Ilkka Salomäenpää

Art Life as Communicative Action on Facebook

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Editors
Pauline von Bonsdorff
Department of Music, Art and Culture Studies, University of Jyväskylä
Ville Korkiakangas
Open Science Centre, University of Jyväskylä

ABSTRACT

This research investigates art-related communicative action on Facebook and how Facebook could serve a new public sphere in terms of participation, conversation and decision-making. The aim of the research is to open a new path of research practices and produce knowledge about the current situation of art-related communication. The research also presents recommendations for the Finnish cultural sector to consider in the development process of society. The research is multidisciplinary, drawing on art education, cultural studies and cultural policy. Methodologically, it is a combination of qualitative action research and case study. The empirical data consists of the observations of two projects, interviews with experts and observations on participation in one group on Facebook. The method of analysis is theory driven content analysis. The theoretical frames are formed by the institutional theory of art and Jürgen Habermas´ theories of the lifeworld and two systems (the state and the market) and the public sphere. The concepts the art world and art life are formed from the frames of these theories. The theory of the public sphere is used to approach Facebook as a new arena of the public sphere. The challenge is to understand new dimensions of participation: forms and levels. The key findings of the research are that first, Facebook functions as an intermediary for the art-related communicative action. The users have possibilities for professional participation and action without the steering systems. If earlier the publicity of art has been controlled by institutions, now on social media the institutional art world and art life function more equally. Secondly, although Facebook could technically work as a platform for art-related communication and decision-making, it is not perceived to work like this. But Facebook has features which provide a model for a future public sphere.

Keywords: Jürgen Habermas, the art world, art life, social media, Facebook, the public sphere, participation, communicative action

TIIVISTELMÄ (ABSTRACT IN FINNISH)

Tässä väitöskirjassa tutkitaan suomalaista taiteeseen liittyvää kommunikatiivista toimintaa Facebookissa. Tutkimus keskittyy siihen, kuinka Facebook voisi palvella taiteen uutena julkisen keskustelun alueena osana alan osallistumista, keskustelua ja päätöksentekoa. Tutkimus sijoittuu taidekasvatuksen, kulttuurintutkimuksen ja kulttuuripolitiikan tieteen aloille. Tutkimus-menetelmänä yhdistyvät laadullinen toimintatutkimus ja tapaustutkimus. Tavoitteena on avata uutta tutkimuspolkua ja tuottaa tietoa ajankohtaisesta taiteeseen liittyvän kommunikatiivisen toiminnan nykyhetkestä, sekä palvella kotimaista taide- ja kulttuurialaa tutkimuksessa ehdotetuilla toimilla. Empiirinen tutkimusaineisto koostuu kahden projektin havainnoista, asiantuntija-haastatteluista ja yhden ryhmän osallistumisen tarkastelusta. Aineiston analyysimenetelmänä on käytetty teorialähtöistä temaattista sisällönanalyysia. Teoreettinen kehys muodostuu institutionaalisen taiteen teoriasta sekä Jürgen Habermasin teoretisoinneista elämismaailmasta ja kahdesta systeemistä (valtio ja markkinat) sekä julkisuudesta (*Öffentlichkeit; the public sphere*), joka voidaan ymmärtää julkisen keskustelun alueena. Teorioiden perustalta muodostetaan suomalaisen taidemaailman ja taide-elämän käsitteet. Julkisuuden teorian pohjalta lähestytään kysymystä siitä, kuinka Facebook voi toimia julkisen keskustelun alueen kaltaisena areenana. Haasteena on ymmärtää osallistumisen uusia ulottuvuuksia; erilaisia muotoja ja asteita. Tutkimus osoittaa ensinnä, että Facebook toimii uudenlaisena välittäjänä taiteeseen liittyvässä viestinnällisessä toiminnassa. Käyttäjät saavat valmiuksia ammattimaiseen osallistumiseen ja toimintaan ilman systeemistä ohjausta. Jos taiteen julkisuus on aiemmin ollut instituutioiden ohjaamaa, nyt taide-elämä ja taidemaailma toimivat rinnakkain sosiaalisen median julkisuudessa. Toiseksi, vaikka Facebook voisi teknisesti toimia taiteen alalla viestinnän ja päätöksenteon alustana, ei sen mielletä toimivan tällaisena. Facebookissa on kuitenkin toimintoja, joiden voidaan katsoa toimivan mallina tulevaisuuden mahdolliselle julkisen keskustelun alueelle.

Asiasanat: Jürgen Habermas, taidemaailma, taide-elämä, sosiaalinen media, Facebook, osallistuminen, kommunikatiivinen toiminta

Author   Ilkka Salomäenpää
                      Department of Music, Art and Culture Studies
                      University of Jyväskylä
                      ilkka.salomaenpaa@jyu.fi
                      ORCID 0000-0002-2217-0428

Supervisors   Professor Pauline von Bonsdorff
                      Department of Music, Art and Culture Studies
                      University of Jyväskylä

                      Professor Raine Koskimaa
                      Department of Music, Art and Culture Studies
                      University of Jyväskylä

Reviewers   Professor Anita Seppä
                      University of the Arts Helsinki
                      Research Hub

                      Senior Lecturer Max Ryynänen
                      Department of Art
                      Aalto University

Opponent   Senior Lecturer Max Ryynänen
                      Department of Art
                      Aalto University

FOREWORD

Through my working experiences in the art and culture sector I have always been interested in the division between art-related actions provided by the institutions and action outside them. The people who work in the institutions are living in a different environment than people outside – on the other hand their incomes and possibilities are confirmed, on the other hand they must follow the bureaucratic procedures. People who work outside the institutions are usually freer to act quickly with new ideas but are usually in constant lack of funds. This situation is not satisfying, and I think there should be possibilities for everyone to fulfill their capabilities.

Since the beginning of this research project, the world has changed drastically with the Covid-19 pandemic and the war in Ukraine. New practices like electronic remote meetings at work or study were hard to predict when I began this work in 2017. Now the research work has come to an end. I think the publishing happens at the right moment.

It has been challenging to do the research, because this thesis is my second attempt to accomplish a doctoral thesis. Because of the funding I got before, it was almost certain that it would not be easy to get any funding to this work. So, I am very indebted to the University of Jyväskylä and The Department of Music, Art and Culture Studies for the different fundings provided for the research process.

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Finally, I thank my wife Minna for her support when I had difficult times during the research process, and my daughters Sofia and Aino and son Jaakko for understanding my choice to do this research.

Jyväskylä 8.6.2022
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1   INTRODUCTION

The idea for this study was born from the creation of a *Facebook* page for the art and culture association (*Taiteen ja kulttuurin edistämisen seura ry - The society for promoting art and culture*, henceforth TAIKS). The page contained minimal content, and only a few pieces of information were generated over half a year. Nobody liked or followed the page, and so I began to think about the process of creating pages on *Facebook* and wondering what would happen if I followed my assumptions and added some material to the page such as pictures, informational text, and news updates. This was the starting point for my study on the contemporary age of social media, as it affects art-related communicative action.

With art-related communicative action on social media I aim to challenge the traditional idea that everything in art is included under the concept of the art world. I divide this totality into the concepts of the (institutional) art world on the one hand, and on the other hand, art life, which is a new concept. In my study I concentrate on art-related communicative action as a part of art life and aim to see how the *Facebook* platform mediates this kind of action. So, my interest is in art publicity on social media.

Social media is commonly characterized as a platform which provides services for social interaction (with terms like friends or followers[1]) and the content and its distribution are produced by the participants of the platform (and can usually be shared on other websites and platforms). Social media platforms like *Facebook*[2], *Twitter*, *YouTube*, *WhatsApp*, *Wikipedia*, *LinkedIn*, *Snapchat*, *Instagram* and *TikTok* etc. have become a part of our daily lives through the

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[1] The terms friend and follower that are used on *Facebook* are basic terms in Western European human interconnections. According to Fornäs, *social* as a term comes from the Latin word *socius*, which means friend (also, companion). *Socius* comes from the verb *sequor*, which means to follow. Communities are about belonging and solidarity with a focus on interaction between people. (Fornäs 1995, 57.)

[2] In October 2021 *Facebook* introduced *Meta*, the company´s new brand, which unites the apps (*Facebook* with Messenger, Instagram, and WhatsApp) and technology under one. However, the corporate structure remains. (Facebook 2021.) The approach of this study and focusing to *Facebook* does not change in this development – *Facebook* is the same platform. Like Mike Isaac noticed: "*Facebook*´s name change is largely cosmetic". There were no structural or executive changes, and CEO Mark Zuckerberg stays in power. (Isaac 2021.)

internet, in both the public and private sphere. They are used not only among friends but also at work, for study, for hobbies, and for all kinds of different social connections. The content on social media is mainly based on stories, images, videos or music which is strongly connected to our lives, but it can also be related to anything from music playlists to different types of work-related issues, or groups that share common interests such as DIY forums or book clubs.

The origins of social media can be seen in blogs or websites where people shared material. Through platforms like *Myspace*, *YouTube*, and *Facebook* the term "social media" was concretized and connected to the arrival of smartphones, but early social media platforms existed before the term "social media" was coined, which was at the turn of the millennium. For example, *Mp3.com* was a platform where users could upload their own music or listen to other people's music, sell or buy records, build playlists, and comment on music. The service is similar to *Spotify,* where popular artists are paid by the people who listen to them. Today, there are lots of different kinds of social media depending on the use and purpose of the content, but social media can be recognized as a forum where users distribute content (usually freely) in an electronic environment that feels like a participating community, where users can communicate while distributing or consuming content.

The first empirical data about art- and culture-related participation on *Facebook* generated ideas for the possibilities of social media. The *Facebook* page for the art and culture association that I was modifying turned into an experimental project for me, providing me with new ideas for future subjects of art education and research on contemporary culture and culture policy. In this thesis I study art-related communicative action on social media, focusing on participation opportunities on *Facebook*´s Finnish art-related pages and groups. Although I concentrated on *Facebook*, this study can be seen as relevant to the development opportunities of social media as a whole.

My qualitative study methods include both action research and case studies. My empirical data consists of the observations from two self-made projects on *Facebook*; theme interviews about using *Facebook* pages or groups with five experts, and one selected dataset of posts from a group of art-related action that was formed on *Facebook*. The two self-built case studies are connected to each other, and through them I approach the question of using *Facebook* in art-related communicative action from the perspective of the art world and in art life. I approach *Facebook* through its public areas: in this study the meaning of *Facebook* is to work as a public space, not a private one. Although social media services are used by individuals, platforms like *Facebook* are incorporating more and more functions for "connecting with the friends", with the aim to foster wider interaction in the format of public pages and groups, fundraising and donation pages, lists and other areas that increase user participation. These services are utilized by many kinds of users, including social communities and businesses.

The digital production and distribution of culture and the use of social media in many different areas has grown over the past ten years and become a part of everyday life. Social media now defines our consumption habits, as well

as our ways of accessing and disseminating information and connecting us to each other in different groups. There have been many problems as well as the benefits which come from using social media, but with this study I concentrate on possibilities from the perspective of the Finnish art field, as the opportunity to expand the number of participants and their activities in the field is interesting. As social media use has increased across different sectors and areas of life as well as in art, the question arises as to whether art institutions should take these new behaviors into account more thoroughly, instead of considering social media as just an extension of traditional communication. *Facebook* is an important intermediary in connecting people and transmitting knowledge from different parts of life. I assumed that after I had started this study, the amount of different art-related groups (like any other kind of groups) would have increased considerably - and this has proven true, despite the scandals (see chapter 1.4) surrounding the company. This was also influenced by the arrival of 2020 and Covid-19.

> During the lockdown season, Midnight Sun Film Festival's online festival, MIDNIGHT SUN FOREVER, presents more than 50 films accompanied by unforgettable morning discussions and recent filmmaker interviews during 10–14 June 2020. In these exceptional circumstances, the films and talks (all arranged in Finnish) will be brought to the audience online. (Midnight Sun Film Festival, 2020.)

The above quote reflects that the film festival needed to go online if it was to continue. One of the interviewees in this study´s third dataset is the producer of a poetry festival which was also cancelled and arranged instead as an online event without an audience, with a condensed program and streamed live (Annikin Runofestivaali – Annikki Poetry Festival, 2020). Another interviewee arranged his new book´s publication live through *Facebook*´s video-on-demand service *Watch* (WSOY, 2020). During the restrictions of Covid-19 and when the offline world closed its borders, people started to truly value the online world. According to a UNESCO study, nearly 90 percent of all museums in the world closed their doors during the pandemic, which may lead to 13 percent of these museums closing permanently (see Kamp, 2020). The online world kept going during this time, and was used for virtual exhibitions of museums (see Wilson, 2020) without queues or tickets, for access to different shows and festivals, and provided an opportunity for curators like Kylie Ying to discover artists via *Instagram* (Artsy Editors, 2020). The data in this study was collected before these times of restriction, although I am sure that these restrictions have positively affected opinions towards the usefulness of social media, and I hope that the recent pandemic has raised an interest in the questions that I studied. In an ever-changing and developing world, *Facebook* is a good example of the opportunities that intermediaries can bring, and in the case of the art world, how the publicity and borders of institutions can change when art happens in a new context. My study is important not only because it opens up an unexplored area of art research, but also because it seeks to look ahead and think about possible changes to the Finnish art system. Changing roles apply to growing numbers of the audience and artists, but also to the institutions and the decision-makers within

this sector. The importance of my study is that, on the basis of the information it creates, it is no longer clear that we should return to traditional systems, but that the art system in relation to the public and artists is in a transformational process.

1.1   Theoretical framework and aims of the study

Next, I introduce my theoretical framework, followed by the goals of my qualitative study and my research questions. I approach my empirical data with a theory driven content analysis using the theories of Jürgen Habermas and an art sociological view, applying the institutional theory (and the network theory) of art. Habermas is appropriate to my study because he offers theoretical tools and concepts (the concept of the lifeworld, the systems, and the public sphere) that I believe are interesting and important in research on participation opportunities in art-related publicity. In this thesis I connect Habermas´ theory of the lifeworld and the systems to my division of the (Finnish) art world, and form a concept of art life that I see intersecting with *Facebook* publicity and which could be thought of as constituting a new public sphere.

Habermas worked in the Frankfurt school from the 1950s to the 1990s. Habermas´ concept of the lifeworld (the concept is originally from phenomenology by Edmund Husserl and Alfred Schutz) is an analysis of the processes of modernization described as a pre-interpreted background to our thoughts. In Habermas´ work *The Theory of Communicative Action* (*Theorie des Kommunikativen Handelns*, 1981) the lifeworld is about how we in our communicative interactions reach understanding, which happens "in the horizon of a lifeworld" (Habermas 1984, 70). When the institutional art world is formed in a modernization process with the systems of state and market, using the agents of power and money, I form the concept of art life based on the lifeworld – the cultural ground between us.

Another theory by Habermas that is relevant to my study is his theory of the public sphere. *The Structural Transformation of the Public Sphere* (*Strukturwandel der Öffentlichkeit*) was originally published in 1962, and was then evaluated in the research field and connected to media and politics across decades, all the way to the new millennium. The discussions that are close to my study interest are the studies about Habermas´ public sphere and social media or the internet. For example, James Bohman, Christian Fuchs, José van Dijck and Bjarki Valtysson have all provided me with interesting thoughts to guide my study. Naturally, studies from different angles can all be interesting when forming ideas about processes and development; to see the future requires different approaches, interests and opinions.

So, I construct my theoretical frames on selected thoughts of Habermas. I do not aim to present his thinking as a whole, but I find that the theories beginning with *The Structural Transformation of the Public Sphere* and then continuing with *The Theory of Communicative Action* (and the third work, also left out from this study, see chapter 2.4) form an own important thematic unit in his

production. It is notable that although Habermas did not have the internet and social media in his lifetime and he focused his theory of the public sphere on traditional mass media, it is now more relevant to study his theory about equal and democratic participation in decision-processes and possibilities on social media. The approach to connect the theory of the public sphere with social media or *Facebook* is not new, and the use of the internet and social media as a public decision-making arena has been explored in the field of communication research. However, this approach has not before been widely applied to the sector of art and culture, where the possibilities for equal participation at a common level grow above the value of political decision-making and still has a more abstract nature governed by the institutions of the art world. I am interested in how these developments can provide new art-related opportunities and how they can affect the larger structures of the institutional art world (focusing on the Finnish art world). The research interest with the goals to develop the structures further works in the situation we are currently living in. Choosing a positive visionary approach lessens the focus on different threats and fears that we are confronting nowadays in the world, but at the same time the study is not completely out of these issues.

Besides the theories of Habermas, I use the institutional theory of art. The usefulness of the institutional theory works at two levels. First, it explains the mechanism of the institutional art world (in Finland), and secondly, connects it to Habermas´ theory of the lifeworld and the systems. I approach the institutional theory of art through the thoughts of George Dickie, Arthur C. Danto, Pierre Bourdieu, and the network theory of Howard S. Becker as well as with contemporary art sociological views of Nathalie Heinich, Alix Rule, Peter Bearman, Laurie Hanquinet etc.

Becker´s role differs from the other art theorists in two ways. First, he does not see himself as exactly belonging to institutional art theorists (although he is often compared to Bourdieu), and he also recognizes art-related activity outside of art world institutions (which makes his theory more applicable to my idea of the concept of art life). With the institutions, the artists have to get "the appropriate people to certify" their work as an artwork, "but if art is what an art world ratifies as art, an alternative exists" (Becker 2008, 156). I construct a Finnish version of the institutional art world that is focused on a cultural policy perspective with the help of Anita Kangas, Erkki Sevänen and Simo Häyrynen, among others.

I have two goals with my study. My first goal is to open up a new research path in the academic field, and provide ideas for the subjects of art education, the research of contemporary culture, and culture policy. I offer theoretical thoughts and understanding about the meaning and possibilities of social media, communicative action, and participation alongside the constant development in the arts and contemporary culture related subjects in the humanities. By this, I aim to answer the research needs of issues that arise from the contemporary situation. The theories of Habermas provides an opportunity to explore thoughts about art-related action with the concept of art life. My study's theoretical goal is

to survey how we can recognize art life as a theoretical concept and as an instrument alongside and interwoven with the art world. To clarify, the theory of the lifeworld and the systems can be approached via Habermas´ theory of the public sphere using *Facebook*. In my study, I question the relevancy of the theory of the public sphere on *Facebook* pages and in group environments in art-related communicative action, and try to see if there are opportunities to be found in the new public sphere of equal participation with people who are interested in art and culture activities. Bjarki Valtysson describes that Habermas´ writings about the public sphere can serve "as theoretical foundations" for *Facebook* working as a public sphere, where the colonization of our public lives and the emancipation of our personal needs are processed on the same ground (Valtysson 2012, 78).

My study´s second goal is to serve the non-academic art and culture field with these observations, and propose actions to be considered in Finnish cultural policy practices. Although Western European cultural policy is quite commonly built on the idea of democratic participation, there is a lack of acts to include art-related action as a whole, and this is problematic in contemporary times and considering the available opportunities. The art administration has existed in Finland for over 50 years. Even when art policy was at a better functioning-level after the 1960s, it did not mean that everyone was in the same position in accessing art or making art. When UNESCO organized the Eurocult conference in Helsinki in 1972, the main discussion point was the United Nation´s *Universal Declaration of Human Rights* of 1948 (The United Nations, 1948), of which article 27 states that everyone has the right to the cultural life of the community and to enjoy the arts. Therefore, enjoying participating in art-related action is one of our human privileges. In Finland, a law was passed to promote art, but it did not mean that everyone had similar opportunities to access it, and at this conference they tried to devise a solution to the problem. (Gronow 1976, 10-11 & see also Häyrynen 2006, 153.) I think that it is interesting to see the challenges that institutions are confronted with today related to the development of digital technologies and social media, and how the situation should be considered (primarily) by the state-controlled culture policy to maintain its role as an institutional national intermediary of art and culture. I believe that it is important to present new thoughts about growing opportunities for participation and developing publicity, which needs the recognition of art institutions. In the current situation, people do not have to live in certain places or have a certain education to be able to participate – and people may be willing to participate much more widely than before. Actions that are not generated by the art world institutions are widened by public access to the internet and social media, creating new models and accessibility. The demands from the positions or the capabilities once achieved only as a professional or through expertise or memberships are no longer limiting interest to act in the digital environment. The possibilities generated by art-related activity outside of the institutional art world, which I approach with the concept of art life, take place in our everyday life through the social media platform *Facebook*. I think that this will evidently shape

the roles and actions of art and culture institutions in the future, and in chapter 7.4 I approach new requirements that this study has opened up.

My research questions guide this study and help to achieve my goals, but through an inductive open-ended viewpoint (see Leavy 2017, 71-72). My main two research questions are:

How does Facebook function as an intermediary between people and art-related communicative action?

How does Facebook function as part of the public sphere in issues related to art life?

With the first question, I explore how the social media platform *Facebook* functions as an intermediary between people and art-related communicative action in art life outside of the institutional art world. I focus on *Facebook*, but the study relates to the wider possibilities of social media platforms. The study which focuses on *Facebook* is born from a situational context, where I consider *Facebook* the most relevant of the current platforms. This research is therefore not applicable to one specific platform only. The second research question widens the understanding of the participation in art-related communicative action and the possibilities of the public sphere in this sector related to Habermas´ theories. With this question, I can approach how the social media platform *Facebook* functions as an intermediary for the public sphere by affecting its users' equal participation in art-related activity on platform pages and in groups. I also ask whether decision-making can be widened using social media in the future, which is an important issue for this second question.

I answer my questions using two case studies that are formed from four built datasets and analyzed using theory driven content analysis. I present the structure of this study in the third chapter. Both case studies are divided into three parts. In the first case study I answer the first research question and I also include a sub-question in the third part, looking at how the developments of social media can affect the institutional art world (analyzing the views of those interviewed). I answer the second research question in the second case study. In this case study I also include a sub-question about the quality of the participation on *Facebook*, where the majority of communicative action happens through clicks. With this question, I am questioning what the "like" button represents for the possibilities of participation. Four datasets are used across both case studies as detailed below:

Dataset 1: The project of creating the *Facebook* page
Dataset 2: The campaign project of the page created on *Facebook*
Dataset 3: The interviews
Dataset 4: The communicative action of the anonymous group in *Facebook*

Datasets 1 and 3 are used in case study 1, and datasets 2, 3 and 4 are used in case study 2.

Using theory-driven analysis, I hope to answer my research questions as well as develop the interesting theories of Habermas in connection with social media. My interest is to form a picture about how the development of social

media can promote art-related activity, which evidently raises questions about the present methods of action; art life is provided new opportunities through social media and the institutional art world should consider how this development could affect its forms of action (mainly through cultural policy). In the first case study, I search for views (in the third part) about how the interviewees see the possibilities of social media in shaping the institutional art world in Finland – are development processes capable of affecting the functions of the art and culture institutions? I continue with this in chapter 7.4 "Recommendations for cultural policy" with the (third) question; *What requirements for the development of art life on social media could be provided in the future?* This third question is not actually a research question but is connected strictly to this study and its results. The chapter explores future developments, which require the observation of the procedures, terms, or goals of the institutions – especially focusing on the state´s cultural policy (in the hope that the thoughts would be relevant to other big actors such as the different art and culture foundations of Finland). My study´s action research goal is to share views about the development possibilities for art and culture institutions, and the different official authorities. State institutions play a strong role as gatekeepers, although much is happening outside of these institutions.

I think that these developments can be researched through the actors of art life on *Facebook*, and the data is available to collect although the ethical questions are not simple. I can see through theoretical frameworks that the data can provide the information needed and has a high research value. I think that learning about this topic is important and inevitable for traditionally institutionally guided action in Finland. I hope that other forth-coming studies will expand on my questions moving forward, and that this study opens up a conversation in Finland that is interesting also globally. These new ideas are necessary for the development of Finnish and European societies, where digital technologies can affect our lives and continual changes provide us with multiple new possibilities. Our culture is - with the development of the online world - in a new kind of in-between place between the past and the future.

1.2   Central concepts

The keywords of my study are social media, *Facebook*, participation and communicative action, and the central concepts are the art world, art life, and the public sphere. In the previous chapter, I briefly described social media, and I concentrate on *Facebook* in chapter 1.4. Here, I discuss the concepts art world, art life and the public sphere, and then participation and communicative action in this study.

The art world[3] is a central concept for my study. It is formed through the institutional theory of art connected to the sociological view of art and cultural policy. Besides this, I introduce the concept of art life.

When the art world is built on an institutional framework, it has a strong systemic structure of guidance; firstly under state control, and now in the growing sense of the interests of commercial goals. This can be seen in art life as based on Jürgen Habermas´ concept lifeworld. The concept art life is not formed from art theory, instead I am using the theory of lifeworld and the systems by Habermas (which I present in chapter 2.3). Lifeworld is the culture that includes art-related action, i.e. making art and being interested in receiving or participating in the different levels of communication about art without being automatically linked to institutions. I approach the concept of art life as an art-related activity outside of the institutional levels; it consists of actions that do not have an inevitable connection to the institutional system, for example, appreciation and support or guidance. I am interested in the question of social media in this development – social media is the birthplace for new concrete participation and expands traditional methods of communication, which should be noticed in the cultural policy of the state.

It is important to note that I use the term culture in two separate meanings in this study. First, culture is the sector of society that includes everything related to aesthetics and creative works of art and the wider sphere of cultural action, for example cinemas, libraries, cultural-historical museums and the media etc. It must also be understood that this sector is wider than the sector guided by cultural policy, such as the sectors of education and religion. In this study, I relate the term culture to this art-related sector. For example, when I write "art and culture-related action", it can be understood that art-related activity is connected to wider cultural action. This culture can include writers, publishing houses, book clubs, and libraries, etc. In this study the focus is on Western civilization´s culture, which naturally differs from the cultures of other parts of the world. Denis Dutton in his article *But They Don't Have Our Concept of Art* (2000) states that there is art in other cultures that does not belong to our art world and understanding the different concepts can be difficult. The meaning of art changes and differs likewise in the aesthetic senses, and then "cannot be understood in terms familiarly applied to the arts of the West". (Dutton 2000, 217.) However, similarities and analogies can be found "in comparing one culture with another, and in fact the anthropological literature leaves no doubt that all cultures have some form of art in a perfectly intelligible Western sense of the term" (ibid. 229). According to Max Ryynänen formations of the art system developed also for example in Japan or India. They were not "really challenging the dense and organized quality of the Central European system, but still noteworthy". (Ryynänen 2020, 59.)

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[3] The term can be related to terms like the system or the institution of art and sometimes the artistic field (see Sevänen 2005, 138).

`Culture´ is one of most difficult concepts in the human and social sciences and there are many different ways to define it (Hall 1997, 2).

Pekka Gronow describes that the term of culture is slippery, and it can have several meanings depending on the discipline. In Latin, the word means cultivation and raising, and gradually transformed to mean the cultivation of spirits and civilization, especially its best achievements. In this sense, culture includes science, art, education, and religion. The idea is that culture is positive and valuable. On the other hand, culture is well established in social sciences to mean all of the human activities learned, as opposed to activities that are purely biological. In everyday debate, these meanings are easily confused. (Gronow 1976, 14.)

Secondly, I refer to culture in processing the theory of Habermas´ from the perspective of the lifeworld. The lifeworld can be understood as a culture: the stock of knowledge, the beliefs, the values and the patterns of interaction etc. Fornäs (1998, 169) describes that culture is the way of life of the community. Culture depends on certain common codes and experiences, but there is room for differences; everyone does not need to share the same values or ideas. Understanding does not mean unity. If in culture the formations of symbols and activities are emphasized, the interaction processes in communication are the functioning of these symbols. Stuart Hall sees that participants share meanings to make sense of the world – but culture can be seen as too cognitive or unitary. There can be big diversities of meanings in different topics (Hall 1997, 2).

The concept of the public sphere is based on Habermas´ theory of the public sphere (that I present in chapter 2.4). In the public sphere, an event is open for all to participate in. The participants are equal, and they can have conversations and debates that aim to form a public opinion or to make decisions. These decisions are built on arguments that are presented by the participants, and the decisions reflect the public opinion that is the central function of the public sphere. Habermas´ formation of the public sphere focuses on the historic emergence of the bourgeois public sphere, the new social order, and what perished under the influence of electronic mass media where the participation in the public sphere was commercialized. With the internet there has grown an interest in how the public sphere could work in this new media environment. In this study I continue envisioning the possibility of the public sphere in the age of social media in art-related participation and communicative action.

There are many ways to participate in social media depending on the role of the participant (I discuss this in chapter 2.5). One can create and share, follow and like, and anything in between. In this study I focus on participation roles that are the basic communicative actions of *Facebook* – to be a member of a group or a follower of a page – then liking, commenting, and sharing posts. Through these simple actions I try to perceive the picture of people gathering around the things they are interested in, in light of Habermas´ theory. I do not focus my study on making art and contributing to the works on social media, although this is naturally important and a fruitful part of the development of art-related actions and connected to the idea of produsage developed by Axel Bruns. According to

Bruns, the distinction between producers and users of content have faded and users have become new hybrid producers. With the term produsage the new user-led creativity in emerging socio-techno-economic environment can be understood with different concepts. (Bruns 2008, 2.) The concept of produsage stands in contrast to traditional modes of industrial production, in which the old production chain went from producer to distributor and from distributor to consumer, (although the consumers have always had influence or could provide limited feedback to the product development) (ibid. 9-11). In produsage, a new chain is formed involving the producers, and it goes from content (as producer/as user) to producer and back again, in "the collaborative and continuous building and extending of existing content to content" in pursuit of further improvement (ibid. 21). Produsage is affecting culture in the new age, described by Henry Jenkins "as a participatory, convergence culture" (ibid. 30). Henry Jenkins wrote in 2006 about convergence resulting in a technological shift, first "the relationship between existing technologies, industries, markets, genres and audiences" and secondly the logic by "which media industries operate and by which media consumers process news and entertainment" (Jenkins 2006, 15-16). In the wider perspective, we are living in a situation with blurred lines of the different types of media (see Castells 2009, 58) which are working in the logic of business, and have had to face an altered situation in which to operate (ibid. 71). At the same time, we have confronted the new possibilities of mass self-communication.

> Mass self-communication reaches a potentially global audience through p2p networks and Internet connection. It is often based on open source programs that can be downloaded for free. It is also self-generated in content, self-directed in emission, and self-selected in reception by many who communicate with many. This is a new communication realm, and ultimately a new medium, whose backbone is made of computer networks, whose language is digital, and whose senders are globally distributed and globally interactive. (Castells 2009, 70.)

The change in the creative process is both social and technological: we can share a poem on our personal website for everybody to read, or our music for everybody to listen to in social media time, we could read this poem or sing this song live and get instant feedback from our viewers, and then share this product to multiple platforms without production and distribution companies or different levels of appreciation processes (editors and curators etc.). Publishing is made easy by technology, and everybody interested in it can communicate and take part. The active participant is cast as someone who has the skills required by the new media in contrast to "the idea of a passive consumer of old media" (Jenkins 2006, 3), and in the media convergence paradigm shift people have begun to learn to take advantage of new possibilities, and the terms defining participation are going to be re-defined (ibid. 243 & 245). I see an important question in how the state or different institutions will be involved in this development and form new possibilities for people interested in art- and culture-related action. The task is not easy. For example, Bruns model about the sharing of ownership that characterizes open production processes divides opinions.

According to Kaija Kaitavuori, it does not fit into the art field: the art world as an institution rests on an individual producer and the art market always needs an owner. Produsage producers, on the other hand, cannot own a set of products only in their own name, and produsage is usually handled by *open source*. However, the art field is built heavily on individual authorship, and the artist's institutional role remains to be an exceptional individual who alone is responsible for the production of art and who has unquestionable ownership of the art produced: even if economic ownership changes, the copyright remains with the artist. There are tendencies and projects that call this into question, but they always reduce tensions in the field's operations and seem to break its logic. The art field is a mixture of the new and old, lateral networks and vertical hierarchy. (Kaitavuori 2017, 45.)

In this study, I concentrate on the common basic level of sharing information and understanding on the participation possibilities in the pages and groups of *Facebook* while leaving creative actions of production and distribution aside. Like in real-life actions, actions on social media are not unambiguous, and instead there are multiple different thoughts and goals being shared. Collectiveness is on a new level for participants connecting in real-time global interaction possibilities, and internet and digital technologies have renewed our everyday life with new possibilities such as e-mail, internet banking services, and different search engines for information etc. With functions for easier and quicker live interactions, it seems now that the next steps of development are in our hands. We already have our own webpages and blogs where we can share material to the World Wide Web – but now it is easier to produce self-made material more quickly and with better quality, including home videos and photos, music, and basically anything that can be published digitally for the material of the web, which was first called the web 2.0 (Tim O´Reilly 2005). According to José van Dijck, after the turn of the millennium, the main change for networked media was in services – earlier you were able to join websites which were operated as conduits for social action and you could even build groups, but nothing automatically connected you to other people. This was different with the web 2.0 online services, where two-way vehicles and communication became interactive networked sociality. Users could move everyday activities to online environments, and new platforms turned these prior conduits into applied services. (van Dijck 2013, 5-6.) According to Henry Jenkins, businesses and institutions used "the rhetoric of participation" for these services, but instead of being meaningful or empowering participation, they were used to make profit. For Jenkins, a participatory culture "embraces the values of diversity and democracy through every aspect of our interactions with each other". (Jenkins, Ito & boyd 2016, 1-2.) Jenkins does not see platforms like *Facebook* or *YouTube* as participatory cultures. "Rather, they are tools participatory communities sometimes use as a means of maintaining social contact or sharing their cultural productions with each other". (Ibid. 12.) I think that Jenkins´ opinion is partly true, but the groups and pages on *Facebook* are developing, both in activity and content, and connect people to participate both in the online and the offline world.

1.3   Art education as part of contemporary culture

I am a researcher in the field of art education and culture studies, and I approach the subject of study from these perspectives. In the research field I have positioned with my study in the circle that has a connection to how we participate in art-related activity (from practices to production and communication); as a part of the society and the world. With contemporary culture, this is linked to creative citizens, technological development processes, and the combination of understanding and using their possibilities.

The art educational dimension of my study is to connect art-related online participation to our understanding of the possibilities in contemporary life and the processes of development. The link between the usability of social media and art education is the growth of human consciousness and potential, and the question is about how this should be understood. I think that art and art education are in the middle of a new situation. The goal is to look to the future of the development of the art world in the art educational aspect of developing and understanding (art-related) actions. With the action research approach, I believe that the future is functioning here already, but still not clearly recognized by cultural policy. This provides new opportunities for the field of research. Action research aims to change used practices. This includes both the conditions and understandings of these practices. (Kemmis, McTaggart & Nixon 2014, 59.) Like art education at the University of Jyväskylä can be described, my study is practice-oriented, where the phenomena that are studied interact with the theory and aim to improve both. The focus is on the role of art processes "in human life as they relate to individuals, groups, and society" with "an ambition to contribute to both theory and practice". (Jokela, Kallio-Tavin & Hiltunen 2017, 27.) This is my purpose with the theories of Habermas: to connect the theories, from the chosen aspect, to the practices of the contemporary situation. In doing this, I hope to improve the understanding of these practices and see their development, and to update the theories to the 2020s (at least in the context of art-related communicative action).

Perhaps the combination of art education and the social media giant *Facebook* is not so common when thinking about contemporary culture, but the development of a digitalized world provides thoughts that can be useful for art education. I am interested in developments that shape the art world, and art education provides a good perspective on these questions to approach. Furthermore, the questions are connected to the humanities through an educational perspective: how we can use the information to benefit our society and citizens with regards to art – in creativity and expression as well as in reaching and receiving the work with improved knowledge. Art education can be elevated to the next level when we are looking for new models of acting and participating in society, which can link together local and global intellectual minds.

I want my study to act as an opening, and I hope to present ideas that can influence new generations with new possibilities and ways of working in social contexts of participation through digital technologies that are not limited to traditional domains like school, work, hobbies, and leisure time (see Castro 2012, 153). According to Kylie A. Peppler, the possibility of sharing art experiences through the internet is more widespread compared to traditional ways, which provides a change for art and media educational approaches and enables more expressive, communicative, and critical work with the youth that are interested in new media. This can "enhance the connection between school and out of-school learning and act as a tool for active learning". (Peppler 2010, 2119.) Investigating the different communication modes of the arts can have an important role in shaping learning and "potentially expand the new literacies landscape" (ibid. 2146).

> The youth see their work most in line with the arts—creating a natural home for this type of work. This is a thought-provoking finding because youth could be seen as merely learning to computer program and mix existing media—areas that might be most well suited for computer science or media education courses. Instead, youth see themselves as authors and artists, which demonstrates the creative and communicative potential that work in a digital domain can have, given the appropriate tools. Additionally, most youth did not see a connection to computer classes. (Peppler 2010, 2135.)

Art and cultural expressions form their own medium-specific qualities and goals, and this has been a process since the 1960s, when performance art, conceptual art, intermedia, and installation art were rethinking the medium. Now, digital images, audio, video, and text have new applications via smart phones and tablets alongside commercial uses, and cultural expressions have new forms, which are appearing also in art and on social media (Engberg & Bolter 2014, 3-4). We multitask among the multiple screens of mixed content in a poly-aesthetic mode (ibid 8). This all happens in digital contemporary culture development, which provides the framework for these new possibilities. Jenkins has noticed that the culture industry did not need "to confront the existence of alternative cultural economy" and home movies stayed at home. But when you "have a reliable system of distribution, folk culture production begins to flourish again". (Jenkins 2006, 136.) The culture industry´s economic system is now confronted with people using media content themselves (ibid. 138) and this can be seen across a wide range of creative action, also in the arts. I believe that contemporary culture studies open up the humanities to offering thoughts about the development of modern society and the transformation of cultural practices in the world. For example, Karin Bijsterveld, José van Dijck, Annelies Jacobs and Bas Jansen have studied the impact of digital technologies on art and culture, where technology is the agent of change in the world of music. They needed to leave behind technological determinist terms, and their research design and analysis helped to see cultural practices and the ways in which people give meanings (values, norms, and symbols) to and act with routine practices in the surrounding world. These analogies and the similarities between different practices can be used to understand "the shared web of meanings". (Bijsterveld,

van Dijck, Jacobs & Jansen 2013, 139-141.) The new wave of producing, sharing and consuming practices challenges educators, and Carlos A. Scolari states: "media literacy can no longer be limited to the critical analysis of media contents or the acquisition of skills inside the formal education system" and "in this context transmedia literacy could be understood as a set of skills, practices, values, priorities, sensibilities, and learning/sharing strategies developed and applied in the context of the new participatory cultures" (Scolari 2018, 14-15). Raine Koskimaa describes management skills as formed from three categories: "Individual Management", "Social Management" and "Content Management Skills" which include multiple specific skills. The interesting thing is that people are not necessarily aware of these skills and one important notion is that these skills must be put into action. (Koskimaa 2018, 33.) Art education in contemporary culture studies can, in the future, concentrate on, for example, how people recognize their interests and activate their skills – in the life they are living with creative action and different kinds of management skills.

Together, the subjects of art education and studies of contemporary culture form the groundwork for this study (crossing over also with cultural studies, sociology, and cultural policy), and are related by the changes of the technological environment, the present day situation of cultural policy, education and society. These subjects together influence digital culture and the constantly developing human culture in the aspects that are connected to our life, and provide opportunities for expressing and increasing our different lines of interest. Everything is happening now; it is the current situation and a constantly changing environment at the same time – and like Pauline von Bonsdorff (2017, 140) has noticed: "Transformation is a key notion in discourses of contemporary art education". As a cultural phenomenon, social media is complex to research, and like Jokela, Kallio-Tavin and Hiltunen have described (2017, 32) I am not positioned above the objects of the study – instead, I work amongst them. The theory works as a perspective that cannot "give a full picture of an object" (ibid. 32). *Facebook* is a part of my everyday life interaction – like it is for over 2 billion other people. My approach to art education is that participating in art-related action can work like an autopoietic development process. The dynamics of teaching and learning art shift through social media, by encountering different ideas and contexts, and the attention is distributed to collectives (see also Castro 2012, 152). According to von Bonsdorff, the traditional academic thinking about appreciating aesthetics confronts the meaning of production, and aesthetics should be extended to the level of practice. If we sense the work of the aesthetic, it is always the product of someone´s work. To be aesthetic requires practicing with the components of the activity and something practiced with regularity is an aesthetic and even existential part of a person´s life. Practices transform and alter things and situations and produce objects. Von Bonsdorff believes that "aesthetic practices are the means of forming and transforming the self and the world. They can offer new avenues for personal development". (von Bonsdorff 2020.)

Helene Illeris states (2013, 79): "Historically, art education has focused mainly on individual learning processes", and now we live in a time where community-oriented education towards collectives can have a bigger role. Castro states in his study of social media action: "The quality and kinds of interaction were key to the emergence of a complex collective knowledge system. The qualities of interaction observed were dynamic, rich, and nonlinear. Learning occurs in multiple scales, from the individual to the collective, in complex systems". (Castro 2012, 158.) Remembering Bruns' concept of produsage, Castro sees participants acting "as producers and consumers of their own and each other´s ideas as represented in the texts and images posted" (ibid. 160). The field of art education has the potential to expand views through participation opportunities – it is not the same as the institutional art world where you need to fulfill certain conditions to be involved, including where you live, your education, the art you are interested in, and its appraisal. On social media, people can get together on a new level and it is easier, for example, to estimate how many people are interested in different things and watch, read, or listen on new distribution channels.

My goals are partly linked to the actions of creative citizens, but this is only touched upon in this study. According to Arne Hintz, Lina Dencik and Karin Wahl-Jorgensen in their book *Digital Citizenship in a Datafied Society* (2019), new cultural practices are generated when we interact in the surrounding environment (social, political, and economic) that has been transformed in a digitized communicative and economic process (Hintz, Dencik & Wahl-Jorgensen 2019, 1). Digital citizenship renews the concept of citizenship, taking the perspectives of "the processes and practices of datafication into account" (ibid. 3). Digital citizenship does not mean only that empowered citizens are using new tools and participating via platforms – they are also using digital tools and platforms when they are "largely uncertain about the circumstances and consequences of their engagement in digital environments" (ibid. 122).

> We are seeing a blurring between what you would call digital citizenship and media literacy, because those things are becoming much harder to separate. Like in Wikipedia, we are all responsible of it. It´s not matter of critiquing the experts or the institutions. If you see something wrong, it's your responsibility to get it fixed. That's the kind of mind-shift that is important from an educational perspective. (Jenkins, Ito & boyd 2016, 111.)

In my opinion, digital citizenship will be automatic for young people – or at least for those who have capable digital skills. Instead of the dichotomy between young and old users, where the young are positioned as less important users of social media platforms, it is more important to bring their skills to the forefront of research and learning processes to enhance development possibilities (in an educational sense). Young users teach themselves methods of resistance, for example, in tricking *Facebook* algorithms by using the marketing aims for their own purposes (Jenkins, Ito & boyd 2016, 16). When *Instagram* confirmed they had a pedophile problem on the platform involving the use of hashtags, they declared that the terms of service had not been violated, so teenagers (who had uncovered

the problems) flooded the hashtags so that finding the illegal content became difficult (Clark 2019). According to danah boyd, "new technologies, mobile and social media have allowed teens to connect with one another in unprecedented ways. Young people´s technology use is dismissed by journalists and parents. By positioning youth as other, adults fail to recognize or appreciate the ways in which youth use technology to connect with others, learn, and participate in public life". (Jenkins, Ito & boyd 2016, 32.) "Teenagers need opportunities to learn how to interact in a healthy way in public and with strangers. They need to learn to take measured risks and face the consequences of their decisions." (Ibid. 53.)

> With parents embracing social media, teens have developed sophisticated techniques for being private in public. They use song lyrics, pronouns, and in-jokes to have a conversation that can technically be accessed but whose meaning is rendered invisible. Teens have long used song lyrics to express their emotions, and they have used encoding techniques to evade surveillance from parents. Still, it's amazing to see the strategies teens develop to participate in public while maintaining a sense of privacy. (Jenkins, Ito & boyd 2016, 45.)

1.4 *Facebook* in public use

Next, I describe two points of departure in Facebook to consider for my study: the problems of the platform and the capabilities the platform provides. I partly connect this approach to a larger view of social media phenomena. After that I describe why I chose Facebook as the platform for my study to represent social media.

First, the problems of *Facebook* mostly concern user privacy (see for example Lee 2013, 146). The threats related to social media and especially in the case of *Facebook* include questions about how the company uses the information it gathers from its users. According to Fuchs, the views of social media corporations are that "privacy is outdated" (Fuchs 2014, 81). Ideas of openness and large amounts of data to share with friends and the public are used by companies like *Google* and *Facebook* to hide their commercial interests in using the data (ibid. 82). *Facebook* has faced problems in the way it handles data for years.

At a general level, we are already used to fearing the power of the knowledge that comes from faceless authorities via the internet and how this information is interpreted. For example, the background can affect a young woman who is Muslim, and even googling ISIS may be a suspicious act for her (Hintz, Dencik & Wahl-Jorgensen 2019, 112). Already Bruns has asked: "does the user-led, collaborative, and at least initially often non-profit model of produsage spell the casual collapse of traditional content and copyright industries and creative works like journalism. Who owns and controls the vast communal information and who are the leaders?" (Bruns 2008, 5.) This question is still important over ten years later. The risks of social media and especially *Facebook* include questions about privacy and data being used by unidentified parties without our permission or recognition. Scandals like the issue concerning

accusations of Russia´s involvement in the U.S. presidential election in 2016 led to *Facebook* closing its St. Petersburg-based Internet Research Agency's activity on its platform (Strobel, Volz & Landay, 2018), and a data leak of 87 millions of users "whose information was improperly shared with research firm Cambridge Analytica" lead to *Facebook*´s tightened privacy settings for third-party apps which cannot access personal information about users (and their friends) who download the apps (Salinas, 2018). *Facebook* has been affected by many other accusations in previous years about the safety of people's privacy. [4]

Privacy in general has various meanings and functions in different contexts and disciplines (such as psychology, biology, philosophy and communication), and Oxford Dictionary (2012) "definitions point to the Latin term *privatus*, meaning withdrawn from public life". Social media presents interesting contradictions when it comes to privacy. The nature of social networking suggests no privacy. If you engage in networking and social interactions, then you are hardly withdrawn from public life. (Lee 2013, 148.) The question of what privacy means in the context of social media is not easy to answer. You can decide what to share with whom on *Facebook*, but changes to settings can cause surprises in what is private and what is shared with others. For example, if you delete a picture that was shared on *Facebook*, it still exists on the histories of friends who liked it.

Facebook´s problematic relationship with privacy information (mis)uses for the purposes of market economy and associated risks are issues that must be understood, but in this study the focus is on public actions instead of private, and this makes these issues less central. In this study I am not interested in how people use social media in their private sphere between friends. I concentrate in this study on the possibilities and positive views on the public use of *Facebook* (second point of departure), limiting the questions related to the private sphere. However, problems related to the technology of a business that was originally built to connect private people with each other, when instead used for commercial goals, cannot be passed without recognition – the situation is at the same time problematic and interesting.

Social media is a huge business. If originally the ownership statuses of many platforms were non-profit, collectively owned, and user-centered organizations, they have later changed to corporate enterprises, which are interested in buying the most successful newcomers from start-ups (van Dijck 2013, 36). According to van Dijck, at the beginning of the 2010s, almost everyone (98 %) of the 100 biggest social media platforms were run by corporations to whom the internet seems to be more important as a marketplace than as a public forum. Corporate platforms like Google and *Facebook* could say that they found the golden egg when they turned connectedness into connectivity by means of coding technologies. (Ibid. 16.) The value of *Facebook* to advertisers and developers of applications was formed from the personal information disclosed

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[4] According to Mike Isaac from The New York Times rebranding *Facebook* to Meta in 2021 (see footnote 2), "may help distance the company from the social networking controversies it is facing, including how it is used to spread hate speech and misinformation". Corporate rebrands have a history "to distance a company from a toxic reputation". (Isaac 2021.)

by its huge number of users. The privacy information that *Facebook* holds from its users has been a consistent issue for the firm. *Facebook Connect* (2008) enabled users to log in with their *Facebook* identification to different websites. They also have information about their friends' activities on these sites. (Goff 2013, 37.) The *Facebook* interface allows users to find friends: "*Facebook* automatically signals which other people you may be interested in contacting and adding to your list – suggestions based on algorithmically computed relationships" (van Dijck 2013, 47).

Facebook came to Finland in 2007 and the next year it surpassed *Myspace* in becoming the most popular social media platform. Inventions such as one from the year 2010 when *Facebook* made it possible to like content that was not available on the platform itself were big for the business (see Turtiainen 2013, 205–206). *Facebook* can be seen as an industry (in a business and economic sense), whereby a group of sellers offers related products and services to buyers in different markets including both business-to-business (for example advertising in different formats) and business-to-consumer (for example attracting users/followers) markets, as well as consumer-to-consumer selling, which includes various products or services with direct transactions between consumers. To entry work in social media was made easy and the structures were much cheaper compared to the traditional media industry. Mobile media (like smart phones and tablets that were not tied to certain places like home or workplace) became a new natural working environment. (Albarran 2013, 2-3 & 13.) Marketing benefitted from new possibilities of reaching people and sending them targeted messages that old format media was not able to do. Social media quickly impacted the corporate sphere with evidence of new successful marketing, and at the beginning of the 2010s, almost 1.5 million business were working with *Facebook* pages. (Miller 2013, 87 & Svensson 2013, 239.) In the year 2009 in Finland, guidelines for work communities using social media were published. For example, public officials of the state received instructions for *Facebook*. Participation in social media was encouraged without much concern about spending working hours on social media, but users were reminded to remember the difference between professional and private life. Social media also started to be understood as part of company communication policy. (Östman 2013, 179.)

Social media as a huge business includes businesses at many levels - everyone can make media content and try to earn a living via these platforms. According to estimates by Kantar & IAB Finland, in 2020 the amount of influencer marketing conducted by social media influencers on their own channels was approximately 27.9 million euros in Finland. The estimate includes commercial collaborations on various social media platforms, including *Instagram* and *Snapchat*, podcasts, and blogs. In the first quarter of 2021, 267 million euros was invested in media advertising in Finland. Film advertising suffered the worst and plummeted by 98 per cent compared to one year earlier because of coronavirus closures. Online advertising was the only media group that grew and accounts for 53% of all media advertising. Advertising on social

media grew 16 % from one year earlier, mostly from online advertising. However, the highest share is still in search advertising, for example, in connection with Google searches. (Pellinen 2021.) People do not separate business from using social media, but social media does not have to be about commercialization either. This is one starting point for my study.

A critical perspective on the media system in Western countries besides public broadcasting (which is funded by the state), is that media controlled by private ownerships has been seen as an undemocratic threat – and this continues with social media. Christian Fuchs observed that understanding democratic participation on social media demands an analysis of social media´s political economy, starting with visibility, and it is not clear "that corporate social media are truly participatory" (Fuchs 2013, 26). José van Dijck´s approach to social media has identified two layers (with various actors) of production. The level of political-legal economy ("which includes concepts of ownership and labor", and "legal issues about privacy and intellectual property") is "important when analyzing social media´s impact on power hierarchies in public communication". (van Dijck 2013, 57.) Economic matters concern business models and governance. The level of socio-cultural interaction is steered technologically. Van Dijck has described social media as the culture of connectivity: we think of networks as social organizations of people, but they are also infrastructural systems of technologies. Van Dijck does not see social media as an intermediary of social action, and instead sees platforms enabling connections like *Facebook* as producers of sociality. Platforms are "socio-technical and cultural-ideological constructs, which are built to create a new type of social capital connectivity". (Ibid. 57.)

> Social media platforms were often seen as a neutral intermediary and platform owners were commonly regarded as producers and distributors of communicative messages or cultural content generated by users. In a technological sense, connectivity is about the quality of connections, rather than about the nature or quality of content. (van Dijck 2013, 52.)

Fuchs states that the platforms "are culturally located in the public sphere, but at the same time they are part of the capitalist economy and therefore not only produce public information, but capital and monetary profit by selling audiences/users and/or content". Habermas´ theorization is one possible way to bind the relationship between the civil society media of citizens with the commercialization process that has taken the media scene to the value of profits in "a privatized realm controlled by powerful actors". (Fuchs 2014, 68.) In chapter 2.5 "The Public sphere in the age of the Internet and social media", I come back to these issues in more detail.

Social media is connected to the question of power. This is a prominent issue that has surfaced over the last years and has forced *Facebook* (as well as *Twitter* and Google) to confront state systems and commit to fighting against those people who use social media platforms to spread misleading information. When Mark Zuckerberg (CEO of *Facebook*) spoke at the Munich Security Conference in Germany to global leaders and security chiefs in February 2020, he

stated that "online content should be regulated with a system somewhere between the existing rules used for the telecoms and media industries". *Facebook* has improved its actions, for example by hiring 35, 000 people to review (online) content and put into action security operations. (Reuters Staff, 2020.) In the autumn of the year 2020, when the presidential election battle in the USA was continuing between Donald Trump and Joe Biden, *Facebook* announced that it would not allow new political advertisements to be published in the final week before Election Day on the 3rd of November, but existing advertisements could continue. Zuckerberg described in a *Facebook* post that he was worried about divisions leading to unrest among citizens. Other action could be taken related to harmful information sharing, and critics describe *Facebook*´s actions as "too little and too late". (BBC 2020 & Isaac 2020.) In the European Union, *Facebook* has been confronted by the Irish Data Protection Commission´s lead EU regulator with the possibility of "freezing its data transfer mechanism[5]" from the union to the United States. In September 2020, *Facebook* stated that the company would not be able to provide its services (or *Instagram*´s) if this happened. The problem is "that the surveillance regime in the United States might not respect the privacy rights of EU citizens when their personal data is sent to the United States for commercial use". (Reuters Staff, 2020a.) Problematic situations are dealt with in different parts of the world with different policies and decisions, which contributes to continuing uncertainty about whether to trust the company's policies.

Now, I move to the second point of departure, where I concentrate on the capabilities the platform provides. It is obvious that *Facebook* is not an ideal medium, but it does have forward-thinking capabilities. Facebook enables people to act, communicate and participate in real-time with (in principle) everyone and anywhere. It is interesting to think that on this point *Facebook* and social media can offer the most useful insights and methods in forming the public sphere. The situation now is that the future can include many kinds of possibilities, but *Facebook* and Zuckerberg intend to be a leading part of the development. When I began my study in 2017, Zuckerberg posted:

> For the past decade, *Facebook* has focused on connecting friends and families. With that foundation, our next focus will be developing the social infrastructure for community -- for supporting us, for keeping us safe, for informing us, for civic engagement, and for inclusion of all. How do we help people build supportive communities that strengthen traditional institutions in a world where membership in these institutions is declining? … How do we help people build an informed community that exposes us to new ideas and builds common understanding in a world where every person has a voice? How do we help people build a civically-engaged community in a world where participation in voting sometimes includes less than half our population? … My hope is that more of us will commit our energy to building the long term social infrastructure to bring humanity together. The answers to these questions won't all come from *Facebook*, but I believe we can play a role. (Zuckerberg 2017.)

According to Bjarki Valtysson, *Facebook* poses a threat where issues like privacy, surveillance and economic gains are concerned, but its "processes generated by

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[5] Standard contractual clauses (SCCs).

the users on *Facebook* also have potentials of emancipation, for instance in terms of cultural capital, networking, exposure, political empowerment, etc." (Valtysson 2012, 78). Valtysson brings to the forefront the meaning of public participation where public is a central keyword, and analyzing *Facebook* as a public sphere cannot be done without the public who form opinions. The users that generate the communication in *Facebook* are this public. Because *Facebook* is a fluid and changing environment, this might affect which type of public chooses to communicate via the platform, and Valtysson believes that it is interesting to see what kind of user-involvement *Facebook* facilitates: participation is associated both with serious involvement and the consumption of mass culture. (Ibid. 79-80.) His data (interviews) show that *Facebook* successfully hides its strategic intentions and is not perceived as a structured steering media "but on the contrary, a medium that facilitates user-generated content, emancipation and participation" (ibid. 81). Despite *Facebook*´s privacy policy and the data use policy, users who are aware of "the colonization processes" rather see "*Facebook* as being an emancipative media environment, rather than colonizing". Emancipative possibilities are the most important ones. (Ibid. 85.) Naturally after the publication of Valtysson´s article in 2012, a lot more has happened and scandals have surrounded the company that validate criticisms of *Facebook*, but his idea is still central and has not faded away.

Social media has many possibilities, and it is quite clear that many cases from WikiLeaks to the *Occupy Wall Street* campaign and the Arab Spring present a strong case for the value of using social media (Pérez-Latre 2013, 50 & see Batorski & Grzywińska 2018, 357). Digital mobile tools have increased the sharing of real-time news and participation on different levels of events. This speed also makes it possible that errors and false information are spread more widely and more easily without fact-checking. Francisco Pérez-Latre describes the early situation of the 2010s (Pérez-Latre 2013, 52): "Now everybody is a journalist, but nobody is an editor". Wireless communication has shown its capabilities and Castells (2009, 63) points out that it "has become the predominant form of communication everywhere, particularly in developing countries". In its own way that differs from traditional mass media, *YouTube* is the largest mass media in the world (ibid. 67). Nahad Eltantawy & Julie B. Wiest studied the use of social media during the 2011 Egyptian revolution with case study analysis using *resource mobilization theory*[6] to explain social movements and their impact (Eltantawy & Wiest 2011, 1207). They explored "the potential usefulness of resource mobilization theory in understanding contemporary social movements", and according to the theory, the resources (money, time, social and political opportunities, and organizational skills) of social movements are

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[6] The theory developed from collective action studies in the 1960s, but its use has faded with different critics due to the theory´s "inability to adequately address social movements that begin with fairly substantial resources". Eltantawy & Wiest observe that the growing use of different social media platforms by social movements can present a possibility to see the usefulness of the theory "in a contemporary context" (Ibid. 1209). On the history and development of resource mobilization theory: Jenkins, J. C.. *Resource mobilization theory and the study of social movements* (1983) & McCarthy, J. D., & Zald, M. N.. *Resource mobilization and social movements: A partial theory* (1977).

critically important in their possibility to succeed. Social movements were seen as normal, rational, institutionally rooted activities that were structured and patterned, thus allowing for analysis in terms of organizational dynamics. (Ibid. 1209.) Eltantawy & Wiest believe that the use of social media changed the dynamics of social mobilization in the Egyptian revolution (that ended a dictatorship) by introducing speed and interactivity that could not be provided by the traditional media. Many individual activists skilled with using social media resources (personal blogs, *Facebook* groups and Twitter accounts) helped birth the revolution by engaging "supporters and followers in discussions on current conditions in Egypt" and strengthening "ties among activists". A major advantage was the capacity for spreading information that would not normally be seen in the public view by broadcasting minute-by-minute updates to millions of people everywhere in the world. Social media was not the only communication mode, but it played a significant role in Egypt and other revolutions in the Arab world in the beginning of the 2010s. Using resource mobilization theory, the Egyptian revolution can be understood "in terms of the influential contexts and resources" where social media technologies are seen "as an important, instrumental resource for collective action and social change". (Ibid. 2013-2015 & 2017-2018.)

> New communication technologies—especially social media via the Internet— have become important resources for the mobilization of collective action and the subsequent creation, organization, and implementation of social movements around the world. … Social media technologies have been used especially in organizing and implementing collective activities, promoting a sense of community and collective identity among marginalized group members, creating less-confined political spaces, establishing connections with other social movements, and publicizing causes to gain support from the global community. (Eltantawy & Wiest 2011, 1207)

Social media has also been used effectively to shock the traditional traders of Wall Street, when a group from the social media platform *Reddit* group called *WallStreetBets* challenged "the big boys" with their short-selling strategy of GameStop (and Nokia as well) and had bet that the company´s share price would fall. The group launched a buying spree that forced the price up, and the losses for short-sellers amounted to over a billion dollars. (Davies 2021.) Situations where people are connected create new possibilities across different sectors of life, but are probably most effective in politics and economics.

Using social media in ways that cause negative consequences is also widespread and publishing certain types of media can be against the law as well as against platform rules. Globally, publishing rules cross over different states with different legislations so that in some countries you will not see the same material as in others. Social media providers may be strict on nudity, for example, but at the same time, many criminal acts and the bullying of private individuals can pass without notion. There are also concerns related to the line between hate speech and the freedom of speech. Can art be talked about and performed without being censored by some arbitrary decision? Censorship means that the service provider does not act as a public sphere provider, but rather the opposite. In art, the new digital era has brought tensions, as have many other things

(starting with the commercialization of digital art). What does censorship or the morality of artists and censors of art on the internet even mean? This is an important issue that, in my opinion, would require its own research, concentrating more on the relationship between norms and content than on actual possibilities of communicative action in these frames. Nevertheless, the question is important and a central part of development in our fragmented media, which yet provides possibilities to understand each other.

Why I chose Facebook for my study?

Next, I describe why I chose *Facebook* as the platform for my study to represent social media. On the one hand, it might be limiting to address my research aims from one single application, but on the other hand, the functions I describe below are central to *Facebook* and are relevant to my approach, as well as being generalizable when thinking about future developments and needs.

Life, work, privacy, and public life have been blending over the past decade. Private people who gather in public on pages and groups to achieve something and people who share their private information on *Facebook* (and the associated problems of social media commercializing the data) are both relevant phenomena, and in this study, I concentrate on the first. If we want to understand widely the meaning of social media for art-related activity or the possibilities that these platforms might offer us to work and participate in the sphere of art, we must approach social media from the angle of publicness. In this sense, there is no better social media platform in the online world than *Facebook*.

I have chosen *Facebook* for my study for multiple reasons. *Facebook* has been around for a number of years already (the number of active users surpassed 1 billion in 2012), and it is the largest social networking site in the world. In July 2020 it had nearly 2.6 billion monthly active users (Clement, 2020). However, the main reason to choose *Facebook* is not that it is the most used platform, or that it owns other popular platforms[7] like *Instagram* (purchased in 2012) and *WhatsApp* (purchased in 2014) which are popular among the younger users of social media[8], but that *Facebook* is the most versatile social media platform in terms of its features. We must remember that the development process is constant, and for the next generation the social media of tomorrow will look different, but it is likely to be a new version of the platforms that exist now. *Facebook* has the widest range of functions in the parts of the world that I am interested in[9], and *Facebook*

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[7] Now the company has changed to Meta Platforms Inc., under which umbrella all these applications, serving more than 3.5 billion users (see Isaac 2021) are located (see also footnote 2).

[8] Of course, there are many possibilities with different platforms. For example, Tetyana Lokot has studied how the public art of murals "resonates with the networked post-protest public" through social media, and her choice is naturally Instagram because it is primarily a visual social media (Lokot 2018).

[9] Young people use different apps than older people. The nature of social media includes continuous development; applications and services are in constant beta-testing. Nothing is a final product, instead, apps go through testing and changes in the interaction between users, funders, and developers. Suominen calls this the process of evolution or metamorphosis. (Suominen 2013a, 290.)

differs from other social media platforms that I use because it represents the social world better by getting people together and to act for a common interest. The basic demand is that users are not anonymous, they should be real persons. *Facebook´s* user content and interconnections also reflect the art world and art life better than other platforms. *Facebook* is not good for every purpose, for example, if you are looking for a new job opportunity then *LinkedIn* is likely to be a more relevant platform, and if you are looking for information, you are more likely to search with Google than using the *Facebook* search and you may be provided with an answer from the social media platform *Wikipedia*. It is the quality of actions on the public pages and groups on *Facebook* that makes *Facebook* interesting – not the platform, its users, or the company itself – although they have an interest in these parts of the platform as Zuckerberg (2017) made clear in his post.

How to define the term public has not changed in the age of social media – public is something everyone can see, and private is the opposite of that. I believe that on *Facebook* we transfer our chosen life view on mainly three levels. The first level is the information on our page that is private; we keep this information only for our own eyes (although again, there is the problem of how *Facebook* uses private data). The second level is the information that we share partly; for instance, what we share with our friends, and the third level is what we share in public for anyone who might be interested. The second layer in this public/private division of the platform is the information we share when connecting with the groups and pages we like, and this is the part of *Facebook* that I am focusing on in my study. It is also possible to do things outside of the connections of a private area when establishing public groups and pages using cultural, educational or political modes. In my approach the interesting groups and pages on *Facebook* are open for everyone who is interested in participating.

Institutional spheres of life also function on *Facebook* to connect businesses with people. Therefore, the kind of projects that I conduct on *Facebook* within my study would not work as well on other social media platforms. This development is a process, which could be linked to *Facebook´s* role in helping different kinds of media or institutions to share their information. To these actors, *Facebook's* role would be to work alongside the company's or institution's pages on the internet. The significance of social media has grown bigger for this kind of news sharing than using the original webpages; it is easier to reach the news by social media than by following a page or newsletter. During the Covid-19 pandemic, the Finnish Government began to co-operate with influential people on social media to share information about the virus as widely as possible (Wesslin, 2020). The Green party of Finland ended its paper distribution and concentrated on its supporters only through social media platforms (Bjurström, 2019). The position of social media can be considered as stabilized in our everyday life and media use.

I am interested in how users of *Facebook* can be involved in art-related communicative action, and this is the main reason that I see the benefit of the platform. The positive views and experiences of social media show that it is a vehicle to do things in a whole new social dimension. In the institutional art

world everyone can be involved, but at the same time everyone does not have similar opportunities. Social media can affect this and broaden the scale of participation and knowledge. Many actors in the art world, as well as its publicity and inclusive communications have moved to or at least overlap with the internet.

But what is the institutional art world on social media? That answer changes constantly during this study. I think that in this situation of lockdown caused by Covid-19, we are in an accelerated situation where products are produced and consumed more and more online and less via the traditional offline methods. I try with this study to understand the thoughts of a constantly changing situation in the period of the late 2010s. Regarding publicity, the institutional art world is found online as well as in offline spaces, and perhaps for this reason the new connection to social media has mainly been formed as just a new way to advertise their actions. The art world works on the internet in many ways, from selling tickets and advertising exhibitions to announcing funding possibilities. Everyone can access (watch, listen, or read) many kinds of products for free (the costs are usually paid by the state or different foundations), for example, we can find the material from different kinds of art and culture archives internationally – the borders are globally open (in the Western countries at least). However, the connections between different actors are new and keep evolving rapidly; the situation is not settled and there are different levels for approaching opportunities.

During the period of my study, it has still largely been one-way communication whereby Finnish institutions are active and their social media role is in information sharing more than in participating with users. The Finnish art and culture institutions use *Facebook* in a minor role of assisting with communication, and other social media platforms are used for free publicity. For example, you can follow the *Ministry of Education and Culture* on *Facebook* (the page received just over 3000 likes in September 2019) (Opetus- ja kulttuuriministeriö) or the *Arts Promotion Centre Finland* (over 5000 likes) (Taiteen edistämiskeskus - Taike). Museums like *Kiasma* (the Museum of Contemporary Art in Helsinki and part of The Finnish National Gallery) have more likes (approaching 40, 000 likes) (Kiasma), but do not use *Facebook* more than in an assistant role – there are, for example, no special projects on social media, it is used only for news and advertising. Kiasma used to have a followers group *Kiasman ystävät* (The Friends of Kiasma) – people who acted on behalf of the museum and were also active on *Facebook* – but it was removed and the reason was never publicly revealed. Foundations like *Koneen säätiö – Kone Foundation* use *Facebook* quite similarly (almost 9000 likes) (Koneen säätiö – Kone Foundation). Kone Foundation is interesting because it has funded projects that could help the art field in question to improve the accessibility of art, which is linked to social media. The numbers of likes have in general kept growing[10], and these numbers

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[10] The rates of likers have risen slowly but also unevenly. In January 2022 Kiasma has still 39 681 likes, (and 41 980 followers) (Kiasma a), but Koneen säätiö – Kone Foundation has risen to 11 421 likes (Koneen säätiö – Kone Foundation a) and the Arts Promotion Centre Finland even to 10 000 followers (Taiteen edistämiskeskus – Taike a). I think that in the time of pandemic, Kiasma has had difficulties to act, and others have been able to continue better. The

tell us that the number of people using *Facebook* to follow art institutions is growing constantly, which evidently reflects the position of social media by these institutions´ media policies. The significance of social media has grown bigger in respect of news sharing than the original webpages, as it is often much easier to reach news via social media platforms than by following a webpage or ordering a newsletter. The institutional media also uses *Facebook* to direct readers to their publications. Furthermore, the art-related pages that use *Facebook* effectively can work on many platforms besides *Facebook,* and have in some cases their own application for mobile users. These pages can be quite popular, for example, from *Facebook* you can find *Hyperallergic* ("a forum for serious, playful and radical thinking about art in the world today") with almost 430, 000 likes in July 2019 (Hyperallergic), *Artsy* ("Arts & humanities website") with almost 800, 000 likes (Artsy), *Colossal* ("Arts & humanities website – Art gallery) with over 930, 000 likes (Colossal) and *Artprice* ("the world leader in art market information") with almost 4.5 million likes (Artprice). [11] They publish their own material on these pages such as stories, news, activities and shared links.

The consequences and the possibilities of development are interesting. There can be more art-related actions in our lives that can be assumed to be outside the structures of institutions, and this is what I would encourage with the concept art life. The interactions of users on *Facebook* groups or pages can provide an opportunity to better see the different kinds of acts and interests involving arts in people's everyday lives – ordinary interactions are the base from which we learn about aesthetic requirements, practices, and values. This differs from institutional high culture because it involves everybody and is spread more widely (see Naukkarinen 2017). On the internet, the aesthetic non-academic material that deals with similar issues clearly outnumbers what academic aestheticians can ever produce, and the role of the digital environment in our lives is constantly growing (see Naukkarinen & Pacauskas 2018). I consider art education to be one of the subjects that is in a central position to influence the organizing of the growing amounts of art that will be produced, distributed, received and studied in future years.

1.5   The structure of the study

I have introduced my study´s starting points: my theoretical frames and connected relevant studies, the goals of my study and the research questions. My qualitative study opens with the theorizations of Jürgen Habermas and the art sociological view of the institutional art world, as well as the concept of art life in connection to the social media environment. I have positioned my research

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Ministry of Education and Culture and the Arts Promotion Centre do not allow to like their page anymore, the only option is to follow.
[11] The rates of likers have increased, but this is not happening with every page. For example, in January 2022 Artsy has 911 816 likes (Artsy a), but Hyperallergic 416 428 likes (Hyperallergic a).

within my background subjects of art education and contemporary culture studies.

In the second chapter, I deepen the introduction to my theoretical frames. I start with the institutional theory of art to introduce the starting points of the concept of the art world. I introduce the institutional theory of art through the thoughts of George Dickie, Arthur C. Danto, Pierre Bourdieu and the network theory of Howard S. Becker. The thoughts are supplemented with contemporary art sociological views. I then describe the Finnish version of the art world, which in my study is focused mainly on the state´s cultural policy and the institutions that are subject to this policy. I form the concept of art life next to the art world with the frames from Habermas´ theory of the lifeworld and the systems of state and market. I construct the model for these central research concepts to introduce the space of *Facebook* as a new possibility in mediating art- and culture-related action. I then discuss the theory of the public sphere by Habermas and present the theory in light of new thoughts to describe the relevance of the theory in the age of the internet and social media. With this theory, I present the possibilities for art-related action to result in widened participation and even to influence decision-making processes.

In the third chapter, I introduce my qualitative research methods and data. My research is both action research and case study. With the action research goals, my study is applicable also to the non-academic field of art and culture. The case studies' methodological goal is to open the research arena for subjects close to the arts and humanities using a theory-driven approach from Habermas. I build four different datasets. The first two datasets are from self-made projects on *Facebook* (creating an art-related page and arranging an art-related campaign). The third dataset is formed from interviews with experts in the same kind of action related to art and culture on *Facebook*. The fourth and last dataset of my study is formed from the communicative action from the *Facebook* group that connects art-related activity with social action to affect decision-makers. I then present my theory driven content analysis: I analyze through two cases how the art-related communicative action of art life overlaps with the institutional actors on *Facebook* and how *Facebook* functions as the public sphere by supporting its users' equal participation in art-related action. Both cases formed of three different sections each expand on my area of research in a new way. In the third chapter I present how I manage and store the data and think about the ethics of my study.

In the fourth chapter, *Art life communicative action on Facebook,* the first case study, I answer the first research question: How does *Facebook* function as an intermediary between the people and art-related communicative action? Here I present first my results from the project of creating the *Facebook* page and then present the analyzed information from the interviews in two sub-chapters divided by two different themes.

 In the fifth chapter, *The theory of the public sphere and participation on Facebook*, the second case study of my research, I approach the question: How does *Facebook* function as part of the public sphere in issues related to art life? In the first part,

I concentrate on individual participation, and then in the second part, I relate the question to the possibilities of the public sphere with the interviewees. I then continue to the third part, where participation is connected to the anonymous group activity. Together, parts one and three share the question of participation in relation to the actual acts between the offline and the online worlds.

In the sixth chapter, I present how the institutional theory of art together with network theory and Habermas´ theories of the lifeworld, the systems and the public sphere have served my study goals. I concentrate on presenting how the theories of Habermas can be useful for contemporary researchers. I also reflect on my methods for this study.

In the seventh chapter, I present my conclusions. I go through the research questions and the results from the case studies. I then continue to widen the conversation with the third question for the non-academic culture policy sector. Harnessing the results of the research for cultural policy is part of my action research interest. I present the thoughts in five different parts.

2 THEORETICAL FRAMEWORK: JÜRGEN HABERMAS AND THE INSTITUTIONAL THEORY OF ART

In this chapter, I start with the institutional theory of art and the network theory of Becker to introduce the starting points of the concept of the art world. Then I present the Finnish model, which in my study is focused mainly on the state´s cultural policy and guided institutions (although the art world naturally includes a wider range of actors at different levels). After this, the reader will be ready to understand the division I make in this study: I separate art life from the totality of the art world, which can be thought of as an institutional system. I form these frames from Jürgen Habermas´ theory of the lifeworld and the systems of state and market, and I position the art world and art life – the concept that I form to comprise the actions not included within institutional frames – into this theoretical frame. This seamlessly serves an approach which focuses on state and cultural policy.

Having approached the concepts of the art world and art life in relation to the lifeworld and systems by Habermas, I introduce his theory of the public sphere. The public sphere must be processed in the light of new thoughts to see the relevance of the theory in the age of the internet and social media. The theory also has a connection to the development of the art world – the equal participation of the bourgeois times happened at the same time across multiple levels, from political and economic issues to the development of the art world in Western European countries. The other possible way to introduce Habermas´ theories could be to represent the theory of the public sphere first and then move into institutional theory and the lifeworld and the systems. However, I believe that it is easier to understand the public sphere´s refeudalization (where participation in the public sphere was commercialized through electronic mass media – it expanded but lost its political character, [Habermas 1989a, 169]) and the vision for ideal democratic participation, after understanding the theory that the lifeworld has been colonized by two systems, the state and the market.

Thereby, I construct the model for my central research concepts – the art world and art life – to open up *Facebook* as a new possibility for mediating between art and culture-related action, as well as people interested in them, by using the theories of the lifeworld and systems and the public sphere by Habermas. In my theory driven approach, I see Habermas´ theories working together to propose how *Facebook* could function as a new intermediary between people and art-related communicative action, which has been traditionally mediated by the institutions of the art world. This can provide new opportunities for art life. The theory of the public sphere opens visionary possibilities for people to participate and communicate in a new, equal, borderless, and real-time arena in the perspective of art and culture-related action. In a system of constant flux, the question about how *Facebook* could work as a public arena or sphere affecting its user's equal participation opens up thoughts about the social media´s intermediary character.

The theories of Habermas are tools to understand the phenomena of social media with art-related action, and through this the contemporary situation of art can offer new insights for Finnish and European art policies. For example, Peter Duelund views Habermas´ theories as a usable tool in analysis that concerns cultural policies, because they reflect the struggle of the state and the market in framing art and cultural action (production, distribution, and consumption), which the system of the state supports and guides (Duelund 2008, 11). Duelund has used Habermas' theories to produce good results in many Nordic studies and approaches, which breaks the economic and administrative reductionism, opening a path to identifying different strategies that are vital for initiatives which develop and analyze cultural policy as a dynamic phenomenon. Approaching cultural policies, Duelund sees the benefits of three connected works, which are Habermas' *The Structural Transformation of the Public Sphere* (1962/1989) and his later works *The Theory of Communicative Action* (1981/1987) and *Between Facts and Norms* (1992/1996). These three works process thoughts and the connection is clear. Using empirical research with the reflection of theory provides the possibility to transcend inertia and find new goals. (Ibid. 8, 19-20.) However, I limit my approach to only the two first works, which serve this study´s goals. I use the institutional theory of art as a starting point – not as a means to elucidate how we can understand and evaluate art through the recognition and appreciation processes of art institutions, but in the perspective of understanding the challenges for promoting art and culture via cultural policy and art education, now and in the future.

Next, I introduce the institutional theory of art through the thoughts of George Dickie, Arthur C. Danto, Pierre Bourdieu, and Howard Becker with the contemporary art sociological view, and then the Finnish version of the art world. After this, I present my background theory of the study: The lifeworld and the systems of state and market by Habermas and in relation to these, the concepts of the art world and art life.

2.1 The art world in light of the institutional theory of art

The art world in my study is built on the groundwork of the institutional theory of art. The systemic models of the state and the market play a central role in this concept of the art world, being the intermediaries of art for the public. The institutional art world covers "everything", it is synonymous to the totality of art, but it is influenced by the decisions of appreciation and support of these institutions. However, in Becker´s network theory the networks of different actors form the art worlds, and there is also art-related activity outside the institutional structures.

The institutional theory of art was first presented by George Dickie, who used Arthur C. Danto's term *artworld* to refer to the broad social institution. The theory of artworld is based on the question of how to separate art works from other products. According to Dickie, an artefact with an approvable set of aspects can reach the position of being appreciated by people that represent the social institution – the art world (loosely organized and including, for example artists, producers, art critics and audiences). Basically, every person who is interested in the art world can be a member of it. (Dickie 1974, 31, 34–36.) Whilst Danto developed the initial theory, in this study I present it more through Dickie´s perspective. For Danto, the artworld indicates art´s nature, the meaning of understanding through the history and theories of art. The artworks need to be embedded in the structure. Without the theory it would be difficult to see non-exhibited characteristics: what is art and what is not, but with the theory we can understand that Brillo boxes by Andy Warhol is a work of art although the original boxes are not. (Dickie 1974, 12, 29 & Danto 2003, 40–41 & 44.)

According to Sherri Irvin and Julian Dodd, Danto's question links to early 20th century artist Marcel Duchamp's ready-mades: "How can a shovel purchased in a hardware store become art, when it was not made with the intention that it be art and when many similar shovels never become artworks?" In Danto's theory, an object's relation to the artworld enables its transfiguration into art. (Irvin & Dodd 2017, 375.) According to Alix Rule and Peter Bearman, Danto's artworld "crystalizes the talk that networks and culture constitute one another". Perceptions about the qualities of the object and understanding the given meaning makes people relate to the community that Danto´s artworld represents (as an abstraction). The value is that it helps to recognize "the relationship between culture and groups" in complicated settings. (Rule & Bearman 2016, 161-162.)

> Danto argues that the art world floats above the contingency of social process and that it represents the right theory of art, not the reality of it, which is irregular and messy (Rule & Bearman 2016, 163).

The Brillo boxes example is now archaic, but in Danto's theory, the object joins a conversation with the art that has been created before. The history of art is a series of aesthetic possibilities developed by artists or different art movements, and this

list of possibilities, "the universe of art-relevant qualities", is long. (Rule & Bearman 2016, 162.) It is clear that the art world has broadened; it has expanded with more complexity and there are no strict boundaries between genres anymore, they have become indefinite (Sevänen 2008, 45; Sevänen 2005, 154 & see also Shiner 2001). From the 1960s, multiple new genres have been accepted as art, and more interconnected areas between the art world and other social and cultural parts of life have emerged (Sevänen 2008, 45 & 133, see also Sevänen 1998, 250-252). According to Peter Stupples, there is no point in seeking "a definition of art" – the general theory (of the social history of visual art) must not cling to the reality of one time and culture. Instead, the theory must be open-ended and develop with "understanding as the result of research and debate". (Stupples 2014, 19.) The development challenges of the means of defining (with research and debate) and educating the arts in the new wider communication and mediating situation are interesting.

So, with a common logical structure model that was based on Dickie´s thoughts, the institutional art world can be seen to take shape. The theory describes the actions through which an artefact gets the status of a work of art with the institutions of art acting as the decision maker of this process (without written rules) (Sepänmaa 1991, 144-146). With Dickie's theory you can see art as works or actions that are included in the context of the art world. The development of the institutional art world as a theory can be seen as having strong links to the same period of forming institutional cultural policy; a product of the cultural development of the 1960s. The Euro-American culture shares an understanding that Warhol´s Brillo boxes are art, but a critical view is that it does not work in every culture and is led by a so-called élite: The group accepts the institutional explanations of the social organization that makes the art world possible (Stupples 2014, 29). From my study´s perspective, the appreciation processes of the Finnish institutional art world are directed by the representatives of art and culture policy. According to Erkki Sevänen, the decisions (often a question of what art should be funded and brought forward) and rules concerning art are born by these representatives and the art world can be seen to be relatively autonomous (Sevänen 1998, 24-25).

There is no "one" art world globally – there exist multiple art worlds that belong to different cultures, nations, and art genres etc. For example, Sevänen uses the system of art (2005, 138) as a similar term to how I use the art world, and Shiner (2001, 11) also uses the system of art term, because his term is larger – he believes that there are multiple art worlds – as does Becker (2008). The art world in my study is a Western European model and based on the co-operation of the intermediaries between art and people, the different institutions which lead based on the values of the state and culture policy, and the perspective that there are economic interests to attract wider audiences. Basically, I consider the Finnish art world as one, although it has multiple sub-worlds comprised of different forms of institutional modes and outside institutions as well.

There are always connections to different kinds of institutions or organizations, and different levels of action in art production and distribution

processes blend. The modern art world is a voluntary formation: participation is self-decided (Sevänen 1998, 76). On the other hand, membership of the art world is more complicated and floats between the idea of the freedom of art and institutional structure, which is not simply open system. Becker believed that Dickie´s definition "every person who sees himself as a member of the artworld is thereby a member" was too wide. In the organized art world, some people "however their position is justified", are "more entitled to speak on behalf of the art world than others" and make distinctions. In the cooperative activities of the art world, they are recognized by the other participants. (Becker 2008, 150–151.)

> Some common features of art worlds show that the philosophical desire to be able to decide definitively between art and non-art cannot be satisfied by the institutional theory. For one thing, participants seldom agree completely on who is entitled to speak on behalf of the art world as a whole. Some people occupy institutional positions which allow them, de facto, to decide what will be acceptable. (Becker 2008, 151.)

Basically, everyone interested in art can be a member, but it requires a process of actions to be included by the intermediaries of the art world – to be expertized in the relevant art or culture sector. The roles of the different actors can be overlapping with each other. According to Nathalie Heinich, an artist must now belong to contemporary art – it is "a prior condition to enter the present art world". This means that the art and culture intermediaries (like gallery owners, curators, and art critics) judge more than "the quality of the proposal". The first step is for the artist to be recognized by local institutions, and the second step is recognition from central institutions and/or local exhibitions. The third step includes prominent gallery exhibitions. Therefore, fame is achieved through the process of recognition. (Heinich 2016, 202-203.) Becker connects the system of gallery-dealers to the institution of the museum, which represents the final station for artwork. The work usually stays in a museum because the given value, "the highest kind of institutional approval", has been reached. (Becker 2008, 117.) The path to the art world can be difficult if the integrated professionals prevent newcomers from doing things differently with a new set of skills – newcomers may be treated like a threat with new replacing the old (see ibid. 306). According to Nuria Peist, an artist's entry into the art world depends above all on the relationships (both quality and quantity) that the artist "develops with established agents at the moment of entry and the way in which the art works participate in the state of relationships". (Peist 2016, 215.) The interactions between cultural intermediaries and artists can reveal "a range of variables that have an impact on how the spaces of production and dissemination of high culture are organized and the way in which those relationships influence and leave marks on the art works" (ibid. 215). I believe that membership in the art world is linked to different roles and statuses. Concerning the institutions, hierarchies vary and there is not a representative and democratic process as in politics. Memberships rely on different scales and processes which define the role and the position of the member at a certain time. Networking is a necessary tool in order to be recognized by the institutions who choose the position of the member.

According to Catharine Abell, when institutional definitions consider art-related actions, including the making of works, "an essentially institutional activity" depending on the solutions of the members of these institutions: "the practice of art making necessarily occurs within the institutional context of the artworld" (Abell 2012, 674). Institutions exist to serve certain functions, and art institutions fulfill their position only through performing various functions (ibid. 683). Abell suggests that the institutional definition of art is that "something is an artwork if it is the product of an art institution, and it directly affects how effectively that institution performs the perceived functions to which its existence is due" (ibid. 686). Readymade artworks like Duchamp´s Fountain (urinal) are the products of an art institution, although the manufacturers were not participants in the institution, "because, according to the constitutive rules of that institution, the urinal in question counts as an artwork" (ibid. 687). These institutions can achieve huge social power; and participators in these institutions can influence "how whole societies are educated about these functions" and "can induce governments to fund programs dedicated to their performance" (ibid. 691). Problematic questions follow with theory that "might also seem unduly deflationary". When avant-garde works are admitted by the art world, it cannot be assumed that this has been done arbitrarily, instead there are reasons. The substance of these reasons links the institutional art world to the theory of art and at the same time gives rise to the notion that there are many things that constitute art outside the context of the institutional approach which prevails in the art world. (Irvin & Dodd 2017, 377.) The thought that there is art outside the institutional frame is important to my concept of art life.

Although the institutional art world is open and constantly searching for new art, it does this through established procedures and methods that are competitive with limited selectivity, and connected to the hegemonic values of the intermediaries that represent society; those who "possess the means of symbolically appropriating cultural goods" tend to see these values as the only significant or meaningful evaluator (Bourdieu 1984, 277).

> Taste is a practical mastery of distributions which makes it possible to sense or intuit what is likely to befall and therefore to befit, an individual occupying a given position in social space. Taste functions as a social orientation guide in the occupants of a given place in social space towards the social positions. (Bourdieu 1984, 466.)

With Pierre Bourdieu´s theorization (*Distinction: A Social Critique of the Judgement of Taste*, 1979), we can recognize the art world's elitism besides the living field of other art-related activities. In Bourdieu´s theory, artists meet competition, and they claim their position in the field of artistic production and at the same time define what art works belong to the field and what art works do not (Bourdieu 1984, 316). Bourdieu´s argument about the existence of a high form of cultural capital shows that forms of power and privilege exist with art and culture in the social world. The theory was influential to the sociological approach to art and culture but has not changed the institutions, which are the privilege of a selected few. (Hanquinet & Savage 2016, 9 & 11-12.) According to Philippe Coulangeon, the impact of the theory, which introduced new concepts like *field*, *habitus* or

cultural capital, helped to form "the relationships between social classes and tastes, attitudes and lifestyles", which crossed over with academics to influence cultural policies, especially in France "where public funding for art and culture has long been driven by a concern for democratization" (Coulangeon 2016, 26-27). To me, the value of Bourdieu´s theory is that it gives to the institutional art world the perspective of competition and selectivity that is strongly connected to the position and subjective views of the decision makers within society´s institutional environment, and the cultural and political tasks they execute. The representatives of this traditional art world are "the subjects of acts of construction of the social world". Cognitive social structures are implemented to practical knowledge of the art works ordering the accepted defining oppositions between high and low, free, and forced, unique, and common etc. (Bourdieu 1984, 467-468.)

Becker brings up in his book *Art Worlds* (1982) the meaning of wide-ranging networks of different actors and also demonstrates the existence of art-related activity outside of the institutional structure. Network theory creates a bridge between traditional art-related action and the production, distribution and communication on social media. In particular, network theory can be seen as a link between the institutional art world and art life in social media times. The art world (or worlds, according to Becker) is an organized network, and all artistic work involves the activity of many people. Many different activities and processes contribute to the final artwork: instruments must be invented and built, work must be planned like the music composed for a symphony orchestra, all members must learn to do their part, the possibilities for making, practicing, and presenting must be organized, and information about the work must be shared and advertised so that there will be a response to the artwork. Through their co-operation, the artwork exists. The art world is formed by these "producing patterns of collective activity" and helps to understand the complex "cooperative networks through which art happens". This understanding is more central than producing aesthetic judgments**. (Becker 2008, 1-2.) All art relies on labor. This is most clear with the performing arts like plays, concerts, operas, and films. But Becker applies this to other art such as painting; before the painter can paint there are different manufacturers who are needed for the equipment and the painter relies on financial support and exhibitions which are arranged by the dealers and collectors or museum curators. Becker also includes in the process critics and aestheticians who evaluate the work, as well as the state and its tax policy which provide opportunities for public works, and where members respond to the work emotionally. (Ibid. 13.) According to Becker, art works are built based on the decision-making processes of different kinds of influencers, like literary editors, museum curators and gallery owners etc. The list of credits at the end of a Hollywood film indicates the co-operative networks that have influenced the final work of art. (Ibid. xvii-xviii.)

According to Alix Rule and Peter Bearman networks of people (which also includes audiences[12]) form the art world for Becker and "the aesthetic qualities supervene on social structures". The old art works can be recognized if they have maintained their relevance "to contemporary social structure" – others will disappear[13]. (Rule & Bearman 2016, 164.) Rule and Bearman brought up the notion that Becker´s perspective is inverted to Danto´s art world. Instead of that the recognition of the aesthetic qualities defines a community, the patterns of social exchange are defining the universe of "aesthetically relevant qualities". (Ibid. 164.) This notion is interesting, because it brings to the forefront the interaction of the selected members within the institutional frames. These frames work with the systemic sense of exchange that contains procedures and ways to act with knowledge and through connections. According to Becker, who deals with multiple art worlds (without sharp boundaries), these art worlds function "as an established network of cooperative links among participants" and "consist of all the people whose activities are necessary to the production of the characteristic works which that world, and perhaps others as well, define as art" (Becker 2008, 34). People cooperate repeatedly, and work is conducted in similar ways when the artworks are similar. Everyone involved in the production is familiar with certain conventions that make collective activity work in the best way. (Ibid. 34-35.)

> The artist thus works in the center of a network of cooperating people, all of whose work is essential to the final outcome. Wherever he depends on others, a cooperative link exists. The people with whom he cooperates may share in every particular his idea of how their work is to be done. (Becker 2008, 25.)

Becker´s approach is a opposite to the traditional sociology of art, in which the artist and artwork are "central to the analysis of art as a social phenomenon" instead of the networks of co-operation (Becker 2008, xxv). Still, although network theory has its differences, it follows institutional theory regarding the division of art (acts and works) into the "approved" and "un-approved" levels. According to Becker, the art world defines what is acceptable art, who can work as an artist and who can attain the benefits of a membership. For the professionals who have the required education, skills, and connections to understand the conventions about the art they are related to, fitting to these standards is easy. The integrated professionals guarantee the survival of the institutions. (Becker 2008, 226, 229-230.) Becker´s thoughts serve my study´s concept of art life by recognizing art-related activity outside of the art world, working outside of the institutional frames. Breaking the rules and achieving something that does not fit into the network is not necessarily non-understandable or rebellious for the

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[12] Becker is the only theorist about the art world who gives value also to a non-professional audience (Kaitavuori 2017, 44).
[13] According to Becker, those artworks will disappear that "no one ever again experiences … directly, or even secondhand, by hearing the descriptions of those with firsthand experience" (Becker 2008, 218). "To persist in the life of an art world, they must not only remain available by continuing to exist, they must also be easily accessible to potential audiences. Museums, libraries, archives of all kinds, and other common institutions protect art works and prevent their disappearance". (Ibid. 220 & also 50-51.)

institutional art world, it can be a matter of requirements (for example, the mount that the performers need is too big, or the printing techniques or the size of the artwork do not meet the specification) (Becker 2008, 27-28). Certain conventions such as the expectations of dimensions, shapes and the length of an artwork regulate the relationship between artists and the audience (ibid 29). There is nothing to stop an artist from doing something differently, but it can endanger the effort of the work (ibid 33). The art world uses, according to Becker, "conventions known to all or almost all well-socialized members of the society in which it exists" (ibid 42). However, conditions change and so do conventions, and the only way to learn the current conventions is to participate in what is happening (ibid. 59): when those who are "in" interact, they will produce a valid work of art (ibid. 39).

However, this does not mean that the work must be done in an ordered way. Becker discusses different kinds of artists outside of art worlds who have a connection to his time and place. There is no organized art world for folk art, naïve artists (see Becker 2008, 221 & 246) or mavericks who have been in the network but their work does not fit within the boundaries; they want new ways to make theatre or write a novel and sometimes "create their own organizations to replace those which will not work with them" (ibid. 233-235). They have different paths, but they can all be traced back to when the path diverged from the conventional one (the firm line between the maverick and integrated professional cannot be drawn). If the art world does adapt to their art, they lose their once foreign maverick quality (Ibid. 243-244). If this does not happen, the artist is likely to confront the disadvantages; the distribution system will not carry the works, there is no one to appreciate or support the art, and there is no equipment available, so the work will occur in some other unappreciated and unsupported way, without the use of specific equipment. Despite all these factors, although the work will not be the same, it does not mean that it cannot exist. "Any of them can be performed in a variety of ways with an equal variety of results". (Becker 2008, 5-6 & 129.) Furthermore, "the development of new art worlds frequently focuses on the creation of new organizations and methods for distributing work" (ibid 129), so the need to act in certain ways is not the only method of distribution– there can be different solutions if co-operation does not happen.

> The art world is easily a network: at most basic we could visualize it as either a network of objects connected by the people who constitute them as meaningful (as in Becker), or a social network in which individuals are related by shared recognition of objects' meaningfulness (as in Bourdieu) (Rule & Bearman 2016, 165).

Gerardo Patriotta and Paul M. Hirch have studied innovations in art by extending Becker's conception of art worlds "to articulate the boundaries which enable and constrain innovation". They see that new conventions are born both from the cooperative processes of integrated professionals of the art world and the outsiders of institutions. Artists have an understanding of the conventions and a knowledge of standards, but they take risks. They combine creativity and social acceptability to develop their careers with help to acquire resources and

recognition. (Patriotta & Hirch 2016, 867.) The social network scholars see that innovation in art "stems from the movement of actors between the sidelines of an established network to its core, bringing along with it changes in the chain of intermediaries connecting creative efforts with creative outcomes" (ibid. 868). Institutional theorists focus "on the understandings and conventions characteristic of successful art-making endeavors". With a new successful style, they are interested in the interaction process between core members when rising to legitimacy (through encouraging, facilitating or resisting actions); "art innovation is a result of field-level dynamics that produce shifts in norms and conventions over time". The social boundaries (the resources and relationships within a given social network) affect the network theories and the symbolic boundaries (that "refer to the categorical distinctions made by social actors within a cooperative network") affect the institutional theories. (Ibid. 868.) With the synergy between the institutional and network approaches; art worlds can be seen as "socio-symbolic spaces in which more or less established conventions are continuously reproduced, reshaped or even replaced through exchanges between core and peripheral actors, and under the influence of broader societal dynamics" (ibid 871).

> In Becker's world, the basic question is what is doing what with whom that affects the resulting work of art, and in Bourdieu's field the question is who dominates whom, using what strategies and resources, with what results. Field is a space of closure, and world is featured by openness and possibilities. (Zhang 2016, 440.)

> The analysis of the painters reveals their dual existence in the artistic field and art worlds. Their everyday practices are actually a dialog between these two realms. The social networks of the painters turn out to be important social capital for the painters' field positions. (Zhang 2016, 451.)

To become a participant in collective action is a complicated road from the starting point of being interested in art-related activities. This brings to the forefront the position and meaning of cultural intermediaries that "refer very generally to those involved in linking production and consumption". The interest in these cultural intermediaries has opened new research areas. (Hanquinet & Savage 2016, 195-196.) From Becker's art world follows that the role of mediators like curators (operating "as members of a larger creative team to assist the production of culture by linking products to groups, influencing the flow of information and establishing the practices for consuming products") define what art is for the audience by selecting the artists for exhibitions (Acord 2016, 219-220). Kaitavuori has studied the intermediaries of art in the Finnish art field (2017, 38) with regard to conversations held in circles of the visual arts and art museums. Sociology of art that has continued with Becker´s thoughts has shown that works of art are largely created with the strongly influencing fields (including education, the media, culture and political programs, distributors, institutions, and the audience). The art of today cannot exist without these other actors. (Ibid. 40.) New professions have developed for curators and museum lecturers in Finland and are usually connected to the economic questions of art: The intermediary is seen as a gate keeper, who regulates access to art markets, or shapes the

consumer´s tastes or interests. Curators are not only intermediaries, but they are also mediators by taking part in the birth processes of artworks. (Ibid. 41–42.) Art is not born in a one-way maker-product-receiver tube, instead there is a flow in both directions and between different actors. This is a complex network of dependencies, with different roles and expertise. Although curating happens largely behind the scenes, the curator is also a prominent figure. The curator stands by the artist and receives his or her share of the "shine" – sometimes the curator shines even brighter than the artist. The pedagogy, on the other hand, stands by the public. Activities directed to a non-professional audience do not enjoy the same appreciation in the art world as the work of curators in strengthening the field of art. (Ibid. 45-46.)

The participants who have not reached the recognition of institutions have new possibilities with social media, and this development can be seen to increase the receiving audience, which again increases the number of people interested in making art, and so on. Now, the participants with art-related action distributed on social media are probably not all "the new people in art", because there have always been multiple numbers of people, the artists, that the institutional art world does not include, or even count. According to Becker, the studies of the arts plays a serious role for the audience who have an interest in art. In the 1980s, 15 percent of all theatre tickets sold in New York were bought by drama students; photography was studied by thousands but produced only a few professionals yearly; and half of all contemporary gallery visitors were artists and art students who themselves never became (at least fulltime) professional artists. These people helped the less involved participants to understand carefully selected innovations and new conventions, guaranteed in a way that makes them seem worth learning to appreciate. But although their presence plays an important part in the network, they do not achieve the same support as artists themselves in the frames of the institutions. Although Becker concentrated on the US, his findings could be applied to other countries like Finland too. Becker´s notion was that if the arts could be organized without the centralization of important institutions or prize and fame-oriented artists; the support would be wider for different kinds of actions in art. (Becker 2008. 52-54.) Now, in the age of digital producing and distribution via social media services, the line of co-operation with institutions and without them does not evidently change or affect production and distribution like it has before. The institutional theory of art can be seen as one response of the development process of Western European countries to place art and culture actions within functioning society, to exist as a sector of the cultural policy. On one hand, this can be seen to give order or structure to work with the creativity of art-related action, but on the other hand it can be seen to drive this action to be guided by the systems of state and market.

The institutional theory of art helps to understand a view of the art world that is systemic with institutions which have official tasks (like collecting, presenting, saving and researching works of art) and led by experts with the goals of democratic evaluation, for example, with the processes of peer-review and the basic assumption of artistic freedom. In the perspective of the

institutional theory of art, the evaluation, appreciation, support and other processes led by the institutions have not changed so much. Although the institutional art world may no longer classify artefacts and cultural products as art or non-art, the models of their action are based on the traditional reflections of these distinctions. If the experts – the professionals working in these institutions – no longer maintain the differences between art and non-art and decide what artefacts are art (which Sevänen still observed in 1998, 13), they still decide what kind of art is brought forward. These institutions maintain this distinction in their activities constantly (Sevänen 2008, 121).

> This dependence of artistic recognition upon institutional intermediaries has important consequences. One of them is the strong interdependence of these intermediaries, placed in a very competitive position for power and influence in their world. Their competence is mostly measured by their ability to find promising future artists before their colleagues – which demonstrates the prevalence of the singularity realm in the whole artistic world and not only for artists. (Heinich 2016, 204.)

I have now introduced the concept of the art world in light of the institutional theory of art, complemented with Becker´s network theory. The most significant characteristic of the art world is that it works as a network of different actors who reflect the values and expectations of the society and time that we are living in. The artists or other integrated professionals of art- and culture-related actions work voluntarily in a competitive process for recognition from institutions. If there is a common idea of the freedom of art, there are always people in a better position to choose what kind of art works are brought to the forefront – they are not perhaps thought of as "elite" to others, but they do act as decision-makers through their position or power in this network.

From the point of view contemporary art education, my interest is in the possibilities for the transformation of participation which I see as part of the wider development of democratic participation. Such development could open the field for new ways of working for more people, where the possibility to produce and distribute art is not dependent on given structures. In contemporary culture, recognition for the different sectors of art-related action could be developed to new levels in the field of art education (together with the cultural policy of the state). Art works have multiple values and agendas that do not exactly obey structured frames - art-related activity is a wider concept. Although all art-related action could be included in the art world, the reality is that the institutional systemic art world is limited, and action results from the recognition, support, and guidance of these institutions. The contemporary situation of producing and distributing art products in an online environment which is global and real-time also presents multiple challenges, as well as pressures for the traditional institutions to keep up with these developments. The institutions of art and culture are linked to society with the power to appreciate and distribute art to audiences, as well as decide which types of art-related action are supported and which spill over the borders of art to other sectors of society – this action tends to have democratic aims to maximize the possibility to reach and participate with the audience. Institutional structures are also competitive, and

the systemic sense is formed by people through their habits, work, and power etc. I present in chapter 2.3 the concept of art life as an overlapping area of art-related action that is outside the system but not outside of those who are interested in working with art and culture. If the art world is an institutional network which mediates what art is presented to the public, then the development of digital technology provides opportunities for new distribution methods through social media. Thereby, art life can be recognized alongside the guiding institutions, and this can widen art-related action´s role in everyday life (in its different areas).

2.2   The institutional art world in Finland

At this point, I have introduced the institutional theory of art with the network theory of Becker as the basis for the concept of the art world. Next, I present the institutional art world´s Finnish model. The development of the institutional art world in Finland is historically connected to the building process of the relatively young state and nation. According to Sevänen (2008, 46 & 82), the Finnish art world and the construction of national identity and culture were closely related in the development period that lasted from the early 19th century to the late 20th century, and where public institutions and authorities, political leaders, nationalist movements and artistic groups and institutions worked together in close co-operation (see also Duelund 2008, 12).

According to Abell, art institutions develop through their history and are affected by larger societal factors (like religious and property institutions). This influential interaction can be seen as dependent on the structures of both art institutions and other institutions. Because the structures are contingent, they are unlikely to provide a general figuration "of how the successive structures and authority roles of art institutions are determined by its previous structures and the wider social context". (Abell 2012, 677.) According to Duelund, the Nordic countries of Finland, Iceland and Norway have not "been able to benefit from the type of Habermasian public sphere known in other parts of Europe" (on the theory of the public sphere, see chapter 2.4). In the case of Finland, cultural policies were influenced by the political hegemony of Sweden and Russia. The smaller country had no "enlightened aristocracy or liberal commercial class willing to promote the arts" but with the influence of the Romantic Movement the ideas of national identity were strengthened through cultural policy with "the state machinery and its officials who shaped and promoted the first cultural institutions". (Duelund 2008, 13.)

In Finland, the national-independence process from Russian reign affected the formation of the arts and institutions (see for example Häyrynen 2006). The development of the Finnish art world must be seen in relation to the building process of the state and the nation which began in the 19th century before the independence of the nation. In Finland, the role of the state has been central to societal action and all political action since independence. (Kangas 1999, 174.) Like France and Germany, Finland has traditionally been a state central country.

The nature of political life is corporate action, where the state, political parties and interest groups have (each from their own perspective) gathered together to develop interests that are felt to be common or nationally important. (Sevänen 1998, 271-272.) The Finnish version of the art world is naturally connected to the Western European model that has affected the world – every member of the United Nations has a flag and a national anthem representing the European musical traditions of the 19th and 20th centuries (Alasuutari 2009, 100).

The art world in Western European countries differed from the American model in the 1960s and 1970s, where art has been more connected to the private sector and businesses. Public cultural policy (politicians) and art administration are more important and central factors in Western Europe than they are in the United States, where the role of these actors is rather limited. Here in Western Europe "the public cultural policy was based on the principle of differentiation"; the boundaries between high and low culture or art and non-art meant that the art world was effectively regulated. (Sevänen 2008, 91, 121.) Cultural policy is a European concept which became more widely used after World War Two in relation to politicians and the public authorities, and strengthened value decisions which both included and excluded people from culture. Culture was defined by action(s) that were worthy of public support. (Bennett 1999, 14.) The idea of social welfare required that cultural policy should aim to ensure artistic freedom and equal access to the arts and cultural products for everyone (Duelund 2008, 12). The welfare state´s national interest was in the education of citizens (political and cultural) and supporting the arts and cultural activities in working as an instrument for politicians to fulfil this target. How state funded cultural policies were linked to people´s interests is another question. (Ibid. 14.)

When Finland reached the age of the welfare state in the 1960s, the system of art began to develop into the form which it currently still has. Art was seen as necessary to the nation´s existence and deserved to be funded by society; the law for the promotion of art was legislated in 1968 and funds were grown, and the state´s art administration was developed to work in every region of Finland (Gronow 1976, 9-10. & see also Häyrynen 2006, 151 & Sevänen 1998, 350). In the period of the welfare state, the Finnish art world became national, including public libraries and national broadcasting services, and the system of art was a part of the public service sector maintained by the state or municipalities (Sevänen 1998, 352). Sevänen has listed the institutions which form the Finnish art world: public cultural policy, art administration, art museums, art galleries, art criticism, study of art, schools of applied arts, associations of artists and societies and foundations for the arts. These institutions are interested in this distinct operation of appreciation and support and maintain it in their activities constantly. (Sevänen 2008, 106 & 121.) *The Ministry of Education and Culture* represents the core of the national culture policy and is the foremost supporter of the arts and culture. Under the ministry, there are several organizations and expert bodies, for art the central body is *the Arts Promotion Centre*. According to Häyrynen, Finnish cultural policy is a form of regulation, in which certain groups of experts form the image of different cultural phenomena and circumstances

and try to develop their capabilities to act. The main question is how well these experts can recognize cultural phenomena or see their movements. The producer of culture or the artist is in this aspect a multidimensional actor: they are the target of the cultural policy as well as defining cultural policy. (Häyrynen 2006, 65-66.)

The art world can be understood in Finland as a holistic concept (although the art world could be understood differently like I approach in this study), including everything that is related to art: the artistic and cultural activities and institutions that are funded or/and guided by the state or different kinds of supporting foundations (between 2000-3000), the museums, the large library network, the theatres, the orchestras, opera, Finnish broadcasting companies and other medias (for example, traditional newspapers can be seen as a vehicle for the institutions to strengthen their views), the education sector of the arts at different levels, different artist associations, third sector art and cultural associations (the estimation is over 10,000) and festivals with lots of voluntary work as well as commercial events, and finally copyright societies which belong to the third sector. Non-profit organizations like *Teosto* (founded in 1928 to administer and protect music composers´ and publishers' rights) represent over 90,000 Finnish artists, culture workers or companies. (Sevänen 2005, 150 & Häyrynen 2015, 160 & 162.)

The art market is also part of the Finnish art world, where culture functions as part of the market. Sevänen (2005, 150) describes the state as: "…continually striving for economically profitable innovations. It needs the arts because it treats them, just as it also treats the sciences, as an important source of innovations." Art and culture-related businesses relate more and more to the art world, although most people who work in cultural action do it as voluntary work, and these people are in the main role of outsourcing cultural policy to the fields of these different actors of the art world (see Häyrynen 2006, 98-99). Although the art world consists of these various actors, I concentrate in my study mainly on the cultural policy of the state which has played the most significant role in forming, guiding and influencing the institutional art world in Finland. Above all, cultural policy is connected to legal regulation and the authorities of the state, although there have always been other influencing actors such as different foundations. Furthermore, politicians and informal actors, like big employers or the editors of renowned papers, can also use potential cultural policy power. (Häyrynen 2006, 101. & see also Malkavaara 1989[14].) Heljä Franssila from the Kone Foundation believes that in the situation of decreasing public funding, the belief (like Antu Sorainen and Jaakko Ruuska have presented in their writings on the online publication *Politiikasta.fi*) that foundations influence society more with their funding is not true, but more like "an optical illusion". Although foundations "certainly want to

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[14] Jarmo Malkavaara worked as a general secretary in the Central Art Council of Finland (now The Arts Promotion Centre) and wrote in his doctoral thesis in the late 1980s that the actors in the art system must have cultural competence to participate to procedures of art administration. Cultural competence means the capability to participate in defining what is good art. The linguistic definition uses categories and arguments about aesthetic formations that are in constant change. (Malkavaara 1989, 19)

contribute to the appreciation of art and research", they do not steer the content. (Franssila 2020.)

> The cuts in public funding have undoubtedly increased the importance of foundations in people's minds, which in turn has escalated the demands put on them in comparison to their actual size. … Public funding is still by far a greater sponsor of art and research in Finland than foundations – and that is how it should be. State subsidies for research and development in 2019 totaled almost 2 billion euros and for art and culture 448 million euros. On top of this, municipalities provide around 900 million euros of funding, which includes general cultural activities, as well as financing for libraries, theatres, orchestras, museums and basic art education for children and young people. … These sums are multiple times larger than those provided by foundations, whose combined funding of research totals just over 200 million euros per year and of art over 60 million euros per year. There is nothing to indicate that the number or foundations or the amount of funding in Finland will increase substantially in the near future. (Franssila 2020.)

Civil and institutional perspectives can be differentiated, although they are also intertwined (see Ahponen 2009, 75), when public power advances equal possibilities for citizens (ibid. 78). People are in a central position whether they are in a local choir or an amateur theatre group, or taking part in online conversation of art-related issues on *Facebook*. How the cultural policy understands these activities is an interesting question. The renewal of ways to express creativity is continuous and understood as a necessity for development (ibid. 79), which demands open possibilities for self-expression (ibid. 92). I assume that these expressions are now taking place equally in the online world as in the offline world. In the next chapter I discuss the concepts of the art world and art life as my aim to organizing the views of the institutional and especially non-institutional art-related activity in social media - with the theory of the lifeworld and the systems by Habermas.

2.3 The art world and art life in light of the theory of the life-world and the systems

The Finnish art world and art life are the central concepts for my study. I begin with the assumption that we are subjects of the art world, who perform different actions depending on whether we are an artist or another kind of actor in art-related action, or a member in the institutionally governed system. I understand the art world within the concept of the institutional structure related to art – especially in the protocols of the Finnish culture policy. The cultural policies aim to define and regulate values and principles to guide anything involved in their area. I suggest, we should consider policy to be a subsystem of state and notice the actions which take place outside of their circles. The institutional art world endeavors to understand the totality of the sphere of art. The problem is that although cultural policy helps artists to make art and enables people to access art-related activities, this administrative approach simplifies art life by defining art through the views of the art world and a competent audience (see Eräsaari

2009, 56-57 & 59-60). We can be actors of art regardless of institutional recognition – in art life the actors work outside the structures of the art world. I understand that at the same time it is not common to use the term "the art world" to reflect anything less than the totality of art (including the art life that I am presenting). For example, Sevänen observes that the art world is a holistic concept which "refers to the entirety of art life" including all "from artwork producing, distributing, receiving and discussing processes to the study of art" (Sevänen 2005, 138). But the picture is more complicated. I argue that art-related action that is not connected to the systems can rather be seen to belong under the concept of art life. Then, this action is outside of the institutional levels.

According to Habermas, the lifeworld is formed from a stock of background convictions, which work as a resource to define situations for participants. These presuppositions "demarcate the one objective world and their intersubjectively shared social world from the subjective worlds of individuals and other collectives". (Habermas 1984, 7.) This stock of knowledge that steers interpretations to understand something in a certain way can be described by the term culture. The lifeworld is a constantly changing horizon of interpretations that renews itself on three levels: culture (the stock of knowledge to supply communication), society (legitimating orders for participants to achieve membership in social groups) and person (a subject´s capabilities to act and reach an understanding with their own identity). The mutual understanding in interaction is based on cultural traditions which are used and renewed; through communicative action we share and modify cultural knowledge which serves social integration and identity formation of the members within society. (Habermas 1989, 100, 137-138.) The purpose of my study is not to apply the thoughts of Habermas´ lifeworld to Finnish society as a whole, because in the common sense contemporary society is not coherent with different backgrounds and multicultural and international links, although there is always a basic common level of understanding. It is notable that I assume that art area is more coherent or united than society. Everyone acting in this area share basically the same appreciation and understanding of art. My basic assumption is that the art sector shares the attitude that art belongs to everyone. However, the area of art has also many different parts and values. The generalization that I have made limits the area in two main respects. First, the intersectional research with different voices of the other cultures or gender is not included in this study, (although they could be situated in the process of art life activities that are breaking the levels of the institutional actions). Second, the self-understanding of the institutional art world as based on European traditions, omitting the values of other cultures' art (see Ryynänen 2020, 49), can only be noted. This helps in my focusing on the Finnish art world.

I see Habermas' theorization as useful to the art and culture sector, which can be divided into the institutional art world (in the aspect that it is steered by the systems of state and market) and art-related activity that is not recognized by institutions and instead belongs to art life (in connection to the concept of the lifeworld). Both of these concepts include a basic interest in producing and

making art to distribution etc. The theory of the lifeworld and the systems helps me to achieve a division of the two overlapping concepts of the art world and art life. For Habermas, the existence of the lifeworld has been shaped in a modernization process which has formed two systems - the market system and the state system - which aim to affect understanding to serve their goals, which leads to a growing rationalization of the lifeworld. Therefore, societies should now be conceived simultaneously as complex systems and lifeworld. (Habermas 1989, 118.)

When the art world is a structural hegemony-aimed system, it fades the wider picture of contemporary development of participation. Cultural practices in the lifeworld are facing "the colonizing tendencies of the two systems": that are more like sets of rules for regulating interaction (Fornäs 1995, 68 & 92). In the structured system, the aim of the steering mechanisms is to control interactions and it does not recognize new action that is not included in existing protocols. According to Habermas, in reality, attitudes are objective and driven by personal success. With the capabilities of calculation and purpose-tailored goals, money and power are manipulative and easy to adopt. Then participants act instrumentally using money and power as a steering mechanism to achieve their interests and at the same time weaken the lifeworld in the process (Habermas 1989, 154 & 272). In the differentiation process of modern societies, the complexity of the systems and the increasing rationality that colonizes the lifeworld weakens the latter. The complexity of the social system has shrunk the lifeworld to a subsystem, but according to Habermas lifeworld still defines the mode of society and the systemic mechanisms of market and state must be anchored within it as to be institutionalized "via family status, the authority of office or bourgeois private law". (Ibid. 153-154 & 173.)

> From the standpoints of the subsystems of the economy and the state their interactions with the respectively contiguous spheres of the life world take the form of interchange relations connected in parallel, the economic system exchanges wages against labor (as in input factor) as well as goods and services (as the output of its own products) against consumer demand. The public administration exchanges organizational performances for taxes (as an input factor), as well as political decisions (as the output of its own products) for mass loyalty. (Habermas 1989, 319.)

In this "relation between system and lifeworld from the perspective of the system" as Habermas (1989, 319-320) observed, the private sphere and the public sphere exchange and are affected by each other's knowledge, symbols and culture which are found in the norms, experiences, and communication of everyday life. Media steered systems are the economic system (market) and the administrative system (state). The interchanging relationships between the private sphere and the economic system work via a money medium (M) and a power medium (P). For example, when the private sphere gives labor power (P), it receives income from employment (M), and when it demands goods and services (M), the economic system provides them (M). When the administrative system needs funding, it collects taxes from the public sphere (M), and gives organizational accomplishment back (P). The administrative system also requires mass loyalty

(P) from the public sphere and so provides in return political decisions (P). I see that in the institutional art world, the exchange between the systems and the lifeworld has its differences, but mainly when the state system needs to distinguish the nation's value from other countries, art works are used for this. Therefore, the administrative system together with cultural policy provide education and support (M) and receive in return the creativity of artists (P).

> The interests the state pursues through its intervention in the arts have to do with the preservation of public order - the arts being seen as capable both of strengthening and of subverting order and with the development of a national culture, seen as a good in itself and as something which promotes national unity ("our heritage") and the nation's reputation among other nations. (Becker 2008, 180.)

The distribution systems are dependent on the intermediaries "who handle the movement of work and money between artists and audiences, and in the immediacy of the communication and influence between the two groups". Reading Becker, the exchange between the systems and the lifeworld can be seen as a question of influence – the rate of influence depends on the level of support for and the character of the intermediary connected to the audience (Becker 2008, 94). Distribution plays the most important role between the artists and the system. If the economic system and the state system distribute the art works (receiving in return, for example, the profits from the art works sold), they influence the reputation of the artists by giving them both money and power (at least in the art world´s circles). According to Becker "the distribution has a crucial effect on reputations. What is not distributed is not known and thus cannot be well thought of or have historical importance. The process is circular: what does not have a good reputation will not be distributed". (Ibid. 95.) In the contemporary situation, I see that it could be fruitful to think about the new exchange ideals for art-related action. This social exchange can be approached via a division of the art world and art life and could provide ideas for the development of cultural policy whilst modifying the role of institutions by recognizing their role as an intermediary.

The Finnish version of the art world can be seen to be built on the institutional theory of art-related assessments and processes, and originates from the system of the state, not the market. The laws, regulations, programs, strategies, and budgets form the coordinates for the official behavior of cultural policy – they guide cultural policy and are directed by a body of experts and elected officials. The amount of programs and strategies produced is large, but Häyrynen criticizes that qualitatively, the material usually repeats the same things (Häyrynen 2015, 63). The actors of cultural life need the state if they want to improve the work. The organizations of civil society (like artist associations) connect themselves to state politics, funding and developing the cultural policy system. The state gets more missions and the responsibility to the citizens and civil society tails away. Public organizations support professional art forms, art education and the activation of people in culture - and decide what to favor and who to give resources to in relation to the national view. (Kangas 1999, 175.) To guarantee significance and autonomy for art, the cultural policy is developed by

different systems to control quality – the bodies are formed by experts who grant artists and artworks administrative certification and assign different approved artforms to a ranking list (Häyrynen 2015, 68). Many studies have demonstrated that public support is restricted to a very limited number of institutions (such as theatres, orchestras, operas and museums) and are cultivated by only a small, selected part of the population (Heikkilä 2017, 17). Still the support of the state can be seen to be the most relevant funder of art and culture, but financing culture has grown to be more international. The European Commission has programs for enabling cultural action. In relation to employment and economic concerns, the culture sector's *European Social Fund* (ESF) is an important instrument of support, as is the *European Regional Development Fund* (ERDF). But these have not side-lined the state with its different ministries and regional councils and *Elinkeino-, liikenne- ja ympäristökeskus* (Centre for Economic Development, Transport, and the Environment) which form an important co-operative network in canalizing this funding. (Häyrynen 2015, 149.)

In the early guidelines of cultural policy, the commercial sector was seen as fulfilling private special needs, whereas public power should protect public common needs and non-profitable special needs from commercialization (Häyrynen 2015, 154). Art was seen as something that should be non-commercial; popular or entertaining art was not worth funding. This strict line was difficult for some types of artwork, for example, for films that were aimed at larger audiences. (Kangas 1999, 164.) This view was recognized in Western European countries, but the question was not simple, because the market also meant better possibilities for artists to express themselves:

> There was a profound ambiguity in the growing tension between commerce and art: artists and people in their circles rejected commercial values as antagonistic to the purity of art, while it was precisely the market that gave to the artistic production the freedom essential to its autonomy (Hanquinet & Savage 2016, 194).

The argument (that art must be non-commercial) has worked against arguments on economic views about what we should produce and exploit in Nordic countries, but in contemporary times, the system of the market has become part of state guided institutions. Neo-liberalism and market-oriented thinking spread to the cultural policy guided art field. The changes have brought international contacts and widened the field of actors. (Khakee 1999, 94-95, Fornäs 1995, 77 & Kangas 1999, 165 & 175.) The mission for the culture policy was to protect art and culture from the degenerative effect of the market, but changes to the rhetoric of the culture strategy happened at the end of the 1980s. The principles of a competitive state grew stronger and at the beginning of the new millennium, the idea of a creative economy was strong. (Häyrynen 2015, 108.) States confronted the new situation with globalization (Kangas 1999, 168 & see also Pyykkönen, Simanainen & Sokka 2009, 20). The culture policy was seen as a rationalization of culture in practice, and this thinking met with multicultural perspectives in the 1990s; economic aspects started to take a more central position, but there was no longer appreciation only for high culture, and culture came to mean much more than art. New views of culture are constantly changing and rewritten. (Kangas &

Virkki 1999, 6-7. & see Bennett 1999, 15.) Between the national awakening in the 19th century to the 1990s, the "Finnish blue-white capital" disappeared from the economic vocabulary – cultural bonds are not important in the global market and products can be made where the costs are most competitive (Häyrynen 2015, 206).

While this study is focusing on Western culture and the art world with commercial goals, these borders are evolving. According to Jamila Adeli, the Western commercial art world has been confronted with the expansion of non-western art into the markets led by the money channels in the first decades of the 2000s. The art markets which have emerged in new economic centers in India, Russia and China have changed the structures of the global art market, and have impacted the contemporary art world to form "new cultural hubs". For example, exhibition hype surrounding India´s contemporary art is booming inside and outside India and on the global market; India´s local art world is "in the process of becoming global". (Adeli 2011, 257-258.) This can eventually change the understanding of the global art system as fragmented and based on different cultures, instead of focused on Western worldview. The present time has challenged the history of the colonialization of Africa, India, both North and South America and South-East Asia as the Europeans bringing their system of art to different parts of the world. (Ryynänen 2020, 49.)

Developments in cultural policy are similar across many European countries, for example, the same kind of developments can be seen in the Dutch art world. According to Judith Thissen, artists are encouraged to brand themselves to improve their earnings, and museums function as a place to arrange their blockbuster shows. Thissen asks, "what are the underlying social dynamics and power struggles that restructure the transformation of the cultural field?" Do the market economics, which function in the non-profit sector, challenge power relations or does commercialization only strengthen the positions of the cultural elites? (Thissen 2013, 187.)

> Since the early modern period, culture has been supplied in the form of goods and services produced under the conditions of market exchange. It was only in the 19th century that the notion of an "autonomous" artistic field emerged, which was positioned against the commercial orientation of largescale cultural industries. … However, in the closing decades of the twentieth century, the gap between the cultural field's founding dogma and the objective practices of those who are involved in it, has widened considerably. The boundaries between the cultural field and the economic field are more and more blurred. (Thissen 2013, 190.)

Over the last decades, the development of society has changed in Finland. The administrative system is working more within the standards of the economic system. Officially supported institutions and cultural production is reorganized with corporate intervention – to survive in the culture field, the market is an opportunity. Commercial agents increasingly determine how cultural events are constructed. (Vestheim 2009, 50-52.) Cultural policy has an ally in the markets. Now they go hand in hand looking for new technological innovations and producing creativity. (Kangas 1999, 174 & see also Duelund 2008, 20.) In Finnish cultural policy, the concept of a creative economy as a part of Finnish

Competition State politics[15] has been raised. The actions targeted at this area have a strong connection to the knowledge economy, and demands include focusing on art and culture production, common innovation politics, entrepreneurship, and economic growth. The question therefore is not primarily about the culture sector – it is about the contribution of the culture sector to economic growth (as a goal of the Competition State as a global political-economic system). (Jakonen 2017, 30-31.) The development between the two systems in guiding the art and culture sector is not simple to estimate – there can be both negative and positive developments. For example, Laurie Hanquinet and Mike Savage see the process positively:

> By relying on a principle of disinterestedness and in institutionalizing boundaries between art and everyday life the modernist paradigm also emphasized the importance of cultural knowledge and resources to grasp the meaning embedded in the art works while nourishing the illusion that art could touch anyone. This situation has helped maintain the division between experts and novices and between highbrow and lowbrow. The situation has now of course changed. Artists now form an occupational group characterized by some of the best rates of capitalist management like flexibility, self-employment and high competition. (Hanquinet & Savage 2016, 195.)

In the year 2012, culture companies made up about six percent of all companies in Finland. They employed almost 60, 000 people and the annual trade was three percent of Finland's total annual trade from companies. (Häyrynen 2015, 156.) The statistics for Finland are not available for recent years, and there has evidently been a struggle during the Covid-19 situation. However, art is a global business, and is also online: "According to the source, global online art sales amounted to approximately 4.64 billion U.S. dollars in 2018. Online art sales are forecast to increase to a total of 9.32 billion U.S. dollars by 2024". (Lock, 2020.) Artists use different social media platforms like *Instagram* or Snapchat to distribute their works. *Instagram* especially has impacted the art markets. According to Zoe Goetzmann (2018): "The Museum of Modern Art and Sotheby's are among the platform's biggest art world players", and artists like Damien Hirst, Ai WeiWei and Jeff Koons have hundreds of thousands of followers. Besides the superstars of the art world, amateur artists also use *Instagram*. Artists can perform similar (although not identical) tasks to galleries and art dealers who manage their careers with networks of curators and collectors (for a 50% share from sold works). (Ibid.)

> I found that *Instagram* offers artists a way to take on the roles of artist and dealer, establishing profitable businesses as confident entrepreneurs who produce, market, and sell their own artwork, bypassing traditional art-world intermediaries. … Without a gallery, artists are entitled to 100% of sales, though a few artists share a smaller percentage with studio assistants or public relations assistants who help with artwork shipments and additional promotion on behalf of the artist. (Goetzmann 2018.)

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[15] But how the exceptions for creative branches have been redeemed is another matter. According to Häyrynen, the creative economy has not succeeded in becoming the locomotive of the export industry for Finland (Häyrynen 2015, 7).

Johan Fornäs has continued Habermas´ thoughts about how the systems relate to the lifeworld and he describes the following pattern about the relationship. This incorporates my notion of art institutions (which represent the art world). Institutional orders of the lifeworld are divided into the "Private sphere" and the "Public sphere", where the private sphere is intimate and includes family and friends, and the public sphere is public and political. The private sphere and the public sphere affect each other in terms of norms, experiences and communication and are in exchange mode of everyday life functions.

FIGURE 1   The relationship between different areas of life

SYSTEMS   MARKET   STATE

Institutional spheres

Work   The art institutions   PUBLIC SPHERE
Media   Leisure organisation   School

LIFEWORLD

Peer groups   Family   PRIVATE SPHERE
Individuals
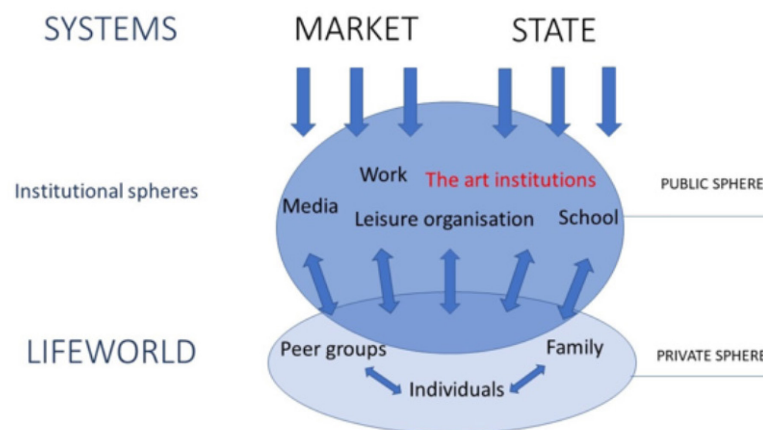
This pattern (Fornäs 1995, 75) demonstrates how Habermas' theory can be applied to relationships between different parts of life during the mid 1990s, and it is still mostly relevant. People have a private sphere and a public sphere. When in the private sphere, we are with those people who are closest to us, and the public sphere is where we act with others, for instance, at school, at work, or during leisure activities. This conceptual division is essential for my study, although it is clear that these spheres are not completely separate. For example, school can also be defined as a lifeworld where children form friendships with their classmates.

The private sphere is close to the lifeworld from which the institutional spheres originally developed. The art world is guided by institutions which have an automatic connection to the system of the state. When I approach the part of art-related action which is not connected to or guided by the different levels of art institutions and is born from and is a part of people´s private lives without recognition of these systems, I call this art life. This private life does not exclude collectiveness, and in peer groups people can work together and establish (formal and informal) associations that are connected more to the private sphere than to publicness and the required recognition of the institutions. The concept art life differs from its everyday meaning, for example, where we can define a city´s art life as lively - meaning that there are a lot of active actors (who are mainly

representatives of the art world). The concept of art life means culture (in the perspective of the lifeworld); and the background for everything related to art. Art life exists in the forms that are close to the concept of the lifeworld, which I see as a human interest in creating and developing self with art-related action. Naturally, the action born from art life can be thought to exist also within the art world, especially when something gains recognition of the institutions. However, at the outset the actor in art life is not part of the institutions or recognized by the institutions that form the art world.

Art life in the private sphere exists without involving the process of recognition or appreciation. Art life actions live on the interface where the art world reigns – the arena of the recognized. If there is a new movement in cultural matters, it is born in art life. This does not mean that every action in art life is for creating something new – the conservative methods of art-related action still belong to art life – but when it relates to the art world, it faces problems from the state (bureaucratization) and market (commercialization). Patriotta & Hirch see this separation as distance where everything develops in a spiral movement from the periphery to the center, and where the novices and outsiders are in the periphery of the art world (-s). In some cases, the question is about learning, but in some cases it is about the lack of coordination between the artist (who could have a "lack of social connections and difficult-to-categorize outputs") with the art world. (Patriotta & Hirch 2016, 874.) Patriotta & Hirch do not question the position of the art world in the center, but with regard to new art innovations they see the meaning of the peripheral art-related action and works as a space which moves with the core; the interaction of the insider and outsider groups "opens up opportunities for the generation of new ideas"(ibid. 874). The concept of art life in this study includes everything; the unrecognized, the unsupported contemporary work, and that which does not need or want recognition or support. The art world at the institutional level needs art life - it does not necessarily need its loyalty, but it needs it to reach completeness and maintain the vision of continuity and development of art. These systems affect the institutional sphere, and because of this, the lifeworld's existence becomes less clear cut. If art life is in the private sphere and the art world in the public sphere, then art life, which has given seed to the art world, is affected by the demands of the systems. Officially supported cultural institutions are commonly dependent on the state system, which guarantees that these functions can work freely, although they tend to care for the arts quite carefully. In Finland, art life is an unrecognized concept in the development process of the art world and in the larger building process of the nation, which relates also to the use of creative economy, which is still mainly controlled by the system of the state. Art life now has new possibilities to become visible through digital culture. The publicity of art is no longer dictated by the institutions alone, and through this development art life actions can be recognized as a part of cultural life.

To understand the difference between the art world and art life I have demonstrated a clear distinction, although the borders overlap in our culture, especially in the free field of actors who are not tightly connected to any

institutions but are still perceived as members of the institutional field. In the view of Habermas, the art world can be seen as a rationalization process: a systemically guided and a recognized version of the procedures of art life. This includes the opportunities and the threats that Duelund describes: "On the one hand we are aware of a tendency to reduce art and cultural activities to tools manipulated by political ideologies and instruments in the cultural media machine; on the other we also notice free, experimental, unpredictable and unhampered simultaneous movements of arts and other cultural acts in the ins and outs of institutional policies "(Duelund 2008, 9).

2.4   The public sphere and the birth of the art institutions

I have approached the concepts of the art world and art life in relation to Jürgen Habermas´ theories of the lifeworld and the systems. Next, I introduce his theory of the public sphere (from Habermas´ work *The Structural Transformation of the Public Sphere,* 1962). My theory driven approach to the art world and art life are in connection to this other theory of Habermas, when I study the possibilities that *Facebook* is providing for art-related communicative action. To understand the theory of the public sphere and its explanatory power for the development of the art world – equal participation of the bourgeois times happened at the same time across multiple levels, from political and economic issues to the development of the art world in Western European countries – I have chosen to present it after the institutional theory and the lifeworld and the systems. In the public sphere´s refeudalization participation in the public sphere was commercialized with electronic mass media – which expanded the public sphere but at the same time caused the loss of its political character (Habermas 1989a, 169). To understand the vision for ideal democratic participation, it is better to present this theory after the theory of the lifeworld being colonized by two systems, the state, and the market. I see that the theory of the public sphere as useful in the contemporary situation related to *Facebook* and social media, which includes a complex combination of private people, groups, institutions, and businesses working together on the same platform.

According to Habermas, the events or things that are open to all are public. Public is something that is not closed off or only accessible for some exclusive participants. The subject of publicity is that the public has the ability to judge something critically, which modifies public opinion. Habermas observed that in mass media the meaning of publicity was twisted and came to be attributed to anything that attracts the public. (Habermas 1989a, 1-2.) To separate public from mass, Habermas quotes C.W. Mills (*The Power Elite/The Sociological Imagination* 1959): The definition of public opinion was proceeded by contrasting public and mass. In the term public, the amount of people expressing opinions is the same as the number of receivers, and communication is organized so that answering back immediately is possible. In mass, this does not work, and the amount of people expressing opinions is small compared to the mass number of receivers.

The authorized institutions dominate mass and reduce "any autonomy it may have in the formation of opinion by discussion". (Ibid. 249.)

The structural transformation of the public sphere describes the historical developments of public (in the aspect of public opinion) from the feudal Middle-Ages to changes in the bourgeois public sphere (in England, Germany, and France). Forming the public opinions was challenged with modern mass media communication that was controlling the process of making opinions and so the public sphere was again re-feudalized. Habermas saw that the problems of the public sphere in the social welfare state could be linked to historical development. (Habermas 1989a, 249.) Habermas´ formation of the public sphere links the historic emergence of trade capitalism and the elements of a new alternative social order for a feudal society. The rise of the bourgeois public sphere was first connected to a society that was starting to become separate from the state. Before the public sphere existed, the powers of the time (the monarchy, the nobility, and the church) decided about publicness in the feudal Middle-Ages – the private sphere did not exist in the way it is now defined and its development was related to publicness - but in a polarization process they split into private and public elements. (Ibid. 7, 11 & 14.) Richard Sennett in *The Fall of the Public Man* (1977) has noticed that when the bourgeois public sphere was born, the private sphere was also born. In the 18th century, Londoners and Parisians began to define public life (public behavior, a human creation) and life that did not belong to it (family life, a natural capability). One was not better than the other, instead they were in a "state of equilibrium". (Sennett 1993, 18.) Therefore, the private sphere was structured in the same period as the public. There were different terms used at home and outside, in the public world (ibid. 11).

According to Habermas, towns were strengthened by new institutions at the turn of the 17th and 18th centuries. The coffee houses of Great Britain and the salons of France gave new bourgeois intellectuals a place to criticize literature, politics and aristocratic society, although at first the public sphere existed naturally in closed circles before it was widened, especially through journals. (Habermas 1989a, 32 & 35.) According to Sennett, the public included people, and also strangers, with wide diversity. Coffeehouses were the most important centers of information, where papers were read, and later also edited and printed. Also, coffeehouses in London were where businesses like insurance companies were formed. (Sennett 1993, 17, 81.) Whilst the powers were ruling publicness, now the bourgeois public sphere was formed through the means of private people coming together as a base for commodity exchange and labor in privatized action, although it also became relevant publicly. The new social order was being shaped by rising finances and trade capitalism. (Habermas 1989a, 127.)

A central viewpoint of Habermas is that in the bourgeois public sphere, private people gathered together to constitute themselves as public, and debated their concerns and needs in relation to the general rules about trade and social labor of the state. The political sanctions of society were turned into a public topic. (Habermas 1989a, 27 & 127.) According to Habermas, the status of participants

was disregarded altogether[16], which made possible to question and problematize issues that had earlier been untouchable. The issues that raised common concern were objects of public critical attention, including the influence of church and state authorities, which were almost monopolistic from the pulpit to philosophy, literature, and art. (Ibid. 36.)

The invention of fine arts in the 18th century in France, England and Germany was linked to public conversations – as Habermas described – at concerts, exhibitions, in salons, clubs and coffee houses and involving the press of the time with reviews and essays. Almost every modern fine art institution was established in this century. (Shiner 2001, 83, 88 & Kristeller 1952, 17.) According to P.O. Kristeller (in his articles *The Modern System of the Arts* I-II, 1951 & 1952), the 18th century is generally recognized as having fundamental importance to the history of aesthetics (a term which was coined then) and art criticism. The philosophy of art and the basics of modern systems of art (first including the five major arts of painting, sculpture, architecture, music and poetry) were invented. (Kristeller 1951, 496-497.) Ryynänen has noticed that the recycling process of the antiquity that began in the Renaissance and led to the establishment of the concept of fine art did not recognize the Greek and Roman cultures´ connections to Northern African or to Asian cultures. This made the fine art concept appear as an invention of Europeans. (Ryynänen 2020, 14.) For example, Ryynänen cites Akira Amagasaki, who claimed that Japan had its own artworld even 1000 years ago, but the victorious Western art as "a global standard has made us forget what existed before it" (ibid. 59).

> It is the institution that matters here. It developed in the hands of the privileged Central Europeans, who had a suitable cultural situation for this idea's historical construction to develop. Then, of course, as we know, it was distributed all over the world. (Ryynänen 2020, 40.)

After the *Renaissance* period, Italy passed the cultural leadership of Europe to France. The ideas and tendencies were continued by the French (Classicism and Enlightenment) in the 17th century institutional developments[17], which on the one hand followed the Italian model, but on the other hand were centralized with the guidance of governmental policy. Kristeller describes that the founding of the academies contributed to important developments of theoretical and critical literature and the visual arts. (Ibid. 521-523.) English writers were influenced by the French, and in the 18th century made "important contributions of their own and in turn influenced continental thought, especially in France and Germany" (Kristeller 1952, 25). Germany's role grew in the 18th century, first with a growing interest in literature and literary criticism (ibid. 32) and later with an interest in the new field of aesthetics. Many universities offered courses on aesthetics and textbooks were published yearly. (Ibid. 39.) The "additional step

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[16] "Bourgeois people became less concerned to cover up their social origins" (Sennett 1993, 17).

[17] "The *Academie Frangaise* was organized in 1635 by Richelieu for the cultivation of the French language, poetry, and literature after the model of the *Accademia della Crusca*. Many more Academies were founded by Colbert between 1660 and 1680." (Kristeller 1951, 522.)

of incorporating the comparative and theoretical treatment of the fine arts as a separate discipline into the system of philosophy" was made (ibid. 44).

> ...above all the rise of an amateur public to which art collections and exhibitions, concerts as well as opera and theatre performances were addressed, must be considered as important factors. The fact that the affinity between the various fine arts is more plausible to the amateur, who feels a comparable kind of enjoyment, than to the artist himself, who is concerned with the peculiar aims and techniques of his art, is obvious in itself ... The origin of modern aesthetics in amateur criticism would go a long way to explain why works of art have until recently been analyzed by aestheticians from the point of view of the spectator, reader and listener rather than of the producing artist. (Kristeller 1952, 44.)

According to Habermas, the development of the bourgeois public sphere was driven by different issues that concerned participants and were part of their interests – and one of these interests was works of art. Art was perhaps related to the intellectual side of participants rather than other aspects. The early institutions of the bourgeois public sphere were tied up with aristocratic society, but the larger public that was "bourgeois in its social origin" formed in concerts, theatres and museums, and in the mid-18th century this new urban culture´s public influence rose to reign. (Habermas 1989a, 43. & see also Johnson 2006, 20-21.) According to Shiner the new art institutions of the 18th century (painting exhibitions, literary reviews, and secular concerts) gave birth to a larger and more varied public. The audiences could promote art productions of their personal and individual choice. The art audience was still forming, and it was still distinguished from ordinary people. (Shiner 2001, 94.)

The idea of public opinion[18] crystallized the function of the bourgeois public sphere. The term did not exist in the English language during the time of Shakespeare. (Habermas 1989a, 89-90.) People appropriated art through discussions, and there was no limit on who could judge a book or a play. The appreciation of art was institutionalized by museums, and the public exhibitions of art received larger crowds and went over the heads of connoisseurs, who were no longer in control. The institution of art criticism was formed including literary, theatre, and music criticism with journals dedicated to art: When lay judgment became a process, more organized and professional criticism developed – where art critics saw themselves as a spokesman for the public – and this was used as a central slogan in battles with artists, "because they knew of no authority beside that of the better argument and because they felt themselves at one with all who were willing to let themselves be convinced by arguments". (Habermas 1989a, 40-41.) When museums, concerts and literature became more widely spread across Western civilization, more people learned about aesthetic behavior – the practiced activity and understanding of the arts – and at the same time the large public started to divide and frequent different institutions (Shiner 2001, 187).

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[18] Public opinion was related to public spirit (in 1781 the Oxford dictionary dates public opinion for the first time), and Edmund Burke, who Habermas quotes, wrote: "Every man thinks he has a concern in all public matters; that he has a right to form and a right to deliver an opinion on them. They sift, examine, and discuss them" (Habermas 1989a, 93-95.)

If we consider the birth-process of the art world in light of Habermas´ development of the bourgeois public sphere, it is connected seamlessly to the theory in Western European countries. Larry Shiner has a similar approach to Habermas, when he discusses the development of modern fine art (*The Invention of Art*, 2001). He sees that it is probable that there was no category for fine art, for example, in ancient Greek or Roman culture, and that our categories had no equivalent in the ancient world, even in music or literature (Shiner 2001, 20-21). Kristeller also notes the difference in the meaning of art between the ancient times and the 18th century.

> The Greek term for Art (*Trxvq*) and its Latin equivalent (*ars*) do not specifically denote the "fine arts" in the modern sense, but were applied to all kinds of human activities which we would call crafts or sciences. … Ancient statements about Art and the arts have often been read and understood as if they were meant in the modern sense of the fine arts. This may in some cases have led to fruitful errors, but it does not do justice to the original intention of the ancient writers. When the Greek authors began to oppose Art to Nature, they thought of human activity in general. When Hippocrates contrasts Art with Life, he is thinking of medicine, and when his comparison is repeated by Goethe or Schiller with reference to poetry, this merely shows the long way of change which the term Art had traversed by 1800 from its original meaning. (Kristeller 1951, 498-499.)

According to Shiner, although the word art continued under a wider definition, "the new system of fine art was firmly established in the 19th century". The modern system of fine arts became established between 1680 and 1830, and Shiner observes the development from a sociological angle, where modernization and secularization processes have come a long way from the situation that started to form in the late Middle Ages. (Shiner 2001, 75-76.) The rising middle-class from the late 17th century together with the market system for the arts gave birth to the new modern practices and the institutions of art that are still relevant (ibid. 153-154). Where the church and the state authorities had previously ruled the areas of art, the bourgeois development opened this up through the market, where the works were produced and distributed. Then, cultural products became a commodity and more widely accessible. (Habermas 1989a, 36.)

> The same process that converted culture into a commodity (and in this fashion constituted it as a culture that could become an object of discussion to begin with) established the public as in principle inclusive (Habermas 1989a, 37).

When patrons and clients affected the working process of art, for example, by requesting art to be about a specific matter or of a certain size, Shiner points out that in the market system, artists could produce work by themselves in advance and then sell their work via a dealer or agent to an audience of anonymous buyers (Shiner 2001, 126). However, Habermas saw that the critical power for the producers was lost (and art in this perspective even predicted the merchandise of later media) and modern art "lived under a shroud of propaganda". Recognition in journals was only by chance related to the recognition of a larger public. A stratum of intellectuals declared itself progressively as free from the social locations and the bourgeois public. (Habermas 1989a, 174.)

In the times of market economy, the public sphere of private persons suffered under the influence of culture industry, meaning new electronic mass media and commercial media production. Participation in the public sphere was commercialized, which expanded the public sphere, but caused it to lose its political character. (Habermas 1989a, 169.) According to Habermas: "The world fashioned by the mass media is a public sphere in appearance only" if compared to the quality of the original 18th century´s bourgeois private person´s communication. Although the distance to issues was shortened, there was no longer an opportunity to express an opinion for or against. (Ibid. 171.) The press that was developed at first to be a forum for rational-critical debate began to be reversed to its original basis: to become a manipulated and homogenized gateway for the private interests of the privileged to take over the public sphere. Newspapers concentrated more on business and profitable opportunities – but these were small compared to the new media of film, radio, and television. (Ibid. 184-185 & 187-188.) Habermas interpreted these factors to mean that the public sphere was refeudalized, filled with the mass entertainment of advertising, where consumption decisions diffused with the acts of citizens and where public authority had to compete for publicity (ibid. 195).

I see that in light of the developments of the institutional art world, the refeudalization of the public sphere did not affect the art world – which had already formed its rules and functions by the so-called elite of experts. Art-related activity and communication were under the control of institutions and the strong division between high art and popular entertainment can be partly seen as a defense mechanism to commercialized culture that was seen as a threat. Still, the art world has a connection to the development of the public sphere and the ideals of democratic participation. As I have noted before, in Finland the history of development is different. The development of the art world is not exactly linked to the rise of bourgeois society and the public sphere. Instead, in Finland, the rising public will lead the country to fight for independence from Russian reign and this can be seen as affecting the forming of art and institutions which were guided by the system of the state (there were also other independent actors involved in the development of the art world, like societies and foundations).

Habermas´ theory focuses on the equality of human beings and the concerns of democracy in the late 20th century welfare states of the Western world. The theory has been discussed and criticized widely, mostly in the study of communications, where it has been read perhaps too strongly, for instance, in interpreting the meaning of face-to-face meetings as a homogenous view of mass media (for example Valtysson 2012, 80; Thompson 1995, 259-261 or Nieminen 1997, 57–59 & 62). Furthermore, Habermas could not predict the development of the internet or social media, and the theory must be approached in the sense of the possibilities of people´s equal participation and on the level of the vision – although the possibilities are here now, and not in the distant future. The theory of the public sphere can work as an ideal model for how we might value social media as a public communication platform for participants. By "the economic colonization of the lifeworld and the feudalization of the media system"

Habermas was concerned about capitalist media (Fuchs 2014, 69). This theory affects our thinking as to how we approach the theory of the public sphere – how could we achieve the ideal situation of the public sphere on social media that Habermas described in the bourgeois awakening?

Habermas' continued his thoughts in the works of *The Theory of Communicative Action, volume 1 & 2* (1981, translated in English 1984 & 1987) and *Between Facts and Norms. Contributions to a Discourse Theory of Law and Democracy* (1992). Clearly, *The Structural Transformation of the Public Sphere* works as an introduction and contributes to the themes that develop in new theories throughout his career (see Duelund 2008, 9). For example, in *The Theory of Communicative action*, Habermas discusses his theory of the lifeworld and the systems, which is the predominant theory for my study. In this theory, the rationalization process of society makes common understanding appear complex, and different functions are difficult to understand in the public sphere. Christian Fuchs believes that Habermas´ colonization of the lifeworld (see Habermas 1989, 196) is a reformulation of the feudalization of the public sphere (Fuchs 2014, 63, see also Valtysson 2012, 77-78). According to Svensson, because of the colonization of the lifeworld, the public sphere was commercialized, and the question is how *Facebook* will work in regard to the monetized development of social media platforms (Svensson 2013, 239). The theory of the public sphere is broadening to be processed in light of new thoughts to see the relevance of the theory in the age of the internet and social media. These open the path of the theory to my study. Using Habermas´ theory of the public sphere, I approach the situation of *Facebook* and how it could reflect the character of new intermediaries with the idea of equal participation between users and art- and culture-related communicative action. This can provide new opportunities for art life, which has traditionally been mediated via recognition of the institutions in the art world.

2.5   The public sphere in the age of the internet and social media

When use of the internet became common, it was also linked to visions of the public sphere and utopian expectations about people uniting, not just in their surrounding area or country but around the globe. Pierre Lévy discusses this Habermasian kind of settlement of people gathering to make decisions for the process of development in his work *Collective Intelligence. Mankind's Emerging World in Cyberspace* (1995). According to Lévy, technological innovations surpass the time of mass media which did not help people to think collectively and develop solutions. Cyberspace provides a medium which is integrated within a community "for problem analysis, group discussion, the development of an awareness of complex processes, collective decision-making, and evaluation". (Lévy 1997, 59.) Exploiting the tools of communication and re-thinking "democracy as a form of collective intelligence" is useful for those building cyberspace and communities who work as a real-time democracy (ibid. 61). For Lévy, real-time democracy does not mean online voting, but rather interactive

debate where everyone has the possibility to ask questions and propose arguments (ibid. 80). The meaning of collectiveness is important, particularly with reference to knowledge – and this also connects Lévy´s theory to Habermas´ theories of the lifeworld and the public sphere. Lévy sees possibilities through intelligence, where people with ideas join and construct a society. Therefore, the renewal will happen in relation to knowledge. Collective intelligence "is a global project whose ethical and aesthetic dimensions are as important as its technological and organizational aspects". (Ibid. 10-11.) Intelligence can be distributed universally when in its collective form. This form is real-time coordinated and constantly enhanced with the results of mobilized skills. The goal is in "the mutual recognition and enrichment of individuals". (Ibid. 13.) Collective action is also one of the key ideas in the development of art education in art and culture interaction on social media, although I only scratch the surface of this concept in my study. I see that Lévy´s vision connects with Habermas' on an ideal level to describe the new possibilities that started to emerge in the 1990s. What I think is notable and linked to social media is the emphasis on the collective, which makes it clear that people are not just alone with their thoughts, instead they get together and build bridges with others thinking the same way or who are interested in the same things, and this public conversation can also happen on *Facebook* pages and groups. This opens up new possibilities, as people acting together can achieve more than when acting alone. When the goal is mutual development, people learn from each other through sharing information and knowledge.[19]

According to James Bohman in his article *After Habermas. New Perspectives on the Public Sphere* (2004), social acts are public when they are directed to an audience that is indefinite but capable of responding, and "public actions constitute a common and open space for interaction with indefinite others" (Bohman 2004, 135). The public sphere is an improvement on the institutional structure, where participation is not restricted, and different levels of actors can answer to all relevant claims (ibid. 136-137). Bohman saw the possibility of the internet in supporting public spheres if institutions can modify their frames with the approval of participants. Technology is not the main thing in this process according to Bohman, it is "how the internet is interpreted as a public space". (Ibid. 139.) Christian Fuchs has the same kind of thoughts, when describing that studies about social media have techno-deterministic approaches. Assuming that developed technology can contribute to a more democratic society misses a theoretically grounded understanding of participatory democracy: first, there needs to be a wider "understanding of democracy as encompassing areas beyond voting, such as the economy, culture and the household" and secondly, it involves "the questioning of a compatibility of participatory democracy and capitalism" (Fuchs 2013, 26).

Online communication is an older invention than we are used to acknowledging, and the first internet email was sent in 1971 (Fuchs 2014, 58). We

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[19] The negative side can include that the group does not understand any kind of opinion other than their own. Then they form a bubble, which I discuss in chapter 5.4.1.

can see that the phenomenon of social media is a key part of the development of the internet[20] and digital culture. Some of the groundwork for social media comes from earlier times and the bourgeois aims to improve markets. Digital culture has its roots in this starting point of self-awareness from the people who acted "as a response to the exigencies of modern capitalism" (Gere 2002, 14). For example, the pattern-weaving loom made by Joseph-Marie Jacquard in 1804 codified human weavers' actions to wood, and card machines repeat this action by "reading" these cards. The mathematician Charles Baggage studied how manufacturing could develop to be more efficient, rational, and economic with increased machinery use, which lead to the first computing machines. (Ibid. 26-27.) Charlie Gere has observed the historical development of different kinds of elements, where technology is only one factor affecting the development of digital culture (from literature to punk music, from counting machines to hacker culture and from avant-garde art to computer programming etc.). Developments were possible through inventions like the Morse code and the electric telegraph, which were first adopted as a controlled solution to the system of the railways. The combination of these worked as a component in early modern capitalism, and had an encouraging effect on the market´s growth by changing the nature of markets and enabling the local conditions for supply and demand to be shifted to the national market level. (Ibid. 31-32.) The electronic digital binary computer (amongst other developments such as cybernetics, molecular biology, information theory and artificial intelligence) started to emerge because of World War Two, and developed within the Cold War context (like ARPANET, the basis for the Internet). These gave birth to digital culture. (Ibid. 14, 47 & 68.) Gere observed that the developments from the 1970s onward meant the rise of globalization and free-market capitalist domination of the whole world, with the information and communications technologies, where digital technology is an important part of these developments and has even determined their forms (ibid. 10). Digital is used in technical terms to refer to certain kind of data, but it is also a synonym for digital binary technology computers, which were made possible through the internet and wired capitalism by companies like Microsoft. However, according to Gere, digital culture is much more than something which has developed from technological advancements. (Ibid. 11-13.) Manuell Castells describes information technology as taking over industries and economies which makes them global. A global economy and these global bonds affect our experiences and culture and change our reality. (Castells 2015, 99-101.) In a network society, cultural experiences are facing qualitative change: they "are abstracted from history and geography and become predominantly mediated by electronic communication networks that interact with the audience and by the audience in a diversity of codes and values, ultimately subsumed in a digitized, audio-visual hypertext" (ibid. 507-508). According to Gere, the web as a medium enables new possibilities (Gere 2002, 111). Computing has worked as a vehicle to develop ideas to be enacted from counterculture as well as a creating "visions of

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[20] At the end of the 1970s, the internet emerged out of networks that had been developed for the previous ten years around ARPANET (Gere 2002, 145).

technology as socially progressive and capable of expanding human potential". Gere believed (quite rightly) that with digital distribution and wireless networks, the degree of using digital technology in our everyday lives will increase massively. (Ibid. 200 & 202.)

Social media must be seen as connected to market economy and business as well as increasingly affecting politics and the administration of states. This is part of the development between technology and humanity in light of digital culture. The art world and artists are connected to this process as anything else is – and in many cases, the artists are the first to discover and experiment with new possibilities. I think it is interesting to think of the possibilities and changes that they will bring to art and social life and how they could modify the art world in a wider sense. Megan Philipa Driscoll has studied how internet art and culture started to respond to social media technologies and challenged with critique the claim that the internet is a new public sphere (*Art on the Internet and the Digital Public Sphere*, 1994 – 2003 (2018)). For Driscoll, the definition of publicness rooted in Habermas´ public sphere makes "the public status of computer networks rest on their ability to circulate information and facilitate discussion and debate" (Driscoll 2018, iii). Driscoll studies in her dissertation how some artists have defined terms for the public sphere in the era of new possibilities. Studying internet art projects reveals three models related to the publicness of computer networks asserted by internet art: 1) a network connecting users to groups, 2) a virtual space that has similarity to offline spaces where the public gathers around discourse and visibility, and 3) a platform which serves public speech and works like mass media, where it is accessible to everyone. Driscoll examines how computer networks work as a public sphere and how the platforms relate to the idea of interaction in 17th century coffee shops, whereby conversations are both utopian and skeptical. (Ibid. ii-v.)

Veikko Pietilä researched in 2001 the differences between web-conversations and traditional public opinion writings in papers. Using datasets formed from public opinion pages and web forums he compared how they work as a conversation arena to discuss similarities or differences in opinions, the social organizing of arenas, the possibilities of real-time reactions and problems related to how these conversations are framed (Pietilä 2010, 398-400.) According to Pietilä, the conversations faced problems when they were held only by a few people, and it was not clear how many participants supported the opinions on the web forums. Using real-time reactions is so variable that generalizations cannot be made, but in a suitable context, they can be utilized. Interaction requires dialogue. The public opinion pages are more monologic whereas the online forum seems dialogical. In online conversations, the emphasis is on retrieving dialogue. The proposals set out what is planned or what should be done. By asking for a position, the author is looking for a connection to others, the search for a connection is directed towards dialogue whether the connection is found or not. Online chats are self-sufficient, the stimulus comes from the previous conversation. The questioner adjusts the attitude of the connection (suggestion) in which the second message is placed. "Taking sides" takes place

through statements that can be assenting, neutral or dissenting. The subjects of the front messages to be commented on fall into three categories: perceptions, reproaches, and suggestions. (Ibid. 403–411.)

According to Rodrigo Zamith and Seth C. Lewis (2014, 4) the conceptualization of the public sphere by Habermas has been targeted by various critiques, but there have been also suggestions (like Zizi Papacharissi, *The Virtual Sphere 2.0: The Internet, the Public Sphere and beyond*, 2008) that the concept could be understood "as a metaphor for the ideal form of civic participation and interaction". Zamith and Lewis have listed many scholars who see the public sphere "as a suitable normative framework from which to draw in studying discourse and participation on the internet". However, there are also scholars against it. (Ibid. 4.) According to Fuchs' paper *Social media and the public sphere. Communication, Capitalism & Critique* (2014), the studies about social media (or the internet) and the public sphere often stress the transformative power of technology that makes it possible to communicate effectively, for passive consumers to become creators (Fuchs cites Yochai Benkler [2006]), and for political opinions to be expressed in blogs or added to YouTube content or online groups (Fuchs cites Zizi Papacharissi [2009]) to mention two examples. These kinds of contributions are "idealistic interpretations" of Habermas' concept, but Fuchs notes that when the focus is on communication (political and cultural), this ignores the political economy of the public sphere. (Fuchs 2014, 57-58.)

James Bohman expands the dialogue in the time of the internet to transnational democracy. Bohman sees the optimism about new technologies like the internet as focused on larger possibilities for (political) participation (Bohman 2004, 131). Bohman thinks that the internet can be a public sphere if the agents make it work like a public sphere by introducing institutional software. In a possible transnational public sphere, the internet communication could expand the scope of communicative interaction and solve "the limitations on deliberation in the institutions of representative democracy" (Ibid. 132). With the internet, the character of the public sphere extends to a universal mode and makes the idea of transnational democracy realistic, when it is "a form of publicity that results in public of publics rather than a unified public sphere based in a common culture or identity" (ibid. 152). The internet may enable dialogue across borders, but it requires agents and transnational institutions to make this possible (ibid. 154).

> The increasing political role of SNSs worldwide has reactivated academic debate around the impact of information and communication technology (ICT) on the public sphere and democracy. (Batorski & Grzywińska 2018, 357.)

At the level of one country, in this case Norway, the possibilities for renewing the public sphere have also been studied. Marius Rohde Johannessen and Asbjørn Følstad have studied how political parties have tried to garner political interest and how governments have created new meeting places on social media (*Political Social Media Sites as Public Sphere: A Case Study of the Norwegian Labour Party*, 2014). This renews the public sphere to a "multitude of discussion spaces". Johannessen and Følstad saw that political parties can take a share of the public

sphere if they are open to hearing opposing voices, making e-communication easy and spreading the ideas between discussion spaces. (Johannessen & Følstad 2014.)

In Poland, Dominik Batorski & Ilona Grzywińska have studied the digital public sphere to characterize its existence on social media platforms (using the framework of Peter Dahlgren, who has established three dimensions of the public sphere: structural, representational, and interactional). Although most of the research about the public sphere and social media has focused on *Twitter*, they approached *Facebook* and *Facebook* pages of "Polish political parties and politicians as well as clippings from traditional media". (Batorski & Grzywińska 2018, 357.) Their analysis reflected "only discussions held publicly on pages connected to parties and politicians", and not "discussions that users held on their profiles or within their private networks" which do not include the public sphere although they can impact on it (ibid. 363). According to Batorski & Grzywińska, a few *Facebook* users show activity in public political discussions on (political) pages of *Facebook*. This activity increase during the times of the electoral campaigns, and "over 11.2% of users of the most popular SNSs in Poland interacted with content published on political *Facebook* Pages". The level of engagement is connected to offline political events. (Ibid. 368.)

Zamith and Lewis have studied visions about networked online news discussions by journalists and technologists in light of the public sphere and how the possibilities of the internet in light of news commenting forums that work "as an extension of the public sphere" (Zamith & Lewis 2014, 1-2). The development of the internet with many kinds of digital media tools and platforms or spaces was expected to develop different forms of public conversation and differing opinions. Those scholars who are not convinced that the internet could (yet) be this kind of Habermasian public sphere see concern in "content organization, moderation systems, uniting disconnected discourse, and increasing participation while promoting diversity" (ibid. 6 & 9). Although the internet could make discussions "more accessible, coherent, diverse, and rewarding", one must remember that although the internet can be "the basis for a public sphere", this space must be created; it cannot create itself (ibid. 14). Bohman saw the importance in forming the internet for new intermediaries. Like Habermas' original public sphere, intermediary roles emerge from people in cyberspace who can get organized and "exercise communicative power over the shape and appropriation of electronic public space". (Bohman 2004, 143.) Bohman believes that the re-intermediatization of the internet could develop into a public sphere. There will be the emergence of actors who work as the new intermediaries related to privatization and individualization: these actors will "construct the user as a private person" and help "content providers for commercial purposes". In this process, the public sphere of society could be extended by the internet, but it does not mean that it would be transformed. (Ibid. 144.) Bohman predicted the coming of social media and a platform such as *Facebook* working as this kind of new intermediary. Now, there are many studies and articles relating to the public sphere in the age of social media. Could social media platforms like *Facebook*

create internet intermediaries who would work as a first step in the extension of the public sphere? I think that social media has potential in this scenario of development.

Christian Fuchs discusses the role of the public sphere in light of critical understanding: Habermas´ notion should be understood as a critical method that "scrutinizes the limits of the media and culture grounded in power relations and political economy". In the realms of the state, the economy, and civil society, Fuchs "introduces a theoretical model of public service media"; the internet and social media should become a public-service media that changes "the colonization of the social media lifeworld". (Fuchs 2014, 57.) Fuchs notes that political communication was one part of the public sphere for Habermas, but it must also be free from the control of private ownership or state censorship (ibid. 59). Social media has the potential "to be a public sphere and lifeworld of communicative action" but it is limited, and even its potentiality is destroyed by the steering media of political power and money - especially in the US where corporations own the platforms and the government monitors user activity (ibid. 88). Although public service works under the state, this relates only to funding, and not control. Also, public service institutions need to be independent from the market. Fuchs sees that platforms like YouTube and *Facebook* could work under public service institutions and under non-commercial civil society organizations. (Ibid. 92.) I consider the critical view important although my study focuses on how action on *Facebook* groups and pages show the possibilities of the public sphere. I link art-related activity to the vision of development in art field´s participation and communication. Social media in a larger perspective must be seen as connected to the market economy and businesses as well as being affected by society, politics, and administrations of different states working in co-operation. The art world and art-related actors are connected to this process.

According to Jill Conner, *Facebook* gets people together who otherwise might not meet. Different kinds of art professionals meet in "the newfound agora". The rising amount of *Facebook* users are from the age groups who mostly form the audience of the art world and interact on new alternative social networks. When Arthur Danto signed in to *Facebook*, he found it fascinating and was amazed by the amount of people from the art world who were connected with each other. People were open with one another. However, there is a discussion (for example, by art critics Jerry Saltz and Ken Johnson) that the art world transforms in this social media environment "into the equivalent of a virtual Cedar Bar". (Conner 2009, 11.) Conner sees that *Facebook* "does function as an alternative to the physical, built, urban environment", but in Habermas´ critique of systems, the system imitates its subjects. Through user´s decisions (clicks), *Facebook* constructs circles in the form of communication, but "only permits signs to be substituted for meaning". (Ibid. 12.) Perhaps the question should be more about changing how people act with clicks, surpassing them as a substitute to real communication is too easy a solution. For example, I see that clicks make it possible to support different opinions for crowds of thousands or more in real-time. According to danah boyd, the systems value active

engagement when measuring what it means to be participatory: "clicking like on *Facebook* is more valued than just reading the update. Comments are more valued on *Reddit* than voting. All of these metrics are driven by the fact that these services rely heavily on the content that users contribute". (Jenkins, Ito & boyd 2016, 112.) According to Castells, in mass self-communication "the entry points in the communication process" are multiplied and diversified which gives "unprecedented autonomy for communicative subjects to communicate at large", although "this potential for autonomy is shaped, controlled, and curtailed by the growing concentration and interlocking of corporate media and network operators around the world" (Castells 2009, 135). According to van Dijck, when social media platforms are used for sociality, connectivity, and creativity they occupy a sizeable part of our social and communicative space. Producers are human users or corporate owners, where "the term producer (referring to Bruns´ produsage) has been coined to indicate the amalgamation of these two" (van Dijck 2013a, 45).

Finally in this chapter, I discuss the participation on *Facebook* that reflects my analysis. The opportunities to participate in the institutional art world are not equal: the participant needs many capabilities to become involved, starting with where you live, your education, and the appraisal of the art you are interested in etc. I see that this has now been in a state of change for almost 20 years: interactive communication and the distribution of material can be done easily and freely, locally or globally and without bureaucracy or other impeding processes in real-time, and people become active together on social media without the guidance of the system. The quality of participation depends on the different purposes of the user. The participation in art- and culture-related action can happen at multiple different levels and in different ways depending on the role of the participant and the form of action. As I presented in the Introduction, my approach is not focusing on the production and contribution of art-related works, but the line is not clear because the creators of the pages and groups that I study can be producers (or perhaps curators).

Generally, social media has replaced old media primarily in the entertainment and consuming sector, globally and more specifically in Finland. From this perspective, it is assumed that *Facebook* is mainly a platform for entertainment, not for serious discussions about public issues as some "scholars have proven to be a rule for the whole internet" (like M. Hindman with *The myth of digital democracy*, 2008) (see Batorski & Grzywińska 2018, 369). Seija Ridell suggests that consumer culture choose entertainment aspects easily. In a way, the users are forced to be a part of an audience if they are not making content themselves (also among *Facebook* users in Finland). (Ridell 2011, 228.) Jakob Nielsen presents the 90-9-1 rule for participation inequality, where 90% of users follow but do not contribute anything themselves, 9% of users may sometimes contribute and only 1% of those who participate also actively contribute. According to Nielsen, "blogs have even worse participation inequality than is evident in the 90–9–1 rule that characterizes most online communities. With blogs, the rule is more like 95–5–0.1". (Nielsen 2006.) Suominen views this rule

as a good describer in relation to the number of social media content producers and consumers – although this does not mean that net-users should be considered passive users (Suominen 2013, 95-96).

Mikko Villi and Janne Matikainen have studied participation on social media. The internet has made it possible for passive audiences to become active participants and "the agents of cultural production". Audiences change to users or participants referring to people online doing multiple different things and replacing the term audience when indicating "interactive participants on social media". Villi and Matikainen use the explicit and implicit framework (classification by M.T. Schäfer´s *Bastard culture! How user participation transforms cultural production*, 2011) to focus both on communicative and communal aspects. With Schäfer they, replace "the dual construction of participation with a continuum or dimension of participation". Active participation like writing a post or sharing a picture is "at the explicit end of the continuum" and participation without productivity is "at the implicit end of the continuum". (Villi & Matikainen 2016, 109-110.) Therefore, explicit participation is linked to a professional perspective and user-generated content and "implicit participation does not involve conscious production". Fully automated participation is "at the implicit end of the continuum" – "as exemplified by the programmed publication of music listening habits on *Facebook* after listening to music on Spotify". (Ibid. 115.) Popular activities on social media like liking or sharing content are placed in between explicit and implicit participation, although Villi and Matikainen see them as "closer to implicit participation" (ibid. 110-111). The meaning of sharing has been recognized as central in experiencing media content, although it has many meanings related to acts which vary from distribution to communication and consumption (ibid 112). Understanding the separation of explicit and implicit dimensions of participation helps to see the divisions I make in this study in relation to the participation and its forms and levels.

The term clicktivism means "the practice of supporting a political or social cause via the internet by means such as social media or online petitions, typically characterized as involving little effort or commitment" (Oxford Dictionary). Bart Cammaerts describes that *Facebook´*s like-button…

> …could be seen as insignificant or as a too easy way of pledging support for something without actually engaging actively. Despite this, clicktivism is highly relevant in terms of mediation and seems to resonate with many citizens who often fail to make time in their everyday lives for 'active' activism. From this perspective, such forms of internet-mediated resistance bearing witness to injustice do contribute to the building of collective identities and global awareness. (Cammaerts 2012, 16-17.)

On the one hand it is true that in most ways clicks are used by participants to profile themselves and at the same time provide social media companies with data which is used by advertisers to sell on the market, which integrates the economy more and more into the social graph (Villi & Matikainen 2016, 111). But, on the other hand, it has also been seen that clicktivism can be effective and powerful if people engage their click with something concrete. In Finland for example, the page Eroa kirkosta makes it easy to resign from the *Evangelican*

Lutheran Church of Finland (which in Finland has the right to collect tax) if the church represents in its guidelines different views than the person who belongs to the church (see Turtiainen 2013, 216). The *Kansalaisaloite.fi* service (The citizens' initiative service) run by the Ministry of Justice of Finland has worked online since late 2012 and gives citizens the opportunity to have bill proposals processed by parliament. After the proposal has been made, it must collect at least 50,000 supporters (approved by the registry office) for parliament to handle the bill. (kansalaisaloite.fi) Although the process is more than just one click (you must identify yourself), it demonstrates how people nowadays can promote and support the causes of their concern by clicking, without participating outside their home walls. In this process, *Facebook´*s platform for information sharing is significant. Every proposal to sign a bill proposal for the citizen´s initiative service that I have seen has been via *Facebook* rather than other social media platforms.

2.6 Discussion

In this chapter on background theory, I have discussed the concepts of the institutional art world and art life with the help of Habermas´ theory of the lifeworld and the systems. With his theory of the public sphere, I have approached the possibilities of social media, focusing on *Facebook* to characterize the possibility of a new intermediary for the public sphere. To function as a public sphere for the use of the action research of tomorrow, *Facebook* should include the collectives (groups) that are self-constituted as communication networks among actual, autonomous and voluntary participants, who aim to solve together their chosen issue or problem. The starting point of this idea is not easy, because the communicative networks organized in the economic system "would not normally qualify as public spheres". (Kemmis, McTaggart & Nixon 2014, 37-38.)

The division of art-related actions into high culture and popular culture has faded but the institutions have remained mainly in their traditional modes – although Covid-19 has evidently affected institutions who are modifying their actions to take place more in the online world. The situation we are living in – not only in relation to the isolating events of Covid-19 – is transforming our participatory lives. Art education could have an important role in new development opportunities and the new arrangements of art-related action and participation. In participatory culture, and if the question of participation is solved using future intermediaries, this could open possibilities for new ways of perceiving art-related action and widen our institutionally based understanding of the art world to cover the acts of art life; perhaps the development of publicity could even form a new kind of sector (which may then receive official recognition) for art-related action. Naturally, this means that the ways to participate as a member must move forward – starting with different acts like clicks – which can be seen as a powerful tool to either bring ideas to the limelight or indicate they are unimportant.

3   METHODOLOGY AND DATA

In this chapter, I first introduce my qualitative research methodologies, which give me a ground to explore, investigate, and learn in order to describe or explain a social phenomenon, as Patricia Leavy describes. According to Leavy, qualitative research is "generally characterized by inductive approaches to knowledge building aimed at generating meaning". (Leavy 2017, 9.) Studies from the field of humanities have no specific approach to studying *Facebook* using qualitative methods, and I have no ready research model for this study. I have built a methodology with a combination of action research and case study research, using theory driven content analysis. With these research methods, I aim to contribute to profound understanding about my subject as a "dimension of social life". The subjectivity of people´s experience is important. My study is partly mixed methods research (MMR) because I integrate some statistical data that would usually belong to a quantitative research area. MMR is used when the purpose is to explain, describe, or evaluate, for example in social science research "to prompt community change or social action". (Ibid. 9.)

The structure of using varied data is not easy to present, and I provide a table which describes the structure of my methodology in section 3.2. In chapter 3.3 I introduce how I have built my empirical datasets. Following this, I present two cases that are built from the datasets and analyzed using theory driven content analysis. In section 3.5, I reflect upon the ethics of this study and finally I explain how the data is stored in chapter 3.6. I hope that my methodological decisions can serve as an opening in the research arena also for other subjects (like communication or cultural policy studies) besides to art and the humanities.

3.1   Action research guided by Habermas´ theories

I approach the action research method with the solution based goals of the study and from the relations of the study with everyday phenomena, where practice and theory can both contribute. As I presented in chapter 1.3, this study´s art

educational dimension is to connect art-related online participation to our understanding of the possibilities in present life and with the process of development. The goal is to look to the future of the development of the art world in relation to the art educational aspects of developing understanding and art-related action. With the action research approach, I aim to "change practices, people's understandings of their practices, and the conditions under which they practice" (Kemmis, McTaggart & Nixon 2014, 59). The action study brings the case study´s results forward when it modifies scientific activity to social activity. Thoughts and tools are provided for dealing with issues, and social activities can be guided with an emphasis on describing the instrumental conception of science for the production of technological and social guiding instruments. The basic character of action research is a social process that operates at both the individual and the social level. (Aaltola & Syrjälä 1999, 12, 14.) The research is participatory and critical in nature providing a new kind of understanding (Heikkinen & Jyrkämä 1999, 25). The term "action research" includes many different study designs but they are linked together to focus on changing (in various ways and levels) the social practices that are studied (see Kemmis, McTaggart & Nixon 2014, 2). Studying *Facebook* groups and pages follows the aims of critical participatory action research, although I do not follow the clear steps of progression in the research design (see ibid. 6).

Action research in social research was originally developed by Kurt Lewin (Kemmis, McTaggart & Nixon 2014, 8 & Aaltola & Syrjälä 1999, 13). Lewin described "action research in terms of a cycle of steps of planning a change, putting the plan into action, observing what happened, and re-formulating the plan in light of what happened" (Kemmis, McTaggart & Nixon 2014, 18). However, these mechanical steps are not wide enough, it is more like a "spiral of self-reflective cycles" starting from planning a change, then acting and observing the consequences, then reflecting and re-planning in a spiral. In reality, this spiral is not clear, different stages overlap and the process is quite open and fluid. (Ibid. 18.) The emphasis of critical theory has been seen to be in action research when communication is at the center, using the democratic dialogue of participants to achieve change. The ideas are close to Jürgen Habermas´ theories of communicative action and the public sphere. (Heikkinen & Jyrkämä 1999, 54.; also Huttunen & Heikkinen 1999, 160.) Habermas outlines the concepts of "communicative action" and "the public sphere" which help to define "a new generation of critical participatory action research" with supportive conditions to get people together "to ensure the legitimacy and the validity of their practices, the way they understand their practices, and the conditions under which they practice" (Kemmis, McTaggart & Nixon 2014, 34).

According to Stephen Kemmis, Robin McTaggart & Rhonda Nixon, current thinking for critical participatory action research concentrates on creating new possibilities for humane forms of social life, or *vivéncia* (a term from Orlando Fals Borda). This happens "through the revitalization of the public sphere", to promote the decolonization of lifeworlds that have been filled with institutionalized forms of social relationships, routinized practices and

bureaucratic discourses, which mean that the world is seen only through the lens of an organization, and further attention to "the human and humane living of social lives" is needed. The problem is that the practices of public discourse need to be reconstructed through Habermas´ ideas of communicative action and the public sphere, along with "the idea of research as a social practice with new kinds of participation". (Kemmis, McTaggart & Nixon 2014, 12.) Participation in the Habermasian public spheres forms communicative action with open dialogue, and questions of legitimacy and validity are valued over the strategic actions that have been oriented to pursue only personal interests, in order to understand what should be done despite the arguments and objections of others. In communicative action, people "reach (a) intersubjective agreement about the ideas and language they use among participants as a basis for (b) mutual understanding of one another's points of view in order to reach (c) unforced consensus about what to do in their particular situation". The solidarity between participants is built through decisions of validity and legitimacy, but these must be made by the participants alone. This moves the role of the representatives and the judgements of the experts to a new role without using the powers of strategic action. (Kemmis, McTaggart & Nixon 2014, 35–36 & and see also Huttunen & Heikkinen 1999, 172.) Habermas observed that:

> Communicative actors are always moving within the horizon of their lifeworld; they cannot step out of it. As interpreters they belong to the lifeworld, along with their speech acts, but they cannot refer to "something in the lifeworld" in the same way as they can to facts, norms or experiences. (Habermas 1989, 126.)

The rationalization of society by systems affects communicative action, where people also act instrumentally (by using power and money) with each other using others for their benefit. Communicative action in the lifeworld is fading and has been modified by the actions of the systems and their strategic action. According to Kemmis, McTaggart & Nixon, critical participatory action research can bring the lifeworld processes "into collective consciousness". The research process opens a communicative space for "the lifeworld process of communicative action into a kind of dialogue with the usual hierarchical modes of communication in an organization or institution". (Kemmis, McTaggart & Nixon 2014, 93.)

> Creating this dialogue between strategic action and communicative action is a delicate matter. It requires sensitive leadership, and a willingness among leaders to privilege lifeworld processes in the organization for a period of time, and in some aspects of the work and life of the organization, even while the work of the organization as system proceeds in line with its usual institutional structures, functions, roles and rules. The outcome of this dialogue between strategic action and communicative action—a dialogue that takes place in every critical participatory action research initiative—may be to change some of the structures, functions, roles and rules of the organization as a system. (Kemmis, McTaggart & Nixon 2014, 93–94.)

In the Finnish institutional art world, strategic action and communicative action can be seen on the one hand to live side by side, but on the other hand, it is quite clear that the strategic actions and judgements of the chosen experts rule art-

related activity, including public art-related communicative action. But is this the only possible way to do things in contemporary times? Kemmis, McTaggart & Nixon suggest that critical participatory action research aims to help people understand and transform how things should be done (Kemmis, McTaggart & Nixon 2014, 67). The understanding and the practices were formed in the past in circumstances that may not last. The existing practices, understandings and conditions can be reproduced from the current forms. (Ibid. 77.)

> Through critical participatory action research, people can come to understand how their social and educational practices are produced by particular cultural-discursive, material-economic, and social-political circumstances that pertain at a particular place at a particular moment in history, and how their practices are reproduced in everyday social interaction in a particular setting because of the persistence of these circumstances and their responses to them. (Kemmis, McTaggart & Nixon 2014, 21.)

Although critical action research practices are often concerned with serious issues from sexism to racism "or the injustices experienced by indigenous people" (Kemmis, McTaggart & Nixon 2014, 17), it does not exclude any other subject. My study is an application of critical action research and does not follow a standard methodology, because I am more interested in forming an idea of the conditions for organizations that makes critical action research possible, and the theories of Habermas are more than suitable for my intentions in this study. My research interest is in the possibility for art life communicative action to be connected to strategic action of the institutional art world via social media platforms, where I use *Facebook* as an example of a contemporary situation. I see that we could reach communication platforms – the public spheres – through this development. Therefore, I suggest that my study has a connection to critical participatory action research on two levels: 1) By using the theories of Habermas. I chose to approach this study, which focuses on using social media in art-related communicative action via a theoretical approach using Habermas´ theory of the public sphere. His theory of the lifeworld and the systems provides an interesting connection to the division of the Finnish art world and art life, and 2) This study is connected to current social art-related practice with the aim of changing or developing views about the possibilities of social media communicative action. The main difference to critical participatory action research is that my study focuses on understanding the possibilities of participation, but I do not build the public spheres (and study them, for example, with discourse analysis), nor do I form new practices which combine the institutional and non-institutional actors work together. My study concentrates on approaching the possibilities of how the public spheres could be organized with the development of social media intermediaries, and whether this development could achieve changes to art-related action in Finland.

> Critical participatory action research is directed towards studying, reframing, and reconstructing social practices. Since practices are constituted in social interaction between people, it follows that changing practices is a social process. Critical participatory action research offers an opportunity to create forums in which people can join one another as co-participants in the struggle to remake the practices in which they interact. (Kemmis, McTaggart & Nixon 2014, 20.)

My study could serve as a proto-action research for future action research within this subject. By setting questions through topics for discussion, I create the conditions for operational development.

I chose this study topic because it has a strong relation to my background. The topics and themes that I have found interesting or important in my research always have a stronger bond to my life through my work and my personal development of skills and knowledge. I have work experience at different levels within the field of culture and art, which helps me to intertwine different parts of the art world and institutions with people´s everyday activity. I have experience besides research work in the circle of the Finnish art world, for example, in the Ministry of Culture and Education, which is the main controller of Finnish national art and culture policy. I also have a background in audio-visual productions from the 1990s, which has seen a change from analogue to digital technology, so the present study interests me on many levels. My background has intertwined with different parts of the art world and institutions, and within the public sector activities of people who include art as a part of their everyday lives. I expand my experiences to understand how art-related communicative action has transferred to *Facebook*. I am in a clear and visible key role and my skills, experiences and goals define the study – of course, I must be reflexive about the relationship between my interpretations and the results (see Creswell 2013, 216). As Leavy notes (2017, 55-56), I have the capabilities as a researcher to be prepared to seek the answers that I am interested in and to share new views with the research field of art education, the sociology of art and contemporary culture.

Analyzing the two case studies in light of Habermas´ theories, the study processes multiple types of data with projects, conversations and observations, which provides me with in depth thoughts and ideas about how social media platforms and art-related action could move forward. I have included these thoughts in the final concluding chapter. I have chosen an action study approach to influence the research subject (see Eskola & Suoranta 2003, 126). This challenges the traditional views on objectivity in research, and the aim is to present ideas on the subject of the research. By participating in the research community like I do, my aim is to solve the specific needs associated with using social media for art-related action in contemporary times - through interviews with members of *Facebook* who participate in art-related action (see ibid. 127). I try to accomplish two things through this study.

First, the institutional art world must see that its role does not cover the whole area of art- and culture-related action. The organizational system needs the lifeworld of person-to-person communicative action to function, and the present consists of "two simultaneously present dimensions of social life and interaction" (Kemmis, McTaggart & Nixon 2014, 93). The institutional art world overlaps with art-related action of art life. Secondly, after recognizing the wholeness of art-related actors, the organizations and institutions should consider uniting so that they can together discover actors outside of their traditional areas. The purpose of my study is to find out whether a social media

platform can provide a solution for this unity, where different actors have equal potential to be recognized, and the public sphere can contribute to the development of future decision-making concerning art-related action. If the functioning of organizational systems imitates lifeworld processes, in which people meet each other in "the ordinary, everyday processes by which we check that we understand one another, that what we are doing is going productively, and that we are getting on with one another appropriately" (ibid. 93), then all parties coming to the same table should not be impossible. Therefore, focusing observations on the strategic communicative action of organizations and the lifeworld should be fruitful.

In chapter 7.4 I look forward in light of the results of the two case studies in the spirit of action research. Asking the question, *"what requirements for the development of art life on social media could be provided in the future?"*, I approach the needs that have emerged and should be considered by cultural policy and other institutional actors. In this chapter, I cross the line between the academic research circle to the area of cultural politics.

3.2 Case study research

Along the research process from the early 2010s to the new decade, it became clear that my study is formed of many parts using different types of data, so qualitative case studies seems to be the right solution to gather different information. Case study research has been under discussion due to its character as well as its goals. Due to its diversity, it is characterized more as a "research strategy" or "approach" instead of a method. Different fields of research with different points of departure and many different kinds of goals are all placed under the umbrella of case study research. As Päivi Eriksson and Katri Koistinen have defined, in case study research, one or more cases are observed, from which definitions, analysis and solutions are the main objective of the research. There are no clear rules about how to select, delimit or justify the cases, but usually they are concerned with the phenomenon and its connection to a time, place or, for example, function. Empirical data can be connected to case studies, and be gathered from many sources; usually with qualitative data being supported by statistical data, and the choice of many kinds of analysis methods. (Eriksson & Koistinen 2014, 4-5.)

The case study is a convenient and practical qualitative research approach alongside practice-oriented action research. To answer the different research questions which are combined to form this study, I see that each question needs its own case study in the study process. Using a multidisciplinary methodological approach (self-made practice-based projects, interviews and data collected from a single group on *Facebook* used side by side) provides saturation and more reliable results (see Eriksson & Koistinen 2014, 30-31), which I would not be able to achieve by utilizing only one approach. Understanding the situation related to art-related action requires a wider approach than just using

existing research cases, because the situation is constantly developing and evolving. I analyze through the two case studies how art-related communicative activities of art life overlap with institutional actors on *Facebook* and how *Facebook* functions as the public sphere by supporting its users in equal participation in art-related communicative action. Through these possibilities, art-related activities outside of the institutional art world take their place in our everyday public lives. If I had concentrated only on the five social media pages and groups of the interviewed by building five cases, the results would not be as versatile as they are from utilizing different datasets.

In this kind of action research where solutions come from the researcher's own experience and observations with data partly formed from interviews and partly from information provided from *Facebook*, the case study is a suitable model. Creswell describes the case study as a qualitative approach which explores the "contemporary bounded system", and with the data "involving multiple sources of information" and a report as a case description (of one or more cases). Case studies are good when it comes to dealing with unusual subjects that need to be described and understood. (Creswell 2013, 97–98.) I construct the cases in my study instead of using pre-existing cases because the study aims to search for new practices in connection to defining the phenomenon of social media in art-related action. My two cases form a homogenous whole and a development process from the starting point of the question through to the cases providing solutions that could help in the current situation. It is important to ponder how developments can shape the roles and actions of the institutions for art and culture in the future. The case studies provide data and thoughts about art-related communicative action in the age of social media. These thoughts provide recommendations for Finnish cultural policy and the institutional art world to comprehend. I focus on these recommendations in chapter 7.4 of the study.

My study is suitable for a case study approach because it studies something new; the exploratory case study focuses on the phenomena of the time which has been little researched. My research questions are also suitable for the case study approach (where the questions of "what", "how", and "why" are central) and the researcher´s control over directing the data is small. The goal is to produce new theoretical ideas, concepts and hypotheses, etc., and for the thesis to serve as early research for a wider research area; it can be seen as the first step to creating a new theory. (Eriksson & Koistinen 2014, 5 & 14.) Participation on *Facebook* is the central focus of this study. Through this focus, I seek answers to my research questions. Perhaps the main difference with existing studies about the public sphere and communicative action is that in my study the content of the conversations on the pages and groups of *Facebook* is not in the center of the analysis (such as in discourse analysis). The political perspective of the public sphere is present but in a visionary role, because communicative acts are not being used as the basis for decisions – before that, everybody should be on the same page. I believe these are the differences that separate my study clearly from studies of communication and politics.

The basic approach for me is to seek answers to how *Facebook* functions as an intermediary that makes the public sphere possible in light of equal participation in art- and culture-related communicative action. My methods and data answer these questions only in the present situation and time. This is not simple work, and different kinds of acts on social media come with a variety of methodological and ethical issues related to the constant development of applications. Social media studies primarily concentrate on research fields of communication or economics (in both the academic and growing commercial fields), which clearly build datasets from bigger data using quantitative methods. *Facebook* is widely studied in these subjects and in aspects that are not connected to my research interests, which shows how widely social media is connected to our lives, including being used for hobbies as well as in politics and economics, besides linking to technological advances. Studies about *Facebook* include different angles, including studies about how identities are built through publications on social media, how social media affects our information about ourselves, (see Östman 2015) and how our stories (meaning everyday personal experiences) on social media are received; "the performance of sociality is shaped by the way in which interaction is enabled and valued in *Facebook*" (Page 2012, 85). Engagement with social media has been studied by Tero Karppi (2014), who sees that in media connectivity "disconnection is one necessary condition", where *Facebook* tries to tie in old users and obtain new users to build and maintain massive datasets for commercial benefit. Most concerns in many scientific publications relate to privacy concerns through updates to settings and the interface in the early years. Katherine Sarah Raynes-Goldie describes that users have concerns about privacy, but social necessity forces them to participate. The threats could be seen to be born from *Facebook*´s architecture of "radically transparent sociality" (Raynes-Goldie 2012, 223-224).

The analysis of this study is a theory driven analysis based on Habermas´ theories of the lifeworld and the systems, which are a theoretical base for the concepts of the art world and art life. Another theory of Habermas´ is the public sphere (of art-related communicative action), which is connected to social media by relevant more recent thoughts of other researchers. Habermas´ theories are linked together; the colonization of the lifeworld and the refeudalization of the public sphere both concern the freedom of people that is subordinate to the needs of the systems of state and market. I would like to produce new ways to understand how social media could be studied. I hope my study proves how Habermas´ theories together with cultural policy from the perspective of the institutional theory of art can work in the current time of social media.

In my qualitative study, the nature of the constantly developing process of the research is clear. Different steps including data collection, making observations and performing analyses when writing the report all wrap together. I kept my eyes and mind open so that I was constantly open to new possibilities or the need to change the path that I was following (see Eskola & Suoranta 2003, 16). It is key to understand that the analysis is connected to the description of the case and the issues that are uncovered (Creswell 2013, 99). I hope I succeed on
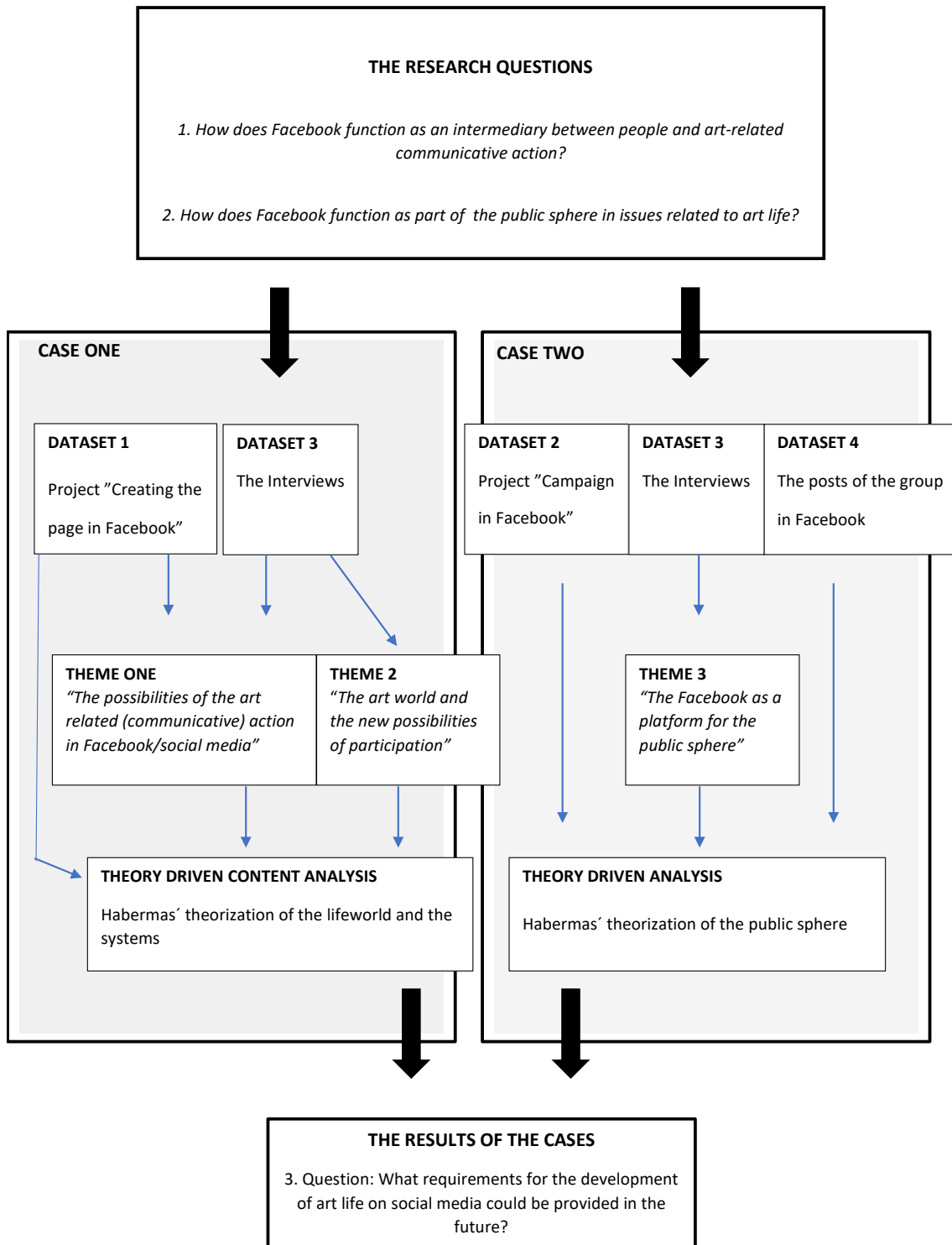
this, but it is also clear that my writing is my own interpretation and readers may have their own (see ibid. 278), starting with using *Facebook*.

Qualitative research is useful when the object of the study and the approach are quite new; where the questions are ready to be explored and a new kind of understanding is required from a complex situation without firm guidelines that order the process of the study (see Creswell 2013, 65). The case studies in my research overlap with each other and the study forms a process that continues from the starting point to its findings, which hopefully answer my questions and provide a view on future development opportunities.

Although my study methods remind at some level of ethnographic methods in the sense of the interviews and participatory observation that are included in my cases (when I am part of the group that I am studying with the possibility of communicating with the members) (see for example Laaksonen, Matikainen & Tikka 2013, 19), I still do not place my study under this methodology. According to Leavy, qualitative research that relies on self-generated data has grown over the last decades, and "the relationship between the personal and the public has expanded" so that the researcher views themselves "as a knowing subject and valuing their own experiences as worthy of the starting point for investigation into the larger culture" (Leavy 2017, 144). I see that it is important as a researcher to commit to things that are of interest and live through them where possible. I am in a key role and have a certain position in this study, which I hope is clear and visible. It is immediately obvious that the data that have been born from the need for action consists of both external information and my own experiences.

Next, I introduce the structure of my study (TABLE 1: The structure of this study). The study is divided into two case studies that are each guided by a research question of their own. Within the cases are four different datasets that are numbered by the order in which they were collected. In Dataset 3, the transcriptions of the interviews are divided into three different themes, where the first two themes are related to the first research question and the third is related to the second research question. This thematization helps to focus on the relevant topics in the interviews. I have used the other datasets directly for theory driven content analysis, which is connected to the research questions and the background theories of Habermas (the first dataset answers the first research question and the second and fourth datasets are used for the second research question). Therefore, I divide the two main case studies by their connection to the research questions. The conclusions are formed from 1) personal experience and observations with 2) the data partly offered by *Facebook,* and 3) the data from the interviews. The datasets that I have built from and about *Facebook* for this study are not necessarily applicable to other social media sites. The structure of this study is as follows:

TABLE 1   The structure of this study

THE RESEARCH QUESTIONS

1. How does Facebook function as an intermediary between people and art-related communicative action?

2. How does Facebook function as part of the public sphere in issues related to art life?

CASE ONE

DATASET 1

Project "Creating the page in Facebook"

DATASET 3

The Interviews

THEME ONE
"The possibilities of the art related (communicative) action in Facebook/social media"

THEME 2
"The art world and the new possibilities of participation"

THEORY DRIVEN CONTENT ANALYSIS

Habermas´ theorization of the lifeworld and the systems

CASE TWO

DATASET 2

Project "Campaign in Facebook"

DATASET 3

The Interviews

DATASET 4

The posts of the group in Facebook

THEME 3
"The Facebook as a platform for the public sphere"

THEORY DRIVEN ANALYSIS

Habermas´ theorization of the public sphere

THE RESULTS OF THE CASES

3. Question: What requirements for the development of art life on social media could be provided in the future?

3.3   Gathering the data

In this action research related to producing new knowledge about the relation of the institutional art world and art life on social media, the starting point is that the study should be based on both my experience and the theoretical approach to the subject. I must be present myself: in the first two datasets I am an actor, in the third dataset I interview the people that I follow or am a part of their groups, and in the fourth dataset I study a group where I am a member. Consequently, in this study I build four different datasets. The first two datasets are formed from self-made projects that demonstrate opportunities on *Facebook* to create an art- and culture-related page and arrange an art-related campaign. Through the second project, I connect participation between the offline and the online world. The third dataset is formed from interviews with experts about the same kind of activities related to art and culture on *Facebook* that are included in the first dataset. Through their thoughts and acts I continue to explore the possibilities of *Facebook* in the perspective of the concepts for this study using Habermas´ theories of the lifeworld and the systems: with art life next to and overlapping with the concept of the institutional art world, and his theorization of the public sphere. Art life and the art world are involved in the same development process as the whole of society and its different sectors. The fourth and last dataset of my study is formed from the communicative action in the group on *Facebook* which connects art-related action with social action to affect decision-makers. With this last dataset, I widen the exploration into the possibility of *Facebook* to work as Habermas´ public sphere and continue to look at the actions between the offline and the online world.

In the development process of art-related action, the theorization of the public sphere is key to seeing people´s opportunities for equal participation (in the democratic perspective) that reflects on the one hand the development needs in art-related activities in relation to art institutions, and on the other hand, how *Facebook* functions as a possible public sphere intermediary. The size of my empirical dataset is not huge, but it is versatile. I think that my data together with a theory driven qualitative method follows contemporary development quite well. In the same period as *Facebook* develops, the research progresses. With this, the study captures the developments and learning aspects that progress from one point of time to the next.

> Even with new forms of data, interaction and participation in social media cannot be analyzed fully using either qualitative or quantitative methods. The relationship between quantitative and qualitative methods is vague because they are based on different assumptions of reality and human action. The challenge is then to combine qualitative and quantitative methods in a sensible way. (Villi & Matikainen 2016, 114.)

Villi and Matikainen point out that gathering research data from social media can be "rather extensive" [21] . Data can be platform-based or user-based. If traditionally the data is collected using manual methods, for example, through interviews, surveys, observation, and documentation, in social media "new forms of data analysis and software-supported data capture" are needed. (Villi & Matikainen 2016, 114.) In this study, the researcher uses the same tools as those that are studied, for example, creating the page and publishing the campaign with paid advertisements, and although the amount of data is not huge, it is formed from expertise views and skilled actions. Using the same tools as the targets of the study helps to widen the perspective between the ordinary and the successful, between the few and the many and between the Finnish and the international. I understood since the generation of the research questions that results from a small dataset would differ from larger amounts of data collection. This study´s data had to be collected at one time only, and the experiences and the views are connected to the situation that existed simultaneously with the study. The approach for massive datasets that are usually collected from *Facebook* involve a qualitative strategy to sample the data to provide rich information for the research purposes and questions. This purposeful sampling positions the participants in relation to the topic (see Leavy 2017, 79). The saturation point is achieved faster in a settled perspective and using a theoretical framework.

Next, I describe the empirical datasets of my study in the order of the data collection timeline: I have four datasets that I collected at separate times. The data consists of observations from two projects on *Facebook*, themed interviews about using *Facebook* with five experts, and one selected dataset of posts from a group that was formed on *Facebook*.

3.3.1   The projects on *Facebook*

The first two datasets were collected through two projects that I implemented on *Facebook*. The observations consist of my own experiences from using *Facebook* and statistical information that the platform provided to me, for example, by notifications on the platform and via e-mail. The observations were made using the information provided by *Facebook* (Attachment 1) with supporting use of statistical numbers from the platform.

The first dataset includes information and observations that I formed in the process of creating the page on *Facebook* after December 2011, and the years over which it developed. The dataset consists of a project where I created a page (Facebook 1) and operated some ordinary functions over time. The data is formed from the observations about using the social media platform *Facebook* in certain aspects, and the information that I got from using *Facebook* in my study process. The observations are about the responsive communicative actions related to what happened when I published posts (usually related to sharing links). The amount

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[21] With social media the large datasets challenge the researchers in terms of collection and processing the data, and there are different computational techniques, for example "for detecting and analyzing issue-attention cycles and news flows in *Facebook* groups and pages" (see Sormanen, Rohila, Lauk, Uskali, Jouhki & Penttinen 2015).

of this information was not large, and I can generalize it as a whole. The observations were notes about both how the process progressed in terms of creating the page and the information that was given to me by *Facebook* or other actors on the platform, for example, via e-mail. My notions are written into the case and the other material is included in attachment 1. With this data I have the information that *Facebook* sends me as an administrator of the page – selected parts of this information were used where they served my study interest. The observations are from the material that can be found on the pages, but not all of this information is publicly available.

The second dataset includes information and observations that I collected and witnessed in the process of creating a campaign on *Facebook* from 8.4.2016 to 30.1.2017 (Facebook 6). I made a campaign project (for the TAIKS page): "The campaign for collecting memories about new art" to find out how people take part in social media and how it is expanded to the offline world. I planned the campaign carefully. Although my primary interest was in the quality or level of participation, the campaign needed to be real at the same time. Therefore, it needed to serve two equal purposes, otherwise it would mislead people and I would encounter serious ethical problems. I decided to make a campaign that would be useful to me for my research on the art world when I studied people´s participation. I decided to collect people´s memories about newness in art - although I had not studied it, I was interested in what art is in relation to the feeling of newness. The campaign page was published in Finnish and the freely translated text is provided here:

> The memory collection campaign for new art
>
> What´s your most memorable art experience? Where did you experience the work? Why had you decided to see the work? When did this happen? What happened then?
>
> The art form does not matter. It can be a novel, a film, a painting, a performance, music, or any other work of art. The age of the work does not matter, the only condition is that the work has given you a new experience. The experience does not have to be positive; also annoying and distressing experiences are interesting, if they are related to the experience of something new. So, every memory from delightful to awful is welcome!
>
> TAIKS ry organizes the memory collection campaign for new art, looking for memories about how we experience art and what ideas, behavior and acts this experience of the new is awakening in us. We ask you to remember your experiences. If you have a stirring, moving or otherwise special case, the memory of which you would like to share, write it down and send it to our e-mail address.
>
> The campaign has started and ends 30.1.2017. The campaign is for people over 18-years old, but the limit is not strict. The length of the writing is also not too strictly regulated, but the maximum should be around three pages. The style of the writing is free. The preferable languages for writings are Finnish, Swedish and English.
>
> The memories are archived by TAIKS ry, but they might later be given to a proper archive. The memories are for research and if the quantity and quality fulfill the expectations, they will be published.

I know that questioning the feeling of newness is not a simple task, so it cannot be done easily. If there were results, I would be able to use this data, and at the same time I was able to observe how people participate. This was a solution (and the idea was very suitable for arranging the activities of the association too). The description of the results consists of the analyses of the feedback of the campaign. I supplemented my qualitative inquiry with statistical information for some quantitative observations about the numbers that I received using the service of *Facebook´s Ads manager* (see the following example pictures). As in the first dataset, the observations came from the material on the pages, but not all of this information was publicly available (for example e-mails and statistics that *Facebook* offers for advertisers). So, like any studies using corporations, it is easy to understand that not all of the links are accessible by unauthorized viewers, however, the data should exist as long as the profile and page of the researcher exist in *Facebook*. The next two example pictures of the data (partly cropped to cover privacy information that does not belong to this study) are not available publicly:

FIGURE 2   First example

This example picture (FIGURE 2) shows the information from my Ads manager page on my *Facebook* account. This information tells me how many women (in Finnish *Nainen*) and men (in Finnish *Mies*) among the users saw the advertisement in the two advertisement periods (it reached [*Kattavuus*] 2690 and 1755 women and 1006 and 1075 men), as well as how many committed to the advertisement (the results [*Tulokset*] are 93 and 62 women and 23 and 29 men). There are also users with unknown (*Tuntematon*) sex.

FIGURE 3   Second example

		Kampanjan nimi	Näyttäminen ⓘ	▲	Tulokset ⓘ	Kattavuus ⓘ
✓	🔵	Julkaisu: "Uuden taiteen muistokeräyskampanja! Mikä on..."	● Valmis		118 Sitoutumiset julkaisuun	3 827
		18–24			2	262
		25–34			10	784
		35–44			22	964
		45–54			32	768
		55–64			36	639
		65+			16	409
☐	🔵	Julkaisu: "Uuden taiteen muistokeräyskampanja lähestyy..."	● Valmis		94 Sitoutumiset julkaisuun	3 003
		18–24			2	190
		25–34			22	725
		35–44			17	894
		45–54			22	563
		55–64			15	399
		65+			16	232
	▶	2 kampanjan tulokset			212 Sitoutumiset julkaisuun	6 257 henkilöä

This example picture (FIGURE 3) also shows information from my Ads manager page on my *Facebook* account. This information is about which age groups saw the advertisement, including the reach (*Kattavuus*) and the commits (see the results, *Tulokset*).

The only problem with this data is the language. I started the process using Finnish, but after the official contract to turn my research interest into a doctoral thesis, I decided to change the language to English. Changing the language in the middle of the process meant that it took a long time to normalize the data, although the language settings are easy to change in *Facebook*.

3.3.2   Expert interviews

The third dataset consists of five interviews that were recorded and then transcribed. I selected the interviewees from those people on Finnish pages or groups on *Facebook* who were involved or interested in art and culture. Two of the interviewees were representatives of pages on *Facebook*, two were from the groups on *Facebook*, and one had a profile page which is an addition to a blog. Also, one of the groups was connected to a blog with the same title as the group. I am personally a member of these pages and groups, and I selected the people whom I interviewed after following them for years. The interviewees were not the only possible candidates, but were the first five among the groups of interest (there were about 15 groups where I was a member) willing to be interviewed. Finding different groups and pages using the *Facebook* search did not work at the level that I expected (also in light of the connectivity of social media), but I have a strong understanding that I found the most representative groups at the time. Now the number of groups concentrating on art has continued to grow and it

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would be interesting to have statistical information about these groups as well as comprehensive data about these groups and pages. This would expand the study to new areas, but it is beyond the scope of this thesis.

Over the years when I observed the different groups and pages, I chose whom to interview carefully based on the quality of their representativeness. Representativeness works at two levels. First, the interviewee can be connected to the institutional art world in many ways, from working, publishing, producing, and writing with the institutions, to being involved in many different kinds of organizations, or receiving grants and prizes from the institutions etc. The interviewees understood the activities of the institutions of art and culture policy at different levels. Although they did not approach the art world from the theoretical perspective of my study, they were able to form an opinion about the institutional art world during the age of social media. Secondly, they had experience of using *Facebook* in creating something new or different that is not formally part of the art world, although it is an art- or culture-related activity. In my perspective, this activity is connected to the concept of art life, where the communication and interaction is built on non-institutional goals.

Next, I introduced myself to the interviewees through the page or the group that they had created on *Facebook*. It is a coincidence that all of the interviewees were male. Two people (from different groups) who did not answer to my enquiries were women, and one of the people who I interviewed used a pseudonym so I did not know his gender when I selected him as an interviewee. These people all actively used social media in their work or for a hobby related to art and at the same time the art world. *Facebook* was just one of the available platforms, but it was selected as the primary channel for a number of reasons. The interviewees had created pages or groups in the vision of processing or developing something new in the field of art and culture. Working with the new does not mean that the interviewees were outside the institutional art world, they were funded by different projects and participated in many things – but they also acted outside of these frames.

Although the background of the interviewees does not cover all areas of art and culture, this does not change the results of this study focusing on *Facebook*. But, for example, in the game sector I believe communicative action can be different and happen on its own kind of platforms. Each interviewee can be characterized as a professional multi-expert in the field of art and culture, and they are very capable of taking a holistic view of the subject, although their answers include personal interest in questions related to using social media. They answered through their own experiences, interests, and capabilities, which made each conversation different to the others. The interviews were conducted separately, which broadened the scale of the answers, and the interviews gave a satisfying amount of data for my research interests and goals. As a considered purposeful sample, the data formed from the thoughts of the experts follows the features of qualitative inquiry (Eskola & Suoranta 2003, 61).

The approach to the interview differed depending on the interviewee's background, although there was an emphasis on the visual arts in three of the

interviews. In general, their thoughts were wide, considered and in many cases similar to a certain degree, which indicates the possibility of generalizability. The interviewees were used to talking, writing, or teaching about art-related issues, and two of them had strong journalistic skills. People who are active on political social media pages are more likely to be engaged politically offline (see Batorski & Grzywińska 2018, 369); in the same way all interviewees were active in art- and culture-related issues in both the online and the offline worlds. As Eskola and Suoranta have noted (2003, 18), the scientific criteria of the data is not in the quantity but in the quality, and the coverage of the conceptualization. The interviewees represented a group that could provide data that answered my research questions, and which open-endedly concentrated on understanding this phenomenon (Creswell 2013, 163).

Next, I briefly represent each interviewee in light of why they were chosen to be part of this study of art-related communicative action on *Facebook*:

1. Kari Yli-Annala created the group *Kokeellisten taiteiden nomadinen akatemia* (Nomadic academy of experimental arts, henceforth Nomadic academy) which is described as "a venue for the practice and research, workshops and events of non-applicable and difficult arts" and was also looking for members to work with at events on *Facebook* in 2009. The group had at the time of the interview over 1,300 members (Kokeellisten taiteiden nomadinen akatemia.) Yli-Annala also had a blog with the same name (Kokeellisten taiteiden nomadinen akatemia Blog) and took part in a lot of other art activities.

2. Jukka Hautamäki is an artist who created the popular group *Näyttelysuosituksia* with his colleagues in 2012 ("Exhibition recommendations", henceforth *Recommendations*), and the group *KRUKS*, among many art-related activities on social media. The description of the group *Recommendations*, which has over 10,000 members, is based on how the jungle drum works among members of the potential visual arts exhibition audience, and how the public flows in a certain direction based on recommendations from the media. The group also aims to find less well-known experimental art, artforms and actors from the margins. The purpose is to share experiences of exhibitions with other members, rather than to advertise personal exhibitions, blogs, or events. The group is also open to conversations about art (Näyttelysuosituksia).

KRUKS[22] was created in January 2015 at the same time as the *Facebook* group started. In the description of the group, the association is "for art and technology" and its goals include to "expand and develop the knowledge and expertise of media arts and technology in Finland". The association is informal; it is not a registered association. First the group was closed, but it was later changed to public. The group had a little less than 200 members at the time of the interview (KRUKS). When talking about something new, it is not necessarily completely separate from the institutional system: For example, KRUKS was given a grant

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[22] KRUKS as a name refers to crossing areas of new art forms and technology.

for organizing an artistic workshop related to Virtual Reality and Augmented Reality from *Suomen Kulttuurirahasto* (the Finnish Cultural Foundation).

3. *Taide Kiikari* ("Art Binocular", which is a pseudonym of the journalist and photographer Tero Miettinen) is a blogger, who expanded his blog (Taidekiikari) activity to *Facebook* (Taide Kiikari) among other platforms like *Instagram*. (He is now also a moderator of *Recommendations*, but not at the time of the interview). Because Miettinen writes about art in his work, he does the blog as a hobby and does not want to mix these two things together. For Miettinen, Taide Kiikari´s *Facebook* profile works alongside the blog, in which he widely processes subjects and phenomena related to the visual arts - mainly about exhibitions in the capital area. The goal of the blog is to liven up conversations about the visual arts and encourage people to find their own interpretations of art.

4. Markus Leikola is a journalist and an author. Leikola created the culture magazine, *Kulttuurilehti AKKU, havaintoja ja huomioita kulttuurista* (Culturemagazine AKKU [23], perceptions and observations about culture - henceforth AKKU), on *Facebook* with his colleagues in 2012. AKKU is a non-profit net-publication run by volunteers, and had over 3,500 subscribers at the time of the interview. The magazine´s only publishing platform is *Facebook* (Kulttuurilehti AKKU, havaintoja ja huomioita kulttuurista).

5. Simo Ollila was chosen for an interview because he is the producer of the marginal poetry festival, *Annikin Runofestivaali – Annikki Poetry Festival,* and planned its activities on social media. The *Facebook* page had over 5,600 subscribers at the time of the interview (Annikin Runofestivaali – Annikki Poetry Festival). Ollila links to others via volunteering for work related to art, and at the same time his own work is spread widely on social media and through other cultural publicity work. Ollila is also a web editor for the poetry web-magazine *Jano* (Thirst), which is a qualitative free-to-read web-magazine completely financed by funding, and has a couple of thousand readers monthly. (Jano-lehti.)

I arranged the interviews in late 2018 and early 2019 (Kari Yli-Annala and Jukka Hautamäki 19.12.18, Tero Miettinen 8.1.19, Markus Leikola 9.1 and Simo Ollila 21.2.19).

> In general, interview methods use conversation as a learning tool. People are naturally conversational, and so interview methods draw on something people are accustomed to participating in, even if not typically in formal settings. As a research method, an interview is an event that is likely preplanned. (Leavy 2017, 139.)

My method for interviewing used semi-structured theme interviews: the topics were the same for all the interviewees (see Hirsjärvi & Hurme 2001, 48). The list of questions (see Attachment 2) helped to introduce the starting points of the study, but there were differences in order and many other factors within the

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[23] AKKU means "battery" in English.

topics depending on the different backgrounds of the interviewees, and the questions were also different. The question list directed the interview but not all questions were asked, and the conversations were dynamic: the questions could be asked in a different form, and there could also be some questions which arose from the interviews. In some cases, the interviewee led the conversation to the issues that I was interested in before I even raised these issues. Therefore, the question list was a guide, but it was not followed strictly. This method allowed for natural free reactions to the questions. The interviews can be comprehended as a conversation, with an end result that is decided in advance; the conversation had a purpose which was to collect information. (Ibid. 42.)

The question list was built from five main categories: 1. General level of possibilities on social media; 2. The page or the group itself on *Facebook*; 3. The possibilities of the public sphere in art-related communicative action; 4. The freedom of art and censorship on social media and *Facebook*; and 5. The content items in the page or group. The first category concentrated on general issues about social media and digital technology in the perspective of participation, sharing information, and influencing opinions. The second category was formed based on the actions of the interviewee on *Facebook* from the same perspective as the first category, but also consisting of wider actions in the offline world and the meaning of the institutions for their action or views. The third category included questions about general values and goals, the co-operation possibilities between the different areas of art (also at the international level), or between the institutions and the actors outside of their frames. This category also asked how the interviewees saw social media capabilities for increasing the possibility to unite different actors and achieve open public conversation related to decision-making. The fourth category on the list was not used in this study, and I removed the questions from the list in the attachment. I planned these questions for possible future research. The fifth and final category was the smallest and consisted of some hand-picked examples that were discussed during the interviews. The role of this section shrank over the selection process of the interviewees.

The length of the interviews ranged from about 45 minutes to over an hour: (Yli-Annala 53 minutes, Hautamäki 1 hour 11 minutes, Miettinen 1 hour 11 minutes, Leikola about 1 hour 5 minutes, and Ollila 44 minutes). I recorded the interviews, and they are saved to digital wav. -files, and I then transcribed the interviews (Yli-Annala about 13 pages, Hautamäki 18 pages, Miettinen 15 pages, Leikola 16 pages, and Ollila 10 pages). If you compare the transcriptions and the length of the interviews there is a difference that describes the differences between the interviews (e.g. the speed of talking and number of breaks), but every interview was successful in terms of the information I collected. Four interviews were held in restaurants (three in *Kiasma* in Helsinki and one in *Amurin Helmi* in Tampere), and one in a study room available in the central library *Oodi*. The places were partly crowded, but this did not disturb the interviews. The atmosphere was quite relaxed in every interview. The interviewees were polite and knowledgeable in their conversation. The

interviewees were experts and talked about their own activities but also took an interest in my research and provided thoughts on things that were not necessarily central to their own perspectives and approaches.

The interviews were in Finnish, and after I transcribed the interviews, I translated selected parts to English. I did not translate the whole interviews nor do I use direct quotes. Instead, I summarized the answers based on my interpretations. I connected separate parts of the interviews because an interviewee might say something in one part of the interview and then come back to this issue later on during the interview. These parts are connected in the analysis.

3.3.3   Posts to an anonymous *Facebook* group

The fourth dataset was formed from the interaction on an anonymized art- and culture-related group on *Facebook* from autumn 2019. There is no public attachment for this data to maintain the anonymity of the participants. The fourth dataset consists of the posts in the group from August to early October 2019. Every post was included from that period and this was the main period for the group´s original need. The group was created on *Facebook* as part of a bigger goal to achieve the aims of the groups´ administrators. Their wish was to get people to sign a declaration against climate change and join into an organized event where the declaration letter was published. After this time period, I reached data saturation for my study although the activities continued in the group.

There were 80 posts in the group, and I divided them into five different sections to study what kind of information was published in the group. The sections are: 1) General information (20 posts); 2) The members of the group introducing their work to the group (16 posts); 3) People participating (signing the letter, joining the group) (12 posts); 4) Random links related to the cause (14 posts); and 5) Posts about the declaration and the events around it (5 posts). Also, there were posts that belong to section 1.a. These posts were filed under the first section but were not quite similar, because they included general information after the declaration, and focused on what happens next (11 posts). There were also two posts about technical questions related to signing. The posts were written posts or shared links to issues that related to the cause of the group – from simple announcements that the person has signed the declaration to a random link to a funny comic strip or video on YouTube. The amount of posts that shared views and provided "deeper opinions" was not big, but the other posts mainly gave information about basic participation levels, and the opinions in conversations reflected the possibility of *Facebook* functioning as a more enlightened public sphere – although there was no process of decision-making. Mostly, the posts related to art and the problem of climate change, which received responses of clicked likes and comments. The interaction within the group started from the basic state of becoming a member of the group and possibly signing the declaration letter, before the interactions developed to becoming about taking part (at different levels) in the action – both on the online

Facebook group or in the offline world (taking part in the actual publishing of the declaration).

I collected the data from the *Facebook* group page, and transferred it to an excel document post by post in the order of occurrence on the *Facebook* timeline. I also built a word document that included supportive information for the excel document. The excel document included the following items: each post with the date of its publication, a description of possible audio-visual content, a shortened description about the content of the post, the number of times the post was liked or shared, the amount of conversations with short descriptive information, example comments and a view to the possible consequences. The word document has example posts saved as a whole. The information was simplified just to represent the data which was useful to this study. During this process the group and group members were anonymized, but because the group published a declaration letter and arranged a public event, there is a possibility that the group itself could be recognized, but not the individual members by their names.

3.4   Theory driven content analysis

In this chapter, I introduce how I have analyzed the datasets in the case studies. I focused my observations in datasets 1, 2 and 4 on the levels of communicative activities that follow from my theoretical interests on the two levels connected to my research questions. The observations were connected to the aspects of connectedness, openness and equality of participation, the quality of the communication and the quantity of the participation.

I analyzed the first dataset (Project "Creating the page on Facebook") on two levels. First, I performed a basic analysis about what was happening, which gave me the first ideas about art life activities. Then the study progressed, and I analyzed the observations again. Now, the first dataset was analyzed in light of the concepts of art life and the art world in relation to Habermas´ lifeworld and systems. The description of my observations from the process functioned as the beginning of this study and the main ideas about how pages or groups on *Facebook* shape our opportunities to take part in the art world publicly – at least in given communication conditions.

The second dataset was the campaign project in which I concentrated on the data that I collected from *Facebook´s* advertisement processes. This data revealed the participation on *Facebook* – by observing what the users of *Facebook* did (concerning the campaign). I also used the statistical help that *Facebook* provided, as I used *Facebook*'s statistical data provided by the *Ads manager,* and made notions about the process that helped me to see the timeline of the campaign. My analysis of the second dataset was mostly based on statistical observations, as I tried to see what the different numbers revealed about participation (for example, whether the reach of the users was related to the number of engaged users). The observations were connected to participation on social media and the theory of the public sphere.

The third dataset includes the interview data, which was analyzed using Habermas' theories. I went through the data multiple times to ensure that my understanding was correct, and also took into consideration the things that the interviewees told me that were not part of my assumptions, and which could be easily missed at the beginning of the analysis. Through this analysis process, I clarified the central points of the data in relation to the data of the project that I had used to direct my research questions. After I had transcribed the interviews, I focused on dividing the central points of the data to three thematic categories which arose from the research process (related to my understanding of the theories and the research questions). With this thematization, I analyzed by focusing and reducing the material to relevant information which helped to produce clear research with understandable and generalizable conclusions. This process also helped to clarify my action research goals.

The question list (Attachment 2) produced data which was divided into three themes: Theme 1. "The possibilities of art-related (communicative) action on *Facebook*/social media", Theme 2. "The art world and new possibilities of participation" and Theme 3. "*Facebook* as a platform for the public sphere". These themes were created through a combination of the research questions and the answers, which I processed. I needed to read the transcript material in light of my research questions and background theory, and at the same time modify my research to include the perspectives of the interviewees which were widening my understanding. After I had planned the three themes, I copied the relevant answers under these themes, and after they had been arranged, the analysis could be continued further.

In the first theme, the interviewees spoke about how they saw the possibilities offered by social media and how they used *Facebook* for their own work. They also described why they chose *Facebook* and the meaning of the *Facebook* group or page for starting an art-related project. In the second theme, the interviewees described how they saw the functions of *Facebook* as affecting the institutions, and later on, how these functions could affect funding and decision-making. In the third theme, the interviewees considered their experiences in light of *Facebook* functioning as an arena for the public sphere.

I present the data and conclusions of the analysis in the same way in the cases' interview parts. First, I present general thoughts compactly and observe whether there are similarities and differences in opinions, and then I use some shortened examples from what the interviewees have said. It is important to recognize that although many answers are close to direct citations, they have been translated from Finnish and then abbreviated and modified to be more easily presented and connect different parts of the interview.

I approached the concept of the public sphere via Finnish art-related groups and pages – not focusing on the conversations on these pages, but instead using the interviews to find out how the administrators saw the conversations in ways that could relate to whether the public sphere on a social media platform like *Facebook* actually exists (at least in this qualitative sample of these selected art-related pages). I was interested in the concept of the public sphere related to

general views of the pages and groups where people were gathering. Habermas´ theory of the public sphere can be seen in a new light in the age of the internet and social media, as James Bohman or Christian Fuchs have described (see chapter 2.5). There are possibilities that are not primarily connected to technological advancements but to how the institutions interpret the internet as a public sphere (see Bohman 2004, 139) and the understanding of participatory democracy in the realms of civil society, the state and the economy (see Fuchs 2014, 26 &57). Therefore, the data was analyzed related to aspects that come from my background theories of the public sphere to help answer my research question.

Next, I compile the points that I highlight especially from the theory of the public sphere. There are three major elements that must exist in order for a public sphere to exist:

1) In the groups and pages, private users form a public from themselves. Like Habermas (1989a, 1) has described, the event must be open to all to be public. The institutional exclusive participant "circle" is not public.
Issues should be communicated in an interactive open atmosphere; the opinions posted can be debated and questioned in an articulating process. There is an expectation of a response. According to Habermas, the purpose of publicity is that the public can function as a critical judge who modifies public opinion (ibid. 1-2). I expect that this could work on social media pages in general, but how often this is seen on art-related pages is a different question. Fundamentally, it is possible. According to Kemmis, McTaggart & Nixon (2014, 46) the public sphere impacts on social systems indirectly and is "mediated through systems of influence (like voluntary groups and associations in civil society)".

2) The articulating process is democratic, and all participants are equal, so possible statuses are disregarded in this method of public communication. Like Kemmis, McTaggart & Nixon (2014, 43) state, "public spheres presuppose communicative freedom" and the possible dominating participants (based on status, reputation, and power) of the space must be recognized so that diplomatic strategies can be developed (ibid. 44). No matter who you are according to your background, you can share your opinion, and it must be heard if it is relevant to the issue. When the status of participants is disregarded altogether, this makes it possible to question and problematize issues (see Habermas 1989a, 36).

3) Some users must participate (in the shared ground). Valtysson saw participation (see chapter 1.4) as a key word when studying something like *Facebook* as a public sphere: a public sphere cannot be created without the public who forms opinions. If these groups and pages create a space that fulfils the expectations of becoming a public sphere, do the users have to be active to participate? Mimi Ito believes that participation does not mean just

being active, "instead you must be part of the shared practice and culture" (Jenkins, Ito & boyd 2016, 11).

The analysis of the fourth dataset includes the anonymous group on *Facebook*. I divided my analysis of the dataset into six observations, where I sought answers related to the possibilities of the public sphere on *Facebook*. The analyzed observations from the dataset (the posts and communicative action around them) provided interesting information for my study and expanded it to areas that were not covered using the other datasets. By observing the posts on the group, I approached the different qualities of participation on *Facebook* and its relation to offline world activities. I observed the participation in communicative action of the group in light of Habermas´ public sphere.

The observations are:

1. *Forming the group* (How the group is formed in light of the public sphere).
2. *The participation and interaction of the group on Facebook.*
3. *The participation in conversations of the posts created (in relation to the public sphere).* First, I observed the recognized parts of conversation at the common level of communicative action on *Facebook*: posts, likes and comments. After that, I focused my analysis on examples from conversations in the group in light of forming the public sphere and public opinion.
4. *Debate between the opinions in the posts.*
5. *The information about the group.* I saw that the background information of the group was not clear on the group page of *Facebook*.
6. *The position of the institutions.* My last observation from this dataset of 80 posts was the reflection of institutions in the posts.

Together, these observations demonstrate how *Facebook* can constitute an intermediary for the public sphere. In the analysis, I began with the communicative action that is typical on *Facebook* and social media and also looked at these in light of activity in numbers. These observations confronted the theory of the public sphere in relation to debate, which is only one part of communicative action.

Next, I introduce the two cases that were built from the datasets and which were analyzed with theory driven content analysis. In the first case, I analyzed the datasets using Habermas´ theories of the lifeworld and the systems (datasets 1 & 3) and in the second case his theory of the public sphere (datasets 2, 3 & 4). Especially with the fourth and final dataset, I widened the exploration from datasets 2 and 3 about the possibility of *Facebook* to function as a Habermasian public sphere, and continued to see the interaction between the offline and online world. Both case studies contributed to my study in their own way. The case studies were connected with each other in terms of observing how developments might affect the opportunities for art-related activities in relation to art life and the institutional art world, and they were also both about how the social media

platform *Facebook* can function as an intermediary of the public sphere (with regards to art- and culture-related communicative action).

3.4.1 The first case: How does *Facebook* function as an intermediary between people and art-related communicative action?

In the first case study, I aimed to answer the first research question: *How does Facebook function as an intermediary between people and art-related communicative action?* The first case study provides a view of *Facebook´s* possibilities for art-related communicative action. The first part of the case study involved the project of creating a page about art and culture on *Facebook* and was the starting point for my study and the research questions; I observed it as an interesting process. I went through the empirical experiment of creating and using the page on *Facebook* (see *Facebook* 1). I was interested in creating a page or a group and sharing information to see how it affects the possibilities to participate in or alongside the art world, with the public actions of art-related communicative action initiated by the users instead of the institutions. I was interested in how the users of *Facebook* can be involved in this publicness through the pages or groups of *Facebook* at levels that used to belong only to the institutional art world.

I went through my personal experience of the page I created on *Facebook* and I observed the development from an empty page from the point of view of relating it to the art world and how *Facebook* could work as a public arena to share information. This was continued in the second part of the case study with the data from the interviews that was analyzed using thematic content analysis under the theme "The possibilities of art-related (communicative) action on *Facebook*/social media". In the second part of the case study, I deepened my understanding about the functionality and usefulness of pages and groups via the interviews, which gave me a larger angle to understand the phenomena of social media in the contemporary process of art-related activities.

The third part of the case study also came from analysis of the interview data, now under the theme of "The art world and new possibilities of participation". This final part of the first case study scratched the surface about how the interviewees saw the possibilities of social media in shaping the institutional art world in Finland – was the development process capable of affecting the functions of the institutions? In this first case study, I expanded my experiences to a wider perspective about how art-connected people or organizations act or communicate on *Facebook* using the data from the interviews. I connected the results of using *Facebook* (both by the researcher and by the interviewees) with a perspective to see whether there are possibilities to affect institutional structures. With the results, I answered at one level the question of how *Facebook* works as an intermediary for art-related communicative public activities, and at the second sub-level, how it can be seen to work with or affect and modify the institutional art world (using the views of the interviewees). I focused on the Finnish art world, but it is clear that the actions on social media can also be applied globally, and the questions can relate to European or Nordic countries. The sub-level question reveals the power of the institutions, and also

initializes the issues that I discuss in chapter 7.4, related to the recommendations that could be considered for cultural policy.

3.4.2 The second case study: How does *Facebook* function as a part of the public sphere in issues related to art life?

The second case study was divided into three parts and uses active participation with the theory of the public sphere. In my second research question, *How does Facebook function as a part of the public sphere in issues related to art life?*, the interest was in whether the Finnish institutional art world could develop more equal and democratic participation models from the institutional frames. The starting point was understanding the art world as comprised of networks and culture, where the value is in the relationships between these (see Rule & Bearman 2016, 161-162) in light of Habermas´ lifeworld and the systems, where this sector would avoid decision-making in the public sphere, (although in Finland there are many methods of political emphasis). Therefore, I built my approach from these theories and focusing on the possibilities of participation, as in the bourgeois public sphere, where private people gathered to constitute themselves as a public and made decisions by debating issues (see Habermas 1989a, 27). This formed a public opinion (ibid. 89) and ensured the equality of participants, where everyone had an equal right to express their opinion and to vote for a decision (see ibid. 83), disregarding the status of participants and concentrating on the information that guides a rational orientation (ibid. 36). Opening the possibilities of social media to the art world relates to the real action that is occurring, which is born from visions, and began as a process. It is interesting to see if the groups and pages on *Facebook* could act as an example of this new kind of public sphere. Can social media lead us to a more open world of participation? This is one of the central issues in the continuing development process. In the case that the art world acts as a public sphere, it will serve as an arena where people participating can express their issues to be recognized as equal (like needs, concerns, or problems), and share common perspectives and experiences (see for example Johnson 2006, 2).

The second case study begins with the *Facebook* campaign project and the observations that I made from it. The sub-question in the research process was: Is it more than just a click? This tells us about the possibilities of participation. The goal for this case study was to show how people activate and participate in art-related activities that are presented to them via *Facebook*, and how this deepens the view of *Facebook* in characterizing the public sphere for future developments; can this produce something more real, important, and which affects the acts of users as new citizens in the local/global world (see Hintz, Dencik & Wahl-Jorgensen 2019).

First, I focused on the project on *Facebook* that was meant to encourage people to participate in art-related action. The TAIKS page project did not reveal much about actual participation, although it could be seen as a mark of a collective unity of interest. However, the page only required clicking on something without any need to take part or commit to anything. Nobody

expressed an interest in becoming a member of the association or taking a more active role in the page on *Facebook* (for example, by actively participating or becoming a moderator). The most common behavior was clicking "like" on a post that was shared. This made me wonder whether this situation could involve something more active which would encourage people to take more concrete action and participate outside the social media click-environment.

The case study was continued in the second part with data from the interviews, which was analyzed using thematic content analysis under the theme "*Facebook* as a platform for the public sphere".

In the third part of this second case study, I focused on participation through the interaction of the anonymized culture- and art-related group on *Facebook* and analyzed it in light of the theory of the public sphere. I thought it was interesting to see how people participate both from statistics and from the actual interactions. Participation that reflects the equality of participants is the driving force for a public sphere. The content analysis loosely followed the method and questions of Veikko Pietilä in analyzing the results of participation in the online world. Healthy democracy is built on vital conversations between public citizens about political questions. It is interesting to consider the meaning of the web in relation to democracy and its capability to promote this kind of conversation (see Pietilä 2010a, 423). Many things affect participation, such as the information offered alongside claims, how participants seek common solutions or understanding, and whether participants can exchange views with different but better arguments. The conversation must be in the public, not just in the collective. (Ibid. 425.)

3.5   Data storage and management

My study includes four datasets. The first two datasets are formed from the observations of two self-made projects that are presented in this study and web links to information that was available to me through observation. These links are not all publicly available. You can collect data as a viewer and as a participant, but also as a page owner, where you have access to numerical information and statistics. This kind of information from social media platforms is quite new for research purposes, but it could grow as a source of data for many needs outside of the commercial uses for which it was originally planned. Of course, one must obey the rules of *Facebook* at two levels: first as a person signing on to the page, and then as a publisher of a page.

The third dataset consists of the interviews. Each interview has its own sound file and a text file of the transcribed interview. This data is stored for reuse in the case of the text files. The sound files are not accessible for any other use. The data will be stored on the electric archive of the University of Jyväskylä.

The fourth dataset is not publicly available, but at the same time, the original data can be found on *Facebook* because the group is still there (although the administrators of the group or *Facebook* can always close the group). The

original data files where I processed the data (the excel file and the additional word file where I have saved information about the posts and select posts in full from the group) are saved on two memory-sticks. The data related to this dataset has been pre-processed (for simplification and to translate it to English) and transformed for relevance to the study and for ethical reasons.

3.6   Research ethics

The study has been ethically designed, although it is never easy to conduct research using *Facebook* data with the company´s rules and practices constantly changing. Regarding the ethics of using social media data for research (see for example Kantanen & Manninen 2016, 87; see also Markham & Buchanan 2012), I see myself as in the middle of a developing process with this study. Many studies across different research disciplines must focus on ethical issues specially related to studying computer-mediated communication on virtual communities (internet-based communication forums or social networks). Do I need an official ethical review when studying *Facebook* groups? This is a relevant question for every study to consider. I do not have sensitive data, and there are no children involved in the groups and pages of the study.

One issue when studying *Facebook* groups is to ask how the researcher should "behave in an online forum when observing participants? How can we safeguard the confidentiality of participants' contributions when reporting the study?" (Kantanen & Manninen 2016, 87). This was a main issue, especially in relation to the fourth dataset. All of the groups connected to this study where created on *Facebook* in Finland. Page administrators are Finnish citizens and the languages on the pages are mainly Finnish and English. My study of the groups and pages does not include anyone´s private information, and the research questions relate to the level (professional, hobby etc.) of involvement that people have related to public matters. I believe that the ethical principles of research defined by *The Finnish Advisory Board on Research Integrity* (*Responsible conduct of research and procedures for handling allegations of misconduct in Finland. Guidelines of the Finnish Advisory Board on Research Integrity*, 2012[24]) apply to this study. I respect the autonomy of the research subjects, avoid harm and respect their privacy and data protection (Ibid. 87). Sari Östman and Riikka Turtiainen have written about research ethics specifically in an online context, and they see that "to be able to consider all the facts needed for ethical decision-making in a multidisciplinary process, the researcher needs to understand at least three things": the context (what is the page built for, who uses it and what kind of conventions or habits are there), the research environment, and the researcher's own background. It is important to know your field. (Östman & Turtiainen 2016, 71-72.) I did things myself on *Facebook,* including creating a page and a campaign

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[24] Online at: https://tenk.fi/sites/tenk.fi/files/HTK_ohje_2012.pdf (accessed 18 February 2022).

which was open to the public (everybody could see it and like the page), and I did not invite anybody personally. My own page and the campaign respect people´s privacy and focus on anonymous communicative actions, which I analyze using quantitative analysis.

The interviewees talked about the pages or the groups where they are in the position of an administrator. The interviewees consented to me using the interviews as material for this study and to use their real names. In the interviews, the questions were mainly at a general level, but some questions did focus slightly on the material of specific pages. I did not talk about the conversations on the groups directly, only the material that gave birth to the issues that we talked about in the interview. The confidentiality of users was protected and I did not reveal personal information about the members of the group. When the interviewee was an administrator of a group, the data we talked about was already known to them. Through these actions, I avoided the ethical problems related to using members' personal data in the questions. This became less relevant throughout the process, because two people who represented groups with a rich number of conversations did not answer to my enquiries to interview them, and therefore only one of the interviewees represented this kind of data rich group. The administrators and moderators were able to generalize about the interactions and answer specific questions that reflected the themed issues within this research.

The most difficult dataset in terms of ethical usage was the fourth dataset. I believe that my study´s aims unite with the idea of public interest; the research is being conducted for a "general good" which justifies the use of data to contribute to future developments (Salokannel 2019). I encountered the group as a supporter of their cause, but signing the declaration was voluntary. I did not inform the participants of my study (I was not certain about using this type of data until the group was formed). I did not ask permission to use the data from the creators of the group, because it was a public group aimed at inspiring public action; each post was aimed at the public and a public declaration was made. The data was not sensitive, but I was careful to uphold confidentiality in line with *Facebook's* terms and conditions. In my study, no personal data of any kind is used. The names of the members who participate in interactions on the group are anonymized to protect their identity, and the name of the group itself is not provided with this research (although it is not a secret because it became public with the action on the stairs of the Parliament and in the media). These solutions help to address concerns related to ethical issues attached to the analysis of the data from this *Facebook* group.

Therefore, with regards to ethics, I do not share information about the group or its members and their posts, because I was an observer in this group without informing the participants about the data collection. I see this as ethically viable, because I did not reveal any members names, dates of posts, or any other recognizable information that could lead to identifying someone. I also did not use direct quotes. The examples of conversations are modified in the analysis

through an explanatory mode, instead of presenting the conversations strictly authentically.

I do not think that a future risk might occur, because I did not use quoted material in published reports (see Markham & Buchanan 2012, 10). The dataset from this study is not public, and the members of the group are anonymized in the analysis. However, I understand that the boundaries between private and public are blurred in groups like this. In this case, my study relates more to public awareness and views, similar to public letters in newspapers. At the same time, I understand that this issue is not identical to public opinion pages because the interactions are published on a platform that the owner defines as being public. Therefore, I do not think that these two similar types of public conversation are identical. However, if *Facebook* wants to develop into an arena of public conversation as Zuckerberg aimed to do (see chapter 1.4), the company should take steps to address how the platform can be used more openly.

I think it is problematic to assume that the participants on public pages of social media are private people whose privacy extends to their public actions. Helena Kantanen and Jyri Manninen write (2016, 86) that "the easy availability of research data made possible by social media raises new ethical questions such as what is public and what is private". Digital technologies live alongside us, so they should be considered a part of our life. Therefore, it is possible to separate which data on the internet is private and which is public. I understand the problems related to stealing identities or using other people's data, but analyzing public opinions and thoughts shared by those on social media should not necessarily be called into question as being private. Östman and Turtiainen write that "it seemed to be a common idea that when people voluntarily published pieces of their lives online, these lives could be used for research without questioning their publicity and authors' right for the contents they had created" (Östman & Turtiainen 2016, 69). The data that I have used from social media is similar to public writing in papers, or the public conversations we have in public spaces. I understand that this issue is not identical, and that agreements with companies define the public on two levels: the traditional public and the social media public, which do not belong in the same box. It is however complicated to mix opinions and copyright in the same sentence. Opinions are meant to be public; they are part of the public voice. I see that administrators or moderators should be treated as the editors of journalistic publications. If they allow the story to be published, it should be usable in research or any other publication without needing to ask for permission. However, actions do not yet work in this way.

Ownership relating to *Facebook* is interesting, because it can refer to the company which owns the service, the different sites who use the service, or to individuals. According to Östman, the online world is constantly changing, developing, and evolving. Therefore, research must also constantly evolve, and I wholeheartedly agree with this. Social media can be used as more than a mixed tool or source, as Östman asks in her representation *Is the internet your tool, source or subject – nowadays all of them?* (Östman 2017.)

With new technologies we are achieving new dimensions of connections which can be used in various processes of our everyday lives. Art is a part of this and should be considered as more immediate and immersed to our culture. Social media and *Facebook* form a cultural phenomenon that is complex to research in view of art, although they provide the groundwork for many kinds of studies. The constantly changing rules which relate to how to study social media are not easy to follow. I see that ethically, my study is transparent with respect to the users and their privacy on *Facebook*; anonymization for people on the groups and pages of *Facebook* has been secured, which is the most important factor to consider. I must keep in mind how the context is defined and conceptualized: "Does the research definition of the context match the way owners, users, or members might define it?" (Markham & Buchanan 2012, 8), because the participants I am studying are also the public who I want to share my results with.

4 ART LIFE COMMUNICATIVE ACTION ON *FACEBOOK*

In the first case study, I focus on the first research question: How does *Facebook* function as an intermediary between people and art-related communicative action? I analyze how art-related and non-institutional pages work on *Facebook* in relation to reaching people who are interested in the subject in question, and how they link people and share information. The starting point is to initiate communicative action on *Facebook* and connect people through this action and encourage the audience to follow activities related to art and culture.

The first case study is divided into three parts. The first part functions as an introduction to art-related pages and groups on *Facebook* which form my study environment – and how users of *Facebook* work with these pages and groups in practice. The first case also presents experiences about *Facebook*: Can *Facebook* work as an information platform for art? When I began the activity on the art-related page on *Facebook* years ago, this kind of action was not yet common, although it was becoming more frequent. The number of likes for my experiment were modest, but they developed from nothing over a short period of time. I was part of a kind of contemporary wave without any personal contact with other actors working in similar way, and I utilized the new opportunities provided by social media, which enabled fast and free publishing and made it easy to connect with interested users.

In the second part of the case study I deepen my understanding about the functionality and usefulness of the pages and groups via the opinions of the interviewees. They have performed similar actions through the 2010s, as I demonstrate in the first part of the case study, but they were working at a more professional or expert level, which provides me with a larger angle to understand social media phenomena in the contemporary process of art-related activities. The answers are analyzed under the theme "The possibilities of art-related (communicative) action on *Facebook*/social media". The third and final part of the first case study is about how the interviewees see the opportunities of social media for shaping the institutional art world in Finland – is the development

process capable of affecting the functions of the institutions? The answers are analyzed under the theme "The art world and new possibilities of participation".

4.1 Creating the TAIKS page

In December 2011, I needed to produce a webpage for the association TAIKS (see chapter 1) because of some applications it was going to develop, and the quickest way was to establish a page on *Facebook* (*Facebook* 1). I logged in to *Facebook* with my user account and created a page for the association with agreements and the necessary information[25]. The system of the market is relevant here: *Facebook* is a platform which works primarily as an advertisement zone for actors who are ready to be involved. The main initial purpose of the *Facebook* page was to reach people and awaken their interest. When I started the page, I became a client for *Facebook*, where the purpose of the page was to attract a large crowd. In the age of social media, it is easy for anyone to start public activities without official recognition which requires funds or a workplace. Essentially, volunteering work is all that is needed. This starting point for art-related activities is new – there is publicity from social media where everyone has free entrance, and actors do not need the institutions to exist in the public space. Art life actors and the institutional art world are in the same position in this communication mode.

I was instantly "helped" by *Facebook* with advice on how to get followers and likes. Everything is already familiar if you have a personal page on *Facebook* – which you must have before you start a page for anything else. After I had started the page, I was guided to add both profile and cover photos, a short description, and a username to help promote the page. With money, I could boost my posts by paying to reach more people. *Facebook* provided me with tips on the page for how to create effective posts, and the company approached me with notifications through the platform and via e-mail. Some messages were official services like a *Weekly Facebook Page update for Taiteen ja kulttuurin edistämisen seura ry,* which consists of weekly insights on my page (page visits, weekly total reach, people engaged and total page likes), and some were prompts to advertise the posts or to begin fundraising for the non-profit organization. In Habermas´ theory the systems have colonized the lifeworld, but in the age of social media, the system of the market does not demand that actors follow certain requirements, which opens the relationship between the lifeworld and the system of the market. The business model is built differently; although there is a goal for popularity, there are no pre-conditions for existence; the business-model is hegemonic, but still not limiting. I do not have to do anything to exist on

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[25] In this study, I do not go through every step in the process of creating the page (accepting the terms about privacy policies etc.). I did not have any problems with starting the non-profitable page for the association to share some information about it and to create an internet address for the association (which you can find from the internet without signing in to *Facebook*) for people who were interested in getting in touch.

Facebook. It is voluntary how much information I publish, and there are no limits or time restrictions. Once the page is made public, it is there for everyone to see.

After I had created an official page, I began to think what would happen if I followed my assumptions and added some material to the page, for instance, pictures, text and linked news. I asked some friends if they could like the page and the page received around 20 followers. I started to share links to different kinds of art or culture-oriented news and happenings etc. and the page with this new content began to live. The attitude of the page is common positivity and being interested in different kinds of art and culture issues: the short description of the page can be translated as "Serious and funny things in art and culture since 2010!" The page is quite suitable for a newsfeed which consists of posts which range from funny to sad, brilliant to problematic, and good to bad without personal arguments shared in the comments section - this is where my page differs from otherwise quite similar link-sharing centered *Facebook* pages. I think that this separates the page from the art world: there is no need for a central appreciation protocol. Considering the steps that an actor must take to become a part of the art world as a rationalization experiment which is systemically guided and a recognized version of procedures for art-related action (to be recognized and prized as part of different peer-evaluating groups), on social media this process for attaining a status is not needed. Now, the process is not about serving the purposes of institutional needs but about guiding the public to art life experiences. For me, an important aspect is neutrality; sharing a post on the page does not reveal what my own possible role in the shared post is, or what I think about the post. For example, I do not necessarily support the views which I share, but I am interested in these issues, and through the feed I constructed memories of news and current events. With these kinds of structures, *Facebook* and other social media platforms create timeline stories. These stories are different from each other depending on the user (or users) of the page, groups, or channels. Therefore, different types of art will be brought to the forefront generated by the interest of the users. These types of art will also depend on the publisher: stories can be brought to the forefront in different times – they do not get old like in traditional media. One user may create and share, another one may just follow, another may like and share, or anything in between. The basic functions of *Facebook* provide a common ground for global issues; we do not have to live in certain places or have a certain education to be able to participate.

Naturally, this participation does not yet reveal the quality of social media as a public sphere, where contributions act as tools to change opinions and make decisions, but this is also not the goal of the first case study. In terms of Villi and Matikainen's (2016, 109-110) explicit and implicit framework; the participation on the *Facebook* TAIKS page is both active, through sharing posts (mainly links and a few association-related things), and non-active participation without productivity. I see this activity as forming a basic line of interest and following the low demands for participation. This serves the creator of the page in achieving something which some people decide to follow. The TAIKS page also acted as a follower: I liked other pages (whose posts I might share) with my page,

because then their posts were easier to see, and as a result the TAIKS page was also more visible to other pages and users. This produced interesting results for my study, because people liked the page when they liked the issues related to art and culture and supported the kinds of activities and wanted to know more. People found this association and wanted to follow it, perhaps because they liked what certain posts were about, because they liked that their own activities were noticed, or they were notified of the page by someone else and liked the page because their friend liked it. As a result, the TAIKS page received some accidental likes and followers.

Through this process a relationship is formed (without personal interaction), and the main reason is that "the likers" are interested in the content of the page. At the same time, this strengthens the credibility of the page, because it is recognized as being a part of art-related publicity (see Svensson 2013, 244). This progress has been continuing slowly through the years and the number of people who like the page is now over 400 (and the number of followers is nearly 500). These numbers can be seen as a saturation point for this kind of small actor which is surrounded by a constantly growing number of art-related pages and groups on *Facebook*, because the number has stayed the same for a couple of years. The activity of the TAIKS page has also been slower in recent times while I have been finishing this thesis, which may have affected whether new people were able to find the page. Increasing the number of likers or followers depends on how active the page is. *Facebook* provides the opportunity to make an official page on the internet via its platform, and likers provide an opportunity to propel the page into wider consciousness. At the "social media level", I created a page that could be a part of art-related activities and publicly overlap with the institutional art world without the need for recognition or appreciation.

With reference to the low levels of participation, pages like TAIKS are public and users only have to be logged in to *Facebook* to access the page. I think that this is a good thing for the privacy of the users – you do not have to like the page to get access to see it. However, the simple actions of liking, commenting on, and sharing posts can create a picture of people gathering around the things they are interested in without commercializing or institutionalizing public actions, which is what the systems are built for through the exchange process. Therefore, using social media and its growth opportunities can provide a birthplace for an ideal type of new system-free participation (that could be built from the business frames that are now ruling the social media environment) as social media has already expanded on the traditional communication of participants. Perhaps the most interesting notion in my experiment is that the art world is spreading through my page (via individuals who control different institutional *Facebook* accounts). I assume that this affects the art and cultural field on *Facebook* and could also be a reason to like the TAIKS page, because people can spread information about themselves: if people like some pages, perhaps their actions are noted by these pages, which makes them more visible among users. Their aim is to get more publicity.

The art world confronts people more and better, it is about being seen and noted as interesting by users. To compare with levels from previous times, if I had published a cheap self-edited underground magazine about art in the early 1990s and included news about different art and culture institutions or actors, would people have subscribed to it? Probably they would not have recognized it. But in social media times, people "subscribe to" it by liking or following the page. If art life activities begin in the private sphere they can also be transformed to the public sphere (where relevant). These activities are meant to be public and there is now an opportunity for this without involving the system of the state or market (despite an environment that is constructed on business), because the systems do not restrict this process.

At the level of the institutional art world, many actors (museums, societies, and events, etc.) started to follow the TAIKS page with their own pages. This usually happened after sharing a link which concerned their activities. I think that they were interested in seeing what else was linked and how people reacted to the link. These different institutional actors were not from the level of the system of state and cultural policy (e.g., the art administration or the Finnish Broadcasting Company), but I noticed that there were some people whose work in these kinds of institutions also concerned *Facebook*, and they liked TAIKS personally but not through the page of their employee. The amount of these kinds of institutional pages from the total number of 400 likes is a little over 60. The first page that liked TAIKS was from Germany (*Deutsche Kinemathek - Museum für Film und Fernsehen*) (Facebook 2). The global function of *Facebook* is demonstrated by the language of "the likers", where 301 are Finnish and 76 are English. (Facebook 3.) This represents the aspect of international communicative action, and shows that the environment is global.

Besides the likes there were also some contacts who were all from Finland (I do not include the likes and shares that concern my published posts, although they could be countable, see Facebook 4). Visitors could publish their post on the timeline of the page (Visitor Posts) or instead send message via *Facebook* mail (Facebook 5) asking if I could publish their post on the timeline. I also got mails to my personal Gmail account (Gmail). The amounts were modest, for example, in 2017 I received four e-mails which concerned publishing an advertisement (e.g., for a film festival) on the TAIKS page. It is also interesting that only one person asked for more information about TAIKS. Although the number of these communications is small, sharing the posts can increase the page's link-sharing function - it is the next level of interaction by different participants who see each other´s action as a part of the publicity of the art world.

Preliminary conclusions about the Facebook page experiment

At the end of this first part, I have described the process of creating the page on *Facebook* and how it was connected to a wider number of users on *Facebook*. After the page was created, it can be found in the public *Facebook* environment and the page exists for all users of the internet – one can find the page but not enter it without signing in to *Facebook*. The people who like this page form the audience

for art and culture communication. *Facebook* services are formed so that pages can reach more people, but page owners do not have to use these services and people can find the page through their own actions and interests. Therefore, the audience is active from the start and has an opportunity to take part and spread information about the pages they are interested in (without using advertisement services). Links to other pages are created through likes, comments, and shares and through these actions of participation the page becomes involved with other pages and forms new links between different levels of organizations. The other pages can share your page's posts (and events, etc.), but it is only possible to connect your post to another page's feed if they allow visitors to post on their page. Now, *Facebook* services also suggest to other pages to like the page, but this was not a function during my study period.

FIGURE 4   Creating the page in the *Facebook* environment
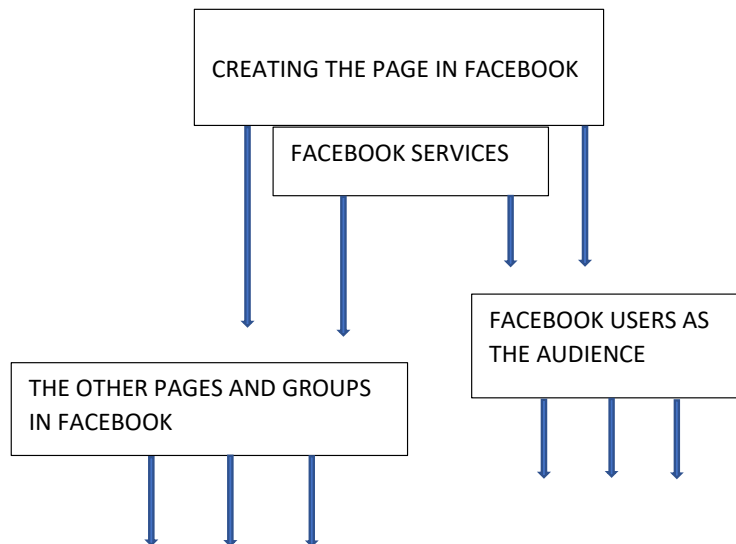
I see that *Facebook* functions as a new intermediary between people and art-related communicative action at two levels: 1) It makes public art-related action possible in new beneficial ways, and 2) Although *Facebook* is a business, it makes it possible to work voluntarily without systemic guidance. I think it is possible to recognize through this experiment the form of publicity that has grown from social media and how the situation has developed from the perspective of Habermas´ theories of the lifeworld and the systems. If *Facebook* is a representative of the market system and the Finnish art institutions are representatives of the state guided system, then this new environment offers more publicly available ways to access art life activities (outside the actions of the system). This has an interesting effect on the basic rationalization of the lifeworld perspective, where Habermas saw that "societies should be conceived now simultaneously as complex systems and the lifeworld" (1989, 118), because the lifeworld can now be seen through the system. Through these new possibilities

to grow, understanding at the level of communicative interaction can be reached (ibid. 70).

Art life can be seen as interweaving with the art world on *Facebook* under the system of the market, which differs as a form of business, because the actual content production and idea contributions are the user´s task. People have opportunities in the systems controlled interaction (see Fornäs 1995, 68) – because the calculation and purpose-tailoring (see Habermas 1989, 272) has no interest to control the possibilities of users to achieve their goals of interests. This does not mean that the offline art world has developed. Does TAIKS achieve the status of a new actor in the art world? Perhaps at some level in the online world it can achieve a public status, but this does not necessarily lead forward in institutional recognition. The loosely organized personnel of the art world grow with the impact of social media, along with different possibilities. For example, interaction and distribution have given birth to institutional-like actors (formal and informal associations, organizations and movements that do not have an interest in the business-model that the system of the market is offering on *Facebook*) which are not part of the institutional sphere that is connected to the system of the state. This has changed to affect the institutional art world somehow and the current situation with Covid-19 inevitably provides new possibilities for participating in art- and culture-related activities. The art world is a historic changing phenomenon, always connected to time.

In this action research, my experiments are quite easy to generalize to help understand approaches to the art world: the *Facebook* platform is a type of social media that is free and open for all (over the age-limit). It is easy to use, the techniques are easy to learn, and they make it possible to do professional level things for communication-related work. I think that this is the main reason to value *Facebook* and social media as useful; for giving people the capability to take part and act in new ways that earlier were mostly practiced at the level of the institutions of art.

4.2   The possibilities of *Facebook* and social media in art-related action according to the interviewees

Next, I approach the experts of the Finnish art-related groups and pages on *Facebook* to open the possibilities of social media to art-related action: The real actions on *Facebook* are born from visions and started to progress. I present the data under the theme, "The possibilities of art-related (communicative) action on *Facebook* and social media". First, I present the general thoughts compactly looking for similarities and differences in views, and then I use some examples of answers that I find important or interesting. The major focus is on the thoughts that were in my mind at the time of the interviews. In the analysis I focus on two questions: 1) Why choose *Facebook*?, and 2) How does *Facebook* work for the interviewees in their own work? By answering these questions, I form a

conclusion about the role of *Facebook* (as a group or a page) in initiating an art-related project: How do the interviewees see the possibilities that social media offers? It is good to remember that each interview has its own interests starting with the interviewee and the issues that he is concerned with, so the questions are not the same in each interview and the answers also differ.

There are two major reasons to choose *Facebook*: The cost and the amount of users on *Facebook*. This is the common reason for starting an art-related project on *Facebook* - *Facebook* can be the main media for the project, but it can also be a supportive media (for the official webpage). The interviewees mostly find *Facebook* a cheap, reachable and easy to use medium, which is also in many ways professional and commercial: one can use it without losing independence or control. Users can surpass the traditional ways of doing things and reach more people compared to institutional actors. In cases like AKKU (where *Facebook* is the only channel) and KRUKS, the *Facebook* group page has been in a central position right from the start of the action, for example, for the Annikki Poetry Festival the *Facebook* page is the most important advertising channel for the Festival[26]. Ollila recognized that other social media platforms can be better for younger audiences, and *Facebook* can be thought of as an additional media that increases the communicative action of the source. This has happened with the blogs of Miettinen and Yli-Annala, for whom the function of the group has not worked in the sense that other members publish posts.

> In the case of AKKU, they chose to create a page on *Facebook*, and it is their only channel. According to Leikola, at that time, it was quite a radical solution not to establish their own brand and platform, but instead they went where people already were – to *Facebook*. To gather circulation was so much easier. The number of followers is quite satisfying, the amount is good in comparison to the traditional institutions´ ratings on *Facebook*. … *Facebook* made it easy to publish the page and posts and find readers through its mechanisms. It is cheap and light and saved a lot of work at different working steps. The stories on the page are published as posts which can be liked, shared, and commented on. The advantage of the platforms is that there are no standard journalistic formats: there are no half-page or one-page criteria, instead the content can be as long as you want. In AKKU they applied to *Facebook* journalistic ideas like the length of the published posts, moderation processes, a cover photo, and searching for writing formats.

> According to Hautamäki, *Facebook* is the most important communication channel (there is also an official webpage) for KRUKS. The group page on *Facebook* started at the same time as gathering in a group began. In the first meeting they made a cover picture for the group page in *Facebook*. The original setting was a closed group, but it is now public. This helped in achieving members and more visibility in the newsfeed flow when the information is shared (for example about open calls).

> Ollila thinks that for his work with Annikki Poetry Festival and two other projects *Facebook* is important, and the number one platform (with Instagram and Twitter following), because you reach about half of the population with it and it is in some ways the easiest to use for sharing different things. *Facebook* is still a supportive media

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[26] The *Facebook* page of Annikki Poetry Festival had over 5,600 likers at the time of the interview. Other social media platforms were also used – there was even a *Spotify playlist* for the festival mood. Looking at the numbers it is easy to see *Facebook*'s popularity: *YouTube* (96 subscribers to the channel), *Instagram* (1394 follower), *Twitter* (1028 followers), and *Flicks* (7 followers).

for advertising and there is also an official webpage and newsletter. It is notable that it depends on the event which social media platform is most usable: For some Snapchat can be more effective than *Facebook*. Ollila has a feeling that *Facebook* is in 4th position for many festivals with a younger audience. It is the best way to keep many social media platforms usable because their meaning is always in the process of change.

According to Miettinen, Taide Kiikari began as a blog before the side-activity on *Facebook*. The actions on *Facebook* also serve the publicity of the blog. Miettinen has a background as an active exhibition goer and many asked for his opinions, so Taide Kiikari was designed for friends first. He writes also about art as a professional journalist, and by using a pseudonym he could expand the work subjects and write more freely about exhibitions – it is more of a hobby. Miettinen sees that although there is the possibility for everyone to be an art critic on social media platforms, the amount of this kind of activity is small in the visual arts scene in comparison to fashion, design and sports etc. There are not so many actors.

Yli-Annala's group page on *Facebook* was created in relation to his blog, they were both established at the same time. With the blog he deals with his own projects and with the group on *Facebook* he shares other people's projects and articles. Although it is a group, people seem to expect that he should post to the feed, instead of them posting something themselves. At the general level/ in the offline world, Yli-Annala wishes that the group could develop to have conversations outside of the traditional methods.

All of the interviewees chose *Facebook* and social media for the use of groups or pages (although in one case it is used for a personal profile that is related to a blog). This means that the interviewees have seen or at least been interested in *Facebook* as a platform that could have potential possibilities for art-related action and they have tried to see how it works. What is relevant is that it does not necessarily mean the work is in the center of their everyday activities, but it is certainly a central part of their vision or interest. People gather to achieve something new that nobody else is doing, and they are interested not because it works against the institutional art world, but because it is a new path (see Becker 2008, 243-244 & chapter 2.1). The activities they are conducting have a value that they themselves define and relate with professional goals. Also, many works included in the art world are volunteered, but in separation to those, these are also independent and self-directed – although all artists usually aim to create what they themselves want, the work is connected to the structures that steer the action with uniting similarities. One basic problem with the structures of the institutions is that as Danto describes, they try to present their choices (about the theory of art to their missions) as the right way, but instead the reality is "messy" (see Rule & Bearman 2016, 163). The acts through social media widen the understanding of the whole, and these art life activities can be as professional as the acts provided by the institutions.

The central starting point of the interviewees is to problematize the publicity of art-related action and how to develop this publicity forward. The activity on *Facebook* also takes issues to offline actions and gives birth to new art-related experiments, like in the case of the Annikki Poetry Festival, where they organized poetry contests only through *Facebook* with successful participation. On the one hand Yli-Annala feels that the use of social media is distant and outside of concrete life, but on the other hand he has a positive attitude towards using platforms for art and has tried to use them in experimental ways.

According to Leikola, AKKU is a volunteer project without the involvement of money. Experienced cultural journalists that have worked in big media companies wanted to find out if it would be possible to make a culture magazine on the internet, which could possibly answer the thoughts about what kind of culture magazine it could be and what it would require. They wanted to renew journalistic forms with careful experiments.

When Miettinen started the blog, he wanted to bring the art talk and hegemony of experts to the common everyday level. He wanted to dismantle the solemnity around this talk and raise both the conversations and the interest for people.

Yli-Annala started with the idea that events that happen in the physical world could be uploaded through the blog. Commenting on art policy was one central issue, which Yli-Annala used social media for, and in a general sense he welcomes social media positively although he does not do much with it. He has still tried to use it in experimental ways. For example, you can hide things on social media, so sometimes he shares work to the internet and gives clues through the *Facebook* page for how to find them. In this case, social media can help with the artwork. He has work that functions through the day in the window of the Alkovi-gallery, Helsinki, and on social media. With the social media channel, you could hear the sound of the work that was not heard in the offline exhibition.

According to Ollila Annikki, the Poetry Festival´s *Facebook* page lives on also when the festival is not taking place. They have organized over the years two successful poetry events especially on *Facebook*: Kiima - eroottisen runon kirjoituskilpailu (Kiima - erotic poetry writing competition, 2012) (Kiima -eroottisen runon kirjoituskilpailu) and Maalaisrunokilpailu (Country Poetry Competition, 2013) (Maalaisrunokilpailu). According to Ollila, the poetry competitions were the first Finnish poetry competitions to be implemented on Facebook and the participation was a success. The judges were well-known names (from poet Heli Laaksonen to Professor Jaakko Hämeen-Anttila). The online competition combined with the offline festival, where the prize ceremony was held for the winners. Also, the competition brought good media attention (which served the festival) through traditional media.

How *Facebook* works for the interviewees in their own work varies. Everyone is quite satisfied with the number of members or likes, but in other respects (like the participation of the group members) the work is not so easy – there are satisfying results but also some disappointment.

Leikola thinks the likes (or followers) of the page, over 3000, is a good number. If you compare the cultural institutions in Finland, like theatres, many do not have this kind of number of followers. In the first three years there was from one to four stories a week, but then it got less. Whether AKKU will last is a wholly other question depending on many issues in the creators' lives.

Yli-Annala imagined that the Nomadic academy would be more than what it has become. When he created the group and members started to join in, he expected that there would be more conversations. Mainly it is used for sharing links like projects or articles, where his blog includes more of his own projects. The negative publicity of *Facebook* that has occurred since then has affected him and he is not so excited about *Facebook* now – only for casual link sharing. He does not think *Facebook* is more than a surface media for things that are shared for those who are interested. Instead, he thinks that there should be more contact outside of *Facebook*. On the one hand, Yli-Annala shuns Facebook as a platform because of the different public scandals related to the platform, but on the other hand, he thinks that he is not the kind of person, perhaps because of his age, who communicates well on *Facebook*. He needs the conversations that happens in physical reality.

According to Hautamäki with KRUKS, