Creative Network Economy

Peer production transferred to the independent cultural field. Case: Produforum.

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I. Introduction

Since the Internet and with it the impact of ubiquitous networking and communications possibilities have gained a bigger role in everyday life, at least in most parts of the western world, there has been an ongoing discussion how this influences the society in general.

This impact is increasingly growing as the possibilities coming with this enormous interconnectedness are not just limited to a very technical oriented audience anymore, but through easier to use tools attract masses of people that do not care about the technical details, and do not have deep knowledge about what is going on behind the scenes, and they also do not have to anymore.

Another leap forward concerning permanent networking has been the introduction of very easy to use mobile internet devices such as for example the iPhone or the iPad, to name just two examples.

With those tools our lives become more and more networked and the barriers between online and offline are becoming increasingly blurred.

Yochai Benkler, Berkman Professor of Entrepreneurial Legal Studies at Harvard, and faculty co-director of the Berkman Center for Internet and Society, who in his work is dealing with the impacts social production has on markets and freedom, states the following:

> "The first move, in the making for more than a century, is to an economy centered on information (financial services, accounting, software, science) and cultural (films, music) production, and the manipulation of symbols (from making sneakers to branding them and manufacturing the cultural significance of the Swoosh). The second is the move to a communications environment built on cheap processors with high computation capabilities, interconnected in a pervasive network – the phenomenon we associate with the Internet. It is this second shift that allows for an increasing role for nonmarket production in the information and

> cultural production sector, organised in a radically more decentralised pattern than was true of this sector in the twentieth century." (Benkler 2006, p. 3)

> "From our friendships to our community we live life and exchange ideas, insights and expressions in many more diverse relations than those mediated by the market. In the physical economy, these relationships were largely relegated to spaces outside of our economic production system. The promise of the networked information is to bring this rich diversity of social life smack into the middle of our economy and our productive lives." (Benkler 2006, p. 53)

As Benkler states the behaviours and habits we have adopted in our online activities are starting to have an increasing impact also in our offline activities, covering our private but also the economical spheres of our lives. Adjunct Professor at the New York University for the "Interactive Telecommunications Program" and consultant Clay Shirky, who in his work focusses on the social and economic effects of Internet technologies and how networks shape culture and vice-versa, expresses it in slightly different words focussing more on social interaction:

> "The assumption that things can be linked, that they can be found easily wherever they are, that they can be accessed easily and that they can be shared easily, those are all metaphors that are moving from the electronic layer up into the social layer. They are just expectations now that people have of their lives with one another and people are rebuilding their social lives around those kinds of assumptions."
> (Shirky in Sixtus 2008)

Don Tapscott, a writer, consultant and speaker on business strategy and organisational transformation as well as Adjunct Professor for Management at the Rotman School of Management, University of Toronto, coined the

term "Net Generation" for people socialised in a highly networked world, who are used to online collaboration tools and activities. Together with Andrew D. Williams he focusses more on the changes and challenges big institutions and companies are facing based on the following assumption:

> "New forms of mass collaboration are changing how goods and services are invented, produced , marketed and distributed on a global basis." (Tapscott and Williams 2008, p. 10)

Those approaches all have one thing in common: the examples they name are very much online centric or in some way software related, as for example the Wikipedia, Linux, the Amazon recommendation system and many more.

Increasingly those new ways of production also find their way back into rather offline, non software-related contexts as for example in Produforum, a Swedish-Finnish network for people working independently in the cultural field, which also refers to itself as "open source". But what does that mean? How are those production methods transferred, and what influence does this have on the economical interaction of individuals when production models that emerged in a free time or hobbyist nonmarket setting are applied on everyday productive settings of cultural goods? How do peer production or open source approaches work outside a primarily computer mediated and thus digital production?

To approach this question I chose to do research on the before mentioned network Produforum which I use as a case study. The reasons I picked this network are diverse, but the most important is that by being a network with a Swedish speaking background in Finland it supplies a very condensed look on network structures in circumstances where many people somehow know each other and interact economically in this setting.[1]

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[1]   The Swedish speaking minority in Finland by the end of 2008 makes up for 5,4% of the country's population, which is roughly 290.000 people. (Statistics Finland 2009)

The description of Produforum and my findings will make up for the biggest part of this work (chapter 4), but before focussing on that I will give a short overview of three tendencies that I see closely connected to the technological shift named above, which to me are the emergence of peer production, the rise of self-employment especially in the creative or cultural field, and the quite new tendency of so called coworking spaces (chapter 3). Produforum incorporates all three of them to a certain extent.

To begin with I will have a word on the title of the work and the term open source in the following chapter.

2. Terminology

Before outlining three tendencies that I consider important in current economical circumstances I will make a few short comments on two terms, the one which is the title of the work "Creative Network Economy", the other one "open source" which is heavily used in context like this but might need some clarification for the purpose of this work.

2.1. Creative Network Economy

The title of the work, "Creative Network Economy", raises at least two questions: (1) what is a network economy and (2) what does creative mean in that context.

"Creative" as a term goes back to the Latin word for creating something and thus first of all implies the action of making something or as the Oxford English Dictionary states it is "involving the use of the imagination or original ideas in order to create something".[2]

Something that is creative is also very much related to being innovative, and creativity then means to generate innovative ideas.

Charles Leadbeater, researcher at the London think tank Demos, focussing on creativity and innovation, for example points out that creativity or being innovative is often associated with "special" people and thus seen as highly individual which he further states is wrong, and that instead creativity is a highly collaborative process, hence innovations best flourish when people are creative together.[3]

A network always consists of many individual entities that are somehow interconnected, more or less loosely. Those entities could be computers or other electronic devices, as in the case of the internet (online), or human

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[2] Oxford English Dictionary online: http://www.askoxford.com:80/concise_oed/creative?view=uk

[3] Compare Leadbeater 2005

beings that interact in social networks, such as families or any other group of people with shared interests or values (offline).

The new tools of the WWW, as a part of the Internet, such as online social networks, are that easy to use. They allow for more and more people to not just broaden their social networks, but also to sustain them with increasingly less effort, even if the people belonging to each ones individual social network are to be more and more decentralised geographically.

The online supports the offline and both layers cannot be separated from each other that clearly anymore.

By using the term network in the title I want to emphasise the constant possibility for an increasing amount of people to be interconnected socially, regardless whether in physical space or technologically mediated through electronic layers, such as the internet or other communications networks. As a result it includes both aspects, the technological as well as the social one.

An economy, as the Oxford Dictionary defines it, is "the state of a country or region in terms of the production and consumption of goods and services and the supply of money".[4]

Now, bringing all those three terms together, by "Creative Network Economy" I have in mind an economy based on creative or innovative goods, such as ideas, knowledge or cultural artefacts, which are produced in and shared or exchanged via networks. Thus what Benkler calls "social production"[5] is the core mechanism underlying action inside this economy.

In principle it is very similar to what Benkler calls a "networked information economy"[6], but whereas he in his work is focussing more on the impacts networked economies have on freedom and democracy, as the way information is distributed and controlled in a networked information

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[4] Oxford English Dictionary online: http://www.askoxford.com/concise_oed/ economy?view=uk

[5] Compare Benkler 2005 and 2006

[6] Benkler 2006, p. 3

economy is radically different to the way it was distributed and controlled in the industrial information economy, I am interested more in the economical contexts in which cultural or creative goods are produced in network environments such as Produforum.

The term "Creative Network Economy" aims to highlight the active role every single member of a network can take in individually creating cultural or creative goods.

By using the term creative here I do not intend to limit the target group of such networked economical action to people belonging to the so called "Creative Class". The latter term was coined first in 2002 by Richard Florida, Director of the Martin Prosperity Institute and Professor of Business and Creativity at the Rotman School of Management, University of Toronto, dealing with social and economic theories. With this term he describes people working in very diverse occupational fields to "create meaningful new forms"[7] with the "Super-Creative Core" at its heart, in contradiction to people belonging to the "Working Class" and the "Service Class".[8]

In the context of a "Creative Network Economy" every individual is or can be creative on his or her own and this is not limited to the so called "creatives" or people working in the cultural field even if in the case of this work the people I interviewed are coming from a creative/cultural background.

The underlying structures are discussed in chapter 3.

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[7]   Florida 2004, p. 68

[8]   Compare Florida 2004, p. 67 ff.

2.2. Open Source

Open source is a term that has its origins in the context of free and open source software (FOSS). In that context not only means that the source code of some software is open to everyone, but also that it can be used, changed and also redistributed from everyone. This is strongly connected to free software licenses which very detailed regulate and therefore assure what can be called open source and how it stays open source. Nine out of ten points of the Open Source Definition as provided by the Open Source Initiative directly state what those licenses should be like and which rights they should contain, as for example the right of derived works:

> "3. Derived Works:
> The license must allow modifications and derived works, and must allow them to be distributed under the same terms as the license of the original software."[9] (Open Source Initiative)

Katri Halonen, Principal Lecturer in Arts Management at Helsinki Metropolia University of Applied Sciences, did research on open source methods in the context of new media arts. In her paper on the PixelACHE festival she states:

> "Open source can also be viewed as an approach to organizing collaboration over the internet. The collaboration can lead to all sorts of content, not just software development."(Halonen 2007, p. 99)

She is largely referring to Manuel Castells, Professor of Sociology and author of the tripartite "The Information Age: Economy, Society and Culture", and continues as follows:

> "In his book The Internet Galaxy (2001, pp. 101, 199), Castells states that the open source logic of cooperation is not limited to

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[9]   The full Open Source Definition provided by the Open Source Initiative can be found at http://opensource.org/docs/osd

software, but could be applied, for example, to artistic creation. As Castells (2005, pp. 1, 9-10) has recently pointed out, open source refers to a 'form of social organization of production' that 'works as an open network of voluntary cooperation.' He points out four challenges in the open source concept: (a) the motivation of the volunteers taking part in the process, (b) the economic logic that departs from conventional market logic, (c) the coordination of hundreds of volunteers without a hierarchical organization, and (d) the management of the complexity."(Halonen 2007, p. 99)

Having a closer look on what Castells originally wrote, shows the following:

"Open source refers to a form of social organization of production that originated in the development of computer software, and it is mainly concerned with the open access to the knowledge of the source code of a software program." (Castells 2005)

"Open source introduces a new, cooperative form of production that transcends the traditional limits of the social division of labor built on hierarchies. Indeed, open source works as an open network of voluntary cooperation." (Castells 2005)

It seems that the detail of the open access that open source is actually concerned with, and which was mentioned by Castells in his first sentences, disappears throughout his further writing, when he states that:

"Open source is a knowledge production process undertaken by a community that has harnessed the communicative and collaborative power of the Internet." (Castells 2005)

This core element of the licensing model is also not present anymore in Halonen's definition of the open source ideology.

While I do agree that the mode of how open source software is being produced could be applied to for example artistic creation, I think calling this mode of production "open source" while leaving out the aspect of licensing causes certain problems, as "open source" is not the process but rather a state which applies or not applies to the resulting product.

Linux, which is a collaboratively produced operating system for computers, where many individuals and companies around the world contribute small bits of source code to the whole product is open source. But it is open source as the product, because of the applying licenses, and not as the process of programming an operating system.

To my mind Yochai Benkler's term "commons-based peer production"[10] is rather appropriate for the mode of production, hence I will use the term peer production when referring to the production process and describe this concept more detailed in chapter 3.1.1.

The reason I think that using the term "open source" in non software related contexts causes problems is that immediately the question arises: what is the source and in which ways is it open to and can be used by anyone.

Produforum also relates to "open source" when describing its approach, also calling itself the "Linux of Culture", but again the question arises: what is the underlying source and how is it open or how is its openness preserved. I think this irritating use of the term "open source" can also be seen, to some extend, as the root to some uncertainty when it comes to the practices within Produforum.

10   Benkler 2006, p. 60

3. Economics in a Networked Society

Over the past fifteen to twenty years new ways of producing information and cultural goods have emerged due to the impact of forth growing mechanisation and digitalisation.

The Internet plays a central role in this process. Its decentralised architecture allows for new forms of communication and thus collaboration amongst geographically wide spread people around the world. Though the technics underlying the Internet itself is already more than 40 years old[11], it were the last fifteen to twenty years that led to a widespread use of online communications technologies as those became more user friendly through the World Wide Web (WWW)[12], accessed via graphical web browsers from the beginning of the 1990s. With the emergence of widespread high speed internet connections and new easier to use tools for online collaboration we have reached a point were "the growing accessibility of information technologies puts the tools required to collaborate, create value, and compete at everybody's fingertips." (Tapscott and Williams 2008, p. 10 f.)

In the following part I will describe three tendencies that I see closely connected to this development: peer production as a new collaborative mode of producing, emerging from networked software development processes, self-employment and micro-businesses as a way to combine one's own independency with economical goals, and coworking spaces as a flexible work space for self-employed and freelancers to adopt to new ways of production.

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[11]   The first technical predecessor was established by the end of 1969 as the ARPANET. For further information on the history of the Internet see ISOC: "A Brief History of the Internet" available at http://www.isoc.org/internet/history/brief.shtml

[12]   The WWW as part of the Internet was invented in 1989 and outlined in a proposal of Tim Berners-Lee in October 1990. See http://www.w3.org/Consortium/facts#history and http://www.w3.org/Proposal.html for more information.

3.1. Three Emerging Tendencies

3.1.1. Peer Production

Connected to the technological development of a decentralised networked environment, in which the Internet plays a central role, new models of production and working together have arisen.

Richard Stallman in 1983 started the Free Software Movement (and later on in 1985 founded the Free Software Foundation) calling out for software developers around the world to contribute anything they could afford to write a completely free operating system, no matter whether it was time, money, programs or equipment[13] – the GNU project.

A few years later, in the beginning of the 1990s, on August the 25th 1991, the young Finnish programmer Linus Torvalds did quite a similar thing and wrote a note asking for help and suggestions to write a free operating system, too.[14] He described it as a hobby, not going to be that big and professional as GNU. In less than 24 hours he found people from around the world who where willing to contribute some code. In the end it turned out to be what we nowadays know as Linux.

Stallman's call was not unsuccessful at all but much more ideological connoted and it took until the start of Linux to make his vision spread more widely.[15]

Both calls symbolise a new approach to production enabled through the availability of production tools amongst a big amount of individuals around the world, which Yochai Benkler calls "commons-based peer production":

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[13]   The complete initial announcement for the so called GNU project can be retrieved at http://www.gnu.org/gnu/initial-announcement.html

[14]   Torvald's original message can be retrieved from http://www.linux.org/info/linus.html

[15]   For a more detailed view on how and why Linus Torvald's call was that successful see Shirky 2009, p. 237 ff.

> "Free software offers a glimpse at a more basic and radical challenge. It suggests that the networked environment makes possible a new modality of organizing production: radically decentralized, collaborative, and nonproprietary; based on sharing resources and outputs among widely distributed, loosely connected individuals who cooperate with each other without relying on either market signals or managerial commands. This is what I call 'commons-based peer production'." (Benkler 2006, p. 60)

James Surowiecki, a journalist writing for example for The New Yorker, focusses more on decision making and the generation of knowledge and information, but he also points out decentralisation as a core element and calls the result of the input of many diverse people to solving one problem "wisdom of crowds":

> "The idea of the wisdom of crowds also takes decentralization as a given and a good, since it implies that if you set a of crowd self-interested, independent people to work in a decentralized way on the same problem, instead of trying to direct their efforts from the top down, their collective solution is likely to be better than any other solution you could come up with.
>
> […] power does not fully reside in one central location, and many of the important decisions are made by individuals based on their own local and specific knowledge rather than by an omniscient or farseeing planner." (Surowiecki 2005, p. 70)

He also emphasises the role of the Internet in this context:

> "Most important, of course was the internet, was the rise of the Internet – in some respects, the most visible decentralized system in the world […]". (Surowiecky 2005, p. 70)

Clay Shirky refers to a term by Computer Science Professor Sebastien Paquet – "ridiculously easy group forming" – which describes the core social effect made possible by people not just having the technical equipment to produce something, but hence the possibility to instantly gather in groups of likeminded and/or skilled people:

> "Our recent communications networks – the Internet and mobile phones – are a platform for group forming, and many of the tools built for those networks, from mailing lists to camera-phones, take that fact for granted and extend it in various ways. Ridiculously easy group-forming matters because the desire to be part of a group that shares, cooperates, or acts in concert is a basic human instinct that has always been constrained by transaction costs. Now that group-forming has gone from hard to ridiculously easy, we are seeing an explosion of experiments with new groups and new kinds of groups." (Shirky 2009, p. 54)

Summing it up peer production is based on decentralisation, openness, sharing of values and resources and thus individual contributions. People who are geographically wide spread can collaborate easily thanks to networked infrastructures. Those individuals, so called peers, find together by sharing same values or interests and contribute by sharing their own individual resources to fulfil a common goal, e.g. programming a free operating system, like Linux, or editing a free encyclopaedia, like the Wikipedia. The resources can be anything that helps fulfilling the common goal such as knowledge, time, computing power (as for example in projects like SETI@home or folding@home) or, but in least cases, money. Contribution is mostly independent from belonging to any kind of institution or organisational form.

Don Tapscott and Anthony D. Williams examine this phenomenon from an economical approach and call it "Wikinomics", which they describe as an economy based on the four principles "openness, peering, sharing and acting globally" (Tapscott and Williams 2008, p. 30).

They clearly focus on pointing out the economical chances that they see for businesses and bigger companies by opening themselves up to peer production models, to make use of the wide spread knowledge around the world to solve different problems. A problem which arises here is that the revenue, which potentially can be made through those processes, has to be shared also with the peers, as the motivation to offer one's knowledge and abilities to companies that than gain profit out of it is not as high as the motivation to do something just for fun and for the good in doing it itself.

