (Brice and Nelson, 2008). The environment where the individual is situated has also in previous studies been shown to be of importance with many lifestyle entrepreneurs situated in rural areas (Alsos et al. 2003; Dalglish 2010).

Individuals applicable as adhering to an entrepreneurial career where the lifestyle itself is valued above the monetary returns of such a career have been researched for the category of entrepreneurs within the theatre establishment. This research named the theatre entrepreneurs as bohemian and drew parallels to the lifestyle of painters at the turn of the century (Eikhof and Haunschild, 2006). Subsequently, it could be deduced that the creative industries harbours individuals who are adhering to an entrepreneurial lifestyle and could be encompassed in the theory of lifestyle entrepreneurship.

Upholding an entrepreneurial career in order to pursue a certain lifestyle and not solely motivated by the monetary aspects indicates that such entrepreneurs' are in strict contrast towards the capitalistic theories prevailing in contemporary times. Thus norm-breaking behaviour could be argued to be exercised by lifestyle entrepreneurs and consequently the theory of extreme entrepreneurship is additionally applicable. Extreme entrepreneurship is a theory where individuals engaging in entrepreneurship are said to be motivated by other factors than the vast majority of individuals in society – factors including norm-breaking behaviour (Johannisson and Wigren-Kristoferson, 2010). Consequently this theory would be applicable as adding on to the theory of lifestyle entrepreneurship and serving as further explaining the motivation for individuals engaging in entrepreneurial endeavours.

Employing a certain lifestyle towards a small business would also include utilizing specific financial methods corresponding with the lifestyle for maintaining the business.

Small business owners have been shown to encounter difficulties in their means of finding external finance for their venture (Storey and Greene, 1994). This has contributed to entrepreneurs with smaller businesses turning to various internal methods of solving their financial difficulties – these methods have been labeled as bootstrapping (Bhide, 1992; Winborg and Landström, 2001; Ebben and Johnson, 2006). Thus, it would be likely that individuals within the creative industries who are small business owners would employ various bootstrapping methods to maintain their preferred lifestyle and the theory of bootstrapping could be employed as a framework to interpret those methods.

The authors of this study have chosen to contribute towards previous research on lifestyle entrepreneurship and bootstrapping by conducting a study into a specific group of entrepreneurs belonging to the creative industries and situated in the rural area, i.e. artists maintaining small businesses within artistic vocations and situated in the rural area of Österlen in Sweden. The artists' motivation for engaging in entrepreneurial ventures is researched by connecting it to a preferred lifestyle and by researching how financial methods of bootstrapping are used for maintaining this preferred lifestyle.

Researching the motivations for artists specifically in the region of Sweden has not been previously conducted. Thus, the theoretical relevance of this study is to contribute towards gaining an understanding of the motivation for this specific group of entrepreneurs. Previous research has established the need for further studies into the motivation for entrepreneurs in utilizing specific bootstrapping methods (Winborg and Landström, 2001). Furthermore, research into the characteristics for entrepreneurs engaging in such methods has additionally been requested (Ebben and Johnson, 2006). Therefore, this study adds a theoretical relevance towards this understanding by introducing the theories of lifestyle entrepreneurship and extreme entrepreneurship as a means to illuminate the reasons why certain individuals are motivated to pursue an entrepreneurial career including bootstrapping. Consequently, the application of these theories will contribute towards the discussion of motivation for bootstrapping by indicating how bootstrapping is implemented by these individuals as a means of maintaining their ventures and in the extension – their lifestyles. Extreme entrepreneurship is moreover a theory with limited research where the need for additional research has been explicitly expressed in a previous study (Johannisson and Wigren-Kristoferson, 2010). Subsequently, this study will contribute towards further

establishing the research field of extreme entrepreneurship by applying it to the motivation and lifestyle of the artists.

This study additionally adds a practical relevance by indicating specifically which methods of bootstrapping are used to maintain an artistic venture, thus aiding aspiring artists by indicating how they may solve financial constraints while pursuing an artistic career.

1.2. Research questions

With a consideration towards the stipulations in the introduction above, the aim of this study is to contribute towards an understanding of how adherence to a preferred lifestyle could explain the motivation for artists engaging in entrepreneurial endeavours and which specific methods of bootstrapping could be utilized to maintain the same corresponding lifestyle. The below research questions have been formulated in order to adhere to this aim.

- 1.** How are artists motivated in their entrepreneurial endeavours and could a specific lifestyle be linked to this motivation?
- 2.** How do artists finance their entrepreneurial endeavours and could specific bootstrapping methods be observed?

2. Literature review and theoretical framework

2.1. Aspiring towards a certain lifestyle

Lifestyle entrepreneurs could be described as individuals who choose to be entrepreneurs as a means of self-fulfilment and not as a career choice. The main importance for them is to be able to integrate their day-to-day activities in their businesses (Marcketti et al, 2006).

As an individual there are different rewards that can persuade you to choose a certain career. Individuals who seek entrepreneurship in creative industries value a "bohemian lifestyle" as a reward and do not regard profit as an equal motivator (Eikhof and Haunschild, 2006). A bohemian lifestyle can be characterized as devotion to art solely for art's sake and is the means utilized by artistic individuals to justify the economical aspects of their work. This lifestyle is the motivating factor for them to pursue the career choice as an artist involving entrepreneurial aspects (Eikhof and Haunschild, 2006). The term of "bohemian" is described as originally stemming from the nineteenth century and being applied on themselves by artists living contrary to the norms and values of the bourgeois. Those engaging in this lifestyle made a deliberate choice to turn away from the conventions of society - instead choosing to live by certain principles such as spontaneity and modest income. The bohemian did view work as self-fulfilment and not merely as a means of generating an income. This bohemian lifestyle also provides individuals with an internal motivation for engaging in entrepreneurial activities such as self-marketing without viewing themselves as a businessman. Their motivation for engaging in this lifestyle is argued as not being for any monetary reward, but for art for art's own sake (Eikhof and Haunschild, 2006).

Independence and a certain way of life were valued highly in a study on aspiring entrepreneurs (Brice and Nelson, 2008). A satisfying way of life and independence were described in the study to be more related to your own values and are not as dependent on the involvement of other individuals (Brice and Nelson, 2008).

Maintaining a quality of life can be regarded as an integral aspect for lifestyle entrepreneurs. It is described as the linking of management goals with private life goals both in terms of physical and emotional advancement (Marcketti et al. 2006).

Lifestyle entrepreneurs often disregarded growing the business in favour of personal commitments and values. They also indicate a higher perceived life quality after the established business had been successful in some way (Marcketti et al. 2006).

The environment where the entrepreneur lives could also provide quality and prove advantageous for a lifestyle entrepreneur. Being situated in the rural area has been found to be

often occurring for lifestyle entrepreneurs in previous studies (Alsos et al. 2003; Dalglish 2010).

Extreme entrepreneurs could be regarded as individuals who may change the society by engaging in entrepreneurial ventures which includes activities opposing existing norms. These individuals by engaging in such activities could change prevailing values in society and how the world is perceived (Johannisson and Wigren-Kristoferson, 2010).

2.2. Compensating for a limited availability of economical resources

Small businesses have been indicated to have difficulties in receiving external financing (Storey and Greene, 1994). The difficulties relating to receiving capital from external actors have been indicated as stemming from issues such as “information asymmetry”. This term could be described as a limitation on the information available on small businesses which banks and financiers could use to evaluate the new firm on (Winborg and Landström, 2001). This limitation on information is caused by a lack of public records for smaller businesses and a difficulty for small business owners to relay the information they have to external financiers (Berger and Udell, 1998). Small business owners additionally in most cases lack a personal business record as the small business is their first entrepreneurial venture, thus there exists a limitation on information available on the business skills of the owner which manifests in further difficulties for receiving financing (Cassar, 2004). External financiers do also prefer high growth potential on their investments and this moreover complicates the situation for small business with modest growth potential (Majluf and Myers, 1984). Small businesses subsequently have to rely on other ways of solving their need for financing and a way of doing so is by utilizing bootstrapping towards their financial situation (Bhide, 1992).

Bootstrapping means that the businesses constrain their needs for external financing such as buying used equipment and providing resources themselves (Winborg and Landström, 2001; Ebben and Johnson, 2006). The businesses could also utilize a method termed bricolage where owned resources could be converted to serve other purposes and thus constrain the need to acquire additional resources (Hisrich, 2013).

When utilizing bootstrapping there are different means of financing such as owner-financing bootstrapping, subsidy-bootstrapping and relationship-bootstrapping. Owner-financing bootstrapping is described as the owner withholding salary, owner providing resources directly and working at other businesses to receive an income which could be used to finance the entrepreneurial venture (Winborg and Landström, 2001; Ebben and Johnson, 2006).

Subsidy-bootstrapping is described as businesses relying on subsidies from governmental institutions and various associations. Relationship-bootstrapping is described as using a wider social network for purposes such as sharing premises. Craft-based businesses have been indicated to rely on social means of resources by leveraging the social network (Powell, 1990). Owner-financing bootstrapping is used by many small businesses and is used mostly at the initial stages of the start-up phase. Subsidy-bootstrapping is utilized by a fewer numbers of the smaller businesses and is more often occurring at later stages for larger businesses (Winborg and Landström, 2001).

Owner-financing bootstrapping is indicated to decrease over time as some small businesses grow larger in size. This further means that owners rely less on their own personal resources as the firms grow larger and research additionally mentions that owners are reluctant to put their own wealth at risk, especially when other options of financing are made available to them (Ebben and Johnson, 2006).

Additional research has established that longer-term relationship with banks contributes towards better conditions for interest rates on loans from banks (Ebben and Johnson, 2006).

2.3. Summary

The findings in the literature review are that the motivation for engaging in entrepreneurial ventures could be based on the wish to maintain a preferred lifestyle. The entrepreneurial venture is integrated with the private life of the entrepreneur and this approach is referred to as lifestyle entrepreneurship. Lifestyle entrepreneurs pursue entrepreneurial ventures for self-fulfillment and are indicated to value freedom, independence and being situated in rural areas. Lifestyle entrepreneurs could also maintain a bohemian approach to business - opposing existing norms in business practice by disregarding monetary returns, living by modest economical means and valuing the creative aspects of the business highest. Norm-opposing behavior among individuals maintaining businesses is included in the theory of extreme entrepreneurship and thus lifestyle entrepreneurs could also be extreme entrepreneurs when maintaining a specific lifestyle.

Living by modest economical means is found in the literature review to be common for many small business owners. External financiers often require high growth potential and information on the small businesses which the owners are not able to provide. This financing problem for small business owners necessitates them to rely on their own internal resources in creative ways. This creative way of relying on the internal resources is referred to as

bootstrapping. Bootstrapping includes various methods such as relying on the owners' skills and personal resources, using partnerships and relationships as well as relying on subsidies from institutions/associations.

The purpose of the literature review was to summarize current research within motivation for entrepreneurs and connecting it under a lifestyle approach called lifestyle entrepreneurship. Lifestyle entrepreneurs are shown to value other aspects than monetary returns and thus their preferred lifestyle indicates adhering to modest financial means. Consequently, the literature review introduces current research within the field of bootstrapping with the purpose of connecting it to the financial aspects of maintaining a preferred lifestyle of modest financial means.

3. Methodology

3.1. Approach and limitations

The approach chosen for this study is qualitative in order to generate rich data which could contribute to form a comprehensive basis for comparison among the selected artists in the study.

Four artists living at the countryside of Österlen in Sweden have been chosen for this study, specifically: Maria Björklund, Johan Thunell, Gunnar Berg and Anders Garnow. Their respective artistic medium includes oil painting, ceramics and jewelry.

The authors of this thesis are aware of limitations stemming from a qualitative study on a limited selection of artists. The scope is consequently limited for providing a broader overview for the whole field of artists in Sweden and their motivation for engaging in entrepreneurial ventures. However, previous research is lacking for the motivation of artists pursuing entrepreneurial ventures and subsequently the rich material from this qualitative study could serve as a basis for conducting future quantitative studies on the topic.

3.2. Interpretive framework

The framework for interpreting the empirical results from this study utilizes the theories of lifestyle entrepreneurship, extreme entrepreneurship and bootstrapping.

The theory of lifestyle entrepreneurship involves a lifestyle approach towards understanding motivation for entrepreneurs (Marcketti et al, 2006). This theory is consequently applied towards interpreting the motivation of the four artists on the basis of the lifestyle they engage in. The theory of extreme entrepreneurship includes behavior of opposing norms existing in society (Johannisson and Wigren-Kristoferson, 2010). Certain norm-breaking behavior of the four artists while engaging in their preferred lifestyle is thus interpreted from the viewpoint of extreme entrepreneurship. The theory of bootstrapping encompasses methods for financing a venture by mostly relying on the resources from the owner of the venture and being creative in the uses of said resources (Winborg and Landström, 2001; Ebben and Johnson, 2006). The lifestyle of the four artists involves limited means and bootstrapping is consequently utilized to interpret by what methods the four artists finance their preferred lifestyle. In such a way, these three entrepreneurial theories form the backbone of the interpretive framework for this study.

3.3. Selection criteria

The selection criteria for the artists in the study have included a number of prerequisites. First of all it was important that the artists should live on the countryside and being a participating member of an art association called The Österlen Art Circuit. The reasoning for selecting artists in the countryside is that previous studies have more readily connected entrepreneurs on the countryside to the theory of lifestyle entrepreneurship (Alsos et al. 2003; Dalgligh 2010).

The reasoning for necessitating the artists to be a participating member of The Österlen Art Circuit as a selection criteria involve the highly problematic aspect of deciding who is an artist. The Österlen Art Circuit has been active for over 40 years and maintains art tours during Easter each year in the geographic region of Österlen in Sweden (Östra Skånes Konstnärsgille, 2014). Visitors to the art circuit are during this time able to visit the studios of the participating members of the art circuit, usually in the home of the participating members and purchase art directly on the spot from the participating members. Becoming a participating member of The Österlen Art Circuit is limited solely to individuals maintaining careers as artists and this has contributed towards a huge influx of artists settling around the area of Österlen (Östra Skånes Konstnärsgille, 2014). By consequently relying on the selection criteria of The Österlen Art Circuit as a basis for deciding who is an artist and only including participating members of The Österlen Art Circuit in the study, the authors of this thesis thus avoids the highly problematic aspect of ourselves deciding who is an artist or not. Another advantage of using the criteria of being a participating member of The Österlen Art Circuit is that in most cases the participating members of the art circuit is accommodating visitors to studios located in their own houses and are thus more likely to have the house as the base for operating their artistic ventures. Artists utilizing their house as the base for their venture does have a higher chance of leading a life where their venture and private life could be closely intertwined, subsequently the theory of lifestyle entrepreneurship could be more readily applicable.

Selection criteria for the artists in the study have also included a preference for including artists in the study active in different mediums of art production, thus gaining a wider overview of the lifestyle for artistic production and not just for a niche field of artists active in a particular artistic medium. Additionally, established as a further selection criteria are that the artists should have maintained an active career spanning several years back in time. This

has been established as selection criteria in order to receive results of a wide amount of methods utilized by the artists at different junctures in their careers.

Four artists fulfilling the above selection criteria have subsequently been selected as the basis for this study. The selection of these four artists have been done randomly from a greater variety of artists all fulfilling the established selection criteria. The reasoning for selecting four artists is that a lesser amount could have failed to provide enough information to draw conclusions and rich comparisons among the artists. On the other hand, selecting a higher amount would have been above the scope of this study and ignoring this while accommodating a higher amount could have manifested in a more superficial study lacking rich data.

3.4. Particulars of the interviews conducted

The four artists selected for the study have been interviewed in their respective homes. The interviews have spanned a timeframe of 40-60 minutes each with comprehensive note taking by the both authors of this study. The interviews have been conducted in the Swedish language and have later been translated by the authors of the study who are fluent in both Swedish and English. The reasoning for conducting the interviews in Swedish is that this is the native language of the artists and they could thus discuss more freely due to uninhibited fluency in the language. The questions utilized in the interviews have been a combination of open-ended questions to facilitate a conversation where the artists elaborated on his experience as well as closed-ended questions to make sure that an answer is received for certain aspects. The nature of the questions has in some instances been influenced by previous studies on lifestyle entrepreneurship (Eikhof and Haunschild, 2006; Marcketti et al. 2006), extreme entrepreneurship (Johannisson and Wigren-Kristoferson, 2010) and bootstrapping (Winborg and Landström, 2001; Ebben and Johnson, 2006). The aim of the questions has been to receive the life-story of the artist on why he/she became an artist, how the career has been financed both in the past and in the present, the particulars of their lifestyle and motivation. Please refer to the appendix section for the interview guide containing the questions utilized for this endeavor.

3.5. Compilation of results

The answers provided by the artists have been compared with each other and generalizations have been formulated based on the similarities of the answers. The generalizations have been highlighted in the section of empirical results where quotes and experiences from particular

artists in the study have served as an aggregate for the similarities between all the artists in the study. Several quotes have also been provided in many instances to highlight either slight differences among the methods or to emphasize more clearly the similarities of the artists. To maintain anonymity of the artists their real names have been randomly exchanged to four common British male names in the section of empirical results of this study. The British names chosen are William, James, George and Joseph. New names and not classifications have been used to indicate the artists in the section of empirical results in order to maintain a more “living” exposition of their experiences.

4. Empirical results

4.1. Empirical results indicating motivation from a lifestyle

“It is not a luxurious life to live as an artist and it is a lifestyle where work and life are closely connected” - George

From the interviews with the artists it becomes apparent that their main motivation for being artists include diverse aspects and those aspects are all part of the specific lifestyle which they live. The inspiration for the work comes from the interaction in the daily life, both consciously and unconsciously. This is mentioned as leisurely reading literature, finding stuff in nature such as stones and cutting them apart, travelling to other countries, classical music, inspired by other cultures, reading magazines. Inspiration from travelling is exemplified by George telling a story of how a trip to Krakow inspired his work by seeing a specific hue of blue in a restaurant. Inspiration from magazines is demonstrated by how James turns around and modifies images in them to provide inspiration.

Inspiration from other cultures is represented by how George immerses in the Chinese culture by reading Chinese art books and working with a Chinese artist for an upcoming exhibition. Incidents both from around the world and from the personal sphere around the artists also influence the art produced. The shootings in Norway at Utöya are mentioned as an example from around the world having an influence in the work. In the personal sphere an example of how a dead owl lay beside a roadway, had a profound effect on the art produced.

The inspiration can also come from within and James mentions how he has always followed his own lodestar and not being suppressed much by the currents in society. He follows his own inspiration and whatever happens when he moves his brush. George further emphasizes the importance of the inspiration from within by stating how sometimes he could be inspired by his partners' use of colours, but he says that it is important to not be influenced too much by others. He does not understand artists who have their studios open all the time and receiving constant criticism from visitors. He thinks about what people says about his art and subsequently tries to limit the exposure to other views on his art to the extent it is possible.

The inspiration from within could also be apparent at certain stages in the life of the artists and this is exemplified by how Joseph describes how he expressed himself more emotionally after a divorce 20 years ago, but nowadays it is more aesthetics and being motivated by producing beautiful things, honestly and sincerely from his creativity.

“The freedom is an important aspect of being an artist” - William

The artists in the study all do indicate how freedom is an important part of the lifestyle they lead as artists. William explicitly mentions freedom as the major driving force behind his endeavours. George furthermore emphasizes this by stating that an important motivator for him is to be able to make it on his own and not living on someone else such as being financed by a life-partner. Joseph also emphasizes the freedom aspects by how he wants to be his own boss and how he was originally educated at upper secondary school as an engineer, but found it boring and wanted to be his own boss. James additionally confirms this by stating that the best thing with being an artist is the freedom and the flow he gets into when he is totally immersed in the art production.

“I wanted to be an artist ever since being a little boy, I enjoy working at odd hours” – William

The artists in the study do all show an adherence to work at unorthodox times of the day and just about whenever they wish to. William demonstrates this with how he thinks it is better to have too much to do than too little to do and how he works odd times. He had always imagined himself as an artist ever since being a little boy. James also confirms this early aptitude of being an artist and he mentions being an actor or a priest as an alternative if not being an artist, but he thinks art is more fun.

The working at odd hours is further exemplified by Joseph who lives in his artistry and can work with it at any time. He could produce jewellery in the workshop whenever he feels like it and sometimes he brings a piece with him into the house and does some minor work with it as he watches television or catches sun on his porch. He has a restlessness which contributes to his odd hours of working with the jewellery. He mentions how he has always liked to play with small delicate things such as toy cars when little and nowadays his workshop is like an extended playhouse where he plays with silver, Plexiglas, creativity, curiosity and playfulness.

“Meeting the customers and selling to them directly is the most fun” - Joseph

The artists in the study all indicate that an important motivator for their lifestyle is the individuals they meet. The meetings with customers could be conducted formally on a more personal basis. George illustrates this by mentioning that he has a personal contact with many of the individuals who purchases his art. He specifically mentions a couple from Switzerland who have purchased paintings from him and the last time they purchased a painting he met them in his house and made home-cooked dinner for them.

William emphasizes how important the meetings with individuals are by explaining how he models his ceramic masks based on individuals which he has met and tries to capture the essential parts of their personality with the features of the masks.

The motivation for producing art could come through this interaction with customers and Joseph points this out by his statement of how direct-sales are the most fun and these interactions serves as inspiration for further motivating him in his future art production.

This motivation from the customers is seen also with an example by James where he mentions how a design student could not afford one of his paintings and then he just gave it to her. He happily adds that she later came back at other times and purchased three paintings from him. He mentions that it is common among his customers to continue to buy more of his paintings once they start buying from him. This demonstrates the relationship which the artists of the study share with their clients, who in many cases are repeat customers.

“I moved to Österlen just in order to live on the countryside” – William

Living in the rural area and the associated environments is indicated as a motivator for the artists in the study. William explicitly says that living in the rural area is an important part of his lifestyle and he moved to Österlen just in order to live on the countryside. The important aspect of living in the countryside is stated by him as there being no close neighbours who could be affected by the smoke coming from his ceramics kiln.

The environment itself also proves an inspiration for the artists and this is accentuated by how James demonstrates his inspiration from the environment by explaining how a painting he made was heavily influenced by a certain yellow colour of a rapeseed field in Österlen.

“Even though I could sell a higher amount of art, I would not wish to do so” - George

All of the interviewed artists share some aspects of norm-changing behaviour and although they do not exhibit any direct illegal behaviour, they nonetheless oppose the capitalistic norm of selling as much as possible – whenever possible. George exemplifies this by explaining how it is by great reluctance that he sometimes sells his art and how he could sometimes call a potential client to sell an artwork only when financial matters are particularly pressing.

William confirms this notion by stating that changing standards for art production within ceramics is a higher motivator than the selling price.

Joseph furthermore confirms this non-reliance on the supply and demand by stating that it is not possible to consider the economical aspects when engaging in the artistic process.

Thinking in terms of salary per hours is not viable as an artist and can never be a motivator for

him, but it is possible to look at the economical aspects in the production. For example he could produce a certain ring in more quantities if it sells well, but what is in demand and would sell well could never be considered in the artistic process when designing the unique ring – in this instance he mentions that it is the creativity that plays out in full as the sole driving force.

James additionally reinforces this disregard for supply and demand by stating that he never paints on pre-orders or assignments for certain motifs, it is his own creativity which decides what he paints.

“I do not care what people think and has something of a child’s stubbornness when it comes to my paintings” – James

The artists in the study all indicate that being true to their own artistic creativity is more important than what people think about them and the art that they are producing. James embodies this principle by being clear on that he adheres to no political faction in his paintings and do not care what people think. This is demonstrated by an incident when an acquaintance told him that paintings with an overall theme of the colour blue sold well, which spurred him to instead paint a lot of paintings with a huge amount of brown in them.

Incidentally, all those brown paintings which James had painted happened to sell very well. George also confirms this notion of not wishing to be affected by other individuals around him. He states that he does not want to hold many exhibitions even though this would mean higher sales, as more exhibitions would imply constant feedback from individuals providing their thoughts on his art. To limit his exposure to individuals providing thoughts on his art he therefore chooses to limit the time he let people into his studio and of exhibiting his art. He summarizes the principles for this course of action by stating that he produces art solely to fulfil a need coming from within which creates content in his life, not for attuning to the views of other individuals in order to make higher sales.

William reinforces this notion of creating content in the life by stating the most important thing with art production is to personally be able to feel that you could stand for the art that is produced. To feel that you have done your very best with the produced art is more important than selling it and how easy it is to sell it. This embodies how the artists in the study have chosen their careers as artists to fulfil a need within themselves, irrespective of monetary returns and disregarding in the amount it is possible the outer influences around them.

4.2. Empirical results indicating bootstrapping

“House prices in Österlen were originally very low” - James

It is a common theme among the artists in the study to keep their living expenses to a minimum and their living space is an integral part of this process. All the artists in the study own a house and use it for production of their art. The acquisition of a house has been made at an opportune time and it is evident from the interviews that house prices in Österlen were low at the time when the artists made their acquisitions.

Financing the house purchase has been accomplished with similar means by all the artists in the study. George originally bought a house at Österlen with loans from banks taken for less than half the price, the remaining was financed himself by selling out all his produced art at an exhibition after graduating from Konstakademien and by receiving subsidies. Joseph financed his house purchase in a similar way by purchasing it with revenue generated from maintaining a furniture-joinery and bank loans.

William financed his house purchase through bank loans and James also respectively financed his house purchase through bank loans. James house purchase also exemplifies the opportunism involved in the acquisition of a living space as he first purchased a house in Österlen and at a later time sold it and bought a nicer house from a former bank which was not allowed to sell it for an excessive price.

“All the loans on my house are paid off and currently the only cost for maintaining the house is electricity” – George

The amount of loans currently left to pay on the house is varying among the artists in the study. George and William have both respectively been able to pay off all their loans on their houses by revenue generated from their sale of art, maintenance costs such as electricity are the only costs remaining. Joseph and James both have loans remaining on their houses and subsequently accrue interest rates on the loans as a maintenance cost, although they both maintain a good working relationship with their respective banks and thus receive favourable interest rates on their loans.

“I have a secluded space in the house organized as a painting studio and where I can paint undisturbed” - James

The house also serves multiple functions for all the artists as it functions as exhibition space when exhibiting at The Österlen Art Circuit, studio for creating art and workshop. It is

explicitly mentioned by James that this multiple use of the house is to save money. George also mentions that as an addition to having a workshop in the house, he also shares with other artists another larger workshop containing more advanced technical capabilities for print production.

“I have taken no loans for any machinery in the business. The foundry kiln to fire ceramics and the turntable used for forming ceramics have all been built by myself” – William

The artists in the study express various creative ways to keep the costs associated with their ventures low. The machinery associated with the venture is sometimes built inexpensively by the artist or purchased in a used condition at a lower price, thus loans on machinery is avoided. William stresses how it is important to keep costs low, especially in the beginning.

“I work as a crafts teacher at a school to receive an extra income to complement my revenue from art sales” - Joseph

All the artists in the study have in some ways financed their art producing ventures by working at another job besides the artistic venture. The point in time working at another job and to the extent is varying among the artists.

George and William did at an earlier point in time maintain other jobs. George worked a little extra at libraries while being a student. William did during the initial stages of his career as an artist hold various courses involving the techniques for producing ceramics.

James and Joseph currently maintain jobs apart from their art production. Joseph works part-time as a crafts teacher and James works at an apple brewery. The way James works exemplifies how the artists in the study immerse themselves in their art production. James works in cycles of six months at an apple brewery and the remaining six months as an artist. When working at the apple brewery he is too exhausted to do anything else and does not lift a brush during this six month cycle at the apple brewery, but during the six months of art production he is totally immersed in the painting and does only paint.

“It was the subsidies that contributed heavily to my career as an artist, especially in the beginning” – Joseph

All the artists in the study have received subsidies from institutions or associations at some juncture in their career as an artist. It is more often occurring among the artists in the study to have received subsidies in the beginning of their career.

James received subsidies to finance his education and at the earlier stages of his career, he explicitly states that it is easier to receive subsidies if below 45 years of age. William also received subsidies in the initial stages of his career in the form of work grants. Joseph additionally confirms this easier accessibility of subsidies initially by stating that subsidies made his career possible at the earlier stages of his career.

George have been able to receive subsidies from time to time in current times and in those cases connected with positive reviews for exhibitions at art galleries, but he additionally received extensive subsidies in the initial stages of his career.

“About a third of my yearly sales are made during The Österlen Art Circuit” - Joseph

The artists in the study are all dependent on The Österlen Art Circuit to some extent.

Joseph and James respectively receive a large amount of their sales from The Österlen Art Circuit. Joseph had close to ten-thousand individuals visiting him at last years art circuit and made a high amount of sales because of it.

George and William both sell a lot of art through The Österlen Art Circuit, but their main portion of sales is generated through other means.

The artists in the study all mention that The Österlen Art Circuit was not the reason they moved to Österlen and it was more incidentally that it happened to be in the region they moved to, however it was an added bonus as mentioned by one artist in the study. The Österlen Art Circuit is mentioned to have contributed towards contact with customers and contact with art galleries.

“My art is sold at art galleries around the world – in Malmö, Copenhagen and Barcelona”
- William

The study on the four artists indicate that the amount of reliance on external parties varies, but they do all have strategic alliances as well as some kind of dependence on external partnerships when financing their lifestyle and contributing to selling their art.

Both Joseph and James respectively maintain contacts with art galleries, the former with galleries scattered around Scandinavia and the later with galleries in Sweden.

William sells most of his art through art galleries located in Malmö, Copenhagen and Barcelona respectively. George additionally has contact with art galleries, mostly in Malmö.

George demonstrates the importance of exhibiting at art galleries as it could contribute to good reviews which subsequently make it easier to sell art. Exhibiting at art galleries is a balancing act as they charge high rates of about 50% of the sale prices, therefore this high rate

would have to be compared to the positive effects of good reviews for the art exhibited. The importance of exhibiting at art galleries is explained as contributing towards making sales also at those times of the year when The Österlen Art Circuit is not active.

5. Analysis and discussion

5.1. Living and working according to a preferred lifestyle

The empirical results indicate that all the artists are lifestyle entrepreneurs by integrating their work with their private life. They are shown to be working at odd times with their work and as the working space for creation of their art is their own house, they thus immerse themselves in their work whenever they wish. The house is furthermore utilized as a workshop. Exhibitions are also held in the homes and meetings with potential clients could be held non-formally in the premises of the home with home-cooked dinner. There is subsequently not a line drawn separating working life and private life, instead the complete integration of working life and private life forms a lifestyle. This way of integrating working life and private life has been defined in a previous study as lifestyle entrepreneurship (Marcketti et al. 2006).

The empirical results do further show clear traits of the artists being lifestyle entrepreneurs as they are inspired by things in their everyday life, thus indicating that their everyday lifestyle forms the basis for their entrepreneurial activities (Marcketti et al. 2006). Books and magazines leisurely read function as inspiration for their production of art. Trips they make in their free time serve as an inspiration in their work. Individuals encountered at any time could form the basis of an integral aspect of their work - customers could be friends and the interaction while selling to clients provides a driving force for their art production. They are always attentive to details such as specific hues of colours encountered or appearances of stones, consequently they never turn off their creative mind utilized for art production and are constantly on the lookout for new impressions inspiring their work.

Previous studies have shown that being situated in a rural area have an importance for lifestyle entrepreneurs (Alsos et al. 2003; Dalglish 2010). All the artists in the current study do all indicate some kind of advantage being situated in the rural area. The rural area does provide practical advantages due to non-close proximity to neighbours and therefore art production which would have otherwise disturbed close neighbours could be maintained. The rural area with the scenic environment does also provide daily inspiration for the production of art.

Clearly, the subjects in the study do not lead a nine-to-five work schedule. On the contrary, work is conducted at any time and with a consciousness and unconsciousness inspiration from all things in their life. Where the work ends and the private life begin is impossible to ascertain, the artists in the study are basically their work and their work is their private life – essentially, they are the prototypical lifestyle entrepreneurs.

To maintain independence and a satisfying way of life have in a previous study been indicated to have an impact of the career choice for entrepreneurs (Brice and Nelson, 2008). This is corresponding to the results from this study as the artists express motivation as a wish to be able to make it on their own without relying on someone else and instead being their own boss.

A huge motivation for the artists is furthermore that they wish to maintain a high notion of freedom and this feeling of freedom is expressed explicitly by the artists in the study. This aspect of freedom could also be discerned in how they maintain a certain way of life with no clear boundary between work and private life – incorporating playfulness throughout and with the possibility of immersing in their work at any time they wish.

It is this freedom that is valued higher than any monetary return and the artists in the study indicate that engaging in this specific lifestyle is not to maintain a luxurious life in terms of financial affluence. This is corresponding to results from a previous study on entrepreneurs active within the theatre establishment where they were shown to put monetary returns lower in the hierarchical scale than implementing a preferred lifestyle (Eikhof and Haunschild, 2006). This type of lifestyle entrepreneurs were labeled as bohemian and were shown to have a disdain for working just to make money. This disdain for working just to make money is corroborated by the artists in the current study and their views that the creative process can not be influenced by economical aspects. The artists show an unwillingness to let market-driven aspects of supply and demand influence the creative process by closing their house for potential clients at certain times as well as in some instances an outright unwillingness to produce more art even if it can be sold. This indicates that the creative process is deemed to be substantially more important than receiving a high monetary return and thus the artists of this study share these aspect with the lifestyle entrepreneurs' coined bohemian in the previous study (Eikhof & Haunschild, 2006). The empirical results additionally indicates that the artists in the current study shares traits with nineteenth century artists who are engaging in a lifestyle opposing the conventions in their contemporary society by maintaining spontaneity and self-fulfilment above monetary returns, as mentioned in a previous study (Eikhof & Haunschild, 2006)

The emphasized adherence to a lifestyle that is not mainly influenced by market-driven aspects of supply and demand indicates a norm-breaking behaviour by the artists in this study. A previous study has ascribed the term extreme entrepreneurs to a specific style of

entrepreneurs which are norm-breaking in their ventures (Johannisson and Wigren-Kristoferson, 2010). This term could therefore be used for the artists of this study as they indicate norm-breaking behaviour. The norm-breaking behaviour as indicated from the current study is an unwillingness to conform to market-driven behaviour when selling their art. This is further exemplified in the study by a stubbornness to not produce paintings with a colour that is currently in vogue and in demand from the market as well as holding a limited amount of exhibitions even though it leads to more sparingly sales.

A norm-breaking behaviour of not conforming to market-driven aspects of supply and demand could be argued to be part of a certain lifestyle where other values such as the quality of life is placed above monetary returns, thus extreme entrepreneurship could be placed as a category within lifestyle entrepreneurship. Consequently, the subjects of this study are mainly lifestyle entrepreneurs - but with a streak of being extreme entrepreneurs.

5.2. Bootstrapping – the means to maintain a preferred lifestyle

The empirical results indicate that the lifestyle of the artists is made possible by engaging in certain methods for constraining the need of external capital and corresponding with a preferred lifestyle. As previously established in studies, small businesses face difficulties in obtaining external financing and instead keep their costs down by various means of bootstrapping (Bhide, 1992; Winborg and Landström, 2001; Ebben and Johnson, 2006). This reliance on bootstrapping and keeping costs down could be discerned among all the artists in the study. The reliance on bootstrapping is even spelled out more or less verbatim by an artist in the study with a statement that it is vital to keep costs down especially in the beginning.

It is evident from the empirical results that the preferred lifestyle of the artists involves keeping expenses low and the house is a vital part for keeping costs down for all the artists. The house is used for several purposes including fulfilling the needs of a working space where the artist is producing the art, as well as exhibition space for the produced artwork. These methods could be connected with the group of bootstrappers using their own resources and identified in previous studies as owner-financing bootstrappers (Winborg and Landström, 2001; Ebben and Johnson, 2006). The house is also used by the artist as an exhibition space for their artwork when exhibiting at The Österlen Art Circuit, thus they are providing resources corresponding to the methods of owner-financing bootstrappers. Additionally the artists do in several cases use the house for more advanced production such as utilizing foundries or machines for print production and furthermore indicating reliance upon their own

resources. Utilizing the house as both a working space and exhibition space is also corresponding to the theory of bricolage where an available resource is converted to another purpose in order to provide for a lacking resource (Hisrich, 2013). In this particular instance the artist specifically due to a lack of external resources converts the house originally fashioned solely as a living space, into the dual functioning of both working space and exhibition space.

The machinery in the workshops are owned by the artists themselves and have in some instances been purchased in a used condition to keep costs down or have in other instances been built by the artist to keep the costs down. The former corresponds to how in previous studies purchase of used equipment was identified as a means of providing for lack of external financing (Winborg and Landström, 2001; Ebben and Johnson, 2006). The latter corresponds to how the small business owner contributes with his own resources which in this particular case is the skill of the artist in building their own needed machinery.

The study of artists indicates a low correspondence with the group of bootstrappers identified in previous research as sharing premises/machinery with other individuals (Winborg and Landström, 2001). Nonetheless, one of the artists in the current study mentioned sharing more advanced machinery with other artists and thus indicating a weak link to this method.

It is discerned among all the artists of the study that their living expenses are low due to paid off loans on the house or loans provided at favourable conditions. There are in all cases opportunism involved in the acquisition of the houses as all the subjects purchased their houses at favourable prices. All the artists did incur loans when initially purchasing their house, but some of the artists have since the acquisition several years ago been able to pay off the loans completely. The artists who have paid off their loans have been able to do so by means of their personal resources stemming from the sale of art and thus their financing are corresponding to the owner-financing group of bootstrappers. The artists who on the other hand still have loans on their houses mention good relationships with their banks in order to accrue a low amount of interest on their loans, their methods thus corresponds to those used by the relationship-oriented group of bootstrappers (Winborg and Landström, 2001; Ebben and Johnson, 2006).

It is noteworthy that none of the artists in the study have received any loans or external financing for their artistic business in itself. All the loans for the artists from banks have been against a personal resource for the artists, such as them pledging their house as a means of

receiving the loan. Subsequently, no loan has been provided on the basis of the artistic venture showing potential for growth or by the merits of its sales. This indicates that the artists face the same difficulties in receiving external financing on the basis of the venture alone as previous studies has confirmed for other small business owners (Majluf and Myers, 1984; Storey and Greene, 1994; Berger and Udell, 1998; Winborg and Landström, 2001; Cassar, 2004).

The artists in the study have all to a varying extent been involved in maintaining a job as an employee to finance their entrepreneurial activities, some very early in their careers and others still maintaining a complementary job at the side of their activities as an artist. This relates to how previous studies have established assignments at other businesses as a means of owner-financing bootstrapping (Winborg and Landström, 2001; Ebben and Johnson, 2006). All the artists have furthermore relied on subsidies in diverse amounts from the Swedish government and associations at some juncture in their career, mostly early in their careers. Previous studies have established relying on subsidies as a means of bootstrapping called subsidy-finance (Winborg and Landström, 2001; Ebben and Johnson, 2006). However, these previous studies have found a reliance of subsidies as utilized to a lesser extent in the initial stages of a venture. This current study thus indicates that the availability of subsidies for artists in the initial stages of their careers is greater than for other groups of entrepreneurs in previous studies.

The varying extent among the artists of this study of how they relied on subsidies and maintaining work at other business are closely intertwined, as those artists relying more on subsidies relied less on work at other business and vice versa.

The artists in the study are as shown depending heavily on their personal resources, although they are not solely limited to this in their entrepreneurial endeavours. All the artists maintain relations with external parties, such as The Österlen Art Circuit and art galleries. It is indicated by the artists that those relations with external parties are important in order to make direct sales as well as gaining exposure leading to sales. Subsequently they are utilizing social endeavours of resource acquisition corresponding to relationship-bootstrapping (Winborg and Landström, 2001). Furthermore it has been indicated in previous research how craft-based businesses rely on social means of acquiring resources (Powell, 1990). This indication is confirmed by the result from this study, since the artists in the study maintain craft-based ventures.

In a previous study on bootstrapping it has been indicated that owner-financing bootstrapping is utilized at the initial stages of a business and subsidies are utilized at later stages (Winborg and Landström, 2001). The present study indicates a differing result for these means of bootstrapping as subsidies were indicated to be used by all artists at the initial stages and owner-financing bootstrapping was indicated as used by all artists all stages, initial as well as later stages. This difference could be argued to stem from the variance in growth of an artistic business and conventional businesses. A conventional business is expected to grow from a smaller scale to a larger scale, whereas the artistic business in most cases does not grow past one employee as indicated in the results. Therefore owner-financing bootstrapping is at all stages an effective means of financing for the artist. Subsidies are most readily available at the beginning stages of new artistic businesses, thus subsidies are utilized more frequently at the earlier stages of an artistic business. Moreover, the higher reliance on subsidies at the earlier stages of artistic businesses means that the artist does not have to rely to the same extent on owner-financing at the earlier stages. The consequence is that the order of reliance on bootstrapping methods is reversed for artistic businesses with more subsidizing in the beginning and more owner-financing at the later stages.

The particulars with running an artistic business which includes limited growth as shown in the current study, also makes owner-financing bootstrapping the only viable option since external financiers as indicated in previous research prefers high growth potential (Majluf and Myers, 1984).

6. Conclusions and implications

6.1. Conclusions

The motivation for artists in their entrepreneurial endeavours becomes apparent in this study by introducing the theory of lifestyle entrepreneurship, which has been defined in previous studies as an integration of working life and private life (Eikhof and Haunschild, 2006; Marcketti et al, 2006).

This study on artists shows that there is no segregation of any kind between the working life and private life of the artists. The artists use their homes as the base for any part of their business and do not maintain ordinary business hours - they work at odd times and just about anytime they feel like it. This sporadic working schedule provides them with a notion of freedom and the freedom aspect is heavily stressed as a motivation for all artists in the study. Inspiration for their work is not only experienced consciously, but also unconsciously at any time and comes from anything around them - such as magazines, stones, books and vacations. The environment in the rural area is also shown to be an important aspect of the lifestyle with inspiration from the scenery and no close neighbours who could be affected by waste from their art production.

Any individual met by the artists furthermore provides inspiration and the meetings while selling to clients directly provides an inspiration, such meetings with clients often occur in the home of the artist and occasionally non-formally over home-cooked dinner.

It is this lifestyle of constant inspiration from everything around them and an integration of work with private life manifesting in feelings of freedom, which the artists in the study are motivated by and places above any monetary returns. Thus the motivation for the entrepreneurial endeavours of the artists could be linked to the specific lifestyle of being a lifestyle entrepreneur.

The valuation of freedom and constant inspiration above monetary returns indicates how the artists share traits with the groups of entrepreneurs labeled as extreme entrepreneurs in a previous study (Johannisson and Wigren-Kristoferson, 2010). The artists in this current study show a reluctance to be affected by the market-driven aspects of supply and demand. It is emphasized in the study that the production of art can not be influenced by economical aspects and showing a reluctance to produce more art even if it is possible to sell more. A motivation for engaging in the venture is indicated to provide for an internal need within the

artists themselves. Thus the motivation is shown to be differing from the norms among conventional businesses of selling whenever possible. Consequently this norm-breaking behaviour indicates that the lifestyle of the artists in the study includes extreme entrepreneurship as a motivational aspect for the artists.

Financing the ventures of the artists involves certain methods which could be implemented while still maintaining their preferred lifestyle. The study on the four artists indicates that they do to a large extent rely on various means of internal financing and specific methods in previous studies labeled as bootstrapping (Winborg and Landström, 2001; Ebben and Johnson, 2006). The methods utilized by the artists moreover involve constraining the needs for external resources. Receiving external financing has been shown to be difficult for any groups of entrepreneurs maintaining small businesses (Storey and Greene, 1994). This is also confirmed for the specific group of entrepreneurs maintaining artistic ventures.

The artists emphasize the necessity to keep costs down in association with their artistic ventures and a majority of methods for bootstrapping utilized by them for such endeavours belong in the category of owner-financing bootstrapping. The artists utilize their own house for multiple purposes to keep costs down in the form of using the house as painting studio, workshop and exhibition premise. Thus, they provide their own private resources to account for financial constraints in their venture. In many cases their own finances stemming from sales of art have been used to pay of all the loans on their house and in other cases they engage in relationship-bootstrapping by maintaining good relations with their banks, subsequently keeping interest rates low on the loans.

Relationship-bootstrapping is additionally utilized by all the artists in the study by a reliance of external partnerships, such as partnering with art galleries and The Österlen Art Circuit in order to account for channels to sell their art through as well as receiving exposure for their art.

The artists furthermore bootstrap their need for machinery by either purchasing it in used condition or building it themselves from parts inexpensively. Consequently, they show an adherence to their own skills in technical matters or skills in bargaining to keep costs down. The artists additionally utilize their skills by either maintaining or previously having maintained a job at the side of the artistic venture to finance their venture, thus owner-financing their venture.

The artists in the study do belong in the category of subsidy-bootstrappers as a huge reliance on subsidies from associations and the government is indicated for all the artists in the study, however to a higher degree at the earlier stages of their careers.

6.2. Theoretical and practical implications

The current study is conducted among a limited amount of artists. Consequently, it is limited in terms of scope and could not by itself provide a broader overview for the whole field of artists in Sweden. Nonetheless, the theoretical relevance of this study is that it provides a starting point for further studies among artists and their motivation for pursuing entrepreneurial ventures. A longitudinal study including a wider amount of artists in Sweden would be relevant to provide a broader understanding for their motivation and confirming the results established in this study. The connection established in this study between lifestyle entrepreneurship, extreme entrepreneurship and bootstrapping could serve as a framework for interpreting the motivation of artists in a future longitudinal study.

Variations among the use of bootstrapping for different groups of entrepreneurs is indicated in this study by how subsidy-bootstrapping and owner-financing bootstrapping is utilized among the artists in this study as compared with other groups of entrepreneurs in a previous study (Winborg and Landström, 2001). The artists in this study utilized subsidies more frequently at an earlier stage of their entrepreneurial careers and owner-financing more frequently at later stages of their entrepreneurial careers, whereas other groups of entrepreneurs in a previous study utilized owner-financing more frequently at the initial stages and subsidies more frequently at later stages (Winborg and Landström, 2001). These variations indicate that different groups of entrepreneurs use bootstrapping methods differently. Thus further research, both qualitative and quantitative, is needed into a greater variety of groups of entrepreneurs and their use of bootstrapping. The results from the current study on artists could be used as a basis for comparison with other varieties of entrepreneurs and confirming similarities as well as differences in the use of bootstrapping.

The practical relevance of the current study on artists is first of all contributing towards helping aspiring artists in understanding how they would be able to finance their upcoming careers by adhering to the financial methods of bootstrapping as utilized by the four artists of this study. Secondly, this study also confirms the legitimacy of maintaining programs for artistic subsidies as all the artists in the study have to a high degree relied on subsidies from various institutions and associations.

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8. Appendix: Interview guide

1. How have you financed your venture as an artist in the early stages of your career?
2. How do you finance your venture as an artist at the moment?
3. Have you at any point in your career financed your artistic venture in a way not previously expected?
4. Why did you choose to become an artist?
5. Did you choose to become an artist to change anything in society?
6. How does being an artist affect your lifestyle?
7. How does living in Österlen affect your career as an artist? What does Österlen mean for the artistry?
8. Does living in the rural area affect your lifestyle and artistry? Mention advantages and/or disadvantages?
9. How was your decision to move to Österlen affected by The Österlen Art Circuit being situated here?
10. Have you ever been using subsidies? Are you currently using subsidies?
11. How do you view the likelihood for an artist to receive subsidies?
12. Have you been taking loans from the bank to finance your artistic venture?
13. What is your relation to banks?
14. Do you have loans on your house?
15. Do you hasten the payment from customers in any way? And/or do you have any routines such as factoring by selling your invoices from customers to the bank?
16. How do you finance the material and machinery involved in your venture? For example: Buying in bulk? Buying used equipment? Buying together with other artists?
17. Do you engage in bartering to finance your artistic venture? For example: Trading a service or good for another service or material?
18. Have you received help in your artistic venture from your social environment? For example: Help from your family? Help from friends? Help from neighbors?
19. Have you financed any purchase through credit card loans?
20. Have you received financing through an art dealer and/or art gallery?
21. Have you received financing through preordering of a specific artwork?
22. Do you currently maintain a work position at another business to finance your artistic venture?

23. If a no-answer to question number 22. Have you ever maintained a work position at another business to finance your artistic venture?
24. Do you share premises with other artists in your artistic venture or have you ever done so?
25. Do you use your house for any functions in your artistic venture?
26. Have you used inheritance as a means of financing your artistic venture?
27. Do you take into account what other might wish to purchase or do you just create whatever art you like?
28. Do you feel that there is something of a balancing act in your art production with choosing between being accepted as an artist or to provoke with your art?
29. To what degree would you say that your career as an artist is connected to your own private life?
30. What is the best thing with being an artist? And what is the worst thing with being an artist?