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The impact of the COVID-19 pandemic on the well-being of freelance rhythm musicians working in Finland during 2020–2022

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Abstract

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The music industry was economically, socially and mentally impacted by the COVID-19 pandemic worldwide. The purpose of this study, The impact of the COVID-19 pandemic on the well-being of freelance rhythm musicians working in Finland in 2020–2022, was to investigate the impact of the pandemic on the well-being of freelance musicians. The study gives a voice to the freelancers and also serves as documentation of an exceptional time period from the beginning of the 2020s to present day. The study was executed in cooperation with the Finnish Musicians' Union. Erik Allardt's needs theory and Aaron Antonovsky's salutogenic theory were applied as the theoretical framework and the data was collected by using a qualitative interview, in which 11 freelance musicians participated. This is the first empirical study on the well-being of freelance musicians in Finland.

The common factor that emerged from the interviews was the loss of job opportunities for freelance musicians due to the social closures caused by the pandemic. The direct consequences of that were subsequent changes in everyday life and lifestyle in terms of work, economy, routines and social relations as well as experiences of worthlessness and injustice. The changes led to an existential crisis at the individual and community level, which manifested itself in prolonged stress and negative effects on mental and physical well-being and health. The results of this study clearly illustrate the holistic and multidimensional nature of well-being, where change in one area of well-being inevitably impacts on other areas of well-being. The musicians linked the concepts of well-being and well-being at work. Personal well-being is reflected in work, and work-related issues are reflected in personal well-being. The most common description of well-being at work was the opportunity to "do cool stuff with cool people". For musicians, a good working community is a two-way street: one's own personal well-being and that of the working community as a whole is supported by the fact that one can give and add value to the community and also receive it in return. Although the musicians were hit extremely hard by the pandemic, each musician interviewed also found good things to come out of the pandemic. The industry has long been dominated by the myth of the artist in distress although, in fact, a person who is unwell is only able to use a small fraction of his or her capacity. When musicians are well, those around them are well, and so is the music industry as a whole.

Keywords: Well-being, COVID-19, Freelancer musician

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1 Introduction

The COVID-19 pandemic was a black swan, whose arrival caused a global shock. The music and events industry in Finland and worldwide suffered severe loss and damage, and its costs in human and economic terms are still not fully understood. According to the Finnish Musicians' Union approximately 96 percent of musicians lost job opportunities because of the pandemic. Since the authorities forced the cancellation of concerts and events, the very direct consequence was increased layoffs, unemployment and financial hardship (The Finnish Musicians' Union 2022). COVID-19 showed that freelance musicians are the most vulnerable group of music professionals since they do not have the same social security as the musicians who are working at the art institutes. The lack of social and economic safety nets for freelancers has been a well-known fact for years. The pandemic has only highlighted the absence of this protection, as freelancers have not been granted subsidies during the coronavirus period (Haapakorpi, Jousmäki, Leinonen, Pyöriä, Siirtola & al., 2021).

Having our own personal backgrounds as freelance musicians and social and healthcare professionals, we felt the importance of researching how freelance musicians experienced their well-being was affected by the pandemic and what kinds of solutions they suggested when the recovery work started in the spring 2022. The aim of the study was to discover how the pandemic has impacted the well-being experienced by freelance musicians in Finland and their recovery can be supported. The knowledge can be used in the future when discussing the working conditions and social security of freelancers in the creative sector in general. Studying the work and well-being of freelance musicians also provides important information for the future where, according to futurologists, a large part of the workforce will work as freelancers. This thesis also serves as documentation of an exceptional period in time. The study was executed in cooperation with the Finnish Musicians' Union.

The study is the first of its kind since the well-being of freelance musicians during the COVID-19 pandemic has not been previously studied in Finland. During the COVID-19 pandemic, the public debate focused on its economic effects since the funding ministries such as Ministry of Education and Culture and The Ministry of Economic Affairs and Employment concentrated on the economic impacts and the sector urgently needed financial support. Now it is time to talk about the physical and mental well-being of freelance musicians.

The structure of this thesis is as follows: the Introduction summarizes the freelancers' situation during the pandemic. The second chapter explains the four main concepts of this study: 1) freelance musicianship, 2) COVID-19, cultural field and freelance musicians in Finland, 3) COVID-19 and the financial support in Finland and 4) well-being. The third chapter introduces the two theoretical frameworks of the study: Loving, Having, Being, Doing by Erik Allardt and the Salutogenesis approach to well-being by Aaron Antonovsky. In addition, the chapter draws attention to three previous studies related to the topic as well as two recent empirical report papers from Finland. The fourth chapter

introduces the research design with six sub-chapters. The fifth chapter includes the findings, divided into 10 sub-chapters. The final chapter discusses the credibility of the study and, in the concluding sub-chapter, proposes practical suggestions for improving the well-being of freelance musicians.

2 Background information

2.1 Freelance musicianship

There is no clear definition of freelance musicians. In the Finnish Arts and Culture Barometer 2019 Freelancer is explained as follows: The concept of freelance is special in the field of the arts. Freelance work is generally done without an employment relationship, either with a tax card or through some form of business. In the field of performing arts, a freelance relationship can also mean a fixed-term employment relationship. (Hirvi-Ijäs, Sokka, Rensujeff, Kautio & Kurlin 2020; our translation.)

The Finnish tax authorities define freelancer the following manner:

A freelancer is a person who has several employees or clients during a year, even at the same time. This is a possible way of working for journalists, photographers, musicians, translators and theater workers, for example. Freelance work is characterized by its numerous work assignments and the temporary nature of the work.

A freelancer is often considered to act as an entrepreneur in a commission relationship, but the so-called formal characteristics of an entrepreneur, such as registering as a trader, are missing. It is typical of the activity that, for instance, the tools and supplies needed for the work are procured by the freelancer or that travel costs are not reimbursed by the commissioning party.

A freelancer may also work under an employment contract, in which case they have the same obligations and rights as other employees.

A freelancer can also be a trader if their activity meets the characteristics of a business. For the purposes of taxation, a private trader means a self-employed person and a sole trader. Income received by a private trader from their activities (remuneration of work and use) is taxed in accordance with the Act on the Taxation of Business Income. The trader is obligated to keep accounting records. (Määttä & Hakkarainen 2022; our translation.)

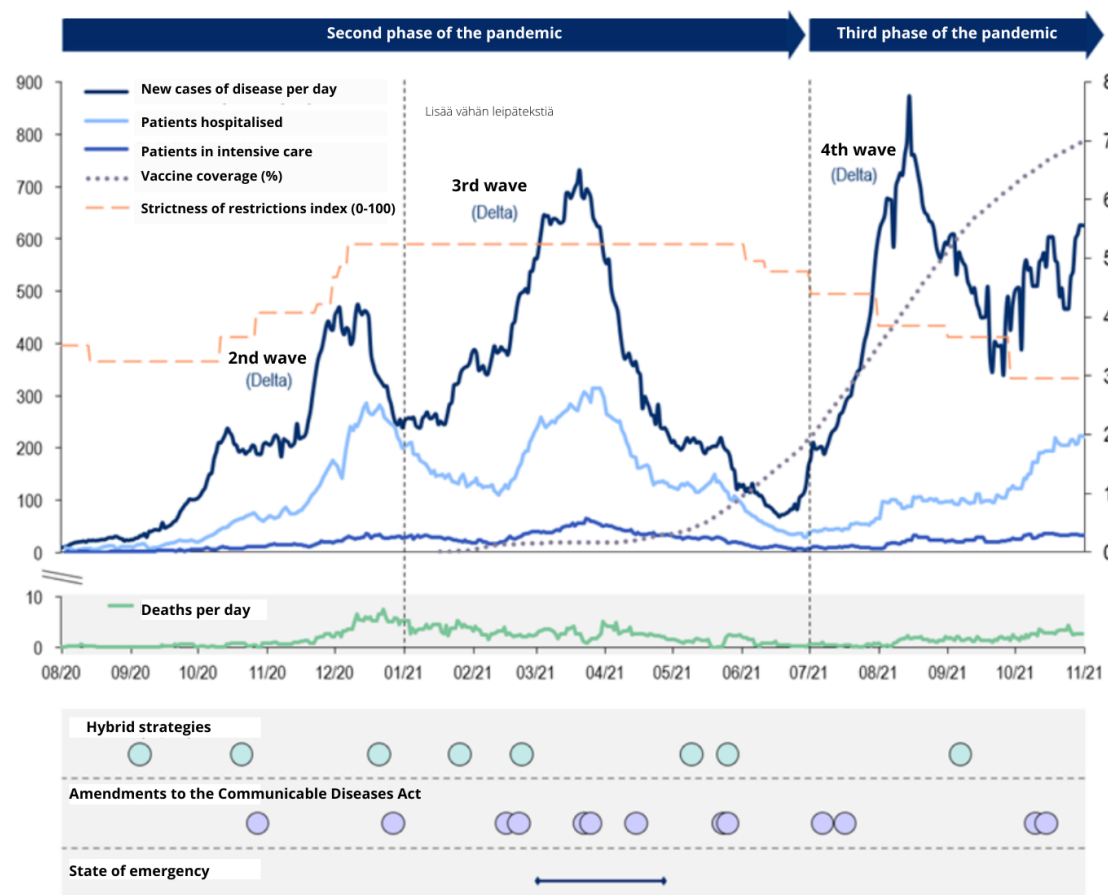
In this thesis we define freelance musicians according to the following characteristics: A professional musician whose status can vary from an employee to self-employed or a member in a co-operative depending on the work assignment. Their earnings may come

from many sources such as short or long-term artistic grants, part time teaching in music schools and playing in non-classical music orchestras, and they may have several employers at the same time.

2.2 COVID-19, cultural field and freelancer musicians in Finland

According to the World Health Organization's (2022) description, the coronavirus disease (COVID-19) is an infectious disease caused by the SARS-CoV-2 virus. The virus causes mild to moderate symptoms as well as a serious illness, which may also result in death. WHO recommends getting vaccinated, staying at least one meter away from other people and wearing a mask as well as regularly washing one's hands or using an alcohol-based rub. WHO recommends that infected people stay at home and isolate until recovery. The virus spreads through the air. In the following figure (Figure 1), the evolution of the COVID-19 pandemic in Finland from August 2020 until November 2021 is presented visually (Stenvall & al. 2022; our translation).

Figure 1 Evolution of the pandemic in Finland (Stenvall & al. 2022; our translation.)



On several occasions, the numerous event and cultural sector shutdowns prevented musicians from working during the pandemic, and they also had regional impact. The COVID-19 pandemic showed that there is a lack of well-being in the music sector, an

issue that has now been partly addressed by various cultural projects funded by the Ministry of Education and Culture.

In autumn 2021, music industry associations offered free counseling for self-employed musicians and freelancers as a first aid solution. It was intended to give music professionals the opportunity to talk about their situation, be heard during a challenging time and find ways to deal with and manage stress or difficult emotions. The first 30 people to sign up for the service were accepted, and the service consisted of two free remote or face-to-face appointments with an experienced mental health professional at a Mehiläinen Medical Centre. (Music Finland 2021.) In addition, the Musicians' Union Freelancers organized low-threshold peer support groups called "Thursday of Hope", where participants shared their experiences of the pandemic in a collaborative peer support environment (Muusikkojen liitto 2021).

In May 2022, the Musicians' Union started a project called Skaala, which will continue until the end of March 2023. The aim of this pilot project is to provide mental well-being services to freelance musicians who are not able to get such services by their employer. The project consists of three different services. The first of these provides psychotherapy for acute mental disorders to 10 musicians, six sessions each. The application process showed an enormous need for this kind of service: the service received 60 applications in the first 24 hours alone. The second service of the project provides individual services to help people map their own mental health at work. For this mapping exercise, ten musicians were offered a one-off meeting with a psychologist or someone with equivalent qualifications. Peer groups were launched in the autumn for the same purpose. These could be existing groups, such as bands. Participating bands can work through their own situation with the help of experts and think about how to improve their creative performance. The third service aims to make mental coaching part of the freelance music scene, in much the same way as athletes are mentally coached to achieve peak performance. (Jokinen, 2022.)

The Musicians' Union has its own health insurance fund. It is a so-called supplementary fund, meaning it reimburses the health care costs outlined in the fund's rules to the extent that the Kela or the employer does not do so. The coverage is therefore supplementary to the statutory insurance. Its benefits include, for example, a daily disability allowance for the days during which the Kela contribution is deductible and partial reimbursement of dental care and, for musicians, hearing tests and part of the cost of hearing protectors and ear monitors. (Jokinen, 2022.)

As the corona restrictions continued, in spring 2022, information from the field led the Musicians' Union to discover that musicians were not receiving appropriate help with mental health services. Access to psychiatric rehabilitation through Kela requires three months of treatment with a specialist doctor. The Musicians' Union wanted to ease the situation by adding the reimbursement of the costs of obtaining a Medical Statement B (*b-lausunto* in Finnish) for rehabilitation psychotherapy to the forms of support provided by the Musicians' Union health insurance fund. (Jokinen, 2022.) This spring, the fund changed its rules and the process is ongoing at the time of writing this report.

In the future, if the new rules are approved by the Financial Supervisory Authority, members of the Musicians' Union will be able to apply for a subsidy of €160 per year for a visit to a private doctor. It is hoped that the subsidy will make it easier and quicker for musicians to access psychotherapy. (Jokinen, 2022.)

In fall 2021, the Union of Theatre and Media Workers (TEME in Finnish) launched the Freet2030 project, whose objective is to develop efficient and profitable models for freelance work in the cultural sector, as well as to promote well-being. The project targets the theater, dance, circus, TV, film and music industries.

The research conducted among freelancers as part of the Freet2030 project has discovered that freelancers place value on well-being at work and time management. Looking at the positive aspects of freelance work can inversely reveal the lack of well-being and the weaknesses in the work culture in permanent employment relationships. Freelancers can themselves have an influence on the work culture and working hours, colleagues and working environment. Well-being at work is made up of many different factors, but freelancers often lack one important element above all: the support of the work community. Freelancers are responsible for their own time management and overtime hours, holidays, health care, maintenance of working capacity, well-being days, career development discussions as well as work safety and workload management. (Anttila, 2022.)

In summer 2022, the Freet2030 project received further funding for the development of the Freelance Counseling Center (*Freelancer-neuvola*) idea which improves the knowledge and skills of all those involved in freelance work: authors, commissioners and public authorities. It will bring together advisory materials and contract templates, provide guided peer support and give a common platform for the exchange of freelance services. It allows networking and the creation of larger professional networks. It also will offer freelancers holistic support for their well-being at work. The Musicians' Union is involved in the project. (Anttila, 2022.)

The Musicians' Union was involved in the Floor is Yours! research project (2018–2020), which was carried out by the Finnish Institute of Occupational Health (FIOH). The Floor is Yours! project investigated the status and development needs of safety management and culture in the performing arts sector. The project also developed practical methods to promote a culture of safe working practices. (Visuri & al. 2020.)

The Floor is Yours! project was followed by Floor is Ours!, a currently ongoing project (6/2021–6/2023). This project strengthens the culture of exclusion in performing arts work communities and aims to provide information on safety culture in the performing arts and on factors that prevent or contribute to matters of safety and well-being at workplaces. Working together with performing arts professionals, the project will produce information on how to influence health, safety and well-being. The research will also provide information on ways to address inequalities in performing arts workplaces and teams. (Työterveyslaitos.)

2.3 COVID-19 and financial aid

During the pandemic, there were several types of financial support available. The private foundations, ministries, cities, communities, universities and copyright societies gave millions of euros to the cultural and art field.

The Ministry of Education and Culture dealt out financial support for individual artists, professionals in the creative industries and sole proprietors via the Arts Promotion Centre Finland, Taike. Altogether 130 million euros were distributed in seven separate rounds. More than 25,000 applicants received a positive decision, which is 58% of all applications. Taike has received over 43,000 applications for COVID-19 support. (Taike, 2022.)

Private foundations reacted to the situation by giving emergency funding to the artists, by rescheduling their application deadlines due to the pandemic or by creating extra application rounds. Such grants included, for example, the *Kulttuurin digiloikka* grants by Kordelin Foundation or home residency for artists for three months by the Kone Foundation. Niilo Helander's foundation decided to allocate all the support for individual artists in the performing arts field. (Säätiöt ja rahastot, 2022.)

Of the various "creative fields", the most support was allocated to the performing arts. In the decisions of 2020 and 2021, the performing arts were clearly a more supported creative sector in both OKM (EUR 99.6 m) and Taike (EUR 47.9 m) than in the National Treasury (EUR 34.9 m). The performing arts were also the second most supported category in the decisions of the Centres for Economic Development, Transport and the Environment (ELY) (EUR 5.8 m) and Business Finland (EUR 14.3 m). Within the performing arts, the most support has been allocated to music. According to the report, music has the largest share within the performing arts. (Sokka & al. 2022: 7-8.)

The grants system has also been criticized. The Cupore report says that with the support from the Ministry of Education and Culture, especially with regard to the corona subsidies granted by the Ministry itself, attention is drawn to the fact that they are mainly targeted at entities previously financed by the Ministry of Education and Culture. Beneficiaries include national institutions and so called VOS art institutions (VOS = Eligible for a State Contribution). This is the reason why the allocation of subsidies was criticized in some analyses carried out during the coronavirus crisis: while already strong actors were quickly supported with additional funding due to the coronavirus situation, the self-employed and freelancers operating in the so-called "free field" were considered to be left behind in the funding gap. (Sokka & al. 2022: 84–85.) Presently, there is no statistic available on how much of that support was allocated to freelance musicians.

2.4 Well-being

Well-being is a broad, multidimensional and time-dependent concept and phenomenon which reflects not only societal and political decisions and policies, but also people's own personal choices, coincidences and history. (Raijas 2008:10; Allardt 1976: 329.)

Well-being has been described in many different ways and terms. Its definition changes depending on the adopted perspective and values as well as understanding of what generates it. According to neoclassical economics, well-being and happiness are determined on the basis of available material resources and commodities (Weckroth 2013: 438). Current thinking on well-being has shifted the emphasis from material wealth and economic security to the meaningfulness of life, social relationships and individual agency. It also emphasizes individualism and the individual's own responsibility for achieving success and well-being, rather than society and surrounding conditions. (Kajanoja 2005; Haavisto 2014.)

Well-being can be approached from both objective and subjective perspectives. In the objective and measurable approach, medical and socio-political minimum standards, such as nutrition, water, clean air and housing, conditions for well-being and living are defined. (Allardt 1976.) The subjective approach focuses on the individual's personal experience and assessment of their well-being. Subjective well-being is characterized by the fact that it is never evenly distributed, and very similar circumstances can be reflected differently in the well-being experienced at the individual level. The emphasis on different dimensions of well-being may vary widely across cultures and socio-economic classes, although, internationally, different nationalities and cultures may have several common denominators for perceived well-being, such as income, individual freedoms, equality and human rights. (Bardy 2010: 43; Allardt 1976; Diener 2009: 9, 66.)

Well-being theories are generally divided into two categories: In hedonistic well-being theory, well-being is based on the individual's ability to satisfy their desires and to choose the best option for themselves. The satisfaction of these desires manifests itself as a subjective feeling of happiness, a positive mood and satisfaction in life. In the eudaimonic tradition, which emphasizes the primacy of happiness, well-being is not seen as requiring a constant experience of happiness, as the fulfillment of desires and pleasures may even be detrimental to well-being. To satisfy some needs may require a great physical or mental effort at an individual level, but despite this, a person may feel well. (Hirvilammi 2015: 32.)

Theories of well-being share an understanding of well-being as a multidimensional phenomenon and a state in which people have the opportunity to have their essential needs met. From a subjective point of view, needs can vary greatly between individuals, making it difficult to identify the needs that are essential for well-being. It is impossible to provide a universal list of needs, because there are no universal criteria for the satisfaction of needs, and because needs also have a temporal and historical dimension. At the general level, needs can be understood as motives for action and as necessary elements for human existence and well-being. Although physiological, life-sustaining needs are primary and universal, there is no immutable order of importance between them that is the same for

all people. For example, a person's age, gender and social status can influence the order of importance of the dimensions of well-being as well as the components within the dimensions. Well-being is a combination of different needs, in which all dimensions are necessary and interconnected. Needs and their satisfaction do not always have a positive impact on well-being, as they can also be harmful and damaging, as in the case of addictions. (Allardt 1976: 23, 28; Hirvilammi 2015: 28, 66; Bardy 2010: 42.)

3 Theoretical background

In this study, we focus on the well-being of rhythm music freelancers working in Finland through two complementary theories of well-being: Erik Allardt's (1976) sociological theory of loving, having, being, doing, which emphasizes the structures and resources of well-being, provides a clear framework for mapping the intangible and material elements and needs of well-being. Aaron Antonovsky's (1976) coherence theory emphasizes the resources of the individual and the dynamic nature of well-being. The theories of Allardt (1976) and Antonovsky (1979) complement each other, providing both a social and an individual-oriented perspective for this study.

3.1 Loving, having, being, doing by Erik Allardt

One of the best known representatives of the eudaimonistic well-being views is Allardt's (1976) theory of needs, which emphasizes psychological well-being, human growth, the realization of inner potential, the satisfaction of permanent needs and capacity to function. (Hirvilammi 2015: 32–33). The theory is based on the large Nordic Comparative Welfare Survey conducted in 1972, in which Allardt introduced the personal experiences, evaluations and feelings of the individual alongside objectively examined material resources and living conditions.

According to Allardt (1976), people have three basic needs related to their standard of living and quality of life. The triad of well-being reflects the concept of the human being as a material, social and spiritual being and can be used to describe well-being as a multidimensional phenomenon encompassing all dimensions of human life (Hirvilammi 2015: 31–32). From a research perspective, the standard of living and quality of life can be viewed both objectively and subjectively (Allardt 1976: 33).

Having, meaning the standard of living, consists of both the physiological needs of the individual and the resources to fulfill those needs. The concept of standard of living can be approached through the following question: What access do individuals have to satisfy their needs for food, fluids, warmth or a sense of security, for example? Living standard resources are material and impersonal, such as housing, income and employment, as well as values related to the physical environment, such as clean water and air. Resources can be transformed into another resource, but their transformability depends on the quality of the resource. For example, a high level of education transforms into economic well-being more easily than social relationships or self-fulfillment, which are not easily convertible into another resource. (Allardt 1976: 32–36, 332)

Living resources are linked to an individual's ability to influence the course of their lives and the choices they can make. An individual, in turn, can influence many material resources, such as income and housing, through his or her actions and decisions. Living standards are also linked to an individual's behavior and social organization. For example, constant hunger affects an individual so that his or her life is dominated by the constant acquisition of food. Satisfied needs also work as resources: Freeing oneself from need-related worries saves energy, which can then be used to satisfy other needs. A high standard of living, social relationships based on solidarity, and the ability to take control of one's life are all resources that can influence access to other resources. (Allardt 1976: 36, 39–42, 51, 329)

Allardt (1976) divides the components of the standard of living into need and desire areas. The range of needs, such as education, livelihood, nutrition etc., corresponds to the minimum that, for scientific or socio-political reasons, everyone is estimated to need. Desire area needs are “artificial” and arise from external triggers and dreams. (Allardt 1976, 42.)

At the very core of the Loving dimension is the inherent human need for social relationships and belonging to communities. Emotions in social relationships, such as belonging and solidarity, require an individual to be “socially anchored”, that is, attached to individuals and communities close to themselves. The well-being generated by these relationships depends on their quality and intensity, and the sense of belonging that is generated in them depends on reciprocity. (Allardt 1976: 38, 43; Hirvilammi 2015: 31, 69.) Personal social relationships consist of family and friendships, where individuals have the opportunity to both give and receive love, affection, care and appreciation. Community-level relationships consist of social structures related to work, leisure, hobbies and various local communities, for example. The sense of belonging in social groups is affected by factors such as the socio-economics of the members, and the common language used in the group, through which members share a common reality. Shared social denominators foster relationships and cohesion, increasing opportunities for choice at the individual level. (Allardt 1976: 42–46, 50, 331; 1993)

Allardt's (1976; 1993) definition of a sense of belonging in social relationships and networks shares many similarities with the concept of social capital. Robert D Putnam (2000) has defined social capital as “the ties between individuals, social networks and the norms of interaction and trust that emerge from them” (Hyypä 2004: 381; our translation). Markku Hyypä (2004; our translation) defines social capital as “the norms and social relations embedded in the social structures of society that enable people to coordinate their actions to achieve desired goals”. What both definitions have in common is that belonging to communities and social relations act as resources for their members and are thus linked to well-being. Lack of a sense of belonging can cause a range of social problems at the individual level, such as insecurity and exclusion, but it can also have a downside if social networks and communities require their members to exclude other people (Allardt 1976: 42–45).

Individuals who experience well-being live in harmony with other people and their environment. They have the opportunity to fulfill themselves, to develop their personality and potential, to manage their own lives and to influence society (Allardt 1976: 46–47; Hirvilammi 2015: 31). The Being dimension of well-being is a living presence, where individuals are in touch with their own needs and experiences. It involves exploring the mysteries of one's own existence and constructing one's own life course. (Hirvilammi 2015: 69; Bardy 2010: 42.)

The opposite of self-actualization and conscious presence is alienation, where one is not oneself in one's relationship with society, the world and nature. Alienated individuals do not act according to their own wants and needs, but are guided by external factors, environmental pressures, or their own interpretations and assumptions about how to act. People and relationships become objects of action, means or obstacles, whose function is to be useful. People are transformed from individuals into labor, consumers and objects that can be replaced when necessary. (Allardt 1976: 46–47, 349; 1983: 72; Hirvilammi 2015: 69; Uusitalo & Simpura 2020: 581.)

Allardt (1976: 47, 159–160; 1993) has divided the being dimension into four categories of values that determine the individual's status and relationship to society: 1) irreplaceability, when the individual is considered as an active subject, 2) status and esteem, 3) political resources, social influence and the ability to take control of one's own life, and 4) being active at work, in leisure and in hobbies. Irreplaceability occurs when a person is not an object, but a functioning subject who can influence both their own life and the world around them through their actions. The more easily an individual can be replaced, the more they resemble an object, and the more difficult they are to replace, the more person-like and individual they are. The more difficult an individual is to replace in the social networks that matter to him or her, the more important the network is for their well-being. For example, if the most important social relationships are related to work and employment, the more central irreplaceability is to their job role. (Allardt 1976: 47, 160, 164–165.) Allardt (1976) links the concept of irreplaceability to social divisions, and in particular to work and occupation. For example, a person doing manual work is more easily replaceable than a person doing specialist work.

Personal esteem (status) occurs in social situations and manifests itself in the attention an individual receives from other people. As a component of well-being, esteem refers to individual honor and respect and is linked to an individual's social status and the social hierarchies between people. Every human being has an innate need to be valued and respected, regardless of their social status. (Allardt 1976: 48, 164.)

The political resources of the Being dimension include both the general and the individual level. Social and political empowerment is a public resource. It includes participation in associations and organizations, exercising the right to speak and vote, contact and interaction with decision-makers, and the experience of being able to influence social decision-making through one's own actions and activities. At the individual level, political resources refer to an individual's ability to influence issues and decisions that affect their own life. An alienated person has no control over their own life, but is directed from outside. (Allardt 1976: 49, 170–171.)

Work, hobbies and doing things that are meaningful prevent passivity and exclusion. They act as resources and are directly linked to the individual's well-being. Leisure time and hobbies provide an opportunity to engage in meaningful activities where one can see and enjoy the results of one's work. An alienated individual has no such opportunities. (Allardt 1976: 46-48, 175.)

The triad of well-being Loving, Having, Being, developed by Allart (1976), was created in the context of the Nordic industrial society of the 1970s and reflects the values of that time. In the late 1970s, Allardt himself had proposed adding a fourth dimension, doing, to the triad. (Uusitalo & Simpura 2020: 582.) He had found it challenging to define the being dimension, because self-fulfillment is too narrow and being human is too broad a description for the dimension (Hirvilammi 2015: 70.)

In her doctoral thesis, Tuuli Hirvilammi (2015) examined well-being through Allardt's (1976) theory of having, doing, loving, being. The doing dimension takes into account the importance of activity and meaningful work as a source of well-being and distinguishes the being dimension as a dimension of mental well-being, spiritual growth and physical and mental health. The HLDB model describes well-being as a combination of a reasonable standard of living, meaningful activities, meaningful relationships and conscious presence. In addition, different culture-specific elements can be associated with each dimension. (Hirvilammi 2015: 66, 70.)

Table 1. The having, doing, being division used in this study

Having	Doing	Loving	Being
Income	Employment	Family and friends	Physical and mental well-being
Prosperity	Hobbies	Local communities and society	Conscious presence, self-fulfillment and self-development
Living standards	Political resources	Work-related social networks	A solid experience of being and living, the possibility to control the direction of life

The division of well-being into having, loving, being and doing dimensions is suitable as a framework for our research because of the clear division between the dimensions of being and doing. The having, doing, being division used in our study is tabulated above, following Hirvilammi's (2015: 70) tabulation.

3.2 Salutogenesis by Aaron Antonovsky

Sociologist Aaron Antonovsky's salutogenic model can also be used to promote the well-being of freelance musicians, as it takes a holistic view of the individual. According to the coherence theory created by Antonovsky and used in the study, life management is

built on three components: comprehensibility, meaningfulness, and manageability. A sense of coherence is the ability to perceive that a person is able to cope regardless of what is happening in life. (Eriksson 2022: 65.)

American-Israeli medical sociologist Aaron Antonovsky (1923–1994) studied the experiences of menopausal Israeli women who survived concentration camp conditions during the Second World War and examined, in particular, the question why some women remained healthy despite their extreme experiences. Antonovsky focused on exploring the factors that contributed to health and looked at the origins of health rather than the causes of disease: “*What moves people toward the health end of the health ease/dis-ease continuum?*”. Antonovsky published his first theory of salutogenesis in 1979 and kept developing the theory until his death. The theory has been studied and further developed by several researchers around the globe. The theory is health-oriented and resource-focused and describes a person’s own general and particular resources. (Mittelmark & Bauer 2020: 11–34.)

The basic concepts created by Antonovsky are general resistance resources (GRR) and a sense of coherence (SOC). General resistance resources can be found in a person’s personality and abilities as well as in their intangible and tangible environment, and they facilitate people’s survival at different stages of life. Examples of GRR include money, knowledge, experience, self-esteem, healthy lifestyles, cultural behavior, commitment, social support, cultural capital, intelligence, traditions and outlook on life. If such resources are available to an individual or those close to them, they have a better chance of coping with the difficulties in life. Such a person is able to use these general resistance resources over and over again. (Eriksson 2022: 64–65.)

The second and more commonly known salutogenic key concept is the sense of coherence, SOC. It is the ability to use the above mentioned GRR resources. Antonovsky describes SOC as follows:

“The sense of coherence is a global orientation that expresses the extent to which one has a pervasive, enduring through dynamic feeling of confidence that (1) the stimuli deriving from one’s internal and external environments in the course of living are structured, predictable, and explicable; (2) the resources are available to one to meet the demands posed by these stimuli; and (3) these demands are challenges, worthy of investment and engagement.” (Antonovsky 1987: 19.)

A sense of coherence is the ability to perceive that a person is able to cope regardless of what is happening in life. However, underlying this attitude or sense of coherence are many components, biological, psychological and social factors, and resources that interact in complex causal relationships, which together influence human health. People with a strong sense of coherence can use these resources and cope with life’s challenges and stressful situations better than people with a poor sense of coherence. (Mittelmark & Bauer 2020: 35.)

A sense of coherence is related to a person's approach to life and their ability to react in stressful situations. It is also the holistic ability to see an ever-changing life as structured, manageable and meaningful. It is an inner confidence, a way of thinking, being and acting, confidence in one's own abilities and the ability to use existing resources. (Erikson 2020: 65.)

According to Antonovsky's theory, the development of a sense of coherence is influenced by three factors in particular: consistency, balance between under- and overload, and the possibility of participating in decision-making that affects one's situation. (Eriksson 2022: 65.)

The salutogenic model has not yet become widespread in medicine or social sciences. The researchers and continuators of Antonovsky's work point out that there are several aspects of the salutogenic model that are yet to be explored. These include: what is the origin of the sense of coherence; what are the possible determinants of health other than a sense of coherence; and what are the processes that link a sense of coherence to health? (Mittelmark & Bauer 2020: 11.)

The theories discussed above describe the construction of individual well-being in a multidimensional manner, influenced by the individual's personal capabilities, existing material and immaterial resources, and social structures and conditions.

3.3 Previous and current empirical studies

In this chapter, we summarize a few recent studies and wider reports on the effects of the pandemic on the culture and art sector in Finland. There were and still are several ongoing research projects globally and in Finland in the cultural and art field about the effects of COVID-19 for artists. For example, in fall 2022, Cupore (2022) is collecting data for Arts and Culture Barometer 2022, and the theme is the occupational well-being of artists. The results of the study are going to be published in March 2023.

The reference studies in this thesis had many common denominators, both in terms of participants and results, but they also showed mutually contradictory results. The participants in the studies worked in the creative industries and in music, either as permanent employees or as freelancers. The mutually similar results showed that people working in the creative industries have multiple sources of work and income and that financial difficulties are very common. People working in the creative professions are also more likely to have mental health problems than the general population. The reasons for this include intense competition within the sector, the mixing of personal and professional identities, inappropriate treatment and behavior, and constant uncertainty about the future. Mutually contradictory results were related to the impacts of the pandemic. The pandemic had a negative impact on the perceived well-being of some musicians, while others were impacted positively. The results showed, for their part, that there is not just one typical musician or creative worker, but that they form a very heterogeneous group.

Cupore, Center for Cultural Policy Research and the cultural policy research expert body in Finland, is conducting a research project entitled *As an artist in Finland during 2021–2024*. It is a research project on the situation and societal status of professional artists working in Finland. The survey is carried out in collaboration with Statistics Finland, Arts Promotion Center Finland, the Finnish Ministry of Education and Culture as well as various artists' associations, grant-making foundations and copyright organizations. (Hottinen 2022.)

University of the Arts Helsinki has an ongoing reconstruction programme for the arts sector with the aim of supporting the structural renewal, employment and impact growth of the arts sector through competence development, research and experimental activities. The project released a report in March 2022. (Pekkarinen & al. 2022.)

University of Jyväskylä is part of the Europe-wide study MeCopes: *Mechanisms of coping with pandemic-induced individual economic shocks*. The study is conducted by the European research alliance FORTHEM (Fostering Outreach within European Regions, Transnational Higher Education and Mobility, a project funded by the European Commission). MeCopes study is aiming to understand the impact of economic shocks and uncertainty on long-term mental health. The study also aims to discover how the crisis affects people and what could be good ways of dealing with it. The researchers collected the data in March 2022. (University of Jyväskylä, 2022.)

In Finland, there was a large quantitative study in 2016 entitled *Association Between Unstable Work and Occupational Well-being Among Artists in Finland*. That study aimed to explore the relationship between work characteristics and the occupational (psychosocial) well-being of artists. The results showed that with full-time permanent employment, regular working hours, ability to control one's workload and working at one's own art field had an effect on positive work engagement. The study also showed that regular working hours were positively associated with recovery and negatively associated with subjective reports of low mood. The older artists with regular working hours cope with stress and also recover better than the younger ones. (Tuisku, K., Houni, P., Seppänen J, & Virtanen M., 2016.)

3.3.1 The Effects of COVID-19 Lockdown 1.0 on Working Patterns, Income, and Wellbeing Among Performing Arts Professionals in the United Kingdom (April–June 2020)

Centre for Performance Science implemented a study of *The effects of COVID-19 Lockdown 1.0 on Working Patterns, Income, and Well-being Among Performing Arts Professionals in the United Kingdom during April–June 2020*. Findings of the study indicated a substantial reduction in work and income. 53% reported financial hardship, 85% reported increased anxiety, and 63% reported being lonelier than before the crisis. 61% sought support on finances while only 45% did so on health and well-being. From the data collected, researchers found links between physical activity and well-being during the lockdown: Higher self-rated health was associated with higher well-being and lower depression scores. High pre-lockdown physically activity was associated with higher well-being and social connectedness scores as well as lower loneliness scores, and

an increase in physical activity during lockdown compared to before as well as older age were associated with higher well-being and social connectedness scores and lower depression and loneliness scores. (Sapiro, Perkins, Kaye, Tymoszuk, Mason-Bertrand, Cossette, Glasser & Wiliamon 2021: 1, 6.)

The researchers highlighted five themes from the responses of open questions, characterizing the effects of Lockdown 1.0: 1) Lost or uncertain work and income, including canceled work, financial concerns, and uncertainties for the future; 2) Constraints of lockdown working, including challenges of working at home, struggles with online work and skill maintenance, and caring responsibilities; 3) Loss and vulnerability, including reduced social connections, lack of support, vulnerability, feelings of loss and grief, and concern for others; 4) Detrimental effects on health and well-being, including anxiety, low or unstable mood, poorer physical health, and lack of motivation; 5) Professional and personal opportunities, including coping well or living more healthily, more time and less pressure, new possibilities and activities, enhanced social connections, and new skills. Lockdown 1.0 had profound effects on performing arts professionals. (Sapiro & al. 2021: 9–13.)

The data was collected from a survey of 385 performing arts professionals working in the arts. Many of the respondents reported several professional activities. Over two thirds (n = 260, 68%) included music or sound arts (with classical music being highly represented, n = 155) and over half included performing arts (n = 201, 52%) such as acting, dancing, and musical theatre. Participants were aged 18–86 years. (Sapiro & al. 2021: 1–3.)

3.3.2 Can Music Make You Sick?

The *Can Music Make You Sick?* study in the UK had more than 2,000 respondents take a survey that covered the entire music industry in 2016. The study showed that musicians are three times more likely to suffer from depression than the general population. More than a third (71.1%) of all survey respondents believed they had experienced panic attacks and/or high levels of anxiety. 68.5% reported suffering from depression, and 55% respondents felt that services for musicians were lacking. According to the study, the problems are caused by several factors:

- Poor working conditions, including challenges in securing a livelihood, inconvenient working hours, exhaustion and not being able to plan your own time or future.
- Lack of appreciation for one's own work and the welding of music and work identity into one's self-image.
- Physical work and musculoskeletal disorders.
- Issues related to being a woman in the sector – difficulty to reconcile work and family life, as well as physical integrity, sectarian attitudes and even sexual harassment. (Musgrave & Gross, 2020.)

The second part of the *Can Music Make You Sick?* study interviewed 26 musicians. Participants were asked about their work-related experiences and how they perceived their work to affect their mental health and well-being. (Musgrave & Gross, 2020.)

The qualitative study produced several results: Music makers define themselves through their work, and it is an essential part of their self-esteem. Working in music requires a strong belief in oneself and one's work, but the unexpected nature of the industry undermines this belief. Music makers are constantly facing criticism and feedback. Career opportunities in the music sector are often unpredictable and uncertain. The job is made up of many different jobs and employers. Working hours are often long and irregular and vacations are not easy to take. The working environment can be antisocial and some people are subject to inappropriate behavior. The researchers recommended three main changes to improve well-being: education, the creation of best practices and a mental health support service for those working with music. (Musgrave & Gross, 2020.)

3.3.3 Health and Well-Being of Church Musicians during the COVID-19 Pandemic—Experiences of Health and Work-Related Distress from Musicians of the Evangelical Lutheran Church in Finland

Previous studies have shown that Finnish church musicians have a higher mortality rate from cancer and cardiovascular diseases than the general population. The main research question was therefore to find out what gender differences can be found in the health and well-being at church musicians' work. Additional research questions examined (1) how church musicians perceive their health, (2) what work-related anxieties they experience, and (3) what reasons they cite for their anxiety, looking in particular at gender differences in work-related stress. (Kuusi, Viertiö, Helenius & Tervo-Niemelä 2022.)

The results from the standardized measures showed that church musicians experience more anxiety and burnout than the general population on average and that gender is not a determining factor. However, the survey's open-ended questions proved that women suffer from anxiety more than men. The study also showed that up to 37% of male church musicians and 23% of women suffered from severe stress. One of the biggest changes was the transfer of services online, which meant that church musicians had to learn streaming skills. In addition, work that normally took place in physical contact with each other and with parishioners changed from working from home to working remotely using online equipment. (Kuusi, Viertiö, Helenius & Tervo-Niemelä 2022.)

The study also reported some positive impacts on the work of church musicians during the pandemic. The most common responses were a reduction in the fragmentation of work and a reduction in anxiety. Church musicians were able to manage their well-being by exercising more and sleeping better, they felt better because they had more time to spend with their families, and they had time to develop their skills by practicing and using their creativity. (Kuusi, Viertiö, Helenius & Tervo-Niemelä 2022.)

The study was conducted on the Evangelical Lutheran Church of Finland between 2020 and 2021, with a particular focus on the COVID-19 pandemic period, which brought its own additional challenges to the work by moving normal transactions online or

suspending them indefinitely. The study had a mixed-methods approach; open-ended questions (qualitative data), and standardized measures (quantitative data). (Kuusi, Viertiö, Helenius & Tervo-Niemelä 2022.)

3.3.4 The COVID-19 pandemic and cultural workers – Fight, flight or freeze in lockdown?

A study in Norway examined the ability of cultural workers to adapt and adjust their work and working practices to the changed situation and investigated how many became paralyzed and stuck in this situation. It also examined how work restructuring affected survival and job satisfaction and how survival varied between different occupational groups. The study was conducted in April 2020 through a survey of over 1,300 creative workers, the largest group being musicians and music teachers. (Elstad, Jansson & Døving 2022: 83–86.)

The survey found that those in permanent employment had better coping skills than freelancers and self-employed workers. The researchers hypothesized that self-employed people would become more flexible and innovative with the closing of the labor market. In fact, the opposite was true. Self-employed people froze in place, were less likely to adopt new technologies and innovate their job palettes, and were also less satisfied with their job situation. (Elstad, Jansson & Døving 2022: 94.)

In summary, the lower the income, the less likely people were to change their working practices and to adopt new technology. Self-employed workers had lower incomes at the beginning of the pandemic, which caused financial stress. Developing new concepts and services requires resources to allow for the trial and error that is central to innovation. The self-employed did not have such resources at their disposal when quick solutions were needed. (Elstad, Jansson & Døving 2022: 95.)

According to Doering (2016), poverty among artists is common in developed countries – the lack of support structures for the self-employed creates administrative burdens on their livelihoods, which in turn take time away from creative work.

3.3.5 Music Industry Barometer in Finland 2022

Finnish music export office, Music Finland published the third barometer of the music industry in Finland in 2022. The barometer gauges the current situation and forecasts the future of the Finnish music industry. A total of 720 people answered the survey. Of these, 89% (638 respondents) represented professionals in the music industry, mainly musicians or composers, but also others who work, for example, in various organizations in the field. About 11% of the respondents (82 respondents) represented communities, mainly companies and associations. The results of the survey show very clearly the effects of the coronavirus pandemic that has racked the music industry for two years. It underlines the urgency of resolving the question of social and pension security of the self-employed. (Hottinen, 2022.)

The survey also shows that the music industry seems clearly more stable for those working with classical and contemporary music than for representatives of other genres. This was also seen this time, for example, in the fact that the professionals of the genre felt that their financial situation had remained the same in relation to three years earlier, even twice more typically than, for example, the professionals of the pop and rock genres. Almost every second professional in the music industry reported that their work was significantly endangered by the coronavirus pandemic. The income of over 70% of all professional respondents had decreased. The number was even greater for freelancers, private business owners and those working for several employers. Although classical music professionals had fared a little better, two-thirds of them had also seen their income drop during the coronavirus pandemic. (Hottinen, 2022.)

The various subsidies distributed to the sector had sufficiently benefited only 20% of the respondents, and almost half of the respondents said that they had not received enough or any support at all. The music industry professionals who responded to the barometer also considered the mental paralysis caused by the coronavirus situation to be important for the future. The report states that the most important development issue should be the social and pension security for self-employed professionals. The report goes on to propose a fixed artist salary and basic income as solutions to the problem. The industry believes in the future, and the respondents predict that the field will recover from the coronavirus pandemic during 2024. (Hottinen, 2022.)

3.3.6 Reconstruction of the arts sector: Roadmap to a sustainable future for the field

In the Uniarts Helsinki review, the main purpose was to produce information for the sustainable reconstruction work for the arts sector and for the use of the “Future of the Cultural Sector” working group set by Minister Antti Kurvinen. The goal of the study was to identify transition paths that will lead the arts sector to a sustainable future by reflecting on sustainability challenges and possible solutions, especially from the perspective of the independent arts sector. The premise of the review was to focus primarily on finding solutions that would not depend on the growth of public funding for the arts. The study was published in spring 2022.