As discussed earlier "peer production" and "open source" are often used synonymously especially in less technical fields, for example also in Produforum. But "open source" and also "free software" imply the very important aspect of licensing. Those licenses as for example the GNU General Public License (GNU GPL) make it very clear that every contribution to the common product must be free to use for everyone. The possibility for everyone to use the results freely is not always preserved in projects that are started by firms purely because of economical motivations, even not regarding one's own individual inputs: LucasArts provided a platform for fans to upload StarWars mashups, but with the upload of the work LucasArts overtook all rights. The mashups were peer produced, but not a single one of them was in any way open source.[16]

This licensing could maybe be seen as the "commons-based" part in Benkler's wording and it is a very important part as is the nonproprietary aspect he mentions. I will not go into detail about the latter as this would open up the whole field of copyright law and patent policy which is intensively discussed and needs to be discussed even more.

While most open source software projects imply also peer production not every peer produced product of whichever kind is necessarily open source. Having this kind of "open source ideology" in mind for example leads to problems of uncertainty about who can use what in which way in

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[16]   Compare Lessig 2010, min 11:05 ff.

Produforum as I will point out later. In the context of this work I refer to "open source" rather as a licensing model and peer production as the underlying mode of producing.

3.1.2. Self-employment

The networked environment and the fact that the costs for the tools necessary for software development, but more and more also for the production of cultural or artistic goods, have continuously decreased[17] led to an overall plummeting of transaction costs. This means for many tasks where one needed to run big companies to cover the costs necessary to provide a certain kind of infrastructure and equipment, it is now possible to do those alone as a freelancer/self-employed or in a micro-business environment with small core teams that hire other specialists on a project basis or just for single tasks. Not only have the transaction costs plummeted, for most of digitally produced goods the marginal cost also has dropped to close to zero. The feasibility to distribute those immaterial goods easily via the Internet, makes it possible to not only produce with very low initial costs, but also to distribute those goods to a huge audience because there is almost no cost difference between reaching out to one or ten people or addressing millions of potential customers.[18]

This development has led to a tendency towards more self-employment which is now being discussed since the late 1990s as Linn Quante outlines. In Germany the term "Neue Selbstständige" has arisen during the past years, which is also used in the report on cultural and creative industries in Berlin,

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[17]   As an example almost every fellow student I know has a laptop and the necessary software needed to produce movies, music or other kinds of creative artefacts. Much of this software is available from different FOSS projects and thus often even at zero pricing.

[18]   Chris Anderson described this phenomenon very detailed in his 2009 book "Free", where he argues for the radical price of zero for most online distributable goods in a basic version to then make money out of additional services that appeal to just a certain amount of people.

2008[19] Already in 1999 the term "Cultural Worker" has been coined in Austria, and in Britain Charles Leadbeater and Kate Oakley labelled those self-employed "The Independents".[20]

Though the descriptions differ in some details, what they have in common is that they describe mostly young individuals who are making use of the freedom the plummeted transaction costs have brought them, to be independent and do things rather because they love to do them instead of doing them just for the money. Their work is in most cases built upon creativity and thus they are most of the time allocated in the field of the so called cultural and creative industries.[21]

Leadbeater/Oakley put is as follows:

> "The Independents represent a vision of the future of work with new technology that is especially appealing to the young […]" (Leadbeater and Oakley 1999, p. 14)

> "The Independents are developing a highly collaborative, creative and networked model of production […]" (ibid., p. 15)

> "The cultural industries are home to frequent job-hopping. Partnerships, bands and teams are formed and reformed. In the process ideas and skills get spread. The predominance of team-

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[19] Kulturwirtschaft in Berlin, Entwicklungen und Potenziale, 2008

[20] For a broader overview over those three concepts see for example Linn Quante, 2008

[21] Cultural and creative industries is a very broad term and covers very different professions. It is not clearly defined throughout different countries and may for example include designers, artists, photographers, arts managers, software developers, teachers and many more. It is hard to find detailed and concrete statistics about working environments inside the field as it is so vague. This problem is for example brought up 2006 in the study "The Economy of Culture in Europe" p. 46 ff. or the 2007 final report of the German Committee of Enquiry on culture in Germany, p. 340 ff. (Schlussbericht der Enquete-Kommission "Kultur in Deutschland".) Many cities, as for example Berlin, have since tried to address this problem by publishing specific reports on cultural and creative industries. They are a good step in the right direction, but still it stays a very vague field.

based project work means people have to learn how to trust one another very speedily." (ibid., p. 16)

According to the report on cultural and creative industries in Berlin from 2008 which is based on statistical data from 2006, the majority of people working in the field of cultural and creative industries is working on a self-employed basis, 53%. If one leaves out the artists, who are working self-employed in 50% of the cases, the amount of self-employed people rises to 63%.[22]

For the purpose of this work it is less important how the people making use of the new possibilities provided by the forth growing mechanisation and networking are labelled and how those labels differ in detail. It is more important to me to point out that there is a tendency towards more self-employment at least in the sector of cultural and creative industries, which also includes software development and IT services, and that this tendency is international.

An issue which is being discussed in that context of growing self-employment is the lack of a labour union which represents the concerns of those working self-employed in the cultural and creative industries. I will not go into detail about that discussion here either, but I will come back to this in part when dealing with the findings of my research, as my aim is to find out about whether or how this network I am going to describe, Produforum, helps those people who are mainly working on some kind of self-employed or micro-business basis to make a better living on what they do.

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[22]   Compare: Kulturwirtschaft in Berlin, 2008

3.1.3. Coworking Spaces

Over the past few years a movement has grown which tries to create spaces for people who mainly work on a self-employed/freelance basis, or who for whichever reason are free to decide for themselves from where they want to work and how they want to work. Coworking spaces aim at providing an open space with the basic infrastructure such as desks, WLAN, printers and copy machines for those that come there with their laptop and mobile phone to have a flexible working environment.

The Coworking Wiki provides the following as definitions for coworking and coworking spaces:

> "Coworking is redefining the way we do work. The idea is simple: that independent professionals and those with workplace flexibility work better together than they do alone. Coworking answers the question that so many face when working from home: 'Why isn't this as fun as I thought it would be?' Beyond just creating better places to work, coworking spaces are built around the idea of community-building and sustainability. Coworking spaces agree to uphold the values set forth by those who developed the concept in the first place: collaboration, community, sustainability, openness, and accessibility." (wiki.coworking.info)

There are already a lot of those spaces in the U.S.A., the most well known example for coworking spaces in Germany might be the betahaus in Berlin, founded in April 2009, but there is a growing amount of them throughout the whole country and around the world.[23]

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23   For example the betahaus is developing different new places in other German cities, together with local activists who want to start something similar, and there is another network of such spaces, called Hubs. One can get a good overview of coworking spaces in Germany at http://www.hallenprojekt.de. The Hub network with locations around the world can be found at http://www.the-hub.net

As with the model of peer production, which has its origin in software development, the idea of coworking spaces is not new in IT related sectors either. There has been a community forming so called hackerspaces around the world for a longer time now. One of the first hackerspaces is the c-base in Berlin, which is community run by the c-base e.V. association and was opened already in 1995. Hackerspaces have a similar approach as coworking spaces, as the definition on hackerspaces.org or in the Wikipedia show:

> "Hackerspaces are community-operated physical places, where people can meet and work on their projects." (hackerspaces.org)

> "A hackerspace or hackspace (from Hacker and Space, also referred to as a makerspace or creative space) is a location where people with common interests, usually in science, technology, or digital or electronic art can meet, socialise and collaborate. A hackerspace can be viewed as an open community lab, workbench, machine shop, workshop and/or studio where people of diverse backgrounds can come together to share resources and knowledge to build/make things." (http://en.wikipedia.org/wiki/Hackerspace)

Though the c-base already exists since 1995, the hackerspace movement has seen an enormous increase during the last three years along with the do-it-yourself (DIY) movement. The 2007 "chaos communication camp" can be seen as one initial starting point for the growth of this movement.[24]

The closeness to movements in rather IT centric fields reflects also in the core values connected to coworking: collaboration, openness, community, accessibility and sustainability.[25] Those values are quite close to the

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[24] Pritlove 2009a and 2009b provide a detailed overview over the hackerspace movement and the do-it-yourself movement.
More information on Bausteln or the DIY movement can be found for example on http://www.brepettis.com/ or http://bausteln.de/.

[25] Compare description at http://www.coworking.com.

principles and values behind the model of peer production which arose in software development. Coworking spaces can thus be seen as physical places where the peer production mode of working can be practiced. They provide a space where people can come together on a more or less random basis, form new groups and teams and share knowledge and ideas as well as other resources.[26]

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[26]   Regarding other resources an interesting project to mention is for example the fablab called Open Design City which recently has been established at betahaus Berlin. Resources that are shared there include for example a CNC router, a lasercutter and a so called makerbot along with other tools and workbenches. A description can be found at http://www.betahaus.de/2010/03/a-fablab-for-berlin/ and http://odc.betahaus.de.

3.2. Motivations

A question which of course always arises is why people engage in free/open source software projects, or why they contribute something to for example the Wikipedia.

As already the title of Linus Torvald's and David Diamond's book "Just for fun" suggests it is mainly because it is fun and people love to do so, but there has been done quite a lot of research on that topic as the motivations are of course much more diverse. Marcus M. Dapp, who is dealing with the effects of software patent policy, provides a very good overview of those motivations that are described in different sources (see tables 1 and 2).

Table 1: Extrinsic motivations of open source software developers

Rewards (instant)	Incentives (delayed)
Learning of new skills (Ye and Kishida, 2003; von Krogh et al., 2003; Lakhani and Wolf, 2005)	Expecting others to give back, reciprocity (Raymond, 2001)
Helping yourself by developing own solutions (Weber, 2004; Lerner and Tirole, 2004; Raymond, 2001; von Hippel, 2005)	Peer recognition, reputation (Dalle and David, 2005; Lerner and Tirole, 2001; Hars and Ou, 2002)
Low sharing costs compared to return of code shared by others (Kollock, 1999; Ghosh, 1998; Bonaccorsi and Rossi, 2003)	[M] Future career benefits through self-marketing (Lerner and Tirole, 2004; Hars and Ou, 2002)
[M] Direct monetary reward, income (Zeitlyn, 2003; Feller and Fitzgerald, 2002)	Fighting proprietary software, the 'joint enemy' (Weber, 2004)

Source: Dapp 2009, p. 54

Table 2: Intrinsic motivations of open source software developers

Enjoyment-based factors	Obligation-based factors
Fun, hedonism (Torvalds and Diamond, 2002; Hars and Ou, 2002; Lakhani and Wolf, 2005)	Identification and sense of community (Hars and Ou, 2002; Weber, 2004)
Self-expression, 'coding as art' (Weber, 2004)	Observance of community norms like, e.g., sharing (Zeitlyn, 2003)
Helping others, altruism (Hars and Ou, 2002; Bitzer et al., 2004; Zeitlyn, 2003)	Political mission, 'software must be free' (Stallman, 1984; Raymond, 2001)
Ego-boosting through solving difficult problems, challenge (Weber, 2004)	How one is viewed by significant others, e.g. family, friends (Hertel et al., 2003)

Source: Dapp 2009, p. 55

He points out that with only two out of eight the majority of motivations are not in the first place monetary (which he marked with [M]).

I think this is to a certain amount true also because of the vocational background of the contributors. No detailed statistics on the background of open source contributors could be found, but I assume, also based on some own experiences, that many of the contributors are either software developers or making their living on technology related jobs and thus might have a higher income than for example artists or other people working in the cultural field or the creative industries.

This assumption might be somehow supported by the following figures from the report on cultural and creative industries in Berlin where the income of software developers exceeds most of the incomes of other creative or cultural professions (see figures 1 and 2).

Figure 1: Monthly net income of artists 2006, Berlin and contrasting six regions
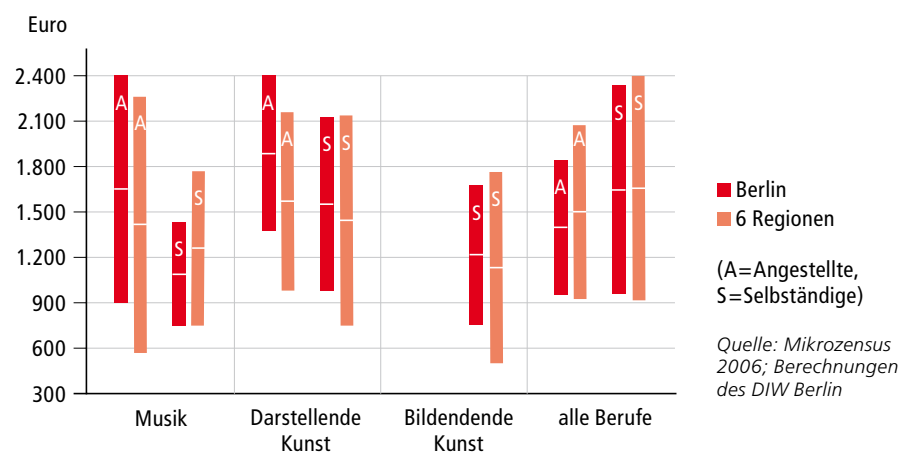
Source: Berlin 2008, Kulturwirtschaft in Berlin, p. 95

Figure 1: Monthly net income of creatives 2006, Berlin and contrasting six regions
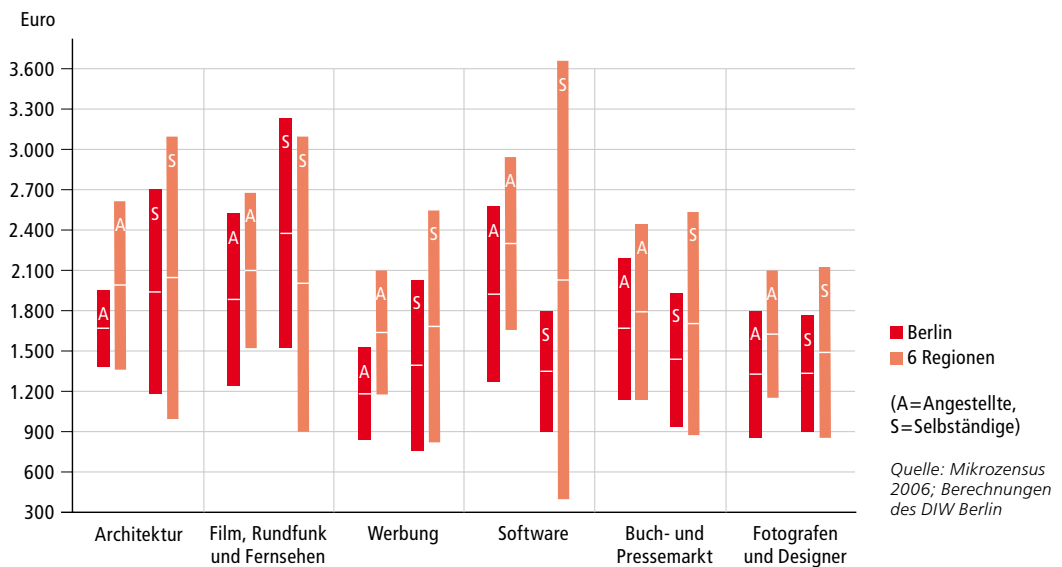
Source: Berlin 2008, Kulturwirtschaft in Berlin, p. 96

Tapscott and Williams also state that in order to get connected "one just needs the skills, motivation, the capacity for lifelong learning, and a basic income level"[27].

And later on they point out the following:

> "People who work on Linux during their spare time are usually employed some other facet of the industry." (Tapscott and Williams 2008, p. 70)

It seems that when peer production strategies are applied in offline contexts and thus shift from a free time or hobby background to the everyday occasional surrounding the basic income level turns from an underlying basis into an aim which shall be reached through those practices and the question arises to which extend this can work.

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[27]   Tapscott and Williams 2008, p. 30

3.3. Markets versus Networks

The three tendencies I described above, peer production as a new model of production, which allows for more people to do things they love the way they love, being one of the reasons for a growth of self-employment, and emerging coworking spaces, where those independent people can come together and practice peer production, not just online or in the organisational contexts of companies or other institutions, but by choosing freely for themselves with whom to collaborate when and how, have consequences on economic interactions.

As pointed out before one core aspect of peer production is sharing. This does not sound very revolutionary in the first place, but with a production process based on sharing and openness (and thus the absence of borders), there arise problems within an economical context of markets which are mainly based on borders and exchange (which is mainly coordinated through money).

Peer production has arisen in what Benkler calls the field of nonmarket production (as the opposite of market production), where the focus is not on economical outcomes, but, as outlined before, where the motivations are rather fun or hedonism oriented.

Lawrence Lessig, Professor of Law at the Harvard Law School and co-founder of the Creative Commons organisation, uses the terms professional and amateur production. Where amateur production does not mean that the result is amateurish, but that the way things are produced does not involve money and builds on sharing things that one love with each other.

Lessig, building on the work of Yochai Benkler, outlines two economies as contradictory to each other, the "commercial economy" and the "sharing economy":

> "[…] by a 'commercial economy', I mean an economy in which
> money or 'price' is a central term of the ordinary, or normal,

> exchange. […] A 'sharing economy' is different. Of all the possible terms of exchange within a sharing economy, the single term that isn't appropriate is money." (Lessig 2009, p. 118)

> "Money in the sharing economy is not just inappropriate; it is poisonous. And 'helping out' is not just rare in a commercial economy. It is downright weird." (ibid., p. 119)

This points out that an important aspect in nonmarket production or sharing economies, building on social production, is the role of social capital. Though certainly not every network can be seen as a sharing economy I would argue that networks are much closer to show a tendency towards sharing economies than to commercial economies, especially when the connectedness amongst the members of networks increases.

As the technological development provides us with tools that support networking and thus our social networks tend to grow – tools such as for example facebook or linkedin help us keep track of more and more connections – and for example Lawrence Lessig argues that "we are living in a time when technology is favoring the social"[28], the impact of social networks on economical action and in consequence markets becomes increasingly important:

> "Social structure, especially in the form of social networks, affects economic outcomes for three main reasons. First, social networks affect the flow and the quality of information. Much information is subtle, nuanced and difficult to verify, so actors do not believe impersonal sources and instead rely on people they know. Second, social networks are an important source of reward and punishment, since these are often magnified in their impact when coming from others personally known. Third, trust, by which I mean the confidence that others will do the 'right' thing despite a clear balance of incentives to the contrary, emerges, if it does, in

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[28]   Lessig 2009, p. 172

> the context of a social network."
> (Granovetter 2004)

> "A newly effective form of social behavior, coupled with a cultural shift in tastes as well as the development of new technological and social solution spaces to problems that were once solved through market-based firms, exercises a significant force on the shape and conditions of market action" (Benkler 2006, p. 122)

For online contexts Lessig sees a new, third, economy which he calls the hybrid and of which he thinks that it "will dominate the architecture of commerce on the Web"[29].

> "The hybrid is either a commercial entity that aims to leverage value from a sharing economy, or it is a sharing economy that builds a commercial entity to better support its sharing aims."
> (Lessig 2009, p. 177)

This hybrid might work in online contexts, but what does the situation look like if processes of nonmarket or amateur production are applied to offline contexts, such as the production of cultural goods including theatre performances, etc.? What if self-employed, that represent their own business entities, come together at coworking spaces, peer produce and share? When their roles as businesses and those as individuals merge, as the "social embeddedness"[30] of their everyday economic action increases? As I wrote in the introduction a lot of the works that have been published recently focus on the production and distribution strategies that are emerging online. With

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[29]   ibid., p. 177

[30]   "Much social life revolves around a non-economic focus. Therefore, when economic and non-economic activity are intermixed, non-economic activity affects the costs and the available techniques for economic activity. This mixing of activities is what I have called "social embeddedness" of the economy (Granovetter 1985) – the extent to which economic action is linked to or depends on action or institutions that are non-economic in content, goals or processes." (Granovetter 2004)

the following case study on the Swedish-Finnish network project Produforum I aim at finding out about how economic interaction looks like in offline contexts, where those modes of production that arose in online based, free time activity environments are trying to be practiced in offline, everyday production environments.

4. Case: Produforum

4.1. Produforum - Description

Produforum is a network for artists, cultural workers and arts managers in Finland who have a Swedish-Finnish background or at least a connection to the Swedish-Finnish cultural field.

It aims at developing the free cultural field by supporting independent cultural workers and producers as well as artists, free groups and arts managers by providing seminars, coaching and collective marketing, and by developing a platform and models to cooperate and to network.

Produforum seeks to be a platform to raise questions and to start a dialogue about working conditions in the cultural field and future developments within the latter, as well as making visible what is happening in the Swedish speaking cultural field in Finland and the nordic countries, and being a forum for sharing information about what is going on.

There is not just one Produforum existing at this time, but many smaller ones around Finland and a bigger country wide coordination project called "Produforum riks".

Although the principles are mainly the same around the country my research is based on "Produforum Nyland" which is Produforum in the Helsinki metropolitan area, which is where Produforum first started. I will just stick to calling it "Produforum" for the following parts.

Something which is for example very specific for Produforum Nyland is the working space they offer. While also other Produforum sub devisions offer working space in some way the one offered in Helsinki is quite specific and therefore I am going to describe it in a little more detail.

The office space is rented by the project at a place called "Korjaamo Culture Factory", shortly just Korjaamo. Korjaamo is run by a private company in

support of the municipality, situated in a former tramway depot of which some parts are still used as a tramway depot. The rest of the space is to a large extend used as office space. There are also three smaller meeting rooms, two gallery spaces, and one bigger hall which includes the old tramway museum, a multi functional space and a cafeteria. There is a huge room which can be used for theatre, performances or whatever else and also a design shop. Korjaamo hosts many different cultural events such as for example concerts, theatre performances or exhibitions. In addition to its about 2000 square meters of indoor space there is a yard of about 1500 square meters size which can be used for events, too.

Included in the monthly rent is the office space, the facilities such as WLAN and printers etc., the use of meeting rooms and coffee.

Although it is not a coworking space as for example the betahaus, which is open to everyone to come to work for just one day if one needs to, Produforum turns it into something more similar to that concept at least for its permanent members. As said before the project is renting the office space at Korjaamo, so everyone who is a permanent member of Produforum can then come and work there on a daily basis or just when he or she needs to. The members can also book the meeting rooms as their use is included in the rent. Produforum as a tenant is also eligible for some discounts to rent the other spaces for bigger events, as every Korjaamo tenant is.

4.1.1. History and Development

The need to develop something like Produforum goes back to the Cultural Capital Year in Helsinki in 2000, during which different possibilities for Swedish-Finnish artists were created to work together and to develop common projects in a networked way. With the end of this year there still was a big need for those possibilities, but the structures were not present anymore.

The things that were missing again were a place for people working in the cultural field to get together, to meet and to start working together.

This resulted in the creation of "Verandan", which was a "creative café" for people to meet and to start working together, nowadays a part of Luckan in Helsinki.

Nina Gran, Special Planner at the Cultural Office of the City of Helsinki, states, that when she started to work for the City of Helsinki after the Cultural Capital Year was over, she was getting a lot of requests from artists and free groups asking for structures such as working places with office infrastructures, but of course also money and advice.[31]

Missing networking structures and concrete working space where amongst others also the needs of the independent cultural field discussed at the seminar "drömmer måste byggas säkrare" held by Klockrike theatre in 2004. It was there where the idea of a common office place was discussed further and first called "Producentrum".[32]

The Swedish Week in 2005 led to a closer cooperation between Luckan r.f., the Cultural Office of the City of Helsinki and the University of Applied Sciences Sydväst (which nowadays is called University of Applied Sciences Novia).

It was Leena Björkvist (University of Applied Sciences Sydväst), Nina Gran (Cultural Office of the City of Helsinki), Jessica Lerche (Luckan r.f.) and Matilda Sundström (Arts Council of the Helsinki Metropolitan Area) who outlined the concept for Produforum then in 2006.

In the beginning of 2007 the project got funding from the European Stuctural Fund (ESF), from the foundation "Svenska Kulturfonden" as well as from state and communal institutions, firstly for the Helsinki Area ("Produforum Helsingfors") for one year.

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[31]   Interview with Nina Gran,12.05.2010

[32]   Compare Karlsson 2008, p. 14

This turned into a five-year project "Produforum Nyland" (2008-2012) and several other smaller Produforum projects in regions around the Finnish coastline, which is were the majority of the Swedish speaking minority lives. A countrywide project "Produforum riks" (2009-2011) is trying to spread the concept even further and to connect those smaller projects with each other.

As there is a growing interest in the project also outside of Finland even a "Produforum Berlin" is now being discussed.

4.1.2. Types of Membership

There are three types of members existing within the Produforum network.

Permanent members are those who become members of the Produforum network by signing a contract in which they state what they offer to the network and what they want to get out of the network, which of course can change over time. Both individuals as well as for example independent theatre groups can become permanent members.

Occasional members are mainly all people who get in contact with the network, as for example by participating in the seminars Produforum offers, of which many of them are open for everyone who is interested in taking part.

Cooperation members are members that are in itself a host to different people that could also be individual permanent members, meaning for example sociocultural centres and other institutional entities, such as for example "Kulturhuset Karelia" in Ekenäs.

In the following I will stick to just "members" referring to permanent members including cooperation members.

Currently Produforum Nyland, which is Produforum in the Helsinki metropolitan area and the one I am focussing my research on, has around 60 members from many different backgrounds. A lot of them related to theatre but also people working as freelance cultural workers or arts managers (in

Finland mainly referred to as producers), visual artists, musicians, video and film producers and many more.

Some of the members are, as I said, cooperation members as for example "Nyland handverk" who themselves have 150 members.

4.1.3. Principles

The main principle of Produforum is sharing combined with networking on a very flat organisational level without any hierarchical borders.

Produforum describes itself as "The Linux of Culture" and also calls itself "open source"[33], meaning that by being a member you should have open access to the knowledge, resources and abilities of your fellow members, by sharing and helping each other out and thus fostering inspiration and innovation as well as new projects.

The project does not collect member fees in the form of money, but it is based on the model of exchanging services, meaning that to become a member you have to offer something to the network and thus to it's members, to get something out.

Members can use the office space which is provided for example at the Korjaamo culture factory in Helsinki without paying rent for it, meaning without paying rent in money, but members have to contribute to the project by for example holding workshops or participating in the several working groups that are existing. Those working groups are for example the seminar group, which is planning workshops and seminars that are for example requested by the members, the international working group or the arts and business working group to name just three.

Following its principles the project can be seen as a sharing economy as Lessig calls it.

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[33]   Presentation of Produforum at for the University of Applied Sciences Novia, Helsinki, 27.04.2010, Anders Lindholm Ahlefeld and Ann-Christin Hellberg-Sågfors

Produforum wants to be a tool for those working in the cultural field to share knowledge and resources (which can also include a stage or rehearsal space for example), to empower each other, to give more meaning and fun to the everyday work, to connect professionals and students in the field of cultural work and those again with other fields and to make better visible what is going on in the independent (Swedish-Finnish) cultural field for example with common marketing.

4.2. Research Design

4.2.1. Research Question

My main interest underlying this research was to what extent being a member of the Produforum network helps to make a better living from the cultural production each individual member does. As this is a very general question and hard or impossible to grasp, as also the understanding of "making a better living" is very individual, the focus is on the question what influence being a member of Produforum has on the economic actions and prospects, and whether the members see a possibility to transfer their individual outcomes from the "sharing economy" of the Produforum network to the surrounding "commercial economy" in which they have to pay their living expenses. Therefore the degree of connectedness and the character of the relations to fellow members play an important role.

In order to get a broader overview of the members' situation inside Produforum I was not just interested in their outcomes of being a member, or whether and in which way they can transfer them. Besides in an individual description of how they describe their jobs and what they see as their products, I was also interested in their motivations to join Produforum, the inputs they give to the network and how they see the amount of inputs they give in relation to the inputs of others, which would then be their outcomes. I was furthermore interested in their connections and relations to fellow members, and whether they see some kind of "network currency" being present, and what that would be for them or if that could be transferred to outside of the Produforum context, and under which circumstances they maybe also charge fellow members for services or products they offer. Last but not least I wanted to know how they see the future of Produforum for themselves.

The following figure illustrates the correlations of those diverse variables.

Figure 3: Interconnection of the variables
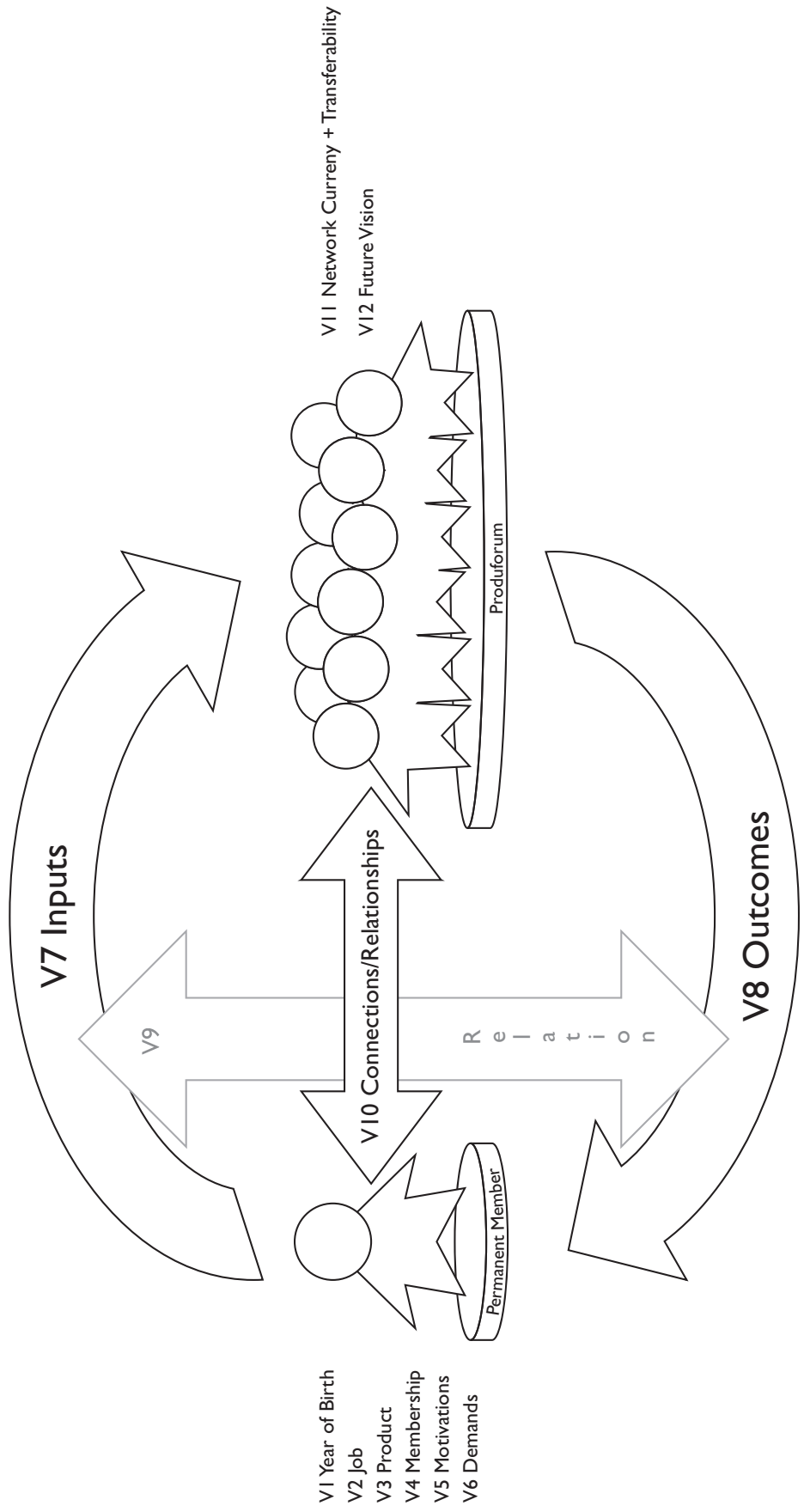
V1 Year of Birth
V2 Job
V3 Product
V4 Membership
V5 Motivations
V6 Demands

V7 Inputs

V8 Outcomes

V9

V10 Connections/Relationships

V11 Network Curreny + Transferability
V12 Future Vision

Produforum

Permanent Member

Relation

4.2.2. Research Method

To gather the information I was interested in I decided to undertake guided interviews with permanent members of Produforum which are thus my main resource. The interviews were based on a guideline with open questions to allow for individual narrative answers. The questions in the guideline served as a basis and could be asked in different order or extended by other questions to deepen certain circumstances.

The interviews with the permanent members were complemented with an interview with city official Nina Gran, who also was involved in the founding process of Produforum and continues to be active in Produforum's steering group. This interview was based on a guideline, too with just few but very open questions.

As the target groups for the interviews were two different ones I used two different guidelines which both can be found in in the appendix to this work, chapter 7.1.

In addition to the Interviews I worked at Produforum's work space at Korjaamo in Helsinki for three weeks, from April the 26th to May the 14th 2010, where I could also observe how members interact with each other in their everyday working environment and be part of it myself. I also attended several of the network's meetings as for example two of the biweekly members' meetings, "aktörsmöte", on April the 28th and May the 12th 2010. This was easily possible because of the open atmosphere of the Produforum network and because I do speak some Swedish and understand at least enough to follow conversations, so that people did not have to switch to a foreign language for me to understand. On the other hand I have to also make clear that I myself am a permanent member of Produforum since 2009 as a result of having worked for and within the network as an intern during September to December 2008. I will address this issue and possible influences on the research when dealing with possible problems in chapter 4.4.2.

4.2.3. Presumptions

My presumptions before I started the research were, that, in contradiction to for example open source software projects, the members of Produforum joined the network to a larger extent because of concrete economical aspects and less just because of fun and self-expression related motivations as is mostly the case in open source software projects as shown in chapter 3.2.

I was skeptical about the realisation of the "open source" part in the network. What would be the source and to which extend could that be open or free to use for every member in the network.

I strongly doubted that the contacts and collaborations that emerge from the network reflect in any way in for example a higher income. The reason why I doubt that more common/collaborative projects, or in general being asked to work for someone more often, leads to more money in the end of the day is that I think the more personal or collegial the relations between the members get, the less would they make money out of it. As one also does not charge a friend for helping out at a move, which Granovetter summarised as follows:

> "When people trade with others they know, the impact of knowing each other on the price varies with their relationship, the cost of shifting to different partners, and the market situation." (Granovetter 2004)

4.2.4. Sampling

As I described earlier there are three different types of members connected to Produforum, permanent members, occasional members and cooperation members. For my interviews I focussed on permanent members only, as they are the ones that could make use of all the benefits Produforum offers. I did not interview any cooperation member as the interaction of those with the Produforum network is quite complex and differs from case to case, and I was more interested in the outcomes that being part in Produforum means to individuals or individuals that are part of the network through for example a small independent theatre company, as also the latter are still more directly connected to Produforum itself and contributing directly to the Network, which is not necessarily true for example for one out of the 150 members of a cooperation member.

A lot of the members in Produforum Nyland are somehow related to theatre, which is not surprising as one of the persons involved in the foundation of Produforum in the first place, Matilda Sundström, is also the head of the biggest annual theatre festival in the Swedish-Finnish cultural field "Hangö Teaterträff". Nevertheless my aim was to do Interviews with members from different backgrounds, of different ages and of varying lengths of memberships. The main goal was to gather diverse viewpoints without aiming on any kind of representativeness of the sample regarding gender, age, duration of membership or the field of culture they were working with.

4.3. Realisation

As stated above I worked at Produforum's office space at Korjaamo for three weeks, which allowed for the possibility to be part of the everyday working environment that also included casual activities as lunch breaks, thus I can say I felt as integrated in the working environment as any other Produforum member could be. Though I thereby had the chance to observe the processes and working habits I did not take any detailed notes about that, which I could analyse afterwards, I just participated and used the workspace also to write up research.

The main focus was on the guided interviews. The sample in the end consists of eleven permanent members of which almost half of them, five, are working mainly with theatre. The remaining six are representing Music, Video, Visual Arts, a booking agency, Decorative Arts/Health (Yoga- and Physiotherapist) and one independent cultural worker/arts manager (producer).

As no representativeness was aimed at, but rather different view points were sought of, I chose the interviewees randomly taking in some younger, some older, mixed by gender and the cultural field they work with. Age and gender are quite obvious to figure out, for choosing people from different working fields it helped a lot to know some of the members already from before and thus in which field they are active. Another help was that at the biweekly members' meetings everyone gets the chance to present him or herself, so that it was easy to find people from different fields without knowing them from before.

In addition to the eleven interviews with permanent members I interviewed Nina Gran from the Cultural Office of the City of Helsinki, who was also involved in the founding process of Produforum, to get to know more about the motivations to start the Produforum project from the City's perspective.

All the interviews, both the ones with the members as well as the one with the city official were, with permission of the interviewees[34], recorded and transcribed and are now attached to this work. The transcriptions are close to the original spoken word. I did not correct the grammar or transferred the spoken word into a more fluent text to allow for the transcriptions to best mirror the situation in the interview, hence incomplete sentences or a lot of filling vocabulary may also allow for noticing thinking processes while reading through the interviews. The transcripts of all interviews are published in an unedited form as an addition to this work to also provide a basis for further evaluation or research that is not covered in the context of this work.

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[34]   For a draft of the permit see appendix chapter 7.2.

4.4. Evaluation

4.4.1. Method

Based on the transcriptions of the interviews I applied the method of qualitative content analysis as suggested by Gläser/Laudel[35] to the interviews with permanent members, codifying the answers and categorising them to be able to compare them to a certain extent. This comparison is made possible as all the members have been asked the same core questions.

The interview with the city official has not been evaluated in such a detailed form as it served to get an overview of Produforum's role in the (Swedish-) Finnish cultural field and the circumstances that led to its foundation. It will not be taken into consideration in the following part.

All interviews were depersonalised, meaning that I took anonymised names of own companies or for example names of colleagues of the same company by replacing the original ones with neutral placeholders.

The results have been extracted into extraction tables which can be found in the appendix chapter 7.3. Those extraction tables mainly serve to make visible which parts of the answers I chose to categorise how and provide no quantitative proof for any of the mentioned results.

In the following I will outline the outcomes in a descriptive way by summarising what I see as the main tendencies. Answers to questions such as for the motivations to join Produforum are categorised into different groups which will be explained. To describe the outcomes of broader questions, such as for the possibility to transfer the outcomes of the network to pay one's living expenses or the imaginations of Produforum's future, I will mainly use quotations.

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[35]   Gläser and Laudel 2009

4.4.2. Problems

Before going into detail about the outcomes of the interviews I will shortly address some issues that I think have to be kept in mind when evaluating the answers of the interviewees.

First and foremost the biggest issue that can be seen as problematic regarding the results is my own role inside the Produforum network. As I already pointed out earlier I did a four months internship, from September to December 2008, where I was working quite closely within and for the administrative parts of the network, and I then applied to become a permanent member of the network, which I am now since 2009. I of course would not have applied if I were not convinced that Produforum offers something positive to me, thus I might be slightly biased by my own experiences. Produforum has also been a cooperative partner in other projects I did in the time after my internship.

Why do I nevertheless think that my results are not completely flawed? There are several reasons: firstly I have not been involved in any of Produforum's working groups since I finished the internship, secondly being based in Berlin I keep a certain distance to what is going on in the network, and most of the communication and information in Produforum flows when one is present at the regular members' meetings, which I am not because of the geographical distance. I think being a member rather helped me in the context of this research, as I was not seen as some kind of foreign body when attending meetings or being present at the working space. Thus I argue that the members around were much more open towards me and also in their answers they gave in the interviews than they would have been, if not some of them would already have known me, or if my main label would have been that of an unknown foreign researcher. So I think being a member myself, with the distance I have, rather helped the research than it flawed it.

Another impact to the results can be seen that neither me as the interviewer nor the interviewees speak English, the language in which the interviews

were held, as a native language. This fact combined with slightly different cultural backgrounds might have led to different understandings, as for example of the term "freelancing". I cannot fully exclude those influences, but to my personal feeling I think they are negligible in this context. For example after I realised that the interviewees seemed to have a narrower concept in mind when talking about freelancing than I had I broadened the question with the Finnish term "toiminimi", which stands for a form of self-employment. All in all I got the impression that despite the different mother tongues the interviewees and I were talking about the same thing.

Regarding the influence the way the interviews were conducted, with the interviewees knowing that what they say will be transcribed and afterwards published in the context of this work, I can just assume from the feeling I got, that this fact was quickly forgotten about. To my experience the interviewees were very open to me in their answers. I did not get the feeling that they were keeping certain aspects for themselves because they knew that it is going to be published. An aspect to support this is that the recorder with which I recorded the interviews was at the same time my mobile phone, as this provided a quality good enough for transcriptions, thus there was no irritating recording equipment present. In addition I informed all interviewees that the interviews were going to be depersonalised.

4.4.3. Findings

The interviewees have been diverse in their age, gender, the length of their membership and the cultural field they are working in.

Out of the eleven permanent members who have been interviewed five were male and six female. They are born between 1953 and 1984 and thus of ages between 26 and 57 by the time of the interviews, the majority of them, six, in the age 30-40, three are older, two are younger.

Five of them are currently mainly working on an employed basis, out of which three represent the same company. The other six are working on a self-employed/freelance basis or have their own "tominimi" which is a Finnish form of self-employment, or run their own company.

The cultural fields represented are diverse, though five of the interviewees mainly work with theatre, the other fields represented are music, video, visual arts and health therapy/decorative arts.

When describing their jobs it was hard for all of them to find a name for it and they rather described what they do which in all cases is very manifold. Most of them would call themselves a producer, which in Germany would rather be called an arts manager or cultural worker[36] at the moment. The definitions of those labels are still quite vague throughout Europe. Many of them combine both, the administrative/managerial part of the work with some artistic or creative part.

When asked for what they see as their products or what they make money out of the difficulties to describe this are even bigger. I recognised that many of them try to find some physical product or representation to name. Even those who for example work as a producer for a theatre company and do the budgets or marketing rather name the performances as their product than for

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[36]   Cultural worker in this context does not refer to the term "Cultural Worker" that is being coined in Austria as described by Linn Quante. See chapter 3.1.2. and Quante 2008, p. 40 ff.

example their immaterial input of knowledge and abilities or the service they offer, to do the marketing or budgets they offer.

Only three of the interviewees were not using the working space provided by Produforum at Korjaamo on a regular basis, but this partly also comes because it was much easier for me to have interviews with the ones I met at Korjaamo, though I tried to approach also those that were not working at Korjaamo regularly.

Motivations and Demands

Although I asked for them separately it turned out that motivations and demands are in many cases equal and blend into each other as they are both reasons to join Produforum. This is why I will cover them here together.

Of course the motivations are manifold, but as I presumed they seem to be much more often also related to economical outcomes, indirectly money, than they might be in online peer production networks and open source software communities.

Directly related to economical aspects are the motivations to get a working space and access to facilities which is provided to permanent members for free from Produforum at Korjaamo including WLAN, fair use of printing, provides a scanner and even a coffee flat rate, and hence saves a lot of money which would otherwise be spent on rent and infrastructure. Of course this is also related to the fact, that most of the interviewees were working at Korjaamo on a regular basis.

Also related to the workspace are the motivations to not having to work from home alone, to getting some kind of structure in the work day and to having some kind of distance between work and free time by having a distinct working environment which is not for example one's bedroom.

Another big motivation is to get contacts to other people, for example to collaborate, and in the case of contacts to people outside Produforum to also make money by selling one's products or services.

Also more of an economical motivation is to have access and be part of the common marketing that Produforum offers to its members by for example doing advertisements in newspapers. This not just saves money for the advertisement itself it also generates new clients/audience.

Having not just a working space but also other people around at this space that are like colleagues is an important motivation, too.
The motivation here is to get a better overall working atmosphere or quality through having people around that make the work more enjoyable. Statements regarding this are for example that it is "more convenient to have this collective working space" or that "sitting together is making the job much easier".

Shared knowledge and getting help and support from fellow members and through workshops and seminars is one big motivation, too.

Last but not least the aspect of feeling "strength through unity" plays a big role, which not just refers to the strength to afford better working environments by collectively sharing the costs, but much more also to the community feeling that being part of the network generates, that people feel to have more of a say when they articulate something as a member of Produforum.

Those were the motivations and demands mainly articulated, amongst others were for example to get easier and cheaper access to gallery spaces, seeing the membership as an opportunity (not further defined) or the feeling that one, through being a member, could be active in creating a working environment or change the working environment of the cultural field to something that is more desirable.

Individual Inputs

The inputs the interviewed members mentioned can mostly be summarised as sharing knowledge about whatever one knows with the fellow members and giving support. The knowledge and services offered cover a broad variety of skills and are of course related to the types of jobs the members have, but not just. They include bookkeeping and accounting, IT know how and general technical support, language services including for example translations and proofreading, video shooting and editing, visualisations and drawings or yoga classes and knowledge about international touring.

Being involved in working groups of Produforum such as the international working group or the seminar group and mentoring for new members are also mentioned. Other, rather rare, contributions are to offer a stage or job possibilities for fellow members.

Individual Outcomes

The outcomes match the motivations to join Produforum to a large extent.

Money related outcomes are the concrete working space with the provided facilities and the contacts that emerge out of the networking, which for example led to giving paid workshops at schools. Some members have also started collaborations and applied for funding together which they got.

Another very special outcome leading to more money and funding of projects was the situation that Finland did not make use of some funds and thus would have had to return almost 42 millions of Euros back to the EU in 2009. Through the flexibility and the joint forces it was possible for the members to write a big common application that consisted of many smaller projects of different members which then were funded.

Besides the fact that there was actual money being generated for projects by being part of Produforum a fact mentioned more often in this context is the strength of unity related to this. All the ones that got money from this project were convinced that they would never have gotten the money by applying

for themselves, nor would they even have had the energy to apply on their own. That they finally got the money was because of the collaborative effort to apply.

This unity also gives the feeling that one can get heard as an individual working in the cultural field through being part of Produforum. It was mentioned that one feels that Produforum gives culture "stamina" in the society. So it might have some features of a union although it was not the main intention of Produforum to become the labour union for people working in the cultural field.

One member puts it this way: "It makes me feel somehow more confident about what I'm doing and when you're more confident you're also less prepared to do your work without getting paid for it somehow."

Almost all interviewees said that they feel to have a better working atmosphere or that the quality of doing their job has increased through being member of Produforum. Things mentioned in this context are the friendly atmosphere and to have colleagues at all, a structured work day through having a work place, the possibility to share feelings and emotions, which is needed to break free sometimes, that one makes less mistakes by working together and that this all in all makes up for more fun at work and that it is more enjoyable to got to work.

Access to information and opportunities in general were outcomes further mentioned.

Relation of Inputs and Outcomes

All of the interviewed members said independently from each other that they do not at all know what the inputs of the fellow members are, and that they also would neither do not want to measure them.

Everyone, also the ones that consider their inputs to be higher than those of others, states that the relation between the effort they put in and the

outcome one gets is positive towards the outcomes or at least equals out in the end. None felt they were getting less than they put in.

Although no one wanted to install measurement tools to see who is doing how much, everyone said that it would be nice to know more about what the fellow members offer to do or even need, to be able to interact better.

Connections and Relations

The outcomes regarding the connectedness among the members clearly are that the ones who are working at Korjaamo on a regular basis feel quite or very connected to each other, but hardly to the ones that are not working there. This correlates with the statements of the three interviewees that are not working at Korjaamo, who feel rather unconnected to the fellow members and hardly know anything about the others.

Nevertheless as one interviewee points out even though one does not feel that connected to all of them personally there is still the feeling that it is easier to ask a question to those one does not know that well, because of being in the same network together. This especially helps when trying to find out about some certain information.

Regarding the relationships to fellow members everyone said that they of course differ individually, but while some even characterised at least some fellow members also as friends, the relations are mostly described as very friendly and collegial with a tendency to become rather personal than staying on a very professional level.

A few statements on that issue to illustrate this:

> "I think they are pretty personal, yes, to some of the persons that are sitting here. You have to try to hold it at a professional level, but I am having a hard time with that." (Interview #4)

> "I think the general atmosphere is quite friendly and warm." (Interview #7)

> "Of course these relationships they are very familiar, they are quite close […]. They are both levels, they are professional and I would say not friendship but quite close." (Interview #9)

Economic Interaction

One of the core elements in Produforum is the exchange of services and the sharing of resources and knowledge, and all interviewed members agreed on that they share inside Produforum without monetary reward, but that in a way their reputation increases or they gain new knowledge, ideas and abilities which can be seen as the "network currency".

When not sharing for free everyone agreed that the social relation indeed has an impact on the price they would name. Even those who first said that they would see it rather from a professional point of view, and that being members of Produforum would not necessarily have an impact on the price they would name if someone asked them to work for him or her, relativised that later on.

By sharing something, "helping out" at some point, or getting involved in the different working groups one gets recognised and ones reputation increases and as a result ones position inside the network is strengthened. It is then more likely that ones help and knowledge is also asked for more often or that people start collaborations with each other because they know how everyone works or acts under certain circumstances:

> "Of course you get reputation. If you have a broad set of knowledge and you help people out, you get a good reputation and it carries quite well, especially in these circles."
> (Interview #2)

> "Having a good reputation within a specific network strengthens your position within the network" (Interview #2)

> "People who have been active within the network and have been doing their work well, they tend to be asked to come and work for a project" (Interview #6)

> "Of course, If you know that someone has been working well and you have seen it in other projects or you have heard it from other colleagues and you need to hire a producer for example, of course you will hire or want to hire someone that you know works well." (Interview #6)

> "Of course, the more you help others, probably your personal value increases in the eyes of others and that of course automatically leads to a better reputation and to more work, also work opportunities." (Interview #8)

But this reputation one earns inside the network mostly stays inside the network. It was described as hard to transfer it to the outside, to for example get a job at a theatre which is not part of the Produforum network.

The action of sharing knowledge or resources with each other is very much described as helping each other out, like one would do with friends for example:

> "We just help each other out and there's no question about charging anything for that" (Interview #2)

> "Helpfulness will lead to helpfulness and that's a positive thing, definitively." (Interview #8)

Connected to this helpfulness is a strong belief in the motto "what goes around, comes around", which was mentioned a few times, and therefore a strong trust in reciprocity. The members belief that there might not be a direct exchange in a certain moment, but that in giving something at a time one will get something (else) back when needed. Trust and knowing each other quite well also comes in at another point:

> "Usually we trust each other, so that if the other one has the money they will offer to pay." (Interview #2)

It does not say, that if one knows that there is no money to get one wont do the job – help out – one might rather try to deal out something different than money.

When it comes to help out in a way that involves a bigger effort and the question whether charging a fellow member for that or to charge a fellow member outside the Produforum context there are individual strategies, mostly building on making some kind of deal, which can involve money but does not necessarily have to:

> "One of our resources I said is our stage, so if someone from Produforum needs it then we will lend it and if somebody like, let's say, Nokia wants to have it then we charge for it. Then if somebody from Produforum wants it for two months we have to charge them, too." (Interview #1)

> "If I give workshops through Produforum, then of course I wouldn't charge. If someone starts coming to my group regularly I would charge." (Interview #3)

> "It's hard to think outside the Produforum context, because when you are a member you are a member." (Interview #6)

> "It's definitely difficult [to take money] and especially in cases where you're part of this network and you're kind of friends and colleagues at the same time." (Interview #6)

> "And if I feel like it's a friend enough then I could do it for free. Or if I feel that I'm getting something else in return where the effort put in is more or less equal then it affects the prize." (Interview #12)

Mostly a distinction is made whether it is some big project or a bigger company that needs some help or a single person:

> "I have some price list and then I can account some discounts for Produforum members. And if it's some big project that has some amount of money, of course, if they have the ability to pay something or to pay the normal price [they should]." (Interview #9)

This is important to take into consideration when remembering the tendency that more and more people are working on some kind of self-employed basis.

As long as a lot of the clients are outside the network this might be a minor problem as one does not necessarily know too much about the economical situation of the one one is starting to deal with, and many also said, that their main customers/audience still is in a way outside of the network. But as the network grows continuously and also more and more arts mangers/producers join who naturally target their services to a bigger amount to fellow members the situation becomes tricky:

> "If I would spend more time to work with people inside Produforum then there would be an impact on my income." [Meaning a decrease in income.] (Interview #8)

> "I help out people and friends all the time to do translations or whatever so it is harder, when you are friends with someone, to take money for it." (Interview #6)

An interesting aspect to me was also that many made a distinction between tasks they are educated for or which are their profession and those that are rather byproducts, when it comes to charging for them. For example an artist would charge a fellow member for an artwork, but not for giving advice in how to use Photoshop. Another one being an educated producer/arts

manager and having acquired skills in doing some designs and flyers would not charge for the latter at all as he does not see that as his profession.

Hence a good reputation within the network strengthens you position in varying ways, but it does not carry to the outside of the network, thus one cannot easily transform it into earning more money outside the Produforum context and inside the Produforum context one rather earns even more reputation, new knowledge or information or the perspective of support if one needs it at a later point in time.

One might well get more jobs and those jobs are socially rewarding as well, at least as you work together with people you know and most likely like, but still those more jobs do not necessarily seem to increase the income proportionally to the increased work load, which affirms my presumptions.

Future of Produforum

The wishes for Produforum's future are diverse, but many were actually focussing on the general wish that Produforum be sill existent in five to ten years, and less concerning concrete visions or ideas how they would want Produforum to look like after the mentioned period.

Among the things that were mentioned are: more cooperations between different fields, especially between the cultural and the educational field, more development regarding arts and business, staying flexible, more involvement of each member, more synergies and networking between different members of Produforum, and connected to that tools to better make visible what each one does and offers or needs, and especially the ones not related to theatre were hoping for more diversity regarding both the participants as well as the seminars and workshops offered.

Another interesting idea mentioned by one interviewee was the thought of Produforum as some kind of basic administration for the associated members, providing for example the bookkeeping and accounting or selling respectively licensing of theatre plays or other products. This could be maybe seen then as a form of a hybrid as described by Lawrence Lessig, which would connect the sharing economy of Produforum with the commercial economy around.

The seminars and workshops should be improved not only to cover more diverse topics and focus less on theatre or the way of how to produce, but also cover more diverse cultural fields and be about the contents, too, not just discussing the how but also the what and why of creative and cultural production. The seminars and workshops should also be less often but therefore longer instead of many short ones in high frequency – of which many of them are also cancelled due to too less participants.

One hope was also that Produforum should become more powerful representing the cultural field in the Finnish society.

5. Conclusion

As I mentioned earlier I had strong doubts about the way Produforum and the peer produced results are in fact "open source". My findings showed that most members are uncertain about what to concretely ask from the other members, not knowing what those agreed on give as input. There is also an uncertainty how much to offer of one's own inputs for free and when and how to start charging for it. Thus the source, which would be things as the mentioned stage, but more commonly each member's individual knowledge and the time to spread it, to my mind cannot be seen as open source. In contradiction to production in digital contexts, where every use, such as for example the download of Linux, produces a copy and by doing so turns almost every digital good into a so called non-rival good[37], this does not work for knowledge that is shared in physical space without documenting the process in any form, nor for example for a stage. The scarcity of the members' time to share the knowledge over and over again or of a space like the stage makes them rival goods and therefore naturally limits their potential to be open source. The knowledge itself could be turned into a non-rival good, but therefore it would have to be documented in some way, afterwards it could be turned into open source by making it accessible and freely redistributable. The same goes for the seminars and workshops Produforum offers. They are of course open and free to attend for everyone but as soon as they end the source is closed, if they are not documented and turned into a non-rival good in some way. Thus I am still convinced, that Produforum might have some kind of open source spirit, if one could call it like this, but this refers more to the way things are produced, by peer production, and leads to problems regarding expectations towards the exchange of services or the access to sources. Even better and permanent documentation could help here in some cases, but maybe some things

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[37]   In economic contexts non-rival goods are considered those whose consumption by someone does not limit the possibility of consumption by someone else.

simply cannot be open sourced that easily in analogue or offline contexts as they can in digital or online contexts. I think one has to improve the methods not only inside Produforum in that way and it needs to be checked whether things are and actually can be open source or whether that sometimes is rather a hope than a fact.

This does not mean that the idea behind Produforum does not work at all, it just needs improvement, as all the members liked the idea but had difficulties with some of the ways it is implemented by now.

As I mentioned that in the context of the debate around a rise of self-employment especially in the creative and cultural field, the lack of some kind of union or lobby is often brought up, it is interesting to see that the members felt strengthened through the community of Produforum. Not just for themselves, but also concerning how Produforum represents the work practices, needs and voices of the cultural field. Through the direct connection of Produforum to the City of Helsinki it is also a tool for cultural policy making as Nina Gran from the Cultural Office sees it, and the discussions and tendencies that are brought up in and through Produforum could have some influence on the decisions that are made, but at least they are recognised. And the topics are not just brought up but also discussed on an eye-to-eye level. Hence Produforum seems to have good chances to represent the cultural field in a way, not by ever having wanted to become a union or lobby, but rather by representing a broad variety of voices and tendencies as more and more protagonists join. This makes it interesting for the politics as it is providing expert knowledge about the field. Christoph Fahle, one of the incorporators of betahaus, recently mentioned at the conference "kreativORTungen" that he was also invited from city officials to represent the people working at betahaus and their needs. Of course there is no special legitimation, such as any kind of election or him being president of a union or lobby, but maybe there does not need to be any if people like him can represent the similar needs of a certain community and give them a voice. Maybe things like Produforum or the betahaus are in their own new

way equivalents to unions or lobbies or can at least some their tasks to represent the field, though certainly not all.

Nevertheless my main interest was in the interactions of the members in Produforum and what implications their way of how they work has on their economical interactions and outcomes.

Granovetter points out that the social embeddedness affects economic outcomes. Benkler, Lessig and Shirky outline how technology is favouring the social and which new social interactions are possible through technological mediated social networking. By transferring those new ways of social production that emerged from a nonmarket context, where economical outcome was not important in the first place, into the everyday economical activity and thus the market context, through establishing networks like Produforum or an increasing amount of coworking spaces, the social embeddedness dramatically increases, as also my findings seem to suggest. Furthermore there seems to be a tendency that one prefers to interact with each other on the social level, instead of interacting as business entities. For people who are not having any kind of big institution or company in the back, but who are they themselves and their business at the same time, being the case for self-employed, the social embeddedness of their economic action seems to contest their economic outcomes, as individuals seem to rather opt for a prospective reward over long time, which social networks seem to provide, instead of an increased short time outcome if the social relation could be disturbed by that. By not having some kind of institution or company in the back behind which "to hide" it is apparently harder or maybe sometimes even unwanted to choose the economical perspective over the social one.

This works perfectly fine as long as within the network, and new tools such as facebook, twitter and similar ones provide means to make this social networking maybe even easier. However, while those reputation or reciprocity based actions work good within any kind of network it does not work that easily when it comes to paying ones living expenses. A landlord

most likely wont accept a photoshop course in exchange for a month worth of rent or something like this. The question which arises for me is how the intermediate layer between networks and markets could look like. Lessig described the hybrid economy for the Web. Maybe Produforum, the betahaus and things alike could be some kind of meta company that are this kind of hybrid in offline contexts, but I am not to sure about it, as this would mean to trade off one's newly won freedom and independency again to be some kind of employee of those meta institutions. If no intermediate layer could be found and the production of immaterial and creative or cultural goods, representing rather sharing economies, cannot be fitted into the market system to match the commercial economy, could the rest be turned into something of a sharing economy then? Christian Siefkes tried to outline something like this with what he calls a peerconomy, which at its core is based on "task auctioning" building on "labour weights" and "weighted hours".[38] Another approach to this topic can be seen in the discussion around a basic income. For the online contexts things like "kachingle"[39] or more recently "flattr"[40] which are labelled "social payment systems" have come into existence. Flattr aims at leaving just one question to value things: whether one likes them or not. The amount of money one sets to be spent during one month is then evenly split up amongst all the things one liked, "flattred". Something like this could maybe also be implemented in offline contexts, for example by attaching QR-codes to pictures in a gallery, which could than be flattred using some mobile device (e.g. a mobile phone and an appropriate application to do so). The people behind flattr already stated that they are thinking of possibilities like this, too. Time will show whether one could make a living on the outcomes of this and it also might not work for every good. The latest but also first experiences show an average

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[38]   Siefkes 2007 and http://www.peerconomy.org

[39]   http://www.kachingle.com

[40]   http://www.flattr.com

equivalent of around 15 Euro cents per click when someone decides to flattr something.[41]

It is an interesting approach to the problem, but one has to see where it leads.

Network production strategies seem to have difficulties to correlate with market payment systems, especially when the distinction between business entities and individual human beings becomes a hard one. Peer production in itself, building on collaboration and openness instead of exclusion and borders, is contradictory to the way markets used to work, but as this mode of production is being adopted in more and more contexts the discussion around these topics needs to be broadened. More ideas need to be developed as this is very closely related to the idea we as individuals but also as a society have from concepts such as work and income or payment in the future. My work is thus just a very small step to raise certain questions that I have come across while dealing with this topic. More research would need to done.

A "Creative Network Economy" to me would then be some kind of vision or concept for the future that needs to be developed, which would then allow for economic sustainability of peer production processes in more and more contexts. What this vision would look like in detail is the question that needs to be answered and I cannot provide the answer here and now, but the development of the answer is what I see as part of the job being a cultural worker, as an intermediator in processes of cultural and societal processes of transformation.

As one of the interviewees stated:

> "I just know that I want to have a flexible way of working […].
> My dream would be that I could work with many different
> projects without having to constantly think about that I can pay
> my rent and get some food." (Interview 6)

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[41]   Compare Pritlove 2010, Häussler 2010 and Urbach 2010

This is what a "Creative Network Economy" should provide the frames for, not just a way to produce cultural goods, but a sustainable framework to do this under less precarious circumstances.

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7. Appendix

7.1. Survey Questions

Different questions have been asked depending on whether the interviewee was a Produforum member or a city official. The following questionnaires served as a guideline in both cases, meaning that further questions could be taken in, others left out or existing ones slightly changed, depending on the respective interviews.

The city official was asked to describe the context in which Produforum was build up and exists now from a more general point of view, thus there were just four questions in the questionnaire to leave much space for broader answers. The Questions can be found under 7.1.2.

The questionnaire for the Produforum members consisted of 13 main questions. Those were asked to all of the interviewees in more or less the same form.

7.1.1. Survey Questions CO

1) How would you describe or characterise the specifics of the Swedish-Finnish cultural field?

    (Structure, needs, etc…)

2) What were your motivations to start Produforum?

3) Where do you see the outcomes of Produforum, now after 2,5 years?

4) How could Produforum benefit your work during the next 5-10 years?

7.1.2. Survey Questions PM

1) Year of Birth

2) Type of Job
   (short job description + employed/freelance?)

3) How would you best describe your Product?
   (Information, knowledge, arts, service,…)

4) When did you join Produforum

5) What were your main motivations to join the Produforum network?
   (Fun, learning, reputation, contribution, attention, profit, rewards,…)

6) What did you offer to Produforum when applying?

7) What did you ask from Produforum when applying?

8) How connected do you feel with the other members?
   (Personal relations, knowledge about others projects,…)

9) Do you/can you (imagine) to charge money for your product from a fellow member?

10) How do you consider the amount of your input in Produforum, compared to that of others?

11) How would you describe the outcomes of Produforum for you personally?
    (internal/external)

12) How do you transform the network's "currency" (reputation/attention) into making a living on what you do?

13) Open End: How would/could you imagine Produforum to develop for yourself in the future?

7.2. Interview Agreement

Date: _____

Name:_____

Code: _____

Herewith I agree that the interview I give in the context of the diploma thesis "Creative Network Economy" of Norbert Schmidt may be recorded, transcribed and attached to the thesis in de-personalized form.

Quotations may be taken from it without mentioning my name or anything that makes me directly identifiable for people outside the context.

_____

Signature

7.3. Extraction Tables

Interview #	V1 Year of Birth	V2 Type of Job				V3 Type of Product		V4 Produforum membership since
		description		freelance/"toiminimi"	employed			
▼ CNE#001								
CNE#001	1961	"teatercheff" (general director/manager)			CNE#001-PM-E002	performances	CNE#001-PM-E028	2007
CNE#001		actor	CNE#001-PM-E003			piece of art	CNE#001-PM-E029	
CNE#001		director	CNE#001-PM-E003			experience	CNE#001-PM-E031	
CNE#001		"teatercheff" (general director/manager)	CNE#001-PM-E004			performances	CNE#001-PM-E033	
CNE#001		actor	CNE#001-PM-E004			meeting between people	CNE#001-PM-E031	
CNE#001		director	CNE#001-PM-E004			"social part of the theatre"	CNE#001-PM-E031	
CNE#001						event	CNE#001-PM-E035	
CNE#001						atmosphere	CNE#001-PM-E035	
CNE#001						"something different"	CNE#001-PM-E039	
▼ CNE#002								
CNE#002	1981	educated arts manager	CNE#002-PM-E002	CNE#002-PM-E004	CNE#002-PM-E006	theatre	CNE#002-PM-E008	2007
CNE#002		public relations, marketing	CNE#002-PM-E003	CNE#002-PM-E005				
CNE#002		stage hand, technician	CNE#002-PM-E003					
CNE#002		vague sort of profession	CNE#002-PM-E067					
▼ CNE#003								
CNE#003	1953	very creative	CNE#003-PM-E002	CNE#003-PM-E005		health therapy	CNE#003-PM-E007	2009
CNE#003		work with people	CNE#003-PM-E003	CNE#003-PM-E006		yoga therapy	CNE#003-PM-E008	
CNE#003		work with well-being of people	CNE#003-PM-E003			yoga	CNE#003-PM-E008	
CNE#003		physio-therapist	CNE#003-PM-E004			sense of well-being	CNE#003-PM-E009	
CNE#003		yoga-therapist	CNE#003-PM-E004			relaxation	CNE#003-PM-E010	
CNE#003		yoga teacher	CNE#003-PM-E004			concentration	CNE#003-PM-E011	
CNE#003		decorative artist	CNE#003-PM-E004			"intersting journey of well-being"	CNE#003-PM-E012	
CNE#003						"myself and I am the product. I don't sell anything besides."	CNE#003-PM-E146	
▼ CNE#004								
CNE#004	1972	producer	CNE#004-PM-E002		CNE#004-PM-E008	things you do at a theatre	CNE#004-PM-E011	2007
CNE#004		doing budgets	CNE#004-PM-E004			things you do at a theatre	CNE#004-PM-E015	
CNE#004		building things in the play	CNE#004-PM-E005					
CNE#004		pretty wide	CNE#004-PM-E006					
CNE#004		finances and bills	CNE#004-PM-E007					
CNE#004		acting	CNE#004-PM-E010					

Interview #	V1 Year of Birth	V2 Type of Job — description	V2 code	freelance/ "toiminimi"	employed	V3 Type of Product	V3 code	V4 Produforum membership since
▼ CNE#005								
CNE#005	1970	producer	CNE#005-PM-E002	CNE#005-PM-E003		artistic or entertaining program	CNE#005-PM-E011	2009
CNE#005		booking agency	CNE#005-PM-E003	CNE#005-PM-E005		projects	CNE#005-PM-E012	
CNE#005		arranging gigs mostly for musicians but also for other artists	CNE#005-PM-E003			different kind of gigs	CNE#005-PM-E013	
CNE#005		producer	CNE#005-PM-E004			entertainment	CNE#005-PM-E013	
CNE#005		everything from planning to supervising	CNE#005-PM-E004					
CNE#005								
▼ CNE#006								
CNE#006	1984	producer	CNE#006-PM-E002	CNE#006-PM-E030		always attached to someone else's products	CNE#006-PM-E007	2010
CNE#006		arts manager	CNE#006-PM-E002	CNE#006-PM-E031		example: marketing	CNE#006-PM-E008	involved since 2007
CNE#006		project based	CNE#006-PM-E003			example: wrtiting applications	CNE#006-PM-E008	
CNE#006		part of a group	CNE#006-PM-E004			service	CNE#006-PM-E011	
CNE#006		collaborative	CNE#006-PM-E009					
▼ CNE#007								
CNE#007	1969	"tuottaja" [producer]	CNE#007-PM-E002		CNE#007-PM-E006	theatre performance	CNE#007-PM-E008	2008 (company)
CNE#007		doing the administrative work for the theatre company	CNE#007-PM-E002			theatre performance	CNE#007-PM-E010	2009 (through company)
CNE#007		organizing everything	CNE#007-PM-E002					
CNE#007		manager	CNE#007-PM-E003					
CNE#007		administrative side of the work	CNE#007-PM-E005					
▼ CNE#008								
CNE#008	1975	part time theatre producer	CNE#008-PM-E002	CNE#008-PM-E003		know how in economics	CNE#008-PM-E008	2008
CNE#008		part time actor	CNE#008-PM-E002			know how in administration	CNE#008-PM-E008	
CNE#008		at the moment in addition full time student	CNE#008-PM-E004			know how in starting, running and ending business projects	CNE#008-PM-E008	
CNE#008		actor	CNE#008-PM-E007			fundraising, reporting, bookkeeping	CNE#008-PM-E008	
CNE#008		producer	CNE#008-PM-E007			financial planning	CNE#008-PM-E009	
CNE#008		director	CNE#008-PM-E010			artistic planning	CNE#008-PM-E009	
CNE#008		writer	CNE#008-PM-E010			directing	CNE#008-PM-E010	
CNE#008						writing	CNE#008-PM-E010	
CNE#008						acting	CNE#008-PM-E011	

Interview #	V1 Year of Birth	V2 Type of Job			V3 Type of Product		V4 Produforum membership since
		description	freelance/ "toiminimi"	employed			
▼ CNE#009							
CNE#009	1973	TV director and editor	CNE#009-PM-E002	CNE#009-PM-E002		TV production services	CNE#009-PM-E010	2009
CNE#009		multi-camera-directing	CNE#009-PM-E005	CNE#009-PM-E004		directing	CNE#009-PM-E010	
CNE#009		Director, editor and and video filmer	CNE#009-PM-E009			editing	CNE#009-PM-E010	
CNE#009						video film shooting	CNE#009-PM-E010	
▼ CNE#011							
CNE#011	1977	artist	CNE#011-PM-E002	CNE#011-PM-E015	CNE#011-PM-E17	art projects	CNE#011-PM-E010	2007/8
CNE#011						art works	CNE#011-PM-E010	
CNE#011						"the product is different, depending on who is seeing [it] or taking part"	CNE#011-PM-E010	
▼ CNE#012							
CNE#012	1979	a combination of many different things	CNE#012-PM-E002	CNE#012-PM-E004		many different things	CNE#012-PM-E008	2009
CNE#012		teaching	CNE#012-PM-E003	CNE#012-PM-E007		different things at different times	CNE#012-PM-E010	
CNE#012		giving lessons and workshops	CNE#012-PM-E003			different services depending on the need	CNE#012-PM-E011	
CNE#012		musician	CNE#012-PM-E004			everything that has to do with music more or less	CNE#012-PM-E012	
CNE#012						it's difficult to say just one product	CNE#012-PM-E013	

interview #	V5 Motivations to join Produforum					
	work space	meeting place	facilities	networking connections/contacts	collaboration	information
▼ CNE#001						
CNE#001	CNE#001-PM-E006	CNE#001-PM-E006	CNE#001-PM-E006		CNE#001-PM-E009	
CNE#001					CNE#001-PM-E010	
CNE#001						
CNE#001						
CNE#001						
CNE#001						
▼ CNE#002						
CNE#002	CNE#002-PM-E021			CNE#002-PM-E022	CNE#002-PM-E022	
▼ CNE#003						
CNE#003				CNE#003-PM-E017		
CNE#003						
▼ CNE#004						
CNE#004	CNE#004-PM-E022		CNE#004-PM-E022	CNE#004-PM-E023		
CNE#004						
▼ CNE#005						
CNE#005				CNE#005-PM-E016		CNE#005-PM-E023
CNE#005				CNE#005-PM-E018		
CNE#005				CNE#005-PM-E022		
▼ CNE#006						
CNE#006	CNE#006-PM-E018		CNE#006-PM-E019	CNE#006-PM-E020	CNE#006-PM-E023	
CNE#006				CNE#006-PM-E027	CNE#006-PM-E022	
CNE#006				CNE#006-PM-E029	CNE#006-PM-E027	
CNE#006						
CNE#006						
▼ CNE#007						
CNE#007			CNE#007-PM-E018	CNE#007-PM-E017		
CNE#007				CNE#007-PM-E019		
CNE#007				CNE#007-PM-E024		
▼ CNE#008						
CNE#008			CNE#008-PM-E016	CNE#008-PM-E020		
CNE#008				CNE#008-PM-E031		
CNE#008						
▼ CNE#009						
CNE#009	CNE#009-PM-E014		CNE#009-PM-E015	CNE#009-PM-E016		
▼ CNE#011						
CNE#011						
▼ CNE#012						
CNE#012				CNE#012-PM-E016		
CNE#012				CNE#012-PM-E018		
CNE#012				CNE#012-PM-E020		
CNE#012				CNE#012-PM-E023		

interview #	V5 Motivations to join Produforum						
	better working atmosphere/quality		knowledge/ learning	sharing		marketing	
▼ CNE#001							
CNE#001				costs	CNE#001-PM-E006	CNE#001-PM-E006	
CNE#001				costs	CNE#001-PM-E009		
CNE#001					CNE#001-PM-E010		
CNE#001							
CNE#001							
CNE#001							
▼ CNE#002							
CNE#002	more convenient to have this collective working space	CNE#002-PM-E026					
▼ CNE#003							
CNE#003			CNE#003-PM-E017	own knowlegde/ abilities	CNE#003-PM-E017	advertisements	CNE#003-PM-E016
CNE#003				yoga is all about sharing	CNE#003-PM-E065		
▼ CNE#004							
CNE#004	sitting together is making the job much easier	CNE#004-PM-E023	CNE#004-PM-E025	sharing knowledge	CNE#004-PM-E027		
CNE#004			CNE#004-PM-E027				
▼ CNE#005							
CNE#005	might be lonely to work alone	CNE#005-PM-E017	CNE#005-PM-E023				
CNE#005							
CNE#005							
▼ CNE#006							
CNE#006	otherwise I think I would be sitting at home, not seeing that many other producers	CNE#006-PM-E021	CNE#006-PM-E015	always someone to ask	CNE#006-PM-E022		
CNE#006			CNE#006-PM-E024	sharing knowledge	CNE#006-PM-E024		
CNE#006			CNE#006-PM-E025				
CNE#006							
CNE#006							
▼ CNE#007							
CNE#007	it's healthier to work somewhere else than at home	CNE#007-PM-E022					
CNE#007	it's nice to have people around	CNE#007-PM-E023					
CNE#007							
▼ CNE#008							
CNE#008	the woring atmosphere	CNE#008-PM-E019	CNE#008-PM-E021				
CNE#008	have a working environment	CNE#008-PM-E031					
CNE#008	people around, not working alone	CNE#008-PM-E031					
▼ CNE#009							
CNE#009							
▼ CNE#011							
CNE#011							
▼ CNE#012							
CNE#012	"up until now I've been very much alone with all my work"	CNE#012-PM-E020	CNE#012-PM-E016				
CNE#012			CNE#012-PM-E021				
CNE#012							
CNE#012							

interview #	V5 Motivations to join Produforum					
	strength in unity		money		other	
▼ CNE#001						
CNE#001	„nobody could afford this on their own"	CNE#001-PM-E009				
CNE#001						
CNE#001						
CNE#001						
CNE#001						
CNE#001						
▼ CNE#002						
CNE#002			the office space is cheaper than to rent it	CNE#002-PM-E025		
▼ CNE#003						
CNE#003	"network where I can be stronger than on my own"	CNE#003-PM-E018			help/support	CNE#003-PM-E015
CNE#003					spaces for exhibitions	CNE#003-PM-E023
▼ CNE#004						
CNE#004	the more people you are, the easier it gets	CNE#004-PM-E025			to have the place where you work where the culture happens	CNE#004-PM-E036
CNE#004	if ten people say the same somebody listens	CNE#004-PM-E026				
▼ CNE#005						
CNE#005	needed kind of a network to be stronger	CNE#005-PM-E016			loneliness of working alone	CNE#005-PM-E017
CNE#005	might be good to be member in a group	CNE#005-PM-E020			benefit each other	CNE#005-PM-E018
CNE#005						
▼ CNE#006						
CNE#006					degree program	CNE#006-PM-E014
CNE#006					seminars, workshops	CNE#006-PM-E015
CNE#006					seminars, workshops	CNE#006-PM-E025
CNE#006					being an active part in forming workshops and seminars	CNE#006-PM-E026
CNE#006					feeling of being able to create how I want to work, without someone comeing from above	CNE#006-PM-E033
▼ CNE#007						
CNE#007	being member of a scene	CNE#007-PM-E019			an opportunity	CNE#007-PM-E020
CNE#007					routine in the work	CNE#007-PM-E024
CNE#007						
▼ CNE#008						
CNE#008					the absence of colleagues had been irritating	CNE#008-PM-E017
CNE#008						
CNE#008						
▼ CNE#009						
CNE#009			get some gigs from fellow members	CNE#009-PM-E017		
▼ CNE#011						
CNE#011			"I needed someone to finance a seminar"	CNE#011-PM-E018		
▼ CNE#012						
CNE#012					workshops	CNE#012-PM-E016
CNE#012					support	CNE#012-PM-E022
CNE#012						
CNE#012						

V6
Demands

interview #	work space	networking connections/ contacts	knowledge/ learning	help/ support	other
▼ CNE#001					
CNE#001			sharing knowledge CNE#001-PM-E021	helping hands CNE#001-PM-E021	
CNE#001			marketing skills CNE#001-PM-E021		
CNE#001			economic tools CNE#001-PM-E022		
CNE#001			handle funding CNE#001-PM-E022		
CNE#001			bookkeeping, accounting CNE#001-PM-E023		
CNE#001			administrations, economics CNE#001-PM-E025		
▼ CNE#002					
CNE#002					involvement CNE#002-PM-E029
▼ CNE#003					
CNE#003				concrete help CNE#003-PM-E025	spaces for exhibitions CNE#003-PM-E025
▼ CNE#004					
CNE#004	CNE#004-PM-E035			count on getting support back CNE#004-PM-E038	
▼ CNE#005					
CNE#005	CNE#005-PM-E028				information about what's going on CNE#005-PM-E029
CNE#005	CNE#005-PM-E033				information about what's going on CNE#005-PM-E033
▼ CNE#006					
CNE#006	CNE#006-PM-E039		seminars CNE#006-PM-E039		colleagues CNE#006-PM-E039
▼ CNE#007					
CNE#007	CNE#007-PM-E037				
▼ CNE#008					
CNE#008		CNE#008-PM-E025			
▼ CNE#009					
CNE#009	CNE#009-PM-E022	CNE#009-PM-E022	share knowledge and information CNE#009-PM-E023		
▼ CNE#011					
CNE#011	CNE#011-PM-E26	CNE#011-PM-E025			
▼ CNE#012					
CNE#012				"I wish to get support and that I can ask advice." CNE#012-PM-E027	
CNE#012				"to be able to ask advice" CNE#012-PM-E029	

Interview #	V7 Inputs	
CNE#001		
CNE#001	expertise	CNE#001-PM-E014
	stage	CNE#001-PM-E014
CNE#001	lectures	CNE#001-PM-E015
CNE#001	advertising	CNE#001-PM-E016
CNE#001	graphic things	CNE#001-PM-E016
CNE#001	sharing know how	CNE#001-PM-E020
CNE#001	arranging meetings	CNE#001-PM-E063
CNE#001	arranging seminars	CNE#001-PM-E063
CNE#002		
CNE#002	Produforum's internet site	CNE#002-PM-E030
CNE#002	stage [by company]	CNE#002-PM-E030
CNE#002	work with marketing projects	CNE#002-PM-E030
CNE#002	IT skills	CNE#002-PM-E031
CNE#002	layout programmes	CNE#002-PM-E032
CNE#002	picture editing	CNE#002-PM-E032
CNE#002	corrections (language)	CNE#002-PM-E033
CNE#002	translations	CNE#002-PM-E033
CNE#002	"different stuff around Korjaamo"	CNE#002-PM-E034
CNE#002	help with office facilities	CNE#002-PM-E035
CNE#002	help with office facilities	CNE#002-PM-E036
CNE#002	involvement in working groups	CNE#002-PM-E078
CNE#002	collaborative ads	CNE#002-PM-E079
CNE#002	development of the new website	CNE#002-PM-E079
CNE#002	involvement in working groups	CNE#002-PM-E079
CNE#002	stage [by company]	CNE#002-PM-E080
CNE#002	help and support for new members	CNE#002-PM-E081
CNE#003		
CNE#003	contacts/network	CNE#003-PM-E020
CNE#003	yoga class	CNE#003-PM-E046
CNE#003	different crafts	CNE#003-PM-E048
CNE#004		
CNE#004	knowlegde	CNE#004-PM-E028
CNE#004	working in lots of groups	CNE#004-PM-E029
CNE#004	member of "Produforums vänner"	CNE#004-PM-E030
CNE#004	support and help	CNE#004-PM-E031
CNE#004	taking responsability	CNE#004-PM-E032
CNE#004	support	CNE#004-PM-E034
CNE#005		
CNE#005	job possibilities	CNE#005-PM-E024
CNE#005	translations and corrections	CNE#005-PM-E026
CNE#005	job possibilities	CNE#005-PM-E027

Interview #	V7 Inputs	
CNE#006		
CNE#006	language services like checking and translating	CNE#006-PM-E036
CNE#006	help in visualization and drawing	CNE#006-PM-E037
CNE#006	occupational knowledge of a producer	CNE#006-PM-E038
CNE#007		
CNE#007	no idea	CNE#007-PM-E025
CNE#007	our presence	CNE#007-PM-E026
CNE#007	support for others in international work	CNE#007-PM-E029
CNE#008		
CNE#008	financial services	CNE#008-PM-E022
CNE#008	financial know how	CNE#008-PM-E022
CNE#008	know how in cash management	CNE#008-PM-E023
CNE#008	know how in bookkeeping	CNE#008-PM-E023
CNE#008	know how in fundraising	CNE#008-PM-E023
CNE#009		
CNE#009	video shooting	CNE#009-PM-E018
CNE#009	editing	CNE#009-PM-E018
CNE#009	still picture photography	CNE#009-PM-E018
CNE#011		
CNE#011	some kind of knowledge	CNE#011-PM-E020
CNE#011	practical everyday things (help out)	CNE#011-PM-E024
CNE#012		
CNE#012	"advice concerning music and performances"	CNE#012-PM-E024
CNE#012	workshops	CNE#012-PM-E024
CNE#012	"anything I know"	CNE#012-PM-E025
CNE#012	teaching	CNE#012-PM-E026
CNE#012	dancing	CNE#012-PM-E026

V8 — Outcomes

Interview #	work space	networking connections/collaborations	knowledge/learning	better working atmosphere/quality	strength through unity/community	money	other
CNE#001							
CNE#001	CNE#001-PM-E065	CNE#001-PM-E043	CNE#001-PM-E097: somebody with new ideas	CNE#001-PM-E068: ideological idea of sharing has developed	CNE#001-PM-E071: "Nobody, no one of us would get that kind of publicity on their own, but together we are strong"	CNE#001-PM-E071: EU money [or the whole Project]	CNE#001-PM-E096: have fun is important
CNE#001		CNE#001-PM-E066		CNE#001-PM-E070: not everybody is thinking only about himself	CNE#001-PM-E072: "We wouldn't have had this EU money, none of us on our own" [referring to the whole project]	CNE#001-PM-E072: EU funding for smaller own projects	CNE#001-PM-E076
CNE#001		CNE#001-PM-E097		CNE#001-PM-E080: fast decisions because no big structures	CNE#001-PM-E078: "nobody would have done it on their own" ["rescuing" the almost lost EU money]	CNE#001-PM-E078: rent of the office space	CNE#001-PM-E091
CNE#001				CNE#001-PM-E081: flexibility due to small individual members	CNE#001-PM-E079: "So in unity there is a strength"	CNE#001-PM-E079: savings on different services	CNE#001-PM-E093
CNE#001				CNE#001-PM-E096: "It's good to work with good people"	CNE#001-PM-E088: "we look a little bit bigger than we are"		
CNE#001					CNE#001-PM-E088: brand		
CNE#001					CNE#001-PM-E088: credibility		
CNE#001					CNE#001-PM-E088: stability		
CNE#002							
CNE#002	CNE#002-PM-E082		CNE#002-PM-E084: workshops and seminars	CNE#002-PM-E082: colleagues	CNE#002-PM-E082: brand/reputation [in regards to financiers]	CNE#002-PM-E094: the office space is cheaper than to rent it	CNE#002-PM-E025 / CNE#002-PM-E091: informations of what's going on
CNE#002	CNE#002-PM-E090			CNE#002-PM-E090: colleagues		CNE#002-PM-E097: EU funding for smaller own projects	CNE#002-PM-E094: reputation / brand [for funding]
CNE#002				CNE#002-PM-E125: Produforum as a tool/ backend for working			CNE#002-PM-E096: possible opportunities
CNE#002							CNE#002-PM-E121: strengthend position through reputation
CNE#003							
CNE#003		CNE#003-PM-E049			CNE#003-PM-E030: feeling to be able to get heard, because of people who know	CNE#003-PM-E030: new clients	CNE#003-PM-E049: adevrtisement
CNE#003					CNE#003-PM-E143: Produforum gives culture stamina in the society		
CNE#004							
CNE#004	CNE#004-PM-E035		CNE#004-PM-E041: seminars	CNE#004-PM-E039: it makes the job a lot easier…			CNE#004-PM-E038: support
CNE#004			CNE#004-PM-E072: information and knowledge that you get from others	CNE#004-PM-E036: a place to work where the culture happens			CNE#004-PM-E078: it's more fun to work here
CNE#004				CNE#004-PM-E072: Produforum makes you better at your job			CNE#004-PM-E079: sharing to talk shit -> "therapy session"
CNE#004				CNE#004-PM-E073: you make fewer mistakes	CNE#004-PM-E073: you make fewer mistakes, when you are together	CNE#004-PM-E073	CNE#004-PM-E080: sharing to talk shit -> "therapy session"
CNE#004				CNE#004-PM-E077: the atmosphere is much better, when you work with other people			CNE#004-PM-E081: share thoughts and feelings with colleagues
CNE#005							
CNE#005		CNE#005-PM-E052		CNE#005-PM-E054: the whole working space here is very fruitful	CNE#005-PM-E050: colleagueship	CNE#005-PM-E030: project from Produforum [EU money]	CNE#005-PM-E031: two job possibilities
CNE#005				CNE#005-PM-E054: good working atmopshere			CNE#005-PM-E046: sharing informations
CNE#005				CNE#005-PM-E059: it's much more fruitful to sit in a place like this			CNE#005-PM-E052: being part of something, but staying independent
CNE#005							CNE#005-PM-E055: some values that are maybe more on the emotional side
CNE#006							
CNE#006		CNE#006-PM-E060	CNE#006-PM-E060: a much larger knowledge base	CNE#006-PM-E062: you have a working place where you can go and do at least most of the work there			CNE#006-PM-E061: it's fun to go to work
CNE#006				CNE#006-PM-E063: you can share feelings and emotions and become more "free"			CNE#006-PM-E063: having colleagues

V8 Outcomes

Interview #	work space	networking connections/ collaborations	knowledge/learning	better working atmosphere/quality	strength through unity/community	money	other
CNE#006				CNE#006-PM-E064 you can share feelings and emotions and become more "free"			CNE#006-PM-E063 share feelings and emotions, to get them out
CNE#006							CNE#006-PM-E064 share feelings and emotions, to get them out
CNE#006							CNE#006-PM-E065 colleagues
CNE#007							
CNE#007	CNE#007-PM-E037	CNE#007-PM-E017		CNE#007-PM-E022 it's healthier to work somewhere else than at home			CNE#007-PM-E018 facilities
CNE#007		CNE#007-PM-E019		CNE#007-PM-E023 it's nice to have people around			CNE#007-PM-E024 routine in the work
CNE#007		CNE#007-PM-E024		CNE#007-PM-E024 routine in the work			CNE#007-PM-E038 opportunities
CNE#007							CNE#007-PM-E081 a lot of information
CNE#008							
CNE#008	CNE#008-PM-E060	CNE#008-PM-E025	CNE#008-PM-E027 meeting new people with different working routines offers know how that is knew for me	CNE#008-PM-E038 friendly relationships create a good atmosphere			CNE#008-PM-E035 opportunities to start collaborations
CNE#008			CNE#008-PM-E028 learning new working routines from my colleagues in Produforum	CNE#008-PM-E039 the atmosphere is that I can ask a question but also tell a joke			CNE#008-PM-E061 interesting organizational chart of Produforum, not mainstream
CNE#008				CNE#008-PM-E043 I am very happy that the atmosphere is far away from bureaucracy etc.			
CNE#008				CNE#008-PM-E059 possibility to work with a fixed structure			
CNE#008				CNE#008-PM-E060 It's easier to work wih more structure and that is a good thing for me			
CNE#008				CNE#008-PM-E067 it's easier to schedule my day			
CNE#008				CNE#008-PM-E082 Produforum is a mean for me that offers possibilites to do my job better			
CNE#009							
CNE#009	CNE#009-PM-E060	CNE#009-PM-E058		CNE#009-PM-E026 atmosphere is inspiring			CNE#009-PM-E024 inspiration
CNE#009		CNE#009-PM-E060		CNE#009-PM-E028 atmosphere			CNE#009-PM-E060 facilities
CNE#009				CNE#009-PM-E061 the atmosphere gives something for your daily work			CNE#009-PM-E062 easy working and the feling to be welcome
CNE#009				CNE#009-PM-E063 good atmosphere which influences your work			
CNE#011							
CNE#011	CNE#011-PM-E026	CNE#011-PM-E028	CNE#011-PM-E070 knowledge	CNE#011-PM-E072 "It makes my work more enjoyable."	CNE#011-PM-E085 "It makes me feel somehow more confident about what I'm doing and when you're more confident you're also less prepared to do your work without getting paid for it somehow."		CNE#011-PM-E029 facilities
CNE#011		CNE#011-PM-E030	CNE#011-PM-E087 "I'm writing a lot better after that." [workshop]				CNE#011-PM-E070 "at least somewhere to ask for help"
CNE#011		CNE#011-PM-E031					CNE#011-PM-E071 It's fun.
CNE#011		CNE#011-PM-E070					CNE#011-PM-E083 job opportunities
CNE#012			CNE#012-PM-E033 advice		CNE#012-PM-E044 "people that are on my side"	CNE#012-PM-E030 two workshops worth 800€	CNE#012-PM-E044 informations
CNE#012					CNE#012-PM-E033 "somebody that is cheering you up"	CNE#012-PM-E069	CNE#012-PM-E069 being recommended
CNE#012							CNE#012-PM-E070 informations
CNE#012							CNE#012-PM-E073 being on same levels
CNE#012							CNE#012-PM-E080 help of others saves time

V9
relation inputs <-> outcomes

Interview #	inputs of others		get more		give more		equals out	
▼ CNE#001								
CNE#001	CNE#001-PM-E062	haven't been measuring it	CNE#001-PM-E061	at the end it's more the plus	CNE#001-PM-E059	some times we feel that we do maybe too much		
CNE#001			CNE#001-PM-E061	we get more than we pay				
CNE#001			CNE#001-PM-E062	feeling that we get more than we put in				
▼ CNE#002								
CNE#002	CNE#002-PM-E077	no ideas what others do			CNE#002-PM-E082	it feels like we don't get anything more than office and colleagues	CNE#002-PM-E088	working space is quite a lot already
CNE#002					CNE#002-PM-E100	right now it doesn't feel that the outcome is that big, or it could be bigger	CNE#002-PM-E089	no discontent
CNE#002							CNE#002-PM-E101	of course, outcome is always in relation to your input
▼ CNE#003								
CNE#003	CNE#003-PM-E076	no idea ho much others put in	CNE#003-PM-E078	so far my outcome has been bigger than my input				
CNE#003	CNE#003-PM-E077	staff does a lot of input						
▼ CNE#004								
CNE#004					CNE#004-PM-E082	I think I do more than most of the other people, but not as much as some	CNE#004-PM-E085	I think the incomes and the outcomes are equally the same
▼ CNE#005								
CNE#005	CNE#005-PM-E039	you don't know what the others do			CNE#005-PM-E060	there were times I was doing quite much	CNE#005-PM-E060	variating
CNE#005	CNE#005-PM-E064	I don't know what they have agreed, what they do					CNE#005-PM-E061	it comes in balance later on
CNE#005	CNE#005-PM-E066	I don't know really					CNE#005-PM-E063	it depends on the times
CNE#005							CNE#005-PM-E066	balances out in the end
▼ CNE#006								
CNE#006	CNE#006-PM-E066	it's not so visible what people put into the project					CNE#006-PM-E068	making inputs also leads to outcomes (seminar group)
CNE#006							CNE#006-PM-E069	wouldn't be here if I wouldn't think that it's worth it
▼ CNE#008								
CNE#008			CNE#008-PM-E055	I feel that I've probalby been part of the majority that hasn't done enough compared to the core				
▼ CNE#009								
CNE#009	CNE#009-PM-E054	"it's very hard to say how many percents you do and how many percents other people do"						
▼ CNE#011								
CNE#011	CNE#011-PM-E059	"it's quite hard to know who is doing what"					CNE#011-PM-E064	"I think my input is quite related to how busy I am"
▼ CNE#012								
CNE#012	CNE#012-PM-E065	"I have basically no idea about what the others have put in."			CNE#012-PM-E066	feeling like the most active artistic espoo member		

connections & relations

V10

connections and relations amongst members

Interview #	description of the connections	characterization of the connections (relations)		
		rather professional	rather personal	colleagial
▼ CNE#001				
CNE#001	a little bit outside	CNE#001-PM-E040		
		CNE#001-PM-E047 not to personal aspect		
CNE#001	more connected to theatre people	CNE#001-PM-E040		
CNE#001	not yet given time to meet people	CNE#001-PM-E045		
CNE#001	a little bit in between	CNE#001-PM-E047		
CNE#001	you have to also take part in parties and meetings and just hanging around	CNE#001-PM-E083		
▼ CNE#002				
CNE#002	not very well at the moment	CNE#002-PM-E037		
		CNE#002-PM-E042 right nor rather working		
CNE#002	don't really know all the participants	CNE#002-PM-E037		
		CNE#002-PM-E054 mostly very professional		
CNE#002	know the guys that are around for a longer time	CNE#002-PM-E038		
		CNE#002-PM-E055 feels like a professional relationship		
CNE#002	haven't really met the new participants	CNE#002-PM-E038		
CNE#002	no time to take part in seminars and networkingrecently	CNE#002-PM-E039		
CNE#002	different relationships with different people at different times	CNE#002-PM-E043		
CNE#002	professional relationships differe quite a bit	CNE#002-PM-E051		
CNE#002	more connection to other theatres	CNE#002-PM-E052		
CNE#002	feeling a bit lost because of the growth	CNE#002-PM-E136		
CNE#002	feeling small amongst all the other members	CNE#002-PM-E138		
CNE#002	feeling a bit left out	CNE#002-PM-E139		
▼ CNE#003				
CNE#003	knowing some of the members from long ago gives a feeling of connection	CNE#003-PM-E026	CNE#003-PM-E030 some little personal, because of e.g. school time	CNE#003-PM-E026
		CNE#003-PM-E026 to most of them not very personal		
CNE#003	I know that if I don't go to the meetings, if I don't show up, then I never get to know people	CNE#003-PM-E028		
CNE#003	right now I don't feel very connected to very many	CNE#003-PM-E029		
CNE#003	I like the people at Korjaamo	CNE#003-PM-E035		
CNE#003	it takes time for people to get into Produforum	CNE#003-PM-E038		

V10
connections and relations amongst members
characterization of the connections (relations)

Interview #	description of the connections	rather professional	rather personal	colleagial
▼ CNE#004				
CNE#004	the ones who are sitting here, I feel very connected to [regarding Korjaamo]	CNE#004-PM-E044 when it comes to charging rather professional level	CNE#004-PM-E048 pretty personal to some	
CNE#004	the other ones [not at Korjaamo] I hardly even know	CNE#004-PM-E044	CNE#004-PM-E049 hard time keeping a professional relationship	
CNE#004	when people you work with are close friends it's harder to get angry with them	CNE#004-PM-E055	CNE#004-PM-E050 knowing the people so long, they are friends most of them	
▼ CNE#005				
CNE#005	those who I don't meet not very connected	CNE#005-PM-E036 "maybe more on the professional level, but..."	CNE#005-PM-E040 kind of a colleagial relationship with friendliness in it	CNE#005-PM-E041 "kind of collegial relationship with kind of friendliness in it"
CNE#005	those who also work here [at Korjaamo] have become familiar and I do wsomething common with them	CNE#005-PM-E037	CNE#005-PM-E042 you meet them in other surroundings as well. not friendship but very, very friednly	
CNE#005	differentce between those at Korjaamo and those outside	CNE#005-PM-E039		
▼ CNE#006				
CNE#006	there are members I don't know	CNE#006-PM-E042 some stay on a professional level	CNE#006-PM-E047 with some you become more friends	CNE#006-PM-E050 "some of my friends work here and som are colleagues"
CNE#006	I don feel personally connected to the ones I don't know	CNE#006-PM-E042	CNE#006-PM-E049 some of my friends work here	
CNE#006	it would be easier to contact also the ones I personally don't know	CNE#006-PM-E043		
CNE#006	it would be easier to contact also the ones I personally don't know	CNE#006-PM-E044		
CNE#006	you feel closer to the people you see daily or weekly	CNE#006-PM-E046		
▼ CNE#007				
CNE#007	I personally was never integrated into the Produforum	CNE#007-PM-E030	CNE#007-PM-E046 "the general atmosphere is quite friendly and warm"	
CNE#007	I haven't been active in integrating into the group	CNE#007-PM-E030	CNE#007-PM-E048 relations tend to sometimes also become like friendships	
CNE#007	I think my good connections and friends in the field are elsewhere	CNE#007-PM-E043		
CNE#007	don't feel that connectedt to any of the members	CNE#007-PM-E044		
CNE#007	relations differ from person to person	CNE#007-PM-E045		
CNE#007	we don't have that kind of relationship [like friendship] with these people [members of Produforum], yet	CNE#007-PM-E055		
▼ CNE#008				
CNE#008	At the moment I dont have any major collaborations with any other companies or individuals in Produfroum	CNE#008-PM-E034 a little of both	CNE#008-PM-E038 a little of both	CNE#008-PM-E038
CNE#008	sometimes I feel a slight imbalance when the focus is too much on social networking	CNE#008-PM-E040		
CNE#008	I am very happy that the atmosphere is far away from bureaucracy etc.	CNE#008-PM-E043		

V10

connections and relations amongst members

Interview #	description of the connections	characterization of the connections (relations)		
		rather professional	rather personal	colleagial
▼ CNE#009				
CNE#009	some people I know better and some people I don't know that well	CNE#009-PM-E032 some are professional level	CNE#009-PM-E036 the relationships are very familiar, they are quite close	CNE#009-PM-E036 connection to the people like a work place
CNE#009	there are of course people that I don't ever see	CNE#009-PM-E037	CNE#009-PM-E040 some are not friendship but quite close	
▼ CNE#011				
CNE#011	"I think I would maybe have imagined I would feel more connected to them than I do."	CNE#011-PM-E034	CNE#011-PM-E045 "I mean it's not like on a strictly professional level."	CNE#011-PM-E047 quite similar to whatever office
CNE#011	"I mean I feel connected to the ones I really do something together with"	CNE#011-PM-E035	CNE#011-PM-E046 they are not too personal	CNE#011-PM-E049 colleagial
CNE#011	"it's still not like this kind of very deep contact and really deep discussions, it's quite a daily basis somehow"	CNE#011-PM-E037	CNE#011-PM-E048 it's not professional in the way that you could only talk about the job	
CNE#011	"I think I would have imagined maybe I would have been more connected to them than I am"	CNE#011-PM-E039		
CNE#011	"I think because everybody is working on their own projects it's quite easy to be friends compared to like a job where you really have to work together and agree on things"	CNE#011-PM-E066		
▼ CNE#012				
CNE#012	not knowing the people from Helsinki so well, yet	CNE#012-PM-E041 "most of the people more like professional level"	CNE#012-PM-E049 a few maybe more personal	
CNE#012	knowing those in Espoo quite good, because the group was smaller	CNE#012-PM-E042 "the others more like professional"	CNE#012-PM-E050	
CNE#012	connection not that close that one would hang out together in the free time	CNE#012-PM-E045		
CNE#012	more connected to the Produforum staff than to other members	CNE#012-PM-E046		

Interview #	V11 Payment structures / „network currency" (economic interaction)	
▼ CNE#001		
CNE#001	help each other as far as possible without charging money	CNE#001-PM-E050
CNE#001	"I help you and you help me"	CNE#001-PM-E050
CNE#001	you cannot stretch it [helping out, sharing for free] to eternity	CNE#001-PM-E052
CNE#001	basic idea: to offer and get something back [rather not money-related]	CNE#001-PM-E053
CNE#001	share for free in Produforum while "fair use"	CNE#001-PM-E055
CNE#001	charge for someone outside the network	CNE#001-PM-E055
CNE#001	charge something in Produforum when bigger needs	CNE#001-PM-E056
CNE#001	"network currency" like reputation exists	CNE#001-PM-E085
▼ CNE#002		
CNE#002	charging money for services possible	CNE#002-PM-E056
CNE#002	charging for working hours	CNE#002-PM-E059
CNE#002	it's seldom expected to jump in for free [as stage hand e.g.]	CNE#002-PM-E060
CNE#002	no charging if there's a "bigger good" in it	CNE#002-PM-E061
CNE#002	it's a custom that you don't do it for free	CNE#002-PM-E062
CNE#002	if someone asks you to help out with something you usually expect something	CNE#002-PM-E063
CNE#002	no charging in the working environment of Produforum	CNE#002-PM-E064
CNE#002	nothing to give which is based on a professional education	CNE#002-PM-E066
CNE#002	no charging for e.g. design work, because not based on a design education, just on interest	CNE#002-PM-E068
CNE#002	no charging for e.g. design work, because not based on a design education, just on interest	CNE#002-PM-E070
CNE#002	doing translations for free, then applying for money for more translations	CNE#002-PM-E073
CNE#002	charging money if you know that someone is able to pay	CNE#002-PM-E074
CNE#002	"we all want to pay each other for the work"	CNE#002-PM-E075
CNE#002	"usually we trust each other, so that if the other one has the money they will offer to pay"	CNE#002-PM-E076
CNE#002	"we just help each other out and there's no question about charging anything for that"	CNE#002-PM-E065
CNE#002	yeah, I think reputation is a good word for that ["network currency"]	CNE#002-PM-E106
CNE#002	what goes around comes around	CNE#002-PM-E107
CNE#002	if you have a broad set of knowlegde and you help people out, you get a good reputation and it carries quite well, especially in these circles	CNE#002-PM-E109
CNE#002	So I guess you get something out in the long run, sort of repuntion-wise.	CNE#002-PM-E110
CNE#002	transfer social capital -> payment is possible	CNE#002-PM-E111
CNE#002	just people inside the network know about collective input -> no impact of "reputation" outside the network	CNE#002-PM-E112
CNE#002	just people inside the network know about collective input -> no impact of "reputation" outside the network	CNE#002-PM-E113
CNE#002	people outside the network have no clue about internal reputation	CNE#002-PM-E114
CNE#002	to transform reputation is not why I do it	CNE#002-PM-E115
CNE#002	it doesn't really matter, where you have a good reputation	CNE#002-PM-E116
CNE#002	it works within the network quite well	CNE#002-PM-E117
CNE#002	having a good reputation within a specific network strengthens your position within the network	CNE#002-PM-E119
CNE#002	good reputation strengthens your position	CNE#002-PM-E121
CNE#002	there's still a bit to climb to find the companies that would pay more	CNE#002-PM-E123
CNE#002	problem when idealism meets reality	CNE#002-PM-E128
▼ CNE#003		
CNE#003	If I give workshops through Produforum, then of course I wouldn't charge	CNE#003-PM-E042
CNE#003	I someone starts coming to my group regularly I would charge	CNE#003-PM-E043
CNE#003	Idea is that I should be willing to contribute with something without getting paid	CNE#003-PM-E044
CNE#003	"ekorskinnshandel"	CNE#003-PM-E099
CNE#003	barter economy	CNE#003-PM-E100
▼ CNE#004		
CNE#004	professional level, when it comes to charging.	CNE#004-PM-E051
CNE#004	I don't see it as hard, that charing.	CNE#004-PM-E051
CNE#004	you have to make a deal and being friends with who you work helps to make a deal [not money related]	CNE#004-PM-E052
CNE#004	if they don't want money maybe they can give something else	CNE#004-PM-E052

Interview #	V11 Payment structures / „network currency" (economic interaction)	
CNE#004	instead of giving money they give one week free rehearsal space or something like that	CNE#004-PM-E053
CNE#004	no I don't see it hard [the charging]	CNE#004-PM-E053
CNE#004	if you are nice to people, they are nice to you	CNE#004-PM-E057
CNE#004	remembering help and then help out, too	CNE#004-PM-E058
CNE#004	I don't know if it's starting to become more that you don't need the money, that you help people on the other way	CNE#004-PM-E059
CNE#004	no income [money] - no taxes, feels strange	CNE#004-PM-E060
CNE#004	rewarding people with sharing knowledge	CNE#004-PM-E062
CNE#004	no idea how to transform network currency to market	CNE#004-PM-E064
CNE#004	you need cash to eat, sharing, barter and exchange doesn't work in that context	CNE#004-PM-E065
CNE#004	money makes it easy in a way	CNE#004-PM-E067
CNE#004	money makes it easy in a way, because it's easy to count	CNE#004-PM-E068
CNE#004	money makes it easy in a way, otherwise more paperwork	CNE#004-PM-E069
CNE#004	I try now to only do the things I need to do, because otherwise I don't have time to do my job that pays me money to pay the rent	CNE#004-PM-E087
CNE#004	to sit here for free and just pay with knowledge and help is brilliant	CNE#004-PM-E092
▼ CNE#005		
CNE#005	no charging inside Produforum	CNE#005-PM-E043
CNE#005	charging any client or possible customer outside	CNE#005-PM-E044
CNE#005	sharing informations/knowledge for free with other members	CNE#005-PM-E045
CNE#005	the product of Produforum is that we share information	CNE#005-PM-E046
CNE#005	bought services from other members for some occasions	CNE#005-PM-E048
CNE#005	it pays back that people get to know you	CNE#005-PM-E068
CNE#005	get to know people –> cooperations –> economical impact	CNE#005-PM-E069
CNE#005	transfer of "network currency" is possible	CNE#005-PM-E070
CNE#005	earning and paying trust and recommendation	CNE#005-PM-E070
CNE#005	better and more jobs as a result	CNE#005-PM-E071
▼ CNE#006		
CNE#006	in those relations it's harder to name a price	CNE#006-PM-E051
CNE#006	it's hard to think outside of the Produforum context [e.g. to charge members in different contexts]	CNE#006-PM-E053
CNE#006	you have to figure something out, if you put a lot of work into one project for someone that you don't get paid for	CNE#006-PM-E054
CNE#006	exchange of services as something you have to deal out differently every time	CNE#006-PM-E055
CNE#006	it's harder to to take money, when you're friends with someone	CNE#006-PM-E056
CNE#006	if we could live without money that would be really great	CNE#006-PM-E057
CNE#006	the more people join the network and the more you become "friends" with them, the harder it gets to ask payment for the things one does	CNE#006-PM-E058
CNE#006	there is a "network currency" like time or services	CNE#006-PM-E070
CNE#006	but this currency is not very clear, harder to measure	CNE#006-PM-E071
CNE#006	exchanging services might not be "equal"	CNE#006-PM-E072
CNE#006	there is definitely a network currency, but it's even more about finding people to collaborate with	CNE#006-PM-E073
CNE#006	people work with many different things and get money from main activity	CNE#006-PM-E076
CNE#006	you earn reputation	CNE#006-PM-E079
CNE#006	people who have been active tend to be asked to come and work for a project	CNE#006-PM-E080
CNE#006	there is definitely something about reputation	CNE#006-PM-E081
CNE#006	of course you will hire or want to hire someone that you know works well	CNE#006-PM-E082
CNE#006	you don't get paid for the work you do to earn reputation, you get paid for the work you get because of that reputation	CNE#006-PM-E084
CNE#006	you work for free to build up reputation	CNE#006-PM-E087
CNE#006	knowing the people well leads to more jobs, but not necessearily to more money	CNE#006-PM-E088
CNE#006	you get paid in money maybe more if they are looking for someoone to do a specific thing and they ask you to do it	CNE#006-PM-E090
CNE#006	people do things they see a need for without getting paid for it in the first place	CNE#006-PM-E093
CNE#006	it's definitely difficult [to get money] and especially in cases where you're part of this network and you're kind of friends and colleagues at the same time	CNE#006-PM-E095
CNE#006	if you do interships for school/university the credits there are somehow the currency	CNE#006-PM-E097

Interview #	V11 Payment structures / „network currency" (economic interaction)	
CNE#006	going from that [getting credits] to getting paid is not that easy because you've worked for someone for free before	CNE#006-PM-E098
CNE#006	you can't pay your landlord with credits, but the discussion to get paid in money is hard	CNE#006-PM-E099
CNE#006	you can't pay your landlord with credits, but the discussion to get paid in money is hard	CNE#006-PM-E100
▼ CNE#007		
CNE#007	people who are helping are invited, if there is a performance	CNE#007-PM-E051
CNE#007	I don't see there is a problem [thinking of charging]	CNE#007-PM-E052
CNE#007	I am all the time asking my friends that are professionals at some field working for free for our company.	CNE#007-PM-E053
CNE#007	I think that everybody is all the time paid less than they should be.	CNE#007-PM-E053
CNE#007	I think the attitude is that if someone is paid something it's nice, but at the same time everybody is also pissed off with the thing that nobody is paid properly.	CNE#007-PM-E054
CNE#007	getting advice without paying money is no problem at all	CNE#007-PM-E058
CNE#007	doing favors is no direct exchange, so it's there is no network currency	CNE#007-PM-E059
CNE#007	there is a "network currency" in the way that I can ask people to do things because I've done things for them	CNE#007-PM-E060
CNE#007	not really transferable, making a living is always on the edge	CNE#007-PM-E061
CNE#007	the objective is to get performances done, not to make money	CNE#007-PM-E063
CNE#007	we hope to get the company known to get grants easier	CNE#007-PM-E069
CNE#007	the base is public funding	CNE#007-PM-E070
▼ CNE#008		
CNE#008	it's not harder to ask cash for services inside Produforum	CNE#008-PM-E046
CNE#008	I see a connection between income and my outcome and living costs	CNE#008-PM-E047
CNE#008	I don't feel it'd be to hard to put a price tag on my services within Produforum	CNE#008-PM-E048
CNE#008	it's not difficult for me to ask the whole crew [Produforum members] to come [to e.g. a performance] and not charge, that's not a problem at all for me	CNE#008-PM-E050
CNE#008	if I would do the books for one of the companies in Produforum I certainly would charge something, probably not the same amount of money thatI would from someone outside, but I would definitely charge something	CNE#008-PM-E051
CNE#008	there is definitely an impact of social behaviour to the economical one	CNE#008-PM-E052
CNE#008	and of course I expect the same from others [discounts etc]	CNE#008-PM-E053
CNE#008	it's all countable, I can have an idea when I'm working to much	CNE#008-PM-E054
CNE#008	there is a "network currency" on the social level which is a good thing because it encourages to be helpful	CNE#008-PM-E068
CNE#008	helpfulness will lead to helpfulness and that's a positive thing, definitively	CNE#008-PM-E069
CNE#008	reputation is the currency	CNE#008-PM-E071
CNE#008	I don't know how to call the currency of helpfulness and reputation, but there is something like personal value	CNE#008-PM-E072
CNE#008	the more you help others, your personal valua grows in the eyes of others and that leads to better reputation and automatically to more work	CNE#008-PM-E073
CNE#008	what goes around comes around	CNE#008-PM-E074
CNE#008	the social capital is transferable	CNE#008-PM-E075
CNE#008	it's vital that you understand the meaning of your reputation	CNE#008-PM-E076
CNE#008	I definitely believe that a work well done leads to more work	CNE#008-PM-E078
CNE#008	no problems in getting more money by getting more work	CNE#008-PM-E079
CNE#008	when you interchange within the collective a part of the deal is that you have a different price tag	CNE#008-PM-E080
CNE#008	the majority of the work I do is based between me and someone outside Produforum	CNE#008-PM-E083
CNE#008	If I would spend more time to work with people inside Produforum then there would be an impact on my income	CNE#008-PM-E084
▼ CNE#009		
CNE#009	of course it influences, little bit, to be honest	CNE#009-PM-E042
CNE#009	"I have some price list and then I can account some discounts for Produforum members"	CNE#009-PM-E043
CNE#009	bigger projects that have the ability to pay something or to pay the normal price should do so	CNE#009-PM-E044
CNE#009	"my attitude to this is, because this is my profession I should earn my daily living by doing this"	CNE#009-PM-E046
CNE#009	there is an influence on the price	CNE#009-PM-E046

Interview #	V11 Payment structures / „network currency" (economic interaction)	
CNE#009	there is some influence in long terms	CNE#009-PM-E071
CNE#009	"If someone needs some information or my opinion about something, of course I will tell it immediately, share it. If I am not in a very hurry I am sharing it by the same time."	CNE#009-PM-E074
CNE#009	"most of my jobs are outside of Produforum"	CNE#009-PM-E077
▼ CNE#011		
CNE#011	impact of relations depends on what work it's about	CNE#011-PM-E051
CNE#011	"A lot of things I would be prepared to do as some kind of exchange of favors."	CNE#011-PM-E052
CNE#011	example car: people can use it if they chip in	CNE#011-PM-E053
CNE#011	"as long as it's not a real big load of work I would be happy to help people without charging for it"	CNE#011-PM-E054
CNE#011	impact on payment depends on relation of the thing you are asked to do to your professional work	CNE#011-PM-E055
CNE#011	charge for artwork, give photoshop course for free	CNE#011-PM-E056
CNE#011	"it depends on if it's like kind of my product they want or if it's just me they want"	CNE#011-PM-E057
CNE#011	there is a network currency in a way	CNE#011-PM-E073
CNE#011	"with the currency as in money you try to be more specific about what you get and what you give"	CNE#011-PM-E073
CNE#011	"this is more like I can give to one person and get from another person and it doesn't have to be totally equal"	CNE#011-PM-E074
CNE#011	"you could see it as some kind of currency [reputation] and I suppose if you wouldn't feel you get anyting out from it, you wouldn't be as interested in also helping other people."	CNE#011-PM-E075
CNE#011	one feels rewarded	CNE#011-PM-E076
CNE#011	idealistic/ideology: "And I also think it should be in the way that you help people and you share knowledge."	CNE#011-PM-E078
CNE#011	through the network you meet people that you can start projects with and get money out of those projects	CNE#011-PM-E081
CNE#011	through the network you meet people that you can start projects with and get money out of those projects	CNE#011-PM-E082
CNE#011	"So I think the social capital is very important, but it's also very much related to the fact that there is somebody who is paying for something and then it can generate also other people paying for other things."	CNE#011-PM-E089
▼ CNE#012		
CNE#012	influence of relations/connections on named price depends	CNE#012-PM-E052
CNE#012	"if that person would make an equally big favor for me" [exchange services for free]	CNE#012-PM-E053
CNE#012	"I think I would want to feel that I've gotten something back"	CNE#012-PM-E056
CNE#012	relationship has influence on price when knowing someone closer	CNE#012-PM-E058
CNE#012	it depends on the situation if you give something for free or for less money	CNE#012-PM-E064
CNE#012	you are paid in reputation somehow	CNE#012-PM-E077
CNE#012	recommendations from people in the network pay off	CNE#012-PM-E079
CNE#012	better jobs, more jobs, more money is possible	CNE#012-PM-E081
CNE#012	naming a lower price also depends on whether someone is paying with "his/her own money"	CNE#012-PM-E083
CNE#012	"if a friend of mine asks me (...) it's a different thing than if somebody that I don't know at all asks me"	CNE#012-PM-E084
CNE#012	"if somebody is gaining money because I'm there I should get a part of it"	CNE#012-PM-E088
CNE#012	as a rule: "if somebody is gaining money because I'm there then I should get a part of it, unless it's like for the poor people"	CNE#012-PM-E091
CNE#012	"If I feel like it's a friend enough then I can do it for free."	CNE#012-PM-E092
CNE#012	"If the effort put in is more or less equal then it affects the price"	CNE#012-PM-E093
CNE#012	it's not automatically that just being a Produforum member means it has an impact on the price	CNE#012-PM-E095
CNE#012	"It of course has to be in relation to what you feel you get yourself, somehow."	CNE#012-PM-E096

future visions

Interview #	V12 Visions/Wishes/Dreams/Hopes	
▼ CNE#001		
CNE#001	atmosphere of helping each other, sharing	CNE#001-PM-E051
CNE#001	staying flexible	CNE#001-PM-E099
CNE#001	staying flexible	CNE#001-PM-E103
CNE#001	keeping friendship like working atmosphere	CNE#001-PM-E099
CNE#001	surprising new developments that no one could think of	CNE#001-PM-E100
CNE#001	growth	CNE#001-PM-E102
CNE#001	not to become a ministry-like bureaucracy	CNE#001-PM-E103
▼ CNE#002		
CNE#002	keeping importance in the network	CNE#002-PM-E130
CNE#002	need to adapt new wins, new thoughts	CNE#002-PM-E134
CNE#002	keeping people involved	CNE#002-PM-E140
CNE#002	Produforum needs to keep going at what it is	CNE#002-PM-E149
CNE#002	Produforum needs to keep going at what it is	CNE#002-PM-E150
CNE#002	more development in the field of arts and business	CNE#002-PM-E154
CNE#002	more development in the field of arts and business	CNE#002-PM-E156
CNE#002	more development in the field of arts and business	CNE#002-PM-E158
CNE#002	more international work	CNE#002-PM-E161
CNE#002	more collaborations with different fields and education	CNE#002-PM-E163
CNE#002	more cooperation with fiel of education	CNE#002-PM-E166
CNE#002	raise questions about society and gain new knowledge	CNE#002-PM-E166
CNE#002	raise questions about society and gain new knowledge	CNE#002-PM-E167
CNE#002	get help from different educational institutions to ask questions and do research	CNE#002-PM-E168
CNE#002	foster research about the field	CNE#002-PM-E169
CNE#002	foster research about the field	CNE#002-PM-E170
CNE#002	research about economical developments related to cultural field	CNE#002-PM-E171
CNE#002	be a tool to ask questions about society publicly	CNE#002-PM-E172
CNE#002	become a clear brand	CNE#002-PM-E174
▼ CNE#003		
CNE#003	more commitment for Produforum seminars and meetings for less cancelled activities	CNE#003-PM-E058
CNE#003	members being less afraid to share	CNE#003-PM-E063
CNE#003	more networking, sharing between smaller businesses	CNE#003-PM-E069
CNE#003	kind of a register what people put in	CNE#003-PM-E082
CNE#003	more certainty what to offer and especially how to whom	CNE#003-PM-E087
CNE#003	better tools to make needs and offers visible	CNE#003-PM-E090
CNE#003	equal time/space for everyone at "aktörsmöte"	CNE#003-PM-E107
CNE#003	equal time/space for everyone at "aktörsmöte"	CNE#003-PM-E108
CNE#003	less one man shows at meetings	CNE#003-PM-E112
CNE#003	defining needs and offers more precisely	CNE#003-PM-E114
CNE#003	defining needs and offers more precisely	CNE#003-PM-E115
CNE#003	more "real" networking, less just talking	CNE#003-PM-E116
CNE#003	more group action, not just the staff of Produforum active	CNE#003-PM-E120
CNE#003	less smaller, more bigger events	CNE#003-PM-E124
CNE#003	maybe one bigger event just for the network, two bigger open for everyone	CNE#003-PM-E125
CNE#003	more deiversity in topics, not just theatre centric	CNE#003-PM-E126
CNE#003	a way to maybe better pool contacts	CNE#003-PM-E132
▼ CNE#004		
CNE#004	less seminars, but those longer	CNE#004-PM-E042
CNE#004	everybody sitting at the same place [Korjaamo e.g.] would be really good	CNE#004-PM-E046
CNE#004	not make Produforum riks the frame for all, but let smaller devisions of Produforum develop more on their own	CNE#004-PM-E098

Interview #	V12 Visions/Wishes/Dreams/Hopes	
CNE#004	not make Produforum riks the frame for all, but let smaller devisions of Produforum develop more on their own	CNE#004-PM-E099
CNE#004	not make Produforum riks the frame for all, but let smaller devisions of Produforum develop more on their own	CNE#004-PM-E101
CNE#004	a common administration for the memebers – selling, finances, marketing	CNE#004-PM-E109
CNE#004	more cooperation amongst different members and fields	CNE#004-PM-E113
CNE#004	members should get more involved	CNE#004-PM-E120
CNE#004	members should get more involved	CNE#004-PM-E122
▼ CNE#005		
CNE#005	stronger role in the Finnish society	CNE#005-PM-E076
CNE#005	taking care of the language issues	CNE#005-PM-E076
CNE#005	act stronger in the cultural field	CNE#005-PM-E081
CNE#005	have a dialogue with the rest of the cultural field	CNE#005-PM-E083
CNE#005	bigger and more visible role in the society	CNE#005-PM-E084
CNE#005	hopefully it definitely exists	CNE#005-PM-E087
▼ CNE#006		
CNE#006	finding a solution that the project can survive without the EU money	CNE#006-PM-E106
CNE#006	I just know that I want to have a flexible way of working where I can work with a lot of things and not all the time have to count every Euro that I get.	CNE#006-PM-E109
CNE#006	getting enough money	CNE#006-PM-E111
CNE#006	My dream would be that I could work with many different projects without having to constantly think about that I can pay my rent and get some food.	CNE#006-PM-E112
▼ CNE#007		
CNE#007	hoping for synergies	CNE#007-PM-E039
CNE#007	hoping for synergies	CNE#007-PM-E040
CNE#007	we would like to be more active, but to contribute with something we do anyhow	CNE#007-PM-E075
CNE#007	hopefully we are getting into the group and getting good connections and relationships so that it benefits our work	CNE#007-PM-E080
▼ CNE#008		
CNE#008	we will probably have to find bigger working space	CNE#008-PM-E088
CNE#008	hope to find more meaning in collaboration to run businesses more efficiently	CNE#008-PM-E088
CNE#008	more interchanging between colleagues from different theatre groups	CNE#008-PM-E090
▼ CNE#009		
CNE#009	more communication to invent more new ideas	CNE#009-PM-E050
CNE#009	hope that Produforum still exists after five years	CNE#009-PM-E081
CNE#009	Produforum's style to work (open, low/no borders, sharing etc.) should live on	CNE#009-PM-E088
▼ CNE#011		
CNE#011	more diversity	CNE#011-PM-E043
CNE#011	some kind of network that is also more about visual arts	CNE#011-PM-E043
CNE#011	more visual artists to become involved	CNE#011-PM-E090
CNE#011	discussions not just related to production but also to the content	CNE#011-PM-E090
CNE#011	"that it would be easier to take responsibilitiy for things inside the network"	CNE#011-PM-E091
CNE#011	Produforum could ask the poeple who are involved to take more responsibility	CNE#011-PM-E093
CNE#011	better visibility of who is involved in what	CNE#011-PM-E095
CNE#011	seminars not just on theatre	CNE#011-PM-E098
CNE#011	hope that Produforum gets some kind of financing	CNE#011-PM-E100
▼ CNE#012		
CNE#012	exchanging favors could be developed (more)	CNE#012-PM-E101
CNE#012	"help with the producing part"	CNE#012-PM-E103
CNE#012	it should become more stable	CNE#012-PM-E108
CNE#012	people working whole time for Produforum	CNE#012-PM-E108
CNE#012	more work space	CNE#012-PM-E109
CNE#012	"space where you could even do productions"	CNE#012-PM-E109
CNE#012	develop structures of meetings and ways of sharing informations further	CNE#012-PM-E113

STATUTORY DECLARATION

I declare that I have authored this thesis independently, that I have not used other than the declared sources / resources, and that I have explicitly marked all material which has been quoted either literally or by content from the used sources.

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date

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