The material consists of 20 interviews, 157 responses for online questionnaires and two workshops. In one part of the study, Cupore prepared a research and statistical overview of the effects of the pandemic and key support measures in Finland and in European countries. Background information was also drawn from Kulta ry's notes from the regional tour and other key literature on the subject.

The findings from the data highlight the notion that the structural problems and shortcomings of the sector are significant in the acute pandemic situation caused by the crisis. Solving these problems requires long-term, constructive and multidisciplinary cooperation on various levels. The report also emphasizes the point that in the arts and cultural sector these restrictions have resulted in lost income, canceled job opportunities and brain drain, among other things. Above all, however, the data highlight a strong sense

of injustice and lack of respect, a weakened trust in public authority and a diminished faith in the future. (Pekkarinen & al. 2022: 5.)

The report shows that the restrictions on performing arts, events and cultural activities requiring physical presence, as well as the ways and justifications for their implementation, were strongly perceived as degrading and unfair. The effects of the prolonged coronavirus situation on health, well-being, social relations and faith in the future affect not only arts professionals but also audiences. (Pekkarinen & al. 2022: 19.)

Report says that the challenges to the social sustainability of the independent arts sector are related to, among other things, well-being and the social security gaps highlighted by the interest rate pandemic, particularly affecting freelancers and professionals working in the independent arts sector without permanent employment contracts. (Pekkarinen & al. 2022: 27.)

The report suggests several actions in order to make the future more socially sustainable in the arts field. Firstly, the social security system should be improved and, secondly, problems related to mental health and well-being of people working in the arts and cultural sector should be identified and addressed and prevented. (Pekkarinen & al. 2022: 29.)

4 Research design

The working life partner in this study is the Finnish Musicians' Union. Founded in 1917, the union is a trade organization for professional musicians. It has 3,800 members in 22 branches (Kämäräinen, 2022.) The Finnish Musicians' Union has reported that about 96% of musicians have lost job opportunities because of the pandemic. This has been due to canceled gigs, performances disallowed by the authorities, as well as unemployment, lay-offs, illness and quarantine. (Kahilainen, 2020.)

4.1 Research task and Question

The purpose of this study is to gather information from Finnish rhythm music freelancers on the effects of the pandemic. The aim of the study is to find out how the pandemic has affected the well-being experienced by freelance musicians in Finland and how their recovery can be supported. The aim of this thesis is to provide information to the Musicians' Union on advocacy and to improve the labor market position, social security and well-being of freelancers on the basis of data obtained from interviews.

The research question is: What are the impacts of the COVID-19 pandemic on the well-being of freelance rhythm musicians working in Finland during 2020-2022?

4.2 Qualitative method guiding the study

Qualitative research was chosen as the research method for this thesis because it focuses on examining people's subjective experiences, thoughts, views and interpretations and creating an understanding based on them (Puusa & Juuti 2020: 76, 81). A typical feature of qualitative research is its closer and deeper examination of individual cases and phenomena (Puusa & Juuti 2020: 59). The starting points of this study supported the qualitative research approach: to investigate the impact of the COVID-19 pandemic on the lives and well-being of rhythm music freelancers working in Finland and to provide information for musicians' advocacy. The aim was to obtain as much information as possible on the subject under study, without the overly rigid boundaries and presuppositions that quantitative research would have imposed. Although the aim of the qualitative research approach is not to draw generalisable conclusions from the data collected, the idea behind it is that the phenomenon under study can provide some pointers for other similar cases (Saaranen-Kauppinen & Puusniekka 2006). One essential criterion for choosing a qualitative research approach was its inherent flexibility and process-orientation, where perspectives and interpretations related to the collected data and theory have the opportunity to evolve as the research progresses (Kiviniemi 2015, 74; Hirsjärvi, Remes & Sajavaara 2004, 116–117). Each musician has experienced the COVID-19 pandemic in his or her own way, so strictly limiting the approach to a particular perspective or interpretation would have risked producing a study whose findings would have been narrower than what the data lends itself to.

4.3 Thematic interviews as a data collecting method

The different data collection methods used in qualitative research are interviews, surveys, observation and data collected from various documents (Tuomi & Sarajärvi 2018: 83). To get as comprehensive an understanding as possible of musicians' experiences of the COVID-19 pandemic, the most reasonable form of data collection was an interview. Due to the number of interviewees (11), the appropriate interview format was a thematic interview. The advantage of thematic interviews is the open space provided by the themes, which allows for free-form and extensive narration. In addition, thematic interviews are better than structured interviews when it comes to providing the interviewee with an opportunity to present their own interpretations. The themes also provide a concrete framework for approaching the transcribed interview data in a structured way. (Eskola & Suoranta 1998: 88–89.) In this study, the interview themes were drawn from Erik Allardt's (1976) definitions of well-being (Appendix 4.), and the interviewees were freelance musicians working mainly full-time with non-classical music and living permanently in Finland.

Each interview began with the mentioning of the date and place of recording. The interviewee was introduced by number (Interviewee number 1 etc.). The respondent then answered the following questions: Do you live alone or do you have a family/live in a commune? How would you describe your current job situation; are you a part-time or full-time freelancer; are you an entrepreneur or an employee? Finally, the interviewee was asked whether he or she had a side job and how many years he or she had worked as

a freelancer. The interviewees also described the job of a freelance musician (live or studio musician, producing, composing, teaching, etc.)

The interview continued with a request to describe what well-being and well-being at work meant to the interviewee. The study also covered whether the interviewees had an occupational health care contract and whether they had used occupational health services in the last two years. If they answered yes, the following question was who paid for the service.

After the background questions, the battery of questions followed the structure of Allard's well-being theory structure; having, doing, being and loving. The interview moved smoothly from topic to topic and clarifying questions were asked during the interview. Finally, the interviewers asked a few questions to ensure that the interviewee felt that the survey questions were comprehensive. The survey gathered ideas from the freelance musicians on how to improve well-being in the industry. What protective factors did they feel they had against the negative effects of a pandemic?

The interviewees were recruited through Finnish Musician's Unions Facebook group at the end of May 2022. Eight freelance musicians signed up, and they all fit the classification: they were freelance musicians working full-time with non-classical music and living permanently in Finland. We supplemented the amount of interviews with three more musicians from the researchers' own network, because we wanted to have freelance musicians from different genres (pop, rock, rap, folk, jazz, cover). We also wanted to have insights from a foreign musician living permanently in Finland. We also wanted to have an almost equal number of participants from different genders, although we did not collect the data about gender from the interviewees. The interviews were done in Finnish except for one interview, which was conducted in English.

Six of the interviews took place via Zoom, while five were held as face-to-face meetings in Helsinki from 24th of May until 23rd of June, 2022. Both of the researchers were present at all the interviews. We shared the roles at the interviews; one was mainly responsible for interviewing the participant while the other observed. Since the field of freelance musicians in Finland is moderately small, some of the interviewees could be familiar to the researchers from their previous working life. The interviews were always conducted by the researcher who was less familiar with the interviewee, and the other researcher took the role as an observer in order to make comments or more detailed questions during the interview. Both researchers recorded the sessions. The audio recordings were done with mobile phones and a microphone audio interface and a computer. The audio recordings were anonymized from the beginning and stored on a password-protected external hard drive kept in a locked locker. The confidentiality of the interviews was emphasized.

The researchers had to highlight their objectivity and their own position, so that their own personal thoughts, experiences and feelings did not interfere with the information from the interviews or with the current situation. In the thesis process there was a one-month break in June 2022, to maintain distance to the data collected in order to ensure objectivity.

The data included almost 13 hours of interviews, which were transcribed verbatim during June and July. There was a three week period when nothing happened. This allowed the researchers to distance themselves from the material.

4.4 Participants

For this study, eleven freelance rhythm musicians working in Finland were interviewed. Geographically, the interviewees came from Southern Finland, Central Finland, Eastern Finland and Northern Finland. At the time of the interviews, 10 of the interviewees were working as full-time freelancers and 1 as a part-time freelancer. One freelancer had changed from full-time to part-time during the pandemic. The majority of each full-time freelancer's income came from gigs. The age range of the interviewees was 33–57 years. The gender of the interviewees was not asked. Six of the interviewees lived alone. Five were in a relationship, and two of them also had children in the household. The interviewees' careers in music spanned from five to more than twenty-five years. The interviewees represented the music genres of pop, rock, folk, rap and cover. Six of the interviewees had employee status and billed their performances through an external billing service or cooperative. One of the interviewees with employee status was also self-employed. Three of the interviewees were self-employed full-time and two operated through a limited company. A characteristic the interviewees shared was that each of them had a number of different employers and clients.

Seven of the interviewees said that they also did other music-related jobs in addition to gigs, such as studio work, teaching, composing, lyric writing, arranging, music production, theater work, event production, instrument building and repair, and cultural welfare services. Of the eleven interviewees, one had occupational health care paid for by his own company and one musician had received occupational health care through a cooperative of which he was a member in April 2022. Nine interviewees had purchased their own wellness services. Two had not purchased any services. Well-being support services included psychotherapy, mental health therapist services, yoga, massage, voice massage and physiotherapy. At the time of the interview, five musicians were in receipt of mental health services. During the pandemic, eight musicians had registered as unemployed jobseekers and nine had applied for and received grants. (Appendix 1.)

The common theme emerging from the interviews is the loss of freelance musicians' gigs as a result of the COVID-19 pandemic and the resulting changes in everyday life and lifestyle in terms of work, economy, routines and social relations as well as experiences of worthlessness and injustice. These changes led to an existential crisis at the individual and community level, which manifested itself in prolonged stress and negative effects on mental and physical well-being and health. The pandemic shook the musicians' sense of security and confidence in the welfare state: how could a professional group be so neglected and treated so unfairly? None of the musicians we interviewed remained inactive in the end but came up with different ways and forms of action inside and outside music. Although the pandemic hit musicians extremely hard, every musician we interviewed also found good things to come out of the pandemic and believed that the future would be better for their work. In this thesis, the terms musician or interviewee refer to the freelance musicians who participated in the study.

4.5 Data analysis

The interviews were analyzed using a theory- and data-driven analysis. The theory helped to identify phenomena from the material. We began the analysis at the beginning of August and completed it in four different rounds: 1) The transcribed interviews were scanned for expressions used by interviewees to describe the effects of the pandemic. 2) The expressions were analyzed by the four different themes adopted from Allardt's (1976) well-being theory. The data was organized by expressions to sub-categories, then top categories and finally unifying categories (Table 2). 3) The data was analyzed in Miro board with a mind map tool to get a clearer picture of what the main concepts and findings from the data were. At this stage, the data was abstracted. (Table 3 and 4). 4) The findings from Miro were taken back to Excel, which helped outline the cause-and-effect relationships between the effects of the pandemic (Table 5). The data was analyzed and the results were reported first in Finnish and then translated into English. The data was easier to handle in Finnish because it is the native language of the researchers.

Table 2. Example of the table in analysis round 2 where all the interviews were taken to Excel and categorized under the loving-having-being-doing themes.

A	B	C	D	E
Unifying category	Top category	Sub category	Expression	Interview
Having	Tulot	Taloudelliset vaikeudet	Eli taloudellinen ahdinko tuli siinä ja sen myötä myöskin tuli mielenterveydellinen ahdinko	1
Having	Tulot	Taloudelliset vaikeudet	Se oli surkea (kuvailu taloudellisesta tilanteesta). Se oli, se oli katastrofaalinen. Mä olin onneksi muusikoiden työttömyyskassassa. Mä sain ekat rahat sieltä elokuussa.	1
Having	Elintaso	Perheenjäsenen taloudellinen tuki	Mä en kuulu yrittäjien työttömyyskassaan. Elikkä sitten siinä vaiheessa kun tuota mä en muista milloin se alkoi, että myöskin yrittäjille sitten alettiin myöntää tätä tätä niin kun työttömyystukea niin sitten niinku sitä sitä tuota sain. Kauankohan se nyt sitten oli? Ehkä vuoden verran joo mitä se niinku oli. Mutta sitten onneksi onneksi on on äiti vielä töissä ja sitten mä sain niinku avustusta, avustusta vanhemmilta niinku siihen tuota elämiseen, koska eihän se työttömyyskorvaus millään millään niin kuin riittänyt edes niinku toimeentuloon, vuokranmaksuun ja tämmöisiin että.	4
Having	Tulot	Korona-avustukset	Kiitos korona-apurahojen. Mä sain tallentaa omaa musiikkia, esittää ja julkaista sitä. Ihan helvetin hieno asia. Ihan niinku kullon arvoinen asia. Että silleen niinku. Jotain hyvää tästä niinku kauheasta katastrofista niinku henkilökohtaisella tasolla. Todella iso juttu. Mun oli niinku sitten kun mä sain apurahan, niin oli pakko julkaista.	7
Having	Tulot	Korona-avustukset	En, en hakenut niitä. Tai mitä mä koin, että mä oon saanut niin sanotusti tarpeeksi	3
Having	Tulot	Tulonmenetykset	Kyllähän mä niinku niihin tuota korona-apupaketteihin. Huono tuota nimitys niille Taiken apurahoille ja muille apurahoille niin mitä mitä tota pistettiin pystyyn niin tuli laskettua, mutta en mä enää muista. Kymmenistä tuhansista siinä puhutaan kuitenkin joka tapauksessa niinku vuositasolla.	5
Having	Tulot	Tulonmenetykset	Ai joo mulla ei ole nyt suoraan lukua heittää. On mulla on semmoset arviot silloin kun on (apurahataho) kanssa oltu tekemisissä niin mistä ne sais, mutta sen voi niin kun. Mitähän mä heittäisin? Jos 2 vuoden, niin niin se on jotain 30 ja 40 t välissä.	8

Table 3. The data analysis round 3. An example of summarizing expressions.



Table 4. The data analysis round 3. Abstracting the data

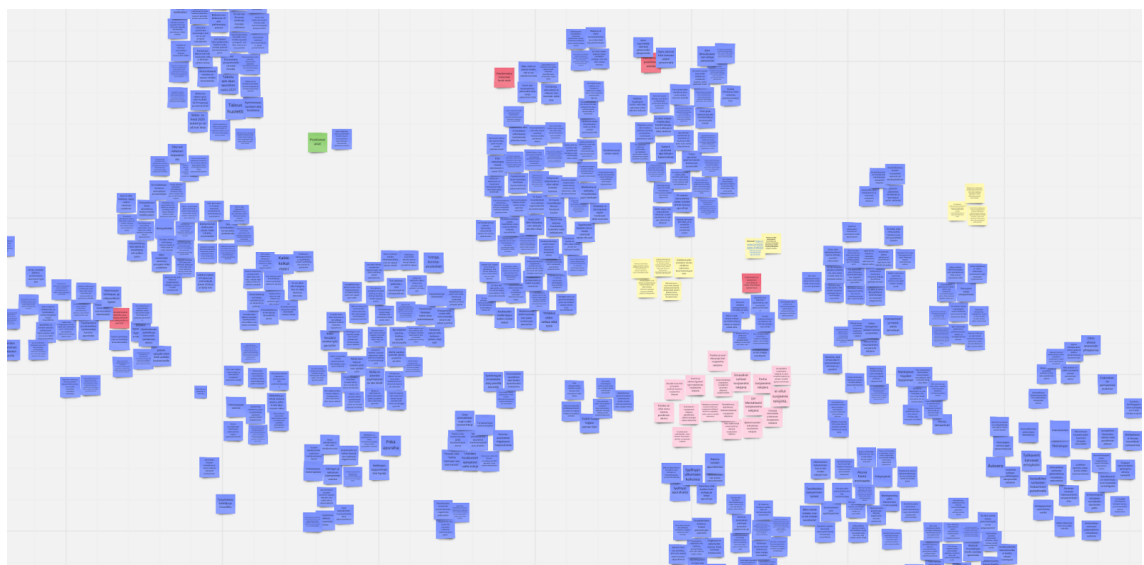


Table 3 and 4. Examples of the analysis round 3, where all the interviews were taken to a Miro board for a data-driven analysis.

Table 5. The data analysis round 4. Cause-and-effect relationships between the effects of the COVID-19 pandemic.

	A	B	C	D	E
1	PHASE OF THE PANDEMIC	OCCURRENCE	CONSEQUENCE 1	CONSEQUENCE 2	DESCRIPTION
2	Alkuvaihe	Keikkojen loppuminen/työskentelymahdollisuuksien katoaminen	Shokki ja järkytys	Alkuvaiheen helpotus kauan kaivatusta tauosta	Riippui siitä, oliko takana keikkaputki vai oliko alkutalven keikkatauon jälkeen pitänyt alkaa kiertue
3	Alkuvaihe	Keikkojen loppuminen/työskentelymahdollisuuksien katoaminen	Kokonaisten kiertueiden peruuntuminen ja siitä seurannut toimetttömyys	Lähtövelvyyden suunnitelmien muutokset	"Yksi pahimmista asioista oli epävarmuus keikoissa"
4	Alkuvaihe	Keikkojen loppuminen/työskentelymahdollisuuksien katoaminen	Bändit ja projektit telakalle	Yhtyeiden toimintakyvyn uudelleen arviointi	Ovatko yhtyeet pandemian jälkeen enää ajankohtaisia, ovatko ne enää työkykyisiä ja ovatko vanhat soittajat enää edes käytettävissä? Bändien kasassa pitäminen ja soittajien henkimen hyvinvointi on haastavaa, jos ei ole mitään tulevaisuudennäkymiä. Pitkä tauko vaikuttaa kokonaisten yhtyeiden työskentelyyn
5	Alkuvaihe	Keikkojen loppuminen/työskentelymahdollisuuksien katoaminen	Bändit ja projektit telakalle	Tulevaisuuden muuttuminen epävarmaksi	Mietin aluksi, että loppuukohan tämä pian, mutta pandemia ja sulut vain jatkuivat ja jatkuivat
6	Alkuvaihe	Keikkojen loppuminen/työskentelymahdollisuuksien katoaminen	Bändit ja projektit telakalle	Merkityksellisuuden katoaminen	Ei ollut mitään mieltä pitää bänditreenejä, kun keikkoja ei ollut tiedossa
7	Alkuvaihe	Keikkojen loppuminen/työskentelymahdollisuuksien katoaminen	Bändit ja projektit telakalle	Yhtyeiden tulevaisuudennäkymien romuttuminen	Yhtyeiden, joissa olen mukana, yhteiset unelmat ja tavoitteet romuttuivat pandemian myötä

Both researchers analyzed the data individually, cross-analysing the tables and synthesizing the data through discussions. Although all interviewees had unique stories, there was a clear saturation point after the eighth interview, when the interview content only brought additional nuances to the earlier interviews. The findings of the study were presented and tested at the face validity event in the beginning of October.

4.6 Permits, agreements and ethics

The interviewees participated in the study voluntarily and were allowed to stop the interview at any point without consequences. They were informed of these issues in the research notice and in the research consent form, which each interviewee signed before the interview, either physically or by email.

All the needed permissions from the Metropolia UAS and the Musicians' Union were applied for for the study. The interviewees were adults (over 18 years) and participated in the study on their own volition. The call for the study was published once on the Musicians' Union's Facebook page. The announcement was shared three times, and two of the shares were published by the researchers on their own Facebook feeds.

The study followed the ethical principles of research with human participants and ethical review in the human sciences in Finland by the Finnish National Board on Research Integrity TENK. The interviewees received The Participant information sheet and participant consent form at the beginning of the interviews or in advance by email if the interview was implemented online.

Researchers were responsible for personal data processing, and the data will be stored until 31st of December 2022, after which it will be erased. Only necessary personal data (name, email/phone number) was collected for scheduling the interviews. At the interviews the personal data was not collected. The background information included information on the status of the freelance musician (full-time/part-time), how long the interviewee had been working as a professional freelance musician, whether the interviewee was living alone or with someone, whether the interviewee had applied for COVID-19-related emergency grants and, additionally, whether he/she had received any

such grants. Researchers are responsible for deleting personal data when the storage time has ended. According to the agreement, the researchers and Metropolia are responsible for the data security of the tools and storage platforms, and Metropolia is responsible for personal data processing agreements with system vendors as well as for other appropriate technical and organizational measures. Students and Metropolia are responsible for the registered rights implementation. Students and Metropolia are responsible for the information for the data subject.

Because the number of rhythm music freelancers in Finland is relatively small, there is a risk that some of the interviewees may be identified. All information from which the respondent could be identified will be eliminated. The interviewers did not ask for any work or job-related information from which the interviewee can be identified. All the data collected (audio, memoranda, transcriptions, etc.) will be erased after the report is published. The collected information and research material has been treated confidentially as required by law. The individual subject is given an identification code and the information about him or her is kept coded in the research material. The data is coded, and the results are reported at the group level, so that an individual cannot be identified without a code key. The code key that identifies the data and results of the individual subject is retained by the students until the end of December 2022. The data will not be passed on to outsiders. Final study results are reported at the group level, and it is not possible to identify individual subjects.

At the end of the interview, the last question was if there was something important missing related to the topic. Many of the interviewees answered that the questions had covered the topic well and felt that it was important and therapeutic to discuss the pandemic through these questions. Many of the interviewees replied that they had not been actively thinking of these issues and how the pandemic had affected their well-being. Several interviewees said that the interview was a therapeutic session that provided the freelancer with an opportunity to look back on this extreme time period.

I was able to personally go through this period of the coronavirus here now, so in some way this was also a way to process this thing. (Musician)

[Sai käydä henkilökohtaisesti tämän korona ajan tässä nyt niinku läpi, että jollakin lailla tuli myös itse ehkä käsiteltyä nyt tässä homma.] (Muusikko)

Sometimes the discussions resonated with the interviewers as well. During the interview sessions, it was mentioned that if the interview bring about strong emotions afterwards, the interviewers are ready to meet at another time and offer help in the form of discussion. After one interview, the interviewer sent a text message to check if the interviewee is all right after the session.

5 Findings

The musicians' stories of the COVID-19 pandemic were about a chain of events that changed each of their lives. The events could be temporary or long-lasting, depending on the area of work, life and person affected. In the accounts of the musicians interviewed in

this study, a common chain of emotions and events could be observed: initial shock and dismay, a spirit of hope and encouragement, and the building of new routines. These stages were followed either by a period of forced relaxation and relief or by anxiety, paralysis and despair. Whether the musicians experienced the end of their work as a holiday or as a crippling and despairing event was influenced by a number of contextual factors and variables, which will be discussed later in the results.

It was impossible and also irrelevant to precisely distinguish between events and their causal relationships, as the spill-over effects of a single event extended to so many aspects of life and well-being. The reports highlighted the holistic nature of well-being, where changes in one area affected the whole of well-being. For this reason, the reporting of the interview findings is approached from the different dimensions of well-being, in line with Allardt's (1976) theory. The results clearly focused on Allardt's (1976) doing dimension and its subthemes, since the pandemic and the shutdowns of musicians' working environments due to assembly restrictions had major impacts on their work, work habits and leisure activities.

5.1 "I lost all the gigs at once and it was a terrible shock at first"

The COVID-19 pandemic had a direct and indirect impact on the well-being and working opportunities and habits of all performing artists and freelance musicians. The most massive and visible impact, affecting every company, organization and individual performing artist in the cultural and events sector, was the closure of music clubs, concert halls and theaters in March 2020 and the cancellation of summer 2020 festivals or postponement of gigs to spring 2021. The closure of venues and the cancellation of summer 2020 festivals also meant the end or postponement of jobs for event workers and musicians and the loss of job opportunities.

All planned and scheduled gigs were canceled within days, and this came as an enormous shock to everyone interviewed. The situation was partly exacerbated by the uncertainty and fear surrounding the pandemic that they and their loved ones would fall ill. The cancellation of gigs and entire tours also meant a change in lifestyle. Some musicians had plans to perform on several tours at the same time, so clearing the calendar affected their plans for the near future, their finances and even their careers. Entrepreneurial musicians who sold their own gigs experienced the cancellation and withdrawal of gigs as an emotional burden due to loss of income and the loss of work for the musicians and technical staff they employed. They felt guilty about this, even though they had no control over the situation and the loss of their jobs.

*I lost 50 gigs for the summer (2020) in one day. I didn't have the same experience as my colleague, who said that every call is another chance for a canceled gig. I lost them all at once and it was a terrible shock at first.
(Musician)*

[Multa lähti kesältä 50 keikkaa niinku samana päivänä. Että se ei käynyt silleen, niinku eräs kollega sanoi, että jokainen puhelu on uusi mahdollisuus peruuntuneeseen keikkaan. Mulle ei käynyt silleen, että niitä ois niinku

ripotellen soiteltu, vaan että kaikki vaan romahti kerralla ja se oli alkuun ihan hirvee järkytys.] (Muusikko)

The 2020 shows were built around the promotion and marketing of recordings completed and released during the winter of 2019–2020, which meant not only disappointment but also a loss of visibility and record sales from the shows. The rehearsals for the theater season starting in fall 2020 were canceled, which also meant that the income from them stopped. In the music and culture sector, freelancers' access to work and career development is often influenced not only by musical substance but also by networks and pure chance. To get your foot in the door, so to speak, you need to be at the top of your game musically and as a performer, know the right people and be in the right place at the right time. The end of work at a critical point contributed to the loss of momentum for many musicians and entire bands.

Although the common denominator for all musicians was the loss of work and income, the sudden stop also came as a relief to many. For some, the summer of 2020 offered the first chance in years to take a summer holiday. The impact of the pandemic on musicians' working and living opportunities varied nationally. For example, in the capital region it may have been impossible to organize events, while in the provinces it was possible to get together with a small group, for example to practice or organize small events within the restrictions imposed.

The shutdowns of venues, clubs and festivals affected the musicians' ability to work both positively and negatively. Positive effects came from being able to use the time that was freed up from gigs for rehearsals for which there had previously been no time or opportunity due to a busy calendar. One musician described finding joy and motivation in practicing, since they had not had time for it for years due to work pressures. Previously, rehearsals had been limited to the repertoire of upcoming gigs and projects, and getting a break from gigging allowed the musician to only and exclusively practice what they wanted. The increase in rehearsals was reflected in the refinement of one's own musicianship and artistry, a process that began during the pandemic. A major factor in this was the long-term grant awarded before the pandemic, which freed the musician from financial worries and, together with the break from gigging, created favorable conditions for developing their own professional skills. On the other hand, long-term grants could also have a negative impact: the adverse effects of the pandemic, such as fears, social isolation and the ending of gigs, combined with promises made to the funder in the form of a work plan, caused creative blocks, anxiety and uncertainty for some.

Among the musicians interviewed, the positive effects on work conditions were less common than a decline in work conditions, rooted in the cessation of gigs and rehearsals, loss of motivation due to blurred prospects and the consequent reduction in time spent with their instrument and music. In the early stages of the pandemic, the spirit of shared encouragement and using the time freed up from performing and rehearsing together on practicing alone gradually waned, as the closures and restrictions on gatherings continued and new entries appeared in the calendar. Some musicians stopped practicing and making music altogether. Work lost its meaning, as it was impossible to plan for the future and one's own skills and knowledge did not determine whether one could do one's job or not. Previously, professional skills and a network of contacts had guaranteed jobs and income, but now the situation was different and people were powerless in the face of it.

I had the feeling that why am I playing if I can only play for myself? I have no reason to maintain this skill, because I don't know when the next gig is going to be. I was so frustrated by the fact that the job I had been preparing for probably my whole playing career, and there were some major gigs coming up. All that great music was taken away. (Musician)

[Mulla oli semmoinen fiilis että miksi mä soitan jos mä voin ainoastaan soittaa itselleni? Minulla ei ole mitään syytä ylläpitää tätä taitoa, koska mä en tiedä milloin on seuraava keikka. Minua turhautti niin paljon se, että se niinku valmis pesti mihin oli valmistautunut jo varmaan siis koko soittajuuden ajan, ja oli merkittäviä keikkoja tulossa. Hienoa, hienoa musiikkia, niin se vietiin alta.] (Muusikko)

Negative changes in work ability occurred at both the individual and the community level. At the individual level, the decline in work capacity manifested itself in, among other things, a decline in playing ability and physical stamina, clearly visible changes in finger coordination and, especially for string players, the softening of the fingertips. Playing and singing are physical activities based on muscle tone and coordination, and their development and maintenance are directly related to the time spent with the instrument. Long breaks from gigging and rehearsing had a negative impact on the physical performance of playing and singing. There were also negative changes in the psychological dimension of fitness: musicians reported lowered stress thresholds, anxiety and performance anxiety before gigs. For many, these were new phenomena that had not occurred before the pandemic. One interviewee had developed a panic disorder just before a performance after a long break. For many, the deterioration in their working condition had already become apparent during the performances in the summer of 2020.

Then when suddenly the gig comes and you haven't touched the instrument for six months, your stress tolerance is extremely low. You're really tired, really frustrated and anxious. Like, fuck me, I've got a gig tomorrow, I should be practicing. Practice is terrible, you have to practice a little bit to get through it. It was really mentally exhausting. (Musician)

[Sitten kun tuli yhtäkkiä se keikka, sä olet ollut puoli vuotta koskematta soittimeen, niin se stressinsietokyky on valtava huono. Sä oot tosi väsynyt, tosi turhautunut ja ahdistunut. Niinku ei vittu, mulla keikka huomenna, mun pitäis harjoitella, en mä oikein, sitten se harjoittelu on ihan kamalaa kun on ihan pakko vähän kattoo, pakko vähän treenata et sä klaaraat sen. Se oli henkisesti tosi kuormittavaa.] (Muusikko)

At the community level, the loss of the ability to work meant the loss of motivation and ambition for entire bands, because there were no plans for the future. The end of gigs was particularly concrete for bands that had released a record, such as a single or an album, in late 2019 or early 2020. The pandemic prevented the tours planned to coincide with the release of the album and building a new tour in an uncertain and ever-changing situation was simply not possible. With the possibility of touring again in the spring and summer of 2022, an album released in 2020, for example, was no longer a viable option from a

marketing and touring perspective. This was especially true for bands and artists who did not have a large marketing machine behind them. As it was impossible to predict the future, the capacity and potential of bands and collectives, especially those consisting of freelance musicians, had to be reassessed: would they still be relevant and viable after the pandemic, would the musicians still be available at the time, and would there still be a shared passion to make music? The same laws apply to bands as to individual musicians: if there is nothing to see, there is no reason to get together to practice.

5.2 “Maybe I discovered an artist’s life”

With touring becoming impossible, the focus shifted to other aspects of music making and music entrepreneurship, which for many musicians had been going hand in hand with touring even before the beginning of the pandemic. These included composing and commissioning, studio work and production, and investing in a commercial studio. The time off from touring also allowed for experimentation with new work routines, rhythms and more optimal and productive ways of working.

Actually, I was really testing and experimenting with my own daily rhythm and doing something creative that I've never done before. Maybe I discovered an artist's life that I will definitely use later on. When should I do it, what kind of work, or in which time periods or when do I have my peaks of creativity.
(Musician)

[Oikeastaan oo testailin ja kokeilin tosi paljon oman semmoisen niinku päivärytmin ja semmoisen luovuuden kanssa tekemistä, mitä mä en ole ennen tehnyt. Että ehkä löytyi semmoinen taiteilijaelämä, mitä tulen hyödyntämään varmasti myöhemmin, että, milloin mun kantsii sitten, minkälaisia hommia vaikka tai missä periodeissa tai milloin on mun luovuuden piikit.] (Muusikko)

During the pandemic, distance learning and streaming became entirely new forms of work. Distance learning took place both in Finland and abroad. Teaching an instrument remotely was relatively easy, while teaching singing remotely was found to be very challenging. Establishing a connection between teacher and student was perceived as significantly more difficult than in a face-to-face teaching situation. Streams allowed for individual performances, while performing in front of an audience was forbidden. Stream concerts were perceived as a relatively effective concept for small audiences. On the other hand, delivering high quality sound, images and production on a small budget was seen as extremely challenging. Criticism was leveled at the trap logic, technical execution and quality of the streams, as well as the performance style. The income from stream was also quite modest and some were not even remunerated at all.

For some, the change of focus was accelerated by the acquisition of new equipment for remote working, thanks to the support of foundations and the Arts Promotion Centre's Covid-19 grants. For others, the infrastructure, such as a commercial studio, was already in place so the shift to studio and remote work came naturally. Those who had been composing in the past were also able to produce commissioned works, for example for projects that had received funding from various Covid-19 grants. For some, the Covid-19

grant made it possible to record and publish their own music, as previously they had not had the time or financial means to do so. The process of recording and publishing music provided motivation and an additional professional boost.

Many musicians had to learn how to apply for grants and subsidies for the first time in their lives. Some sought training while unemployed in order to diversify and expand their own job description and employment in the music sector. Changes of focus and learning new skills were a quick response to the prevailing situation and served as an attempt to fill in the gaps in the musicians' income and finances and to maintain and develop their skills.

The musician's profession is characterized by a mix of work and leisure. To be successful, you have to be flexible, and for many this has meant working around the clock, taking uninterrupted holidays and giving up free time on your own or with your family. For many, the end of gigs meant forced holidays, and for some it was the first time in years they had taken a holiday or some time off. Each interviewee saw the change in the lifestyle that had been built around gigs, rehearsals and other work in the music industry as an opportunity to let go of old habits and routines and to build a new way of life with a new routine. Each of the interviewees considered the pandemic a crossroads that allowed them to stop to reflect on their everyday lives and priorities and realize that the time spent at gigs and on the road caused the other parts of their lives to slip by unnoticed.

Although the end of gigs was a financial disaster for the musicians, it was also a period of relaxation. Many stopped to reflect on their professional identity and also on themselves for the first time: who am I, what things are important to me, what things bring me joy and what do I want to do in the future? Musicians, especially those without children, noticed that they had been living on the terms of their work, with no clear routines or daily rhythms. Work had also taken priority in the lives of the musicians with families and there had been no time for other meaningful activities. The uncertainty of the pandemic period forced people to abandon long-term plans and to learn to live in the moment, day by day. The temporal perspective of life became blurred as days followed each other without much focus.

The pandemic period changed the weekly and daily rhythms of musicians. Previously, gigs had been concentrated on the weekends, which meant that the empty weekends took some getting used to at first. After a while, the musicians learned to enjoy their free weekends. This was especially true for musicians who had other jobs alongside their gigs or who had a grant. The gigs had previously taken place in the evening and at night, so the end of gigs also changed the daily rhythm. For some, this meant longer nights in bed, better sleep and higher levels of alertness. It also felt good to live in the same daily rhythm with the rest of the family and society around you.

When you've not had gigs for a while, you realize how nice it's been to spend weekends without gigs and bars. (Musician)

[Kun on ollut keikoista erossa vähän aikaa, huomaa kuinka kivaa on ollut olla viikonloppuja ilman keikkoja ja kuppiloita.] (Muusikko)

The newly freed up time was filled with different activities, the most popular of which were outdoor activities such as walks, nature walks and outdoor jogging. Some people were able to revive an old sporting hobby that they had forgotten in the midst of a busy everyday life. Others took up a completely new hobby. Exercise in the midst of restrictions was a way to recharge batteries, meet friends and regain some structure in daily life. Some people forced themselves and their friends to exercise in order to find other things to do and to avoid inactivity and apathy. Some used their time to read and to educate themselves on their own. Others, on the other hand, missed out on the exercise they got from their gigs, which led to weight gain and the onset of associated physical illnesses and ailments. For some, substance abuse also increased as an attempt to give meaning to everyday life, to ward off feelings of emptiness and to medicate mental problems with intoxicants. Some interviewees were still struggling with substance abuse in the spring of 2022.

Some interviewees started studying during the pandemic. The motivation for this was mainly economic, as it was seen as a way to improve their position in the labor market. Many considered taking up studies to fill their everyday lives, and even changing fields altogether, but decisions affecting their career, life and identity were difficult to make in a stressful situation. If the duration of the pandemic and the restrictive measures had had a clear end date, this would have made it easier to make decisions. The indecision was also driven by the slight hope that the restrictions would end soon, making it possible to return to work as a musician.

Some musicians structured their daily lives with other music-related work, such as buying new equipment and learning how to use it, writing songs or renovating and improving their own studios. A studio was a place of work, and going there and working there felt meaningful. Some people changed scenery and moved to temporarily live in another place.

Changes in daily life and routines and reflecting on issues and values were seen as positive, although the flip side of this was the financial and also emotional strain. For some, changes in everyday life, such as exercise and rearranging life priorities, remained permanent and were something the musicians wanted to keep up in the future. For others, exercise and self-development remained temporary pandemic phenomena, which took a back seat once the venues opened again and the summer 2022 tours began.

5.3 “All I could do was to swallow my anger and adapt to what others decided”

After the initial shock and devastation caused by the outbreak of the pandemic in spring 2020, there was a spirit of hope and encouragement among the musicians: they believed that the pandemic would end quickly and that the ordeal would be overcome together, as long as all Finns could follow the instructions of the authorities and act responsibly. With the second wave of the pandemic in fall 2020 and with the new restrictions, hopes gave way to despair, anger and bitterness. The seriousness of the pandemic and the restrictions imposed by various instances of society were understood and considered justified, but the

closure of the cultural and events sector seemed unfair when other sectors were operating almost normally. People wondered why their sector was treated in this way.

There was nothing you could do about the current situation except take the vaccine and hope that others would take it too, to get out of this. All I could do was swallow my anger and adapt to what others decided. (Musician)

[Ei voinut vaikuttaa mitenkään vallitsevaan tilanteisiin kuin ottaa rokotus ja toivoa, että muutkin ottavat, että päästäisiin tästä. En voinut muuta kuin niellä kiukkuni ja mukautua asioihin, joista päättivät toiset.] (Muusikko)

The musicians said that they had already had a very realistic idea of the status and prestige of their profession in the hierarchy of Finnish society before the pandemic, but the attitude and lack of respect that manifested itself in the actions of decision-makers and also in public debate came as a surprise. It also contributed to the loss of meaning in one's own profession and work. During the gigs between the closures, public reactions and feedback brought small glimmers of hope, even though the decisions of the authorities and politicians reflected the opposite.

When you meet people, it's heartfelt and joyful, it's like it's wonderful and wonderful when you organize these things. It's wonderful when you do things and wonderful to listen. So yes, it wipes away quite a few moments of disbelief. (Musician)

[Kun taas kohdataan ihmisiä, niin sitten se onkin niinku valtavan jotenkin sydämellistä ja semmoista niinku vyöryvää että että on ihanaa ja että ihanaa kun järkkäätte Ihanaa kun teette ja että ihanaa että kuulee. Niin kyllä se ehkä pyyhkäisee aika monta semmoista niinku epäuskoista hetkeä pois.] (Muusikko)

Musicians felt that no party or authority had the understanding, skills or willingness to look at the restrictive measures of society from the perspective of the cultural and events sector. The alternation of tightening and loosening restrictions by society tired and paralyzed musicians, who had tried to adapt and react quickly to changing situations, for example by organizing new gigs or events whenever the circumstances allowed it. It seemed that it was no longer worth trying. Some became indifferent to the whole pandemic. The actions of decision-makers between 2020 and 2022 eroded almost each one of our interviewed musician's confidence in social institutions. Only one musician interviewed said that his trust in society had been strengthened during the pandemic.

I mean, it's a terrible statement of no confidence for the whole of our profession. The way these people have been treated and cut off and the fact that there is no predictability, which in a way destroys the whole sector. (Musician)

[On toki siis kyllähän se nyt on ihan hirveä epäluottamuslause koko koko ammattikunnalle. Se, että miten tässä on niinku kohdeltu ja katkottu näitä ja just se että ei ole niinku mitään ennakoitavuutta, mikä tavallaan tuhoaa koko alan että nyt nyt ilmoitetaan että ensi viikolla suljetaan kaikki paikat ja niinku jotenkin.] (Muusikko)

Well, it was pretty devastating, because I could never have imagined that for two years I would be banned from working. There should have been other solutions. I assumed that the Minister of Culture or others would have been more in favor of this sector. And forced the issue through. There were either the wrong people or the wrong matter, but it should have been organized in some other way than shutting everything down and banning everything. (Musician)

[No kyllähän se romutti aika aika niinku vahvasti, että en mä niinku en mä voinut ikinä kuvitella, että 2 vuodelle kielletään työn tekeminen, että, että tuota, että kyllä siihen olisi pitänyt jotain muita muita niinkun ratkaisuja tehdä, että kyllä mä oletin että kulttuuriministeri tai muut olisi enemmän pitänyt niinku tämän alan puolta. Ja vienyt asiaa väkisin niinku läpi, että sit siellä on ollut väärät ihmiset tai väärä asia tai niinku näin pois päin, mutta että se olisi pitää jollain muulla tavalla järjestää kuin se, että kaikki suljetaan ja kaikki kielletään kun työn tekeminen.] (Muusikko)

The perceived unfair treatment of the music and culture sector and also increased leisure time stimulated social activism. Many took a stand for their profession and participated in the debate both publicly and on social media platforms. The aim was to highlight the plight of the music and events sector and to influence public opinion. Belonging to and participating in social media groups in the cultural and events sector was seen as empowering and strengthening the sense of cohesion within the sector. The social impact of the contributions was seen to be negligible or even non-existent. Some refrained from posting on social media altogether because they felt that they were either unable to bring anything new to the debate or did not want to be a catalyst for negative sentiment.

Some interviewees practiced self-censorship both on their social media platforms and in their conversations with colleagues. Some refrained from reporting on performances abroad because traveling and promoting gigs while the pandemic was still rampant could have been perceived as irresponsible by outsiders, even if concert halls and clubs were open abroad in accordance with local regulations. Nor could one publicly celebrate one's own life and work situation, as this would have been perceived as insulting and unsociable behavior towards those who were not doing well. Different world views also clashed during the pandemic, especially on social media. Some people stayed away from social media conversations because they felt that the general atmosphere was only accepting of one kind of viewpoint.

This has been a bit like the Africa news in Helsingin Sanomat in the 90s. That it has not been clearly interesting if not everyone has lived in mud huts, but that someone may have done quite well there. Well, then, that is a factor for opinions that might be positive. Not to dare to go there when you know that many people are doing really badly. And then another is perhaps a limiting factor that does not want to offend anyone who has much reason, good reason to complain. That he is afraid that if he mentions out loud that only in a situation like this can he mention that this has been wonderful! Well, then, you can never say something like that out loud in a general discussion. Maybe you should be able to, but I don't feel I can. If it has been anything but great for someone, then quite few people are big enough to be able to say that it's nice to hear that you've had a

really great time. I've had a shit time. Of course, I'd like to be that big person myself. I don't know if I ever would be. (Muusikko)

[Tämä on ollut vähän niinku 90-luvun Afrikka uutisointi Helsingin Sanomissa. Että se ei ole ollut kiinnostavaa selkeästi, jos kaikki ei olekaan asuneet savimajoissa, vaan että siellä on saattanutkin mennä jollakin ihan hyvin. Niin sitten, kyllähän se niinku on sellainen vaihdettava tekijä sitten sellaisille mielipiteille, jotka olisikin ehkä positiivisia. Ettei uskalla sitten lähteä tuohon kun tietää, että että kaikilla on niinku, tosi monella menee tosi huonosti. Ja sitten toinen on just ehkä semmoinen vaientava tekijä, että ei halua loukata ketään, kenellä on niinku paljon syytä, hyvää syytä valittaa. Että pelkää sitä, että jos mainitsee ääneen, että niinku vain tällaisessa tilanteessa voi mainita, että tämä on ollut vittu mahtavaa! Niin niin sitten, eihän tommosta voi ikinä sanoa ääneen niinku missään yleisessä keskustelussa. Ehkä pitäisi voida, mutta en ainakaan itse koe voivani. Että sitten jos se on ollut jollekulle kaikkea muuta kuin mahtavaa, niin aika harva on niin iso ihminen, että pystyy sanomaan, että onpa kiva kuulla että sulla on ollut tosi mahtavaa. Mulla on ollut ihan perseestä. Haluaisin tietysti itse olla se, joka on noin iso ihminen. En tiedä olisiko koskaan.] (Muusikko)

Many interviewees took part in the cultural and events demonstrations in June 2021 and February 2022. Participation was described as empowering and important because it allowed them to be visible and to make a difference for a cause that was perceived as shared and important. There was a strong sense of belonging at the demonstrations, because throughout the pandemic there was a feeling that one's own sector and work did not matter. Reasons for non-participation included work and the metropolitan focus of the demonstrations. "People do not come to demonstrations from the provinces." The pandemic did not hit others so hard that they would have felt the need to go out to demonstrate. Some wanted to do concrete things instead of protests and public or semi-public statements. These included free charity concerts and financial support for those who were disadvantaged by the pandemic.

The demonstration at the Music House was a truly thought-provoking experience. I would not have thought that I would feel it so strongly. It was really important. During the pandemic, there has been this feeling of worthlessness, that we don't have any importance to anyone. It gave me a sense of belonging. There were great speeches for some and not for others. But it was really important. I wouldn't have thought it would have been so important, that I would have felt it so strongly, that it was really important to get together and see all those people. The fact that we were gathered together, even though we'd been apart for a long time. It was certainly an important reminder that you're not alone and that we're all here together and we're all in really deep trouble at the moment. (Musician)

[Se oli tosi pysäyttävä se se Musiikkitalon mielenosoitus. Mä en olisi tajunnut, että se tuntui niin voimakkaasti. Se oli tosi tärkeä semmoinen olo, mikä on tässä pandemian aikana olo, että on arvoton että ei ole niinku että on niin, että niinku meillä ei ole mitään merkitystä niinku kellekään. Niin sitten tuli semmoinen yhteenkuuluvuuden tunne. Niin siellä oli hienoja puheita niinku osalle ja osalle

ei. Mutta mutta se oli tosi tärkeä. Mä en olisi uskonut, että se oli olisi ollut niin tärkeä, että se olisi tuntunut niin vahvasti, että se oli tosi tärkeä kokoontua yhteen ja nähdä ne kaikki ihmiset. Se että me ollaan kaikki täällä niinku yhdessä kerääntyneet, vaikka ollaan oltu erikseen tosi pitkästi, että se oli kyllä tosi tärkeä semmoinen niinku muistutus, että ei ole yksin ja että täällä jotenkin. Että me ollaan kaikki täällä yhdessä ja kaikki ollaan tosi syvässä mudassa tällä hetkellä.] (Muusikko)

Increased leisure time and experiences of social injustice led some musicians to become politically awakened and involved in political activities. All interviewees felt that gaining political influence was possible, even if the current situation could not be influenced during the pandemic. They believed in the political system and in the possibilities of influence, even though their confidence in the authorities and politicians had been undermined by the perceived unfair treatment of the sector at the time of the interviews. At the same time, there was a desire for closer cooperation between the music and culture sectors, for a more concerted approach and for stronger promotion of the sector's interests, although the interviewees were satisfied with the performance of the sector's associations.

The musicians' ability to influence the course of their own lives during the pandemic varied. From a work perspective, the opportunities to influence the situation were perceived as limited. This was also affected by the scope of the job profile. The broader the job profile, the more opportunities there were. Conversely, those with a narrower job profile were more able to react to circumstances rather than actively influence or shape them to their advantage. In their private lives, on the other hand, the opportunities for influencing the situation were perceived as good.

5.4 “It certainly challenged the idea of myself as a musician”

Many musicians had started playing as a hobby from an early age and their own identity as musicians had been built up over years and decades. For all interviewees, working in the music industry had been a passion and a way of life, and it strongly defined their being and their lives. The disappearance of the performing arts contributed not only to unemployment and changes in job profiles, but also to a reflection on the musician's profession and professional identity as a whole. For many, their identity as a musician was so deeply rooted that the threshold for making decisions about study or another job was very high.

Although in some cases the change of professional identity, such as the change from being a gigging musician to being an artist, was perceived as positive it nevertheless caused pain and also uncertainty. Musicians who described their work identity as a mixed identity of music worker and music entrepreneur had the smallest identity crisis of all. Those who identified themselves as performing artists or touring musicians were hit the hardest by the end of gigs.

It certainly challenged the idea of myself as a musician, because there was no work to do. What will happen now, will I have to go on to do other work? If I do that, I'll be an amateur musician, not a professional. My identity has been based on this work and on making music, and that's why I'm not giving it up, like when someone suggested that I go work here and there. If I take another job in another town, I'll have to give up my whole identity, because then I'll be throwing away what I've been doing for 25 years. You just can't do that. It was a trial, but somehow I just kind of grasped onto it. (Musician)

[Kyllähän se nyt niinku kyseenalaisti sen (käsityksen itsestä muusikkona), koska sitä työtä ei ollut tehdä. Että niinku että miten. Miten tässä nyt käy, että joutuuko tässä lähtee muihin töihin? Että sen jälkeen minä olen harrastajamuusikko, enkä enää ammattilainen, mikä on niinku identiteetti on niinku hirveän vahvasti pohjautunut tähän työhön ja tämän tekemiseen, että siksi mä nyt ole tästä niinku luopumassakaan kun joku ehdotti mulle tossa että lähde tänne ja tänne töihin. Jos mä lähden sinne sinne töihin toiselle paikkakunnalle nyt, mä joudun luopumaan niinku mun koko identiteetistäni, koska mä pistän romukoppaan sen mitä mä oon 25 vuotta tehnyt. Ei sitä pysty tekemään sitä. Kyllä se koetteli sitä, mutta jotenkin mä vaan niinku tarrauduin siihen.] (Muusikko)

5.5 “The gigs were canceled, suddenly you were in debt and you didn't have a job”

The music industry is characterized by constant economic uncertainty and musicians say that the ability to tolerate this uncertainty is a prerequisite for working in the industry. However, the closure of the cultural and events sector due to the COVID-19 pandemic was a new situation for all those working in the sector. The sudden cessation of gigs also meant a loss of income and the impact of this chain of events on the financial situation of musicians varied widely, with some facing financial hardship and others surviving with little damage. What all interviewees had in common was that the immediate future was built around the gigs and tours of 2020, and sudden changes in job opportunities caused concern and stress about their financial situation and livelihood. One musician said that during the pandemic he had realized that he had been living in a professional bubble, lacking the structures and safety nets typical of the ‘rest of the working world’.

Most vulnerable of all were musicians who were self-employed and whose businesses were relatively new when the pandemic began. When the gigs stopped, the risks of self-employment became a reality, with the only source of income being the company's funds or their own personal savings, if any. Those who had been self-employed for longer had had time to build up a financial buffer for their business, which they could rely on for a while. However, some self-employed musicians had had time to invest in the equipment and furniture needed for the summer 2020 tours, so the cancellation of the tours meant a double financial loss.

In March, it was already starting to bite. You noticed that yes, all the agreed work was canceled. And then I had a bad situation in the sense that I had just bought a new car for the company and then they had put additional equipment

in the car. The agreed spring gigs and the money had already been allocated to something, so to speak. And then when the gigs were canceled, suddenly you were in debt and you didn't have a job. Which in itself was really fucked up, but at the same time I was working in (another sector). And I was in a happy position in the sense that I was able to take care of my business by the end of the summer and pay my debts. And at the same time I saw that my colleagues were not all so lucky. (Musician)

[Maaliskuussa se alkoi jo tuntua. Huomasi, että kyllä kaikki työt, sovitut työt peruuntui. Ja sitten itsellä oli siinä mielessä huono tilanne, että oli juuri ostanut uuden auton firmalle ja ja sitten tuota autoon oli laitettu lisää varusteita kuin kuntoon ja tavallaan ne kevään sitten sovitut keikat oli sitten kuitenkin ne rahat oli jo tavallaan korvamerkitty jo sitten jonnekin. Ja sitten kun ne sitten peruuntui ne keikat, niin sitten siinä olikin sitten yhtäkkiä velkaa sitten, eikä ollut töitä. Joka sinänsä oli kyllä tosi perseestä ja huonoa, mutta että samaan aikaan olin kyllä silloin juurikin näissä (toisen alan töissä). Ja itse olin kyllä siinä mielessä onnellisessa asemassa, että sain kyllä sitten kesän loppuun mennessä asiani hoidettua ja velkani maksettua. Ja samalla näin kyllä, että kollegoilla ei välttämättä kaikilla ole niin onnekas tilanne.] (Muusikko)

Musicians working through various billing services and operating with a tax card, so-called wage-earner musicians, applied for unemployment if they did not have a work grant at the time. Musicians who had been in the business for a long time and who had already had previous experience of periods of unemployment at the start of the pandemic were able to act quickly at the start of the pandemic and were eligible for income-related daily allowance. In some cases, a musician with a tax card could be interpreted by the TE services as self-employed, even though he or she did not have a business or a business ID. This resulted in appeals against decisions, new rounds of processing, months of no income, financial hardship and the resulting uncertainty, frustration and despair. According to musicians, the main problem with the TE services is that the system does not recognize freelancers in the music sector and the progress of cases often depends on the individual worker. Two of the musicians interviewed did not dare to register as unemployed jobseekers at all because of fears of bureaucracy. It seemed easier to concentrate on looking for job opportunities than to apply for unemployment and to be afraid of being offered jobs outside the music sector or of possible sanctions for interest payments and unemployment benefit recovery afterwards.

If you remember the Helsingin Sanomat article about a musician, which tried to describe how unaware the TE Services are of the laws of income formation for freelancers, or that the job exists at all. I had exactly the same experience at the beginning, that I said something wrong. In other words, I try to create job opportunities for myself and then maintain my professional skills. It was a classic mistake not to say that you are practicing at home because the TE Services says that you are 'employed in your profession'. "Don't you realize that the concert venues are closed?" Employed in your profession? I remember talking on the phone to an administrator at the TE Services: "don't they realize that this is the same thing as if I were an actor and I were practicing a facial expression in front of a mirror at home". And then you come and tell me that I am employed in my profession. This time the administrator probably

understood, but there was nothing they could do since they had to follow their archaic instructions. Anyway, I didn't give up on the TE Services . I can't remember how many phone calls, you have to ask to speak to a person, then someone there gave in. And now I think we are talking about April or May 2020. Somebody said, okay, they have a new program, some entrepreneurial program. And so what? I've said quite a few times that I'm not an entrepreneur! They just don't seem to be able to get over this entrepreneur thing, can't seem to grasp that someone might want to work as an employee. But then someone said that I would put it here because the government had probably set up a project for the TE Services. I don't know. But it had been set up as a result of the pandemic, so that they would put me in that category and then I didn't say anything more, but I'm not an entrepreneur. I had said it several times. I still have not admitted to the TE Services that I am an entrepreneur, or how I could admit it, as I do not have a business ID. They are really out of their depth. But to this day I still don't know whether I am self-employed in the TE Services or Kela files, or why I am classified as such. At that point I was just silent when they agreed to give me the daily allowance. (Musician)

[No siis jos muistatte niin yhdestä muusikosta tehtiin Hesariin se hyvä juttu, mikä yritti kuvailla sitä, että miten pihalla TE-toimistot on niinku freelancerin tulonmuodostuksen lainalaisuuksista tai että mitä se ylipäättänsä se työ on. Niin mulle kävi alkuvaiheessa juuri tismallee sama. Että mä sanoin jotain väärin. Eli toisin sanoen, että et mä yritän luoda itselleni työtilaisuuksia ja sitten ylläpidän ammattitaitoani. Sehän oli se klassinen virhe, ettei saa sanoa, että treenaa himassa, koska te-toimisto tuota niin anto lausunnon, että työllistyy ammatissaan. Ja sittenhän se oli silleen, että aha! Ettekö te huomannut, että nuo paikat on kiinni? Työllistyy ammatissaan? Mutta muistan jonkun te-toimiston virkailijan kanssa puhelimesta jutelleeni: eikö se nyt jumalauta tajua että että tämä on sama asia kuin, jos mä oisin näyttelijä ja mä olisin kotona peilin edessä treenaamassa jotain vaikka jotain tiettyä ilmettä. Niin sä tulet sitten sanomaan mulle, että mä työllistän ammatissani. Niinku sillä kertaa se yksi virkailija taisi niinku jotain tajuta siellä, mutta ei hän voinut mitään, kun niiden pitää mennä niiden arkaisten ohjeistuksensa mukaan varmaan sitten, mut en mä siinä luovuttanut siinä te-toimisto hommassa kuitenkaan. Mä en niinku muista kuinka monennella puhelulla, sehän pitää vaatia myös sieltä erikseen, että saa jonkun ihmisen kanssa puhua, niin niin tota sitten joku ikään kuin taipui siellä. Ja nyt puhutaan mun mielestä just huhti- tai toukokuusta 2020. Joku oli silleen, että okei, heillä on semmoinen uusi ohjelma, tässä tämmöinen joku yrittäjäohjelma. Ja mitä? Mä oon sanonut aika monta kertaa, että minä en ole yrittäjä! Tämä yrittäjäasia on niinku ihan täysin mahdoton konsepti heille, että joku voisi haluta tehdä tämmöistä palkansaaajana. Niin kuitenkin sitten joku vaan sanoi että no, mä laitan sen tähän kun oli justin varmaan just tuota niinku valtion toimesta pistetty pystyyn joku te-toimistolle kun yrittäjä joku projekti x en tiedä, mutta se oli siis pandemian seurauksena pistetty siihen pystyyn, että hän laittaa mut tuohon laariin ja sit mä en enää sanonut siihen, mut mä en siis ole yrittäjä. Mä, tota olin sanonut sen ihan riittävän monta kertaa sinne. En mä vielääkään te-toimistolle ole myöntänyt olevani mikään yrittäjä tai mitä mä vois in myöntääkään kun ei mulla ole y-tunnusta. Siellä ollaan kyllä tosi pahasti pihalla siinä siinä instanssissa. Mutta tänä päivänäkään mä en tiedä että, olenko minä

TE-toimiston vai Kelan tiedoissa niinku siellä jossain yrittäjäpuolella vai missä mä oon? Että siinä kohtaa mä olin vaan silleen, et ku ne niinku myöntivät sitten sen päivärahan mulle laittamaan, että ok. Olin vaan hiljaa.] (Muusikko)

Once the musicians' income from work had ended, the most typical alternative sources of income were savings, living off debt, relying on their own business, financial support from family members, unemployment benefits, self-employment benefits, long-term working grants, COVID-19 grants, and income from other music and non-music jobs. Entrepreneurial musicians were eligible for labour market support for entrepreneurs after the amendment of the law in April 2020 (HE 35/2020), but due to the backlog of TE services, cases could take several months to be processed, during which time the musicians who had been eligible for labour market support did not receive any income.

Attitudes towards grants and interest subsidies were mixed. Grants of a year or more softened the financial shock brought about by the end of gigs. For some, a working grant combined with a break from gigs was the best thing that had ever happened to their career. It allowed them to concentrate on their creative work and the development of their own artistry. For others, the grant caused guilt, anxiety and pressure because they felt privileged compared to colleagues who were possibly doing extremely badly financially. Guilt and a sense of duty forced them to work efficiently and productively, while at the same time feeling very poorly mentally.

I've been wondering, what is the accountability for results? I feel like I've been so out of shape mentally and at the same time I should be responsible and resourceful and produce something in a certain time frame. It has felt unreasonable to me. In fact, when I had the grant, there was no guidance from the foundation. I didn't even dare to contact them, because I was afraid of failing.... When you have to be responsible for the outcome, or at least that's how I feel, and many people I spoke to feel the same, there is pressure to be worth the money, because some people are doing even worse and because the grant has been given to only a few artists. I found that it was a surprisingly big emotional load. It seems that people don't understand at all that you should be able to do something even if you can't plan anything. Yet some people assume that you should be able to act according to a certain plan. (Musician)

[On keskusteltu ja itse mietin, että mikä se on se tulosvastuu? Musta tuntuu että on ollut niin huonossa kunnossa henkisesti ja lamaantuneena, että samalla pitäisi olla tulosvastuullinen ja kekseliäs ja tuottaa jotain valmista jossain aikataulussa samalla kun yrittää selvittää henkisesti ja rahallisesti. Se on ollut minusta ollut tosi kohtuutonta. Itse kun oli apurahalla, niin sieltä ei tullut mitään ohjeita tai en mä uskaltanut olla sinne edes yhteyksissä, koska siinä on niin kova se semmoinen, että epäonnistuu. ... Kun pitää olla tulosvastuullinen tai ainakin itse koen, ja tosi moni kenen kanssa puhuin, siitä tulee se paine, että pitää olla sen rahan arvoinen, koska osalla menee vielä huonommin ja koska sen nyt on näistä harvoista saanut, niin huomasin, että se oli yllättävän iso henkinen taakka. Tuntuu että, siinä tuli semmoinen, että ei ymmärretä ollenkaan, että pitäisi pystyä tehdä jotakin, vaikka ei pysty suunnittelemaan mitään. Niin silti jotkut olettaa että sun pitää pystyä toimimaan tietyn suunnitelman mukaisesti.] (Muusikko)

Musicians applied for and received COVID-19 grants for creative professionals and sole traders from a variety of sources, including the Musicians' Union, Teosto, the Arts Promotion Centre, the Finnish Cultural Foundation and municipalities. Information about the grants and their application deadlines was obtained directly from the grant providers' websites, music and cultural organizations, social media, friends, buskers and other informal channels. Grants were perceived as an important form of emergency financial assistance to help get through the worst. They were appreciated, but there were criticisms about their distribution criteria and fairness as well as their amount in relation to the actual loss of income. In the midst of the pandemic, the working grant nature of the first COVID-19 grants, with their performance obligations, was perceived as excessive and as an outsourcing of social security of last resort to private foundations and the Central Arts Council (Taika). In subsequent rounds of Taika's COVID-19 grants, there was a sense of ambiguity about the nature of the grants: was it still required to work for a profit or could the grant be used in good conscience for living expenses only? No one dared to ask this question directly for fear of the grants being refused or recovered. Some musicians were not to receive their first interest subsidies until mid-2021, meaning that they would be left without income for almost a year. For musicians with previous experience of applying for grants, applying for a COVID-19 grant was also relatively painless. Others had to write their first ever applications for funding in the form of an interest-bearing grant and were helped by their friends in the industry. However, not all musicians had the resources to prepare their application carefully, meaning that they ended up doing it quickly, hurriedly and hoping for the best. For some, the Crown grant could have a career-changing effect. Grants could be used to purchase equipment for remote working and recording, creating opportunities for new sources of income such as distance learning and home studio work. Some were able to record and publish songs that had been sitting in a desk drawer for a long time, while expanding their professional repertoire and network.

For some musicians, the financially hard times and the lack of grants made them envious and bitter towards their colleagues who had received grants. These feelings had not been experienced before because, before the pandemic, they had been openly and sincerely appreciative and respectful towards other musicians. Some musicians said they had been frightened into cynicism as their own financial situation had deteriorated and mentioned how financial worries had affected their thinking and attitudes towards their colleagues. The debate within the cultural sector as a whole about the COVID-19 subsidies received by the different arts was also perceived as sad and divisive. In a difficult time, it would have been desirable to see more concerted action rather than bickering. To many, it also exposed the fragmentation, strife and envy of the cultural scene for the first time. The difficult times also brought to the surface a sense of solidarity with colleagues, as a counterpoint to negative feelings. Some said that they had supported others financially because they felt privileged and well placed, for example through grants or other income. Others did not apply for interest subsidies because they felt that someone else needed them more than they did.

As gig income became available, the benefits of the decentralized approach to musicians' income generation became more concrete. The most typical additional income from the music industry came from composing, arranging, studio work and productions, selling their own studio services, streaming and teaching. When the pandemic restrictions allowed it, gigs were played, but no long-term economic plans could be made on that

basis. Some people looked for jobs outside the music industry, but this required that they had had a ‘back-up’ job before the pandemic or undergoing quick training in a completely new field. Jobs outside the music industry helped to balance the economy. When the closure allowed gigging, some people ended up doing both gigs and non-music side jobs at the same time, because there was no guarantee of a future and they were weighed down by a failing economy and debts.

As a general rule, no compensation was received for canceled concerts in Finland, but in a few cases compensation was received for canceled concerts and tours abroad. Some opportunities for performances opened up between the interest rate restrictions, but in the grand scheme of things they were of little financial significance.

And in fact, the important thing I would like to point out here is that these tours in (name of countries), they paid some of the salary for the canceled tour. In those countries, cultural support is such that they paid a percentage of the canceled tour and then did not go completely broke, while these gigs in Finland, they did not give any compensation. That it was a positive note and something that I would hope would give some perspective here in Finland as well, that in such situations a part of the salary could be compensated through some form of support . (Musician)

[Ja itse asiassa semmoinen tärkeä pointti, minkä mä haluaisin ehkä tässä tuoda esiin on se, että just nämä (maiden nimet) kiertueet, niin he maksoivat jonkun osan siitä kiertuepalkasta mikä peruuntui, että se oli tavallaan niinku niissä maissa se kulttuurin tuki on semmoinen, että he toimivat niin, että he maksoivat jonkun prosentin siitä peruuntuneesta kiertueesta eikä jäänyt ihan puille paljaille, kun taas sitten ehkä näissä kotimaassa olevista töistä, niin niistä ei kyllä tullut minkäänlaista korvausta. Että se oli niinku tosi positiivinen huomio ja semmoinen, että mitä toivoisi sitten ehkä tänne meidän kotimaahankin niin kun näkökulmaksi silleen, että että jonkin tukimuodon kautta voitaisiin tällaisissa tilanteissa sitten niinku ehkä korvata osa niinku niinku (maan nimi).]
(Muusikko)

The financial situation of musicians during the pandemic was influenced not only by income but also by expenses, with the emphasis on the musicians’ place of residence and family size. In the metropolitan area, the cost of living and housing became more expensive as income fell. In particular, housing costs swallowed up the bulk of income. In the rest of Finland, and especially in rural areas, it was possible to live on a tight budget. In a single person and two adult households, expenditure remained lower, so there was no need to compromise on the actual standard of living, as there was no need to go out to restaurants or eat out, for example. For households with children, spending had to be thought through more carefully and, for example, going to the grocery store became more planned. These households started to do their weekly grocery shopping all at once, whereas previously they went shopping without planning. On the other hand, this was also seen as a positive thing, as life became more planned and people realized how small things can be managed and how living well is possible.

5.6 “And then I was just alone”

The coronavirus pandemic affected the social life and social relationships of every musician. The circle of life was reduced as work, concerts, theaters and meetings with friends came to an end and people were confined to their homes. The pandemic particularly isolated single people and those without families.

Physical contact with friends and relatives was reduced or eliminated. Contact was maintained by telephone, social media and video calls. This contact, although digital, created a sense of community and many felt that such moments were important. Particularly in the early stages of the pandemic, people could meet frequently and spend long periods of time on video calls, but as isolation and restrictions on gatherings continued, many lost interest in meeting remotely. For those with families, time spent with their spouse and core family increased, as gigs and travel did not get in the way of moments together. Some took up a joint sporting activity with their spouse, while others spent evenings together at home with good food and wine. Some people reconnected with old friends when there was time to nurture and maintain relationships for once. Before the pandemic, social networks had been limited mainly to professional networks and the friendships they had formed. For some, the pandemic period led to a relationship crisis and eventual divorce. Physical contact between relatives, extended family and friends resumed after the initial pandemic panic subsided and vaccination started.

I've been seeing a lot of friends and I have a wide network of friends and I travel a lot, meet a lot of people, go to a lot of concerts. And then I was just alone. I've never had a life where I was just alone and I realized at some point that it had been a month since I touched someone. That's something I noticed in 2020, when my friend took my hand, I got chills and started crying. That's when I realized that this is not good, and then I also realized how much you hug people when performing, traveling and practicing. I realized on a physical level that this pandemic is really affecting me. (Musician)

[Mä oon nähnyt paljon kavereita ja mulla on laaja ystäväpiiri ja mä reissaan paljon, tapaam paljon ihmisiä, käyn paljon keikoilla katsomassa ja muuta niin niinku, että mä olin vaan yksin. En mä, siis mulla ei oo ikinä ollut sellaista elämässä, että mä ähötän yksin ja mä myös tajusin jossain vaiheessa, että mulla meni varmaan kuukausi, että mä koskenut kehenkään. Että se oli semmoinen iso, minkä mä huomasin silloin 2020, että mun ystävä otti mua kädestä kiinni. Mulla meni kylmät väreet, mua alkoi itkettää, että se oli semmoinen. Mä tajusin, että tää ei ole hyväksi ja sitten mä tajusin että kuinka paljon tuolla keikoilla ja reissuilla treeneissä halua ihmisiä. Niin se oli semmoinen asia. Mitä mä ihan huomasin fyysisesti, että että että tää vaikuttaa tosi paljon.] (Muusikko)

After the end of gigs in spring 2020, the musicians' professional networks went quiet and contact with colleagues diminished or stopped. If there were no gigs, rehearsals or other work-related issues in the near future, there were no more specific reasons to stay in touch. For musicians, professional and friendship relationships often overlap and intermingle, so when contact ceases, it becomes clear how important the work-related

social network actually is. When music jobs and meeting friends for work ceased, two elements of the musicians' lives that were essential to their well-being disappeared, causing anxiety and loneliness. For some, outdoor sports and walks became a way of meeting friends and colleagues. Some deliberately sought the company of others because of loneliness. Social isolation was influenced by where the musicians lived. In the metropolitan area, where restrictions were most severe, isolation was greatest. In counties and regions with lower infection rates, it was possible to meet colleagues face to face, organize rehearsals in accordance with regional recommendations and also meet friends or relatives.

New professional and non-professional relationships were also formed during the pandemic. For example, new people were met through projects carried out with the help of the COVID-19 grants, other music-related work, studies and non-music-related work. Some encounters developed into friendships, while others remained temporary. Some people managed to get jobs in the music industry during the pandemic thanks to their network of contacts. Others made new friends through sport. There are several music and events groups on social media, to which almost all interviewees belong. They shared information about COVID-19 grants, decisions by authorities at the regional and national level, encouraged each other and provided peer support. Some new social media professional groups were also formed during the pandemic. The common factor was the pandemic and its impact on the music and events sector.

Yes, it was primarily an isolating factor for a single person. Although the phone has been ringing even more. I have kept in touch with friends, but 95% of work-related social contact has disappeared. I realized how important that work-related social network is. That agency among people. There are friends and people you know. That network disappeared. And then the importance of the cooperative became more important in some ways. It's a working community, but there are also friendships. I still call friends on the phone a lot, probably to the point of being a pain. I have about 10 friends with whom I have long phone conversations.

(Muusikko)

[Kyllähän se yksineläjää niin kuin ensisijaisesti eristi. Tosin puhelin on niinku laulanut sitäkin enemmän. Ystäviin on pidetty yhteyttä, mutta semmoinen työhön liittyvä sosiaalinen piiri niinku hävisi 95 prosenttisesti. Että huomasi miten tosi tärkeää on se se työhön liittyvä sosiaalinen piiri. Se toimijuus niinku ihmisten joukossa ja siellä on ystäviä ja siellä tuttavita eriasteisia. Niinku tämmösiä viritelmiä myös sosiaalisessa suhteessa. Se kyllä mun kohdalta hävisi. Ja sitten ehkä osuuskunnan merkitys jollakin tavalla vähän korostui. Se on kuitenkin tämmöinen työyhteisö, mutta myös niinku ystävyksiä liittyy siihen. Sit kyllä mä oon niinku edelleenkin soitan tosi paljon mun ystäville, varmaan rasiitteeksi asti kun yksin elää niin varmaan 10 semmoista ihmisten minkä kanssa mä puhun pitkiä puheluita aika milloin kenellekin sopii.] (Muusikko)

For some, the isolation and reduction in social interactions deepened into isolation. This happened not only to individuals but also to whole families. Some reported that they used to consider themselves very social and were happy to seek out other people's company. When the pandemic hit, the initial close contact with colleagues, friends and family

members faded and almost disappeared. The extensive social networks of people trapped in their homes were reduced to a few people, to just one or two for some. The reason for the isolation was a low mental state, which made it difficult or even impossible to see others. For some, isolation and seclusion continued even after the restrictions on gatherings and social closures had ended. The isolation also left some previously outgoing people with fears and anxieties about social situations. Many previously sociable people turned inward. Many musicians reported that they had had to relearn how to interact and engage with others. This introversion and reclusiveness was also recognized as a professional handicap, as most work had come and would continue to come through professional networks and friendships. Being out of touch and out of sight would also affect getting a job.

I was isolated. Previously I've been very social and open. I call people and friends. I keep in touch a lot. I isolated myself in the sense that if I come to Helsinki, I don't call anybody anymore. Or in general, I didn't call anyone except my mother and one of my best friends who lives elsewhere. Those were the two people I called instead of the twenty or fifty I used to call. It's a mental isolation, it has nothing to do with this that I'm begging for work with my presence and with my hanging out. It's just that my good friends who are not in the music business, I don't play for them anymore either. It is a total isolation.
(Musician)

[Mä erakoiduin. Mä oon ollut tosi sosiaalinen ja tosi avoin. Soittelen ihmisille ja kavereille. Pidän yhteyttä paljon. Mä erakoiduin silleen, että jos mä tulen helsinkiin, mä en enää soita kellekään. Tai ylipäätään, mä en soitellut kuin mun äidille ja mun yhdelle parhaalle ystävälle, joka asuu muualla. Ne oli kaksi tyyppiä, joille mä soittelin aikaisempien kahdenkymmenen tai viidenkymmenen sijasta. Se on henkistä erakoitumista täysin, että se ei millään tavalla liity tähän, että mä kerjäisin läsnäolollani töitä ja hengailullani työtä. Se on vaan, että ihan semmoisia mun hyviä ystäviä, jotka eivät ollenkaan musiikkalalla, niin mä en enää soittele niillekään, että se se on niinku kokonaisvaltainen erakoituminen.]
(Muusikko)

5.7 “Forced to be at home, but it wasn't so bad”

The interest rate pandemic, with its restrictions and closures, had a negative impact on freelance musicians' jobs, income and social life and eroded their trust in social institutions. Musicians' experiences of the pandemic varied depending on how severely the closure and restriction measures had affected their lives. Some felt that the pandemic had done no good, while others may have experienced more good than bad. What was common to all interviewees was that almost everyone found that the pandemic had had at least some good consequences as well.

During the pandemic, many musicians had, for the first time in decades, the opportunity and reason to take a break and pause to reflect on their own lives. Many were asking themselves who they are as people and as musicians: what things are important and meaningful to me? They examined their former work-centered lifestyle in a critical light.

Many consciously learned to take better care of their well-being and to draw clearer boundaries between work and leisure. Many learned to value idle time, to establish routines in their daily lives, to plan for the longer term and to find joy in everyday life. Many started to take care of their physical fitness, increasing their physical activity or reviving old physical activities. The pandemic was a tangible demonstration of the fragility of life and a concrete manifestation of the bubble in which people had previously lived. For some, reflecting on their lives and themselves could bring difficult emotions to the surface. For many, the pandemic increased their confidence in themselves and their ability to cope with difficult times and events in the future.

After the pandemic restrictions halted work, many people began to critically reflect on their working and operating methods up to that point, as well as on the music business as a whole. Were they doing the right things and acting sensibly, or were they just doing things out of habit? The pause made it possible to abandon some practices and adopt new ones. Some were able to broaden their field of work and shift the focus of their work from gigging to other music services and products. Some learned completely new skills that allowed them to earn money instead of gigs. Others were given a long-awaited opportunity to practice, realize their own artistic visions or record and release their own music.

*I learned to enjoy my home more. Forced to be at home, and it wasn't so bad.
(Musician)*

[Mä opin nauttimaan kodista enemmän. Ja niinku pakotettuna olemaan kotona ja se ei ollutkaan niin kamalaa.] (Muusikko)

During the pandemic, people spent more time with their families and spouses than before the pandemic. Some started to reconnect with old friends, others found new friends through their studies, jobs outside the music industry or new hobby groups, and others got to know completely new people in the music industry through new projects that would never have happened without the pandemic.

5.8 “This experience was just so extreme”

The COVID-19 pandemic had a strong effect on different sectors and in different ways affected the lives of the musicians interviewed, depending on their work, finances, family and friendships at the time of the pandemic. Factors that made them more vulnerable to the worst effects of the pandemic included living in a one-person household, being self-employed or billing for gigs through their own company, being a relatively new business owner with little financial buffer, having a gigging and live performances-focused work image, and having a professional identity as a performing artist and gigging musician. While many of the negative effects of the pandemic were realized in the interviewees' lives, almost every musician found qualities and factors in themselves and their environment that protected them from the worst effects of the pandemic. Only one interviewee said that he had no protective factors, but was overwhelmed by the impact of the pandemic.

Many musicians saw music and work as protective factors in themselves. Playing and composing was a way of venting their own bad feelings and dealing with difficult emotions. Conversely, many musicians were unable to play or make music at all during the pandemic. In some cases, the small opportunities to work provided hope and a chance to meet colleagues. It was also important to be able to do things and work in their own studios and workrooms: even though the venues were closed, you still had a place to go in the mornings and come home to in the evenings. Music and cultural organizations and the services they provided, grants and different types of COVID-19 grants as well as the opportunities to receive income-related unemployment benefits were important survival factors. Creating new daily routines, going out into nature and doing sports alone or with friends were also protective elements for many musicians.

The protective factor was playing and music. They are such cornerstones of well-being for me. (Musician)

[Mutta sitten suojaavana tekijänä kyllä soittaminen ja musiikki. Semmoisia niinku hyvinvoinnin tuota niinku miten se nyt sanoisi, kulmakiviä ja minulle itselle.] (Muusikko)

Sport was a protective factor for that mental well-being, the body functioning somehow. Hiking, being in nature protected me well. (Musician)

[Se urheilu oli suojaava tekijä, että henkinen hyvinvointi, kroppa pelasi jotenkin. Retkeily, luonnossa oleminen suojasi minua hyvin.] (Muusikko)

Working as a freelancer teaches how to cope with uncertainty, manage your work and life, and be optimistic about the future. It requires you to be social, open-minded, adaptable and entrepreneurial. The knowledge, skills and personal qualities acquired in the freelance profession were perceived as useful for living in the middle of the pandemic and restrictive practices. General life experience, previous mental health challenges and coping with difficult issues in the past also had given many musicians the tools to be and to live and to survive difficult times.

I find that I'm very solution-oriented, and if something goes wrong, then I'll make the calls (to a friend) or I'll take care of it.... I recognize such coping skills and the kind of person who is used to managing their own life and living in uncertainty. This experience was just so extreme. (Musician)

[No niin kyllä mä huomaan että mulla on varmasti se, että mä oon tosi ratkaisukeskeinen, että sitten jos joku menee huonosti, niin sitten mä järjestän ne puhelut (ystävälle) tai siis mä hoidan me niinku jonkun kanssa niinku.... Tunnistan semmoisia selviytymiskeinoja sieltä ja semmoinen, että on niinku tottunut hallinnoimaan omaa elämää ja elämään epävarmuudessa, että tää oli vaan niin extreme.] (Muusikko)

For many musicians, intimate relationships, family and friends were important protective elements. They brought a sense of meaning and fulfillment to life, especially when the

work was out of the daily routine. For many, the emotional and financial support of a spouse was vital. Many musicians presented speculations in the interviews about how the pandemic would have been for them if they had had to face it alone. A spacious home allowed for a reasonably good quality of life, especially during the most severe restrictions, and the less restrictive assembly restrictions in the provinces allowed for a relatively “normal” life. The importance of good internet connections for communicating with the outside world and with friends was highlighted, particularly in remote areas.

5.9 “I haven’t really thought about how I can do it and keep going”

Musicians were asked about their perceptions of well-being and well-being at work. According to the musicians’ descriptions, a similarity could be drawn between these concepts, and it is therefore not meaningful to distinguish between them. One’s own well-being is reflected in one’s work and, conversely, one’s own personal well-being is affected by what one experiences at work and by one’s work. Someone had reflected on their own wellbeing and on the factors that contributed to and detracted from it during the pandemic. Most of the interviewees had not thought about this before, but stopped to think about it for the first time during the interview. In the interview situation, well-being was described as a stress-free state of balance between work, leisure, social relationships, finances and physical and mental health. In short, the right amount of work, the right amount of time off and the right amount of income. In turn, imbalances were perceived to cause stress and ill health.

Work-life balance means having the right amount of work and the right amount of time to recover from work, engage in leisure activities and maintain social relationships. In work and leisure, the ability to control their content and direction and to do things that are meaningful were seen as important. Being in control of one’s life and being able to positively influence one’s environment through one’s actions also helps one to cope with life’s uncertainties. Many people mentioned that work itself is a source of well-being. The flip side of this was that when one gets to do things that are meaningful, it is easy to forget to take care of one’s recovery, because it is easy to get carried away by work and doing things. Having a social life, including relationships and interaction with others that are important to you, was perceived as meaningful. Conversely, difficult relationships and challenging interactions created stress, social tensions and worries.

Well-being at work has meant to me in the past, but only that I like what I do and I haven’t really thought about how I can do it and keep going while doing what I like. And now its meaning has only in recent years perhaps changed more so that the original meaning of the word “well-being” is starting to appear a little bit. I limit the amount I do, so that I can do it in a way that doesn’t take the rest of my well-being with it. (Muusikko)

[Työhyvinvointi on tarkoittanut minulle aikaisemmin, mutta pelkästään sitä, että mä pidän siitä mitä mä teen ja en oikeastaan ole miettinyt, että miten mä voin siinä ja jaksan samalla kun teen sitä mistä tykkään. Ja nyt sen merkitys on vasta viime vuosina ehkä muuttunut enemmän siihen, että sen hyvinvointi sanan alkuperäinen merkitys rupee vähän näkymään siellä. Rajoitan sitä tekemiseni

määrää, että sitä voi tehdä silleen, että se ei niinku vie kaikkea muuta hyvinvointia mennessään.] (Muusikko)

When financial worries do not affect other aspects of life, a sufficient level of economic well-being is achieved. For the interviewees, this required predictability and stability of income, which minimized financial worries and stress. In the simplest terms, this meant being able to pay for food, housing and other day-to-day living costs for the family, and being able to save some money for the rainy day. There should be a balance between finances, income and the amount of work needed to achieve them. If the amount of work is not proportionate to income, it will also affect well-being.

When physical and mental health are in balance, life feels positive and challenges and difficulties can be met without collapsing. Physical health meant physical functioning and the absence of physical ailments. Physical activity and exercise are related to both physical and mental well-being. Exercise maintains physical fitness and helps relieve stress. Mental health was associated with a sense of security and a positive mood, which was considered to have an impact on other aspects of life in addition to physical functioning.

It (well-being) means quite a lot, having struggled with it myself both at work and in my personal life, but basically it means being in control of your own life. Enjoying it. Whether it's work, leisure time. Well-being is very much linked to work. Work produces well-being. When you don't have a family, there is no counterbalance to work. Work can fill your whole life and that means at some point you feel unwell. There is nothing else but work. But wellbeing means being able to go fishing and to the lake and to work at the cottage and clear the snow and so on. And then I get to interact with people mostly through work. (Musician)

[Se (hyvinvointi) tarkoittaa aika paljon, kun itsekin sen pikkuisen kanssa paininut niinku sekä työssä että yksityiselämässä, mutta periaatteessa tarkoittaa sitä, että hallitsee omaa elämäänsä. Nauttii siitä. Oli se sitten työtä, vapaa aikaa. Niinku hyvin vahvasti liittyy työhön se hyvinvointi. Työ tuottaa hyvinvointia. Tämä on jotenkin silleen kun ei ole perhettä, niin ei ole semmoista vastapainoa työlle. Työ meinaa ainakin täyttää koko koko elämän ja se se tarkoittaa sitten jossain vaiheessa pahoinvointia. Ei ole muuta kuin työ. Mutta tuota hyvinvointi on sitä, että mä pääsen kalalle ja järvelle ja mökkihommiin ja lumitöihin ja tämmöisiin hommiin. Ja sitten pääsen myöskin ihmisten kanssa tekemisiin enimmäkseen työn kautta.] (Muusikko)

Well-being at work was most commonly described as something that consists of having fun at work: 'nice things to do with good people'. Many had not previously thought about well-being at work at all. In the interviews, it was mainly associated with the physical and social working environment, the work community and physical activity support services such as physiotherapy and hearing care. Some interviewees did not understand the whole question. The clearest perceptions were expressed by interviewees with personal experience of working outside the music sector, including occupational health care. In the

interviews, the musicians highlighted issues that positively and negatively affect well-being at work.

I haven't really thought about that (well-being at work) very much. In practice, it means that when traveling to perform, if you get drunk, then you have a hangover and then when you drive a car for long distances and do not have time to exercise in between, then the important muscles can not keep up with the job. That's how my well-being at work is at the moment. (Musician)

[Sitä ei oikeastaan ole hirveästi miettinytkään tuota asiaa (työhyvinvointia). Käytännössähän se tarkoittaa että keikkareissulla, jos tulee ryypättyä, niin sitten on rapula ja sitten vielä kun ajat autolla pitkät matkat etkä kerkeä jumpata siinä välissä niin sitten vielä tärkeät lihakset sitten ei niinku pysy matkassa siinä hommassa, niin semmoista se on tällä hetkellä se meikäläisen työhyvinvointi.] (Muusikko)

According to the musicians, working environments can vary from 'from a cupboard to a corner of a tavern to the bow of a boat'. Environmental factors that affect well-being include a high level of travel and sedentary work, irregular working hours and night-time working hours, which, especially when touring, result in a lack of physical fitness and disruption of sleep patterns and sleep at night. Musicians also face inappropriate behaviour, violations of physical integrity and sexual harassment from intoxicated audiences. Noise is another environmental factor that negatively affects well-being at work.

A well-functioning work community and good colleagues were perceived to have the greatest impact on well-being at work. A good working community is well managed, equal, non-discriminatory and non-violent, with freedom of expression and a good spirit between members of the community and peer support. A good workplace also has a shared sense of purpose and values. Good social skills at the individual level facilitate the exercise of the profession and have a positive impact on the whole work community.

It's important to me that there's a really good spirit in the community at work in general. I have strived for that in my own work community, because I feel that one of the most comprehensive and important forces is the spirit and the attitude of supporting others, and then it is safe to be in that work community and then you can take on challenges that may seem daunting, because you know that the work community is supporting you. (Muusikko)

[Mulla on niinku tosi tärkeää, että ylipäätänsä se ainakin niinku nykypäivänä että työyhteisössä on tosi hyvänlainen henki. Ja mihin mitä niin kun.. Mihin olen pyrkinyt omissa työyhteisöissäsi hyvin vahvasti, koska mä koen että se on niinku yksi kantavampia ja tärkeimpiä voimia se henki ja semmoinen niinku asenne että tuetaan toisia ja silloin siinä on turvallinen olla siinä työyhteisössä ja pystyy myös niin kun ottamaan vastaan semmoisia haasteita, jotka saattaa tuntua pelottavalta koska tietää että se työyhteisö kannattelee.] (Muusikko)

Work itself contributes to well-being. Musicians highlighted the meaningfulness of work and the possibility to influence the content and quantity of work as well as who you work

with. When you get to do what you like and what you feel you are best at, you can work long hours and not feel overwhelmed. Some people said that playing and the work itself make them feel good and well. On the other hand, the demands of the job can cause stress. The work of a musician is physically demanding and to work in the profession requires good physical fitness and care for oneself. Well-being at work is also influenced by self-esteem as a musician and as a person, and the ability to refuse work when necessary. In an optimal situation, there is plenty of work to do. Since single people do not have as many constraints on the amount of work as those with families, they are more likely to have a life full of work.

The economy also affects well-being at work. In the target state, income is in balance with workload, that is, work is adequately remunerated. Salaries and rewards should also be correlated with skills. Adequate income from work means one less source of stress in life.

5.10 “A support network needed in place when you are in free fall”

The Covid-19 pandemic affected musicians’ well-being and well-being at work in many ways. During the interview, they were asked to suggest measures to improve the well-being and social security of freelance musicians in the future. All musicians saw the need for improvement in both well-being and social security, and most of them had concrete suggestions, which can be divided into propositions that could be implemented at the level of interest groups and suggestions that would require political will and decision-making. Some of the proposals concerned the response to the effects of the pandemic, while others concerned the development of the conditions for musicians and the sector in general.

Low-threshold counseling, which could be either led by a mental health professional or run by peers, was the measure that was proposed most often. For accessibility reasons, this should take place online in a chat format. Practical implementation could be carried out in cooperation between the Musicians’ Union and mental health organizations. Job coaching and group coaching were also requested. The need for low-threshold counseling and job coaching had arisen during the pandemic. The body is the musician’s most important tool. Encouragement to maintain physical fitness, for example through supervised physical activity, either in person or remotely, was welcomed.

Musicians are aging in the same way as professionals in other fields. One of the areas identified in the interviews for the development of well-being and well-being at work was to prepare musicians for the phenomena that accompany aging, such as physical and mental changes and the reduction in work, as younger generations take over the profession. It is a mentally demanding and painful process, and one that is also very little talked about. A kind of road map for the musician was proposed, to be designed and implemented together with the musician and an external actor. Through the roadmap, the musician could prepare him or herself for the future and also look for alternative routes that would allow him or her to continue working despite aging.

In the music sector, access to jobs and the formation of projects are based on social networks and social relationships. After the pandemic, some interviewees felt it was important to support the networking and synergies of musicians, for example through national networking meetings with music, culture and business actors. Events such as the one described could generate new types of products and services for sale. The musicians of the provinces should also be strongly involved, as the Finnish music scene is concentrated in the capital region.

Proposals for improving the well-being and social security of musicians, which require political decisions and multi-sectoral cooperation, related to working hours, occupational health care, social security and funding.

The same health services and social security as everyone else. In other words, you have a support network in place when you are in free fall. Surprisingly important. Then you have the courage to make the decisions and the investments. And you're better able to invest in the future when you have them.
(Muusikko)

[Samat terveystalvelut ja sosiaaliturva kuin muillakin. Elikkä sulla on toisin sanoen tukiverkko olemassa kun sä olet vapaassa pudotuksessa. Yllättävän tärkeä asia. Sä uskallat silloin myös tehdä ratkaisuja ja niitä investointeja. Ja sä pystyt panostamaan tulevaisuuteen paremmin kun sulla on tämmöinen.]
(Muusikko)

The wish was expressed for more humane working hours for musicians and earlier start times for gigs. Playing late at night affects sleep, circadian rhythms and therefore general well-being and well-being. The musicians wished to have the same occupational health and social security benefits as workers in other sectors. The provision of occupational health care is a challenge in itself, as many musicians are self-employed or provide freelance services, operating through a billing service. This also makes it easy to blur the relationship between employer and employee. No concrete solutions for the organization of general occupational health care could be identified.

Freelance musicians work in a low-wage sector where the risks of entrepreneurship are realized. Many musicians argued that the social security of musicians cannot be the responsibility of private foundations or the Arts Promotion Centre (Taike), as had been the case with interest subsidies. According to the musicians, policy makers and society as a whole should recognise and acknowledge the importance of culture and the arts as a vital element and cohesive force in society and ensure the future viability of those working in the field. When cultural freelancers and entrepreneurs have a proper safety net, they will have the courage to make bolder decisions and investments in their work. Concrete suggestions included an artist's wage and a basic income to smooth out the financial troughs and strengthen a sense of security. There was also a desire for greater visibility of the money spent to support the cultural and artistic sector and the economic spill-over effect it has on other sectors. This would increase the appreciation of the sector as a whole and its activities. Greater transparency and public articulation of the criteria for the awarding of grants and the activities of the bodies responsible for deciding on

them were called for in the field of cultural funding, in particular. This was felt to have a positive impact on the climate in the sector.

The work that we do in the different arts, the importance of that should start to be recognized and all the indirect importance at the level of government. They should understand that the pursuit of the sciences and the arts is the cornerstone of any society. And in a way then the basis for supporting such activities should be rethought quite a bit. For example, let's talk about the artist's salary. This kind of thing, that society would have a clear appreciation and a place for this activity, however, which keeps a large part of everything alive, such as experiences and other things that artists' produce. That it would be clearly appreciated. Nowadays we have to come up with projects for which we apply for grants, but there should be some kind of clear, support network structure. In Paris, for example, if you can show someone that I have 7 gigs every month, then you automatically get a musician's salary of something like 1,000 euros. As long as you can show that you are a professional. (Musician)

[Se työ mitä me tehdään eri taiteen aloilla, se merkitys pitäisi alkaa tunnustaa ja kaikki välilliset merkitykset valtionhallinnon tasolla. Siellä pitäis ymmärtää, että tieteiden ja taiteiden harjoittaminen on minkä tahansa yhteiskunnan kivijalkoja. Ja tavallaan sitten tämmöisen toiminnan tukemisen perusteet pitäisi miettiä aika lailla uusiksi. Puhutaan esimerkiksi niinku taiteilijapalkasta. Tämän tyyppisistä asioista, että yhteiskunnassa olisi semmoinen selkeä arvostus ja paikka tälle toiminnalle kuitenkin joka niinku pitää suurta osaa kaikesta kuitenkin pystyssä niinku elämykset sun muut mitä meidän taiteilijoiden ammattikunnat tuottaa. Että olisi selkeä arvostus. Nykyään me joudutaan keksimään projekteja, joihin me haetaan apurahoja, mutta jonkun näköinen selkeä, tukiverkkorakennelma pitäisi löytyä. Esimerkiksi Pariisissa, jos sä pystyt osoittamaan jollekin, että mitähän se oli, että mulla on vaikka seitsemän keikkaa joka kuukausi, niin sitten sä saat automaattisesti semmoisen muusikkoliiksan, mitähän se oli, 1000 jotain euroa. Jos sä vaan pystyt osoittamaan, että sä olet ammattimies.] (Muusikko)

6 Discussion - Well-being has a holistic and multidimensional nature

The results of this study clearly illustrate the holistic and multidimensional nature of well-being, where change in one area of well-being inevitably impacts on other areas of well-being. This study investigated the impact of the COVID-19 pandemic on the well-being of rhythm music freelancers working in Finland. Eleven freelance musicians' personal experiences of the pandemic between March 2020 and May 2022 and their perceptions of their well-being and well-being at work were explored through thematic interviews. The musicians' narratives revealed a chain of events that began in March 2020, when the Finnish society closed down. It is clear from the results of this study that there is not just one or two typical stories of freelance musicians, but that the pandemic treated each musician differently, although there were many common elements.

The musicians' narratives reflect the multidimensionality of well-being and the causality of its various dimensions, so Allardt's (1976) sociological and structural theory of well-being provided a clear framework for this research. However, it is important to remember that the theory is based on the results of a large Nordic cross-sectional survey in the 1970s, so it is clearly a reflection of that era, although it has many elements that are relevant to modern times. The strength and weakness of Allardt's approach is the fragmentation of the components of well-being, which makes it easy to forget a dynamic and holistic approach. Human life itself is complex and dimensional, and as everything in human life affects everything else, it is not always meaningful or reasonable to separate things. Therefore, for this study, data was collected through interviews in order to get a deeper, more diverse and dynamic picture of musicians' well-being than, for example, surveys or quantitative measurement. Antonovsky's salutogenic theory provided a natural framework for examining the role of musicians' personal resources and capabilities in their well-being and coping with the pandemic. The results of this study clearly illustrate the holistic and multidimensional nature of well-being, where change in one area of well-being inevitably impacts on other areas of well-being. It also brings Allardt's theory closer to the present day.

The musicians' stories emphasized work, and the interview data contained the most expressions and descriptions of work. Musicians described their life before the pandemic as work-centered, and when the pandemic closed down clubs, festivals, concert halls and theaters, it also meant the end of meaningful and purposeful activities for the musicians. The immediate consequence of the end of work was the loss of income. The end of work and income forced the musicians to look for alternative sources of income and forms of work. The end of work also paralyzed social networks and friendships, causing loneliness, seclusion and isolation.

New friends and social networks could also be found through new and alternative jobs. Indeed, the Achilles' heel of musicians' well-being is work and occupation, because of their significant impact on all aspects of well-being.

Cool stuff with cool people

The musicians linked the concepts of well-being and well-being at work. Personal well-being is reflected in work, and work-related issues are reflected in personal well-being. The most common description of well-being at work was the opportunity to "do cool stuff with cool people". In other words, work and activities at work produce well-being for musicians when they are perceived as meaningful and when the musicians can influence the content and quantity of work and the people with whom they work. Work that is perceived as meaningful and satisfying can easily take over, and it can be easy to forget about recovery and other well-being matters. The work of a musician is very holistic and often dominates and frames all aspects of life. Work identity is bound up with self-image, and it is difficult to separate work and private life. The end of work meant a change in life up to that point. Despite the many negative experiences and effects, almost every musician found at least some positive aspects in the pandemic. For many, the pandemic marked a turning point, when for the first time in a long time they had the opportunity to stop and reflect on themselves and their own lives and to take a critical look at their previous work-centered and achievement-based way of life. Many started to pay attention

to physical and mental well-being and the work-life balance. The pandemic increased many of the musicians' confidence in themselves as well as their ability to cope with difficult times and situations in the future. We can therefore argue that the pandemic had a positive effect as it forced people to pause and think. Hirvilammi (2015) and Bardy (2010) describe the being dimension as a living presence that involves exploring the mysteries of one's own existence and constructing one's own life course. During the forced break from performing, many musicians reorganized their values and priorities in life, and also questioned the meaningfulness of their lifestyle. The pandemic therefore had some positive effects on people's well-being or triggered processes to take care of their own well-being.

Financial insecurity caused anxiety and stress for freelance musicians, negatively affecting their ability to perform, as they suffered from the inability to act and had difficulties in making crucial work and career decisions. Of course, the uncertainty and unpredictability of the period also played a role. Financial resources such as grants, interest subsidies and financial buffers allowed for professional flexibility and self-development, such as digitalization of work, expanding the job description from gigging to other music jobs and developing one's own artistry and musicianship. In particular, the basic financial security provided by the artist's grant enabled artistic work and the refinement of one's own artistry. Allardt (1976) connected the resources of living standards with the possibilities of individual choice and emphasized the importance of choice for the material resources of well-being. In other words, good economic resources give people the flexibility to make decisions about their own lives, while a deficit in material resources, for example, affects their behavior in such a way that they focus their efforts on making up this deficit at the expense of other aspects of well-being. The musicians' experiences in the study confirm this conclusion of Allardt's.

The musicians' aspirations for better social security and safety net are also linked to the above: not having to constantly worry about income saves energy for creativity. Indeed, the decisions made by musicians during the pandemic as they sought to find alternative sources of income are in line with Allardt's (1976) conclusions on the impact of intangible resources on individual choice: musicians' living standards were influenced not only by financial resources but also by intellectual capital and talent, which allowed them to find creative solutions to an acute economic crisis and to maximize the benefits of a relatively small income. A good example of this is the equipment purchased with the COVID-19 grants, which enabled distance learning, studio work and the possibility of expanding the scope of work, among other things. Money does not in itself guarantee a higher standard of living, but needs to be accompanied by the intellectual capacity to make use of the resources available.

A good working community is a two-way street

The pandemic hit the musicians' social relationships hard. As their professional networks disappeared, so did their extensive networks of friends. Musicians are closely anchored in their professional communities, because friendships and professional social relations often mean the same thing. Indeed, many of the interviewees described themselves as having lived in a bubble within the music scene before the pandemic, and it was only after the pandemic that they found life outside the bubble. For musicians, a work community

is often made up of friends, or vice versa – friends make the work community. In the interviews, almost all musicians stressed the importance of the work community and the social nature of the work community in their well-being at work. The musical competence of colleagues was not mentioned by any of them. However, one of the reasons for this may be that when you perform at a certain level, you automatically expect others to be able to perform at the same level. Allardt (1976) describes such social belonging as a community that arises from common denominators among people, such as socio-economics, a common language and a shared reality. Professional networks and ensembles of musicians are thus typical examples of the emergence of a community described by Allardt. For musicians, a good working community is a two-way street: one's own personal well-being and that of the working community as a whole is supported by the fact that one can give and add value to the community and also receive it in return. In Allardt's (1976) theory, social relations are difficult to convert into another resource, such as income. In the industrial society of the 1970s, this conclusion may have been valid, but if we think of the creative freelancer of the 2020s, one of the qualifications for working in the sector is good social skills, a wide social network and the ability to make best use of them. For freelance musicians, professional networks and social relationships often function like a job agency, where jobs and artists often meet in very informal settings. The musicians' stories reflected the image of a mutual community of colleagues that provides both economic and spiritual well-being for its members. The community of musicians thus serves as an important source of social capital for its members, and the loss of social relationships and isolation caused by the pandemic was also negatively reflected in their experienced well-being. For some, social isolation and seclusion during the pandemic was recognised as having a negative impact on access to work, but despite this, nothing could be done. Previous social interaction skills and social personality had, in some people's experience, even changed permanently, and the "forced sociality" of the post-pandemic era seemed a worse option than a poor work situation.

According to Antonovsky's coherence theory, well-being is built on the individual's general resistance resources, which in crisis situations are manifested either in giving up or in the loss of motivation in the case of lack of resistance resources. A person with no resistance resources is more likely to become depressed. People with a strong sense of coherence believe that they can overcome difficulties. The study explored the protective factors of the interviewees. Many interviewees reported social relationships (family and friends) and a stable financial situation (a long-term artistic grant or financial buffers) as protective factors. A diverse job profile and a long career as a freelancer were also seen as protective factors. Factors that undermined well-being included the status of being self-employed and therefore not being eligible for benefits. If family and social relationships were a protective factor, those living alone were the most vulnerable during the pandemic. The surprising result is that music-making itself divided opinions. For some, making music was a source of well-being, for others it was not. More research is needed on this: which elements of general resistance resources support the emergence of a sense of coherence and can they be learned explicitly?

According to Antonovsky, three things in particular contribute to a sense of well-being-producing coherence: coherence, a balance between overload and underload, and the opportunity to participate in decision-making about one's own matters. The experiences of all the freelancers interviewed reported these aspects as a dimension that influences well-being. Musicians were not able to influence event and music industry closures

during the pandemic. Decisions to cancel tours and concerts could come only even a day before the event. The musicians also spoke about the holistic nature of the work. Sometimes the work can be overwhelming, and during the pandemic there was almost none.

According to Antonovsky, groups with a strong sense of coherence are better at managing situations as a group. Antonovsky believed that in some stressful situations, collective processing of the issue supports individual coping better than the stressful situation being handled by an individual. According to the interviews, the unification of the music industry was a good consequence of the pandemic, and the demonstrations organized by freelancers helped to deal with the stressful situation and increased the sense of belonging among the interviewees. In addition, a few interviewees stood as candidates in municipal elections during the pandemic because they wanted to have a voice in future decision-making.

Loss of income, mental health problems, increased loneliness and stress symptoms

When comparing the results of this study with other previous studies on the same topic, many common themes can be found between them. The musicians working in Finland reported the confluence of work and leisure time, mixing of professional and personal relationships, a fragmented and uncertain job description and difficulties in taking holidays. For many, the pandemic was the first opportunity to take a break. The fusion of professional and civil life was also reported by many and, in the most concrete way, the limitations of the cultural and events sector and the perceived lack of appreciation for one's own profession caused identity pain and experiences of injustice. The British colleagues in the study *Can Music Make You Sick?* (Gross & Musgarve, 2020) reported similar results. Of the respondents, 71% had experienced anxiety, 68% suffered from depression and 55% felt that the services they needed were not available. Musicians' self-image is job-dependent and this is reflected in their self-confidence. Work and personal life are mixed, work is fragmented and jobs come from many different employers, holidays are difficult or impossible to take and career paths are often uncertain and hard to predict. Being subject to criticism adds to the stress of the job.

The stories of the freelance musicians interviewed in this study repeated themes, such as loss of income, reliance on external financial support, mental health challenges and loneliness. All reports included expressions such as depression, lack of motivation, apathy, bitterness, irritability, difficulty making decisions and substance abuse problems. All had difficulty placing their stories in a time frame, and the two-year period was often described as a haze. All of the above are symptoms of prolonged stress (Duodecim 2022). The common findings of the British (Sapiro et al. 2021) and Finnish (Kuusi et al. 2022) studies on the effects of the pandemic period on music and cultural professionals were highly similar, such as loss of income and application for financial support and subsidies, mental health problems, increased loneliness and stress symptoms.

The results of this study have many similarities with the Norwegian study (Elstad et al. 2022), such as the financial challenges faced by freelancers during the pandemic and the financial stress caused by low income. Long-term grants, comparable to regular income, also provided financial stability and flexibility to adjust the direction of activities to Finnish musicians. It is therefore interesting to examine the results of this study against

the conclusions of Elstad et al. (2022): would freelancers working in Finland have been able to go digital or shift their work focus to the same extent without the COVID-19 emergency grants and the equipment they provided? What role did the COVID-19 grants and scholarships ultimately play in the emergence of new ways of working? This would require a study of its own, which would also provide concrete information on the impact of the support measures. Elstad et al. (2022) state that “precaria is not a mother of innovation”, reflecting the importance of the economic safety net for generating new innovations and as a precondition for creative work. Exactly the same point is made by Allardt (1976) in his own conclusions, as well as by many of the freelance musicians we interviewed for this study: *‘if musicians did not have to worry about their income, how many new and interesting new things would be created.’*

In this study Allardt’s theory on wellbeing gives a good structure for the theme of the study. It also provides a broader societal perspective, while Antonovsky’s salutogenic perspective focuses more on individual resources. The structure of the interviews were built on Allardt’s theory and Antonovsky was introduced at the analysis phase. If Antonovsky’s theory had been given the same emphasis as Allardt’s from the beginning, the results of the study might have been different. This would probably have affected the data collection and hence the results. In the future, it would be interesting to investigate the general and personal resistance resources of musicians in order to see whether they are innate or develop with the hobby and profession and to examine how we can provide training in them.

6.1 Credibility of the study

Although the topic of the research was close to both of the researchers and although both of them have experience of working as freelance musicians, the authors felt that they were able to sufficiently distance themselves from the topic being researched as they both have full-time jobs elsewhere. The familiarity of the subject matter contributed to a multi-dimensional approach. The thesis was written as a pair, which helped to reduce the possibility of misinterpretation through reflection and discussion. The presence of two people in the interview situations helped the interviewees make themselves understood. The reliability of the thesis involves identifying the relationship between the thesis authors and the interviewees and the impact the thesis has had on the thesis authors. The majority of the interviewees were not known to the authors. The circles of freelance musicians are small in Finland, and the networks of both interviewers are extensive, so not all interviews were conducted in a situation where the interviewee did not know any of the people present. This perspective was taken into account during the design phase. If the interviewee was known to the interviewer, the interview was conducted by the thesis author who was less known to the interviewee. The authors recognized that the underlying motive for conducting the study was that they wanted in some way to help the music industry, which was hit hardest by the pandemic and whose self-employed freelancers were most impacted by the effects of the pandemic. As the work progressed, and especially during the data analysis phase, the authors felt that their work was meaningful, as evidenced by the positive feedback from freelance musicians on the subject of the study.

Due to the richness of the interview data and further research findings, the most debated issue was which results were most important for reporting. Discussions with the supervisor of this thesis were fruitful, as she introduced a fresh, welfare expert's perspective on the issue. The supervisor's comments were also particularly important in the analysis phase, as they provided a 'bird's eye view' of the study.

The research design phase convinced the authors of the fact that the semi-structured thematic interviews and using theory-based and data-driven analysis would answer the research question. A clear definition of the research question was also an important step.

The studies included a face validity part where results of the study were introduced to 50 freelancer musicians at the Musicians' Union annual meeting. The presentation was 60 minutes long, and in the discussions after the event, several freelancers said that the results of the study reflected their own lives and experiences of the pandemic. The musicians who gave feedback were not among the interviewees, so it can be said that the study successfully illustrates the impact of the pandemic on the well-being of freelancers. The musicians saw value in the fact that their experiences during this extraordinary time were documented. In addition, a representative of the Musicians' Union provided the following written feedback:

For many musicians, Corona 19 is a hazy mess, a kind of bad dream from which we hope to move on. Although few of us want to stop now to look back on the various phases of the coronavirus period, it is important that these phases and experiences are recorded and documented. This is what the researchers have done in a valuable way in their work. The results of this study offer an opportunity for future studies to return to these stories in order to reflect on them based on their own perspectives.

The study also provides evidence for the development of the rhythm music field. The stories reveal needs for development in the working life of freelance musicians, which can be addressed both within the industry and at the societal level. (Kämäräinen 2022)

The impact of the pandemic on the music and culture sector has been examined mainly in terms of financial losses and the need for financial support, as decisions at governmental level are always based on figures. Recovery measures in the music and culture sector, as well as welfare development measures in the sector, should take into account the holistic approach to welfare, where everything affects everything. The situation could be compared to a leaking bucket, where a drop in the liquid level is corrected by pouring more water or by plugging only one leak at a time.

6.2 Conclusions

The COVID-19 pandemic was a black swan, for which there was no preparation and whose effects spread throughout Finnish society. It left some with the memory of telecommuting, and brought others face to face with the end of their way of life and the beginning of a new one or a struggle for survival that is still ongoing. It all depends on

the individual. The music sector has always been very dynamic and difficult to define, due to the diverse nature of the individuals, companies and organizations involved. The Finnish rhythm music scene has never developed the characteristics and structures of so-called ‘normal’ working relationships, so musicians who have grown up in the industry and worked in it all their lives have naturally not been able to demand them. It is easy to blame the COVID-19 pandemic for creating a crisis in the sector, but in fact it only concretized and highlighted the precariousness of the music sector: the lack of social security and occupational health care, the absence of worker protection and the entrepreneurial risk it entails, the mentally exhausting nature of the sector and the authorities’ and policy makers’ lack of understanding of the whole industry. The attitude and appreciation of the so-called “general public” towards the cultural and artistic sectors is also an issue in itself.

The music and culture sector needs clear policies to ensure the future well-being, prosperity and sustainability of the people working in the sector. These can be divided into individual and community-level actions, as well as social and structural needs for change. On the individual and community level, musicians need opportunities for psychosocial support, ways to take care of their physical well-being, for example through guided exercise, job counseling, assistance with career planning and support for musicians approaching retirement age. All of the above could be done peer-to-peer, with the support of professionals and at a very low cost. The turbulence created by the pandemic also highlighted the need for musicians to learn how to write funding applications and network with business and third sector actors to create new revenue models and opportunities. Financial management and financial risk management would also be useful skills to add to musicians’ repertoire.

The actions that require social and political decisions relate to the social security of musicians. The music sector and the work of musicians are characterized by alternating years of prosperity and poverty. For example, unemployment benefits based on earnings-related benefits only take into account actual income. For example, the cancellation of an already scheduled tour can throw a musician into financial distress if the tour has been preceded by a period of financial hardship and the future is based on already scheduled performances, as was the case in spring 2020. In this context, unemployment insurance does not respond to the uncertainty of working life and life in the modern age, but rather to the assumption of what working life should be like. One possible form of support for today’s casual workers, especially in the cultural sector, would be a basic income or artist’s wage. In 2017–2018, a basic income trial was carried out in Finland, the results of which showed that participants felt their psychological and economic well-being had improved (Valtioneuvosto 2020). This would also reflect the wishes and suggestions of the musicians themselves. A basic artist’s salary, with a register of artists, could reduce the number of ‘wild actors’ in the sector, whose income does not depend on gigs but is more of a hobby, which at the same time is a way of reducing the general level of fees in the sector. A basic income and an artist’s wage would require political will and leadership, so it seems very unlikely that the issue would be taken forward and a political decision made at least in the near future. One reason for this is that the public debate still contrasts ‘real jobs’ with creative industries, which are not taken seriously, even though they are an industry worth billions of euros. What is needed is a radical change of attitude and a genuine appreciation of culture at a general and political level.

This thesis showed that more qualitative and quantitative research on the well-being of freelance musicians is needed. The effects of the pandemic on well-being can only be determined through follow-up studies. Of course, this requires resources, but if we want to have genuinely new knowledge to inform decision-making and to reform the sector and the industry, it is a very sensible investment for the future. Reactions to long-term stress may only become apparent after years. Will there be more former freelance musicians unable to work in the future? Psychological symptoms can come with a delay in the case of prolonged stress. One of the most interesting research topics would be whether freelancers have a greater need for therapy than the so-called “normal” population or whether arts professionals have a lower threshold to seek help for mental health challenges. Furthermore, is freelance work sought by people with higher than normal resilience? How does educational background and role in the music industry affect well-being? Do employee freelancers and self-employed freelancers experience differences in well-being? People spent a lot of time on social media during the pandemic. It would be interesting to explore how the social media discussions affected the well-being of freelance musicians.

The public debate focused on the euros because the ministries were talking about numbers and the sector urgently needed financial support. It is time to talk about the physical and mental well-being of freelance musicians. Numerous studies and surveys have been carried out in the sector. In addition to these, it is important to create a clear strategy on how the welfare gap will be addressed, and the institutions representing the sector have a key role to play in this. However, the responsibility of individuals for their own well-being should not be forgotten. If musicians themselves do not identify their needs and opportunities, who will? Musicians say that meaningful activities, work they love, colleagues, social networks, activities and a buzz all contribute to their well-being and contribute to their well-being at work. In the future, these effects must be taken into account before deciding on possible closure measures. It is also important to discuss society's responsibility. Are too many people being trained in the sector? How has the education of musicians taken into account the skills musicians need to look after themselves and their finances?

This thesis showed that the field was perceived as small and that there was a need for a pluralistic discussion, while on the other hand, there was praise for the cultural field coming closer together. How can the sector itself contribute to building a common sustainable future? The musicians interviewed were surprisingly hesitant to tackle their own problems. How can professionals be mobilized to take a more active role in solving the problems that lie ahead? There is a need for further training in the sector. The problem is that you can work in the sector with any (educational) background. For example, managers still have no formal training in Finland, so this issue has not been addressed in this sector either. The middlemen in music and the music industry, such as record companies, programming agencies and the media, are major gatekeepers, whose *modus operandi* includes, in a nutshell, the privatization of profits and the collectivization of risks. These operators are dependent on the labor and ability of musicians to create and produce, so it would be logical that they should equally take responsibility for the welfare of the music industry's precariat. Therefore, what is needed is more awareness and a debate about who has responsibility for the well-being of the musician and who has responsibility for what. How could correcting inadequate structures (such as social security) contribute to well-being? Existing education needs to be reformed; students

need to be taught to question current models and to think ethically about how to build a future music industry that is sustainable in many ways. We hope that the music industry itself will keep the debate going on, thus contributing to the healing of the traumatic experience and wanting to contribute to the grievances that the pandemic has exposed. The issue must not be silenced. The Music Managers Forum has published a Guide to Mental Health in English. Could Music Managers Forum Finland also translate this guide into Finnish?

As researchers, we want to encourage the sector itself as well as each individual to reflect on their own role and potential in contributing to their own well-being. More attention should be paid in the sector's training to building well-being as part of work-life skills. The sector itself must highlight grievances and bring them into the public debate, for example in the areas of inappropriate treatment, working hours and a significant concentration of power in the hands of a few operators. More discussion will lower the threshold for talking about the stress and mental problems experienced by freelance musicians and thus promote well-being by not having to hide things. The music and entertainment sector has always been very cyclical and is quickly affected by economic fluctuations. As we write this research report, the war in Ukraine and new interest rate variants are casting shadows into the future. The media is painting a picture of economic recession, which usually means that freelance musicians' incomes are even tighter.

Musicians work under the pressure of creativity, productivity and economics, in conditions that few so-called day-time workers would ever agree to work in. Musicianship has been considered a vocation where the focus has been on music, while many other things, such as personal well-being, have taken a back seat. The industry has long been dominated by the myth of the artist in distress, when in fact a person who is unwell is only able to use a small fraction of his or her capacity. When musicians are well, those around them are well, and so is the music industry as a whole. Hopefully, the COVID-19 pandemic has been a wake-up call for the industry and a catalyst for change for the better.

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Appendices

Table of the participants

	Interview 1	Interview 2	Interview 3	Interview 4	Interview 5	Interview 6	Interview 7	Interview 8	Interview 9	Interview 10	Interview 11
Length of the interview(min:sek)	70:12	82:41	59:52	51:06	70:37	54:04	80:02	100:42	68:13	79:13	58:32
Family status at the moment when interview happened	In relationship	Family	Single	Single	Single	In relationship	Single	In relationship	Single	Family	Single
Workstatus	Freelancer	Freelancer	Freelancer	Freelancer	Freelancer	Freelancer	Freelancer	Freelancer	Freelancer	Freelancer	Freelancer
Fulltime/ parttime freelancer	Fulltime now, during corona part time	Fulltime	Fulltime	Fulltime	Fulltime	Fulltime	Fulltime	Fulltime	Part time	Fulltime	Fulltime
Reasons for part time freelancing	-	-	-	-	-	-	-	-	Financial reasons.	-	-
The length of a freelance musician's career?	13 years	10 years	More than 15 years	20 years	15 years	15 years	More than 25 years	16 years	14 years	5 years	7 years
Own company or work as an employer?	Employer. Invoicing gigs via invoicing service.	Mainly employed by several employers. Also sole trader.	Billed through the cooperative.	Entrepreneur. Limited company.	Employed by several employers.	Entrepreneur (sole trader).	Billed through the cooperative.	Entrepreneur (sole trader).	Entrepreneur (sole trader).	Employer. Invoicing gigs via invoicing service.	Entrepreneur. Limited company.
Other music-related work	Yes	Yes	Yes	Yes	No	Yes	Yes	No	Yes	No	No
What does the job of a musician consist of?	Musician live gigs, studio, teaching	Musician live gigs, composing, arranging	Musician live gigs and theatre	Musician live gigs, teaching, studio	Live gigs, composing, arranging, producing	Live gigs, composing, arranging, producing	Live gigs, producing events, social work (cultural well being work)	Live gigs, studio, production, management	Live gigs, lyrics, producing	Live gigs, teaching, studio work, composing, building instruments	Live gigs, composer, lyrics
What kind of well-being support services have you used?	-	Yoga	Has used services when working as monthly paid for an employer, no when working as freelancer	Voice massage	Psychotherapy	Psychotherapy	Mental health nurse services	Physiotherapy, therapy services	Massage therapist	-	Therapy
Do you have occupational health care?	No	No	No	Yes	No	No	Yes, since 4/2022	No	No	No	No
Registered as an unemployed jobseeker	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No
Has he/she applied for corona grants	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes
Received corona grants	Yes	-	Yes	Yes	Yes	Yes	Yes	Yes	-	Yes	Yes

Question structure of the interview

Date and time

Number of interview

The life situation of the interviewee? (Does the interviewee live alone or have family/ living in a commune...)

How would you describe your current job situation?

- Freelancer, fulltime, parttime?
 - if part time; why is it part time?
 - Do you work within your own business or company, or as an employee?
 - Do you work anywhere else than as musician? If so, what?

How many years you have worked as freelancer musician?

What do you do as a freelance musician?

- Live musician
- Studio musician
- Producer
- Composing etc

Warm up question:

- What does well-being mean to you?
- What does well-being at work mean to you?
- What kind of services to support well-being at work have you used in the last two years and who has organized them?
- Do you have occupational health care?
 - If yes, who pays for it?

Impacts of the COVID-19 pandemic on employment, the economics and living standards.

HAVING

(Income, prosperity and standard of living)

- Could you tell in your own words what happened in your work situation in the spring of 2020?
- How would you describe the impact of the pandemic on your income, wealth and standard of living?

Apukysymyksiä:

- Did you ever register as an unemployed jobseeker to TE-office?
- What kind of Korona grants did you receive, and if not, why not?
- How did any Korona grants cover the loss of revenue due to the closures?

DOING

Work, hobbies, political resources

- What impact did the COVID-19 pandemic have on job opportunities and practices? (Creating music, rehearsing, recording/ publishing, gigs)

- If you did other work, how did you feel doing the other job?
- Do you feel there have been any changes to your current freelance job profile since before the pandemic?
- How would you describe your ability to influence the course of your own life during a covid-19 pandemic?
- How did the pandemic affect your ability to do other meaningful things to you?
- How would you describe your potential for social and political influence during a pandemic?

BEING

Agency, inclusion, and engagement. Pleasurable and meaningful activities related to music.

- How did you feel that your profession was valued during the pandemic and what kind of feelings did you have about yourself as a musician and professional at that time?
- How did the pandemic affect your own well-being?
- Were you allowed to do meaningful things for yourself during the pandemic?
- Were you able to influence the situation? If so, what opportunities did you have?
- Do you feel that the pandemic time brought something good for you?

LOVING

Social interaction with colleagues, occupational social relations and social networks during the COVID-19 pandemic.

- How did covid affect your social relationships?
- How did COVID-19 affect your professional networks and professional social relationships?
- (What occupational groups were you involved in / during the pandemic?)

Finally:

- What protective factors do you feel you have had against the negative effects of a pandemic?
- How do you feel that well-being at work supports other well-being or that other well-being supports your well-being at work?
- How do you think freelance musicians' well-being at work could be improved?
 - If there is an improvement in social security in the answers, then what does the respondent mean by social security in this context?
- What did we not understand to ask?

Tiedote tutkimuksesta/ Study information for the participants in Finnish

How COVID-19 has affected to freelance musicians well-being/ Miten COVID-19 on vaikuttanut freelancer muusikoiden hyvinvointiin

Pyyntö osallistua tutkimukseen

Teitä pyydetään mukaan tutkimukseen, jossa tutkitaan pandemian vaikutusta freelancermuusikoiden hyvinvointiin. Mielestämme sovellutte mitä parhaiten tähän tutkimukseen, koska toimitte rytmimusiikin kentällä freelancerina. Tämä tiedote kuvaa tutkimusta ja teidän osuuttanne siinä. Perehdyttyänne tähän tiedotteeseen teille järjestetään mahdollisuus esittää kysymyksiä tutkimuksesta, jonka jälkeen teiltä pyydetään suostumus tutkimukseen osallistumisesta.

Vapaaehtoisuus

Tutkimukseen osallistuminen on täysin vapaaehtoista. Voitte keskeyttää tutkimuksen omalta osaltanne koska tahansa syytä ilmoittamatta. Mikäli keskeytätte tutkimuksen tai peruutatte suostumuksen, teistä keskeyttämiseen ja suostumuksen peruuttamiseen mennessä kerättyjä tietoja ja näytteitä voidaan käyttää osana tutkimusaineistoa.

Tutkimuksen tarkoitus

Tämän tutkimuksen tarkoituksena on selvittää, miten Covid-19 pandemia on vaikuttanut Suomessa työskentelevien freelancermuusikoiden kokemaan hyvinvointiin ja millaisilla keinoilla voidaan tukea palautumista pandemian kielteisistä vaikutuksista. Tietoa voidaan hyödyntää tulevaisuudessa, kun Muusikkojen liitto neuvottelee esimerkiksi freelancereiden työehdoista ja sosiaaliturvasta.

Tutkimuksen toteuttajat

Tutkimuksen tilaaja/ toimeksiantaja on Muusikkojen liitto ja tutkimuksen tekevät Riitta Huttunen ja Sampo Riskilä. Metropolia Ammattikorkeakoulu ja tekijät vastaavat tutkimuksen toteuttamisesta. Metropolian edustaja Yliopettaja Kaija Matinheikki toimii opinnäytetyön ohjaavana opettajana.

Hankkeeseen ei ole osoitettu erillistä budjettia eikä tekijöille makseta opinnäytetyöstä erillistä korvausta.

Tutkimusmenetelmät ja toimenpiteet

Tutkittava osallistuu 5/2022-08/2022 ajanjaksolla yksilölliseen teemahaastatteluun, jonka kesto on noin 1-1.5h.

Tutkimus toteutetaan siten, että haastattelut nauhoitetaan ja litteroidaan. Syntyneet aineisto analysoidaan sisällön analyysia käyttäen.

Tutkimuksen hyödyt

Osallistumalla tähän tutkimukseen tutkittava antaa tutkijoille arvokasta ja kokemuksellista tietoa pandemian vaikutuksesta freelancer muusikoiden hyvinvointiin. Tätä tietoa voidaan hyödyntää mahdollisessa freelancereiden sosiaaliturvan parantamista koskevassa työssä.

Kustannukset ja niiden korvaaminen

Tutkimukseen osallistuminen ei maksa tutkittaville mitään. Osallistumisesta ei myöskään makseta erillistä korvausta.

Tutkittavien vakuutusturva

Tutkittavia ei ole vakuutettu Metropolian, Muusikkojen liiton tai tutkimuksen tekijöiden puolesta. Tutkimuksesta ei ole katsottu olevan vaaraa fyysiselle tai psyykkiselle terveydelle.

Tutkimustuloksista tiedottaminen

Tutkimus on opinnäytetyö ja tutkimusraportti julkaistaan avoimesti verkossa Theseus-tietokannassa. Muusikkojen liitolle ja tutkittaville kerrotaan tuloksista.

Tutkimuksen päätyminen

Tutkimuksen suorittaja voi keskeyttää tutkimuksen tutkijan itsensä tai lähipiirin sairastapauksen tai läheisen henkilön menetyksen vuoksi. Tutkimuksen kaikki aineisto tuhotaan tutkimusraportin julkaisun jälkeen viimeistään 31.12.2022.

Lisätiedot

Pyydämme teitä tarvittaessa esittämään tutkimukseen liittyviä kysymyksiä tutkijalle/tutkimuksesta vastaavalle henkilölle.

Tutkijoiden yhteystiedot

Opinnäytetyön tekijä Nimi: Riitta Huttunen,
Sähköposti:
Opinnäytetyön tekijä Nimi: Sampo Riskilä,
Sähköposti:

Opinnäytetyön ohjaaja
Yliopettaja Kaija Matinheikki
Metropolia Ammattikorkeakoulu Oy / Kuntoutus ja tutkiminen
Puh.
Sähköposti:

Tutkimuksen tietosuojaseloste: Henkilötietojen käsittely tutkimuksessa

Tässä tutkimuksessa käsitellään teitä koskevia henkilötietoja voimassa olevan tietosuojalainsäädännön (EU:n yleinen tietosuoja-asetus, 679/2016, ja voimassa oleva kansallinen lainsäädäntö) mukaisesti. Seuraavassa kuvataan henkilötietojen käsittelyyn liittyvät asiat.

Tutkimuksen rekisterinpitäjä

Rekisterinpitäjällä tarkoitetaan tahoa, joka yksin tai yhdessä toisten kanssa määrittelee henkilötietojen käsittelyn tarkoitukset ja keinot.

Tässä tutkimuksessa henkilötietojen rekisterinpitäjä on:

Metropolia Ammattikorkeakoulux

Toimeksiantaja Toimeksiantajan nimi:

Muu yhteistyötaho Yhteistyötahon nimi:

Opinnäytetyöntekijä x

Voitte kysyä lisätietoja henkilötietojenne käsittelystä:

Rekisterinpitäjän yhteys henkilön nimi: Kaija Matinheikki

Organisaatio: Metropolia

Puh. 040 334 0855

Sähköposti: kaija.matinheikki@metropolia.fi

Tutkimuksessa teistä kerätään seuraavia henkilötietoja

Haastatteluun osallistuvilta kerätään nimi ja yhteystiedot: puhelinnumero ja/ tai sähköposti haastatteluajan sopimista varten.

Teillä ei ole sopimukseen tai lakisääteiseen tehtävään perustuvaa velvollisuutta toimittaa henkilötietoja vaan osallistuminen on täysin vapaaehtoista.

Tutkimuksessa ei kerätä henkilötietojanne muista lähteistä.

Henkilötietojenne suojausperiaatteet

Tutkimuksessa käytetään Metropolian sähköpostijärjestelmä haastattelujen sopimiseksi sekä Metropolian opiskelijoiden henkilökohtaiselta salasanalla toimivaa z-verkkolevyasemaa, johon tallennetaan haastattelut litteroinnin ajaksi sekä kirjallisen työn raportti. Aineiston analysointivaiheessa käytetään mahdollisesti excel-ohjelmaa. Aineiston tallennuksessa käytetään haastateltavista anonyymejä tunnuksia (Haastateltava 1, Haastateltava 2 jne). Tutkijoiden sähköpostien käyttäjätunnuksia ja salasanoja ei ole tallennettuna.

Henkilötietojenne käsittelyn tarkoitus

Henkilötietojenne käsittelyn tarkoitus on sopia ainoastaan haastatteluajasta. Haastattelut tallennetaan anonyymisti. Haastateltavien yhteystiedot poistetaan välittömästi tutkimusraportin julkaisun jälkeen, viimeistään 31. joulukuuta 2022.

Henkilötietojenne käsittelyperuste

Tutkimuksen henkilötietojen käsittelyn oikeusperuste on haastateltavan suostumus.

Tutkimuksen kesto aika (henkilötietojenne käsittelyaika)

1.4.-31.12.2022. Tutkimusraportin julkaisun jälkeen kaikki tutkimustieto hävitetään GDPR:n edellyttämällä tavalla.

Mitä henkilötiedoillenne tapahtuu tutkimuksen päätyttyä?

Henkilötiedot hävitetään raportin julkaisun jälkeen.

Tietojen luovuttaminen tutkimusrekisteristä

Tietoja ei luovuteta tutkimusryhmän ulkopuolelle.

Henkilötietojenne mahdollinen siirto EU:n tai ETA-alueen ulkopuolelle

Tietojanne ei siirretä EU:n tai ETA-alueen ulkopuolelle.

Koska henkilötietojanne käsitellään tässä tutkimuksessa, niin olette rekisteröity tutkimuksen aikana muodostuvassa henkilörekisterissä.

Rekisteröitynä teillä on oikeus:

- saada informaatiota henkilötietojen käsittelystä
- tarkastaa itseänne koskevat tiedot
- oikaista tietojanne
- poistaa tietonne (esim. jos peruutatte antamanne suostumuksen)
- peruuttaa antamanne henkilötietojen käsittelyä koskeva suostumus
- rajoittaa tietojenne käsittelyä
- rekisterinpitäjän ilmoitusvelvollisuus henkilötietojen oikaisusta, poistosta tai käsittelyn rajoittamisesta
- tehdä valitus tietosuojavaltuutetun toimistoon, jos katsotte, että henkilötietojanne on käsitelty tietosuojalainsäädännön vastaisesti

Jos henkilötietojen käsittely tutkimuksessa ei edellytä rekisteröidyn tunnistamista ilman lisätietoja eikä rekisterinpitäjä pysty tunnistamaan rekisteröityä, niin oikeutta tietojen tarkastamiseen, oikaisuun, poistoon, käsittelyn rajoittamiseen, ilmoitusvelvollisuuteen ja siirtämiseen ei sovelleta.

Voitte käyttää oikeuksianne ottamalla yhteyttä rekisterinpitäjään.

Tutkimuksessa kerättyjä henkilötietoja ei käytetä profilointiin tai automaattiseen päätöksentekoon.

Henkilötietojen käsittely aineistoa analysoitaessa ja tutkimuksen tuloksia raportoitaessa

Teistä kerättyä tietoa ja tutkimusaineistoa käsitellään luottamuksellisesti lainsäädännön edellyttämällä tavalla. Yksittäisille tutkittavalle annetaan tunnusnumero ja häntä koskevat tiedot säilytetään koodattuina tutkimusaineistossa. Aineisto analysoidaan koodattuna ja tulokset raportoidaan ryhmätasolla, jolloin yksittäinen henkilö ei ole tunnistettavissa ilman koodiavainta.

Koodiavainta, jonka avulla yksittäisen tutkittavan tiedot ja tulokset voidaan tunnistaa, säilyttävät opinnäytetyön tekijät enintään tutkimusraportin julkaisun saakka 31.12.2022 saakka eikä tietoja anneta tutkimuksen ulkopuolisille henkilöille. Lopulliset tutkimustulokset raportoidaan ryhmätasolla eikä yksittäisten tutkittavien tunnistaminen ole mahdollista.

Tutkimusaineistoa ja tutkimuksen yhteydessä kerättyjä näytteitä säilytetään Metropolian opiskelijoiden hankilökohtaisella salasanalla varustetulla Z-aseamalla 31.12.2022 saakka, jonka jälkeen ne deletoidaan.

Participant Consent Form

Title of the study: How COVID-19 has affected to freelance musicians well-being

Location of the study: Muusikkojen Liitto and Riitta Huttunen and Sampo Riskilä
Supervisor: Kaija Matinheikki

I [REDACTED] have been invited to participate in the above research study. The purpose of the research is to find out how COVID-19 has affected freelance musicians' well-being. The data collection is done by interviews.

I have read and understood the written participant information sheet. The information sheet has provided me sufficient information about above study, the purpose and execution of the study, about my rights as well as about the benefits and risks involved in it. I have had the opportunity to ask questions about the study and have had these answered satisfactorily.

I have had sufficient information of the collection, processing and transfer/disclosure of my personal data during the study and the Privacy Notice has been available.

I voluntarily consent to participate in this study. I have not been pressurized or persuaded into participation.

I have had enough time to consider my participation in the study.

I understand that my participation is entirely voluntary and that I am free to withdraw my consent at any time, without giving any reason. I am aware that if I withdraw from the study or withdraw my consent, any data collected from me before my withdrawal can be included as part of the research data.

By signing this form I confirm that I voluntarily consent to participate in this study.

If the legal basis of processing personal data within this study is a consent granted by the data subject, by signing I grant the consent for process my personal data. I have right to withdraw the consent regarding processing of personal data as described in the Privacy Notice.

Date

Signature of Participant

The original consent signed by the participant and a copy of the participant information sheet will be kept in the records of the researcher. Participant information sheet, privacy notice and a copy of the signed consent will be given to the participant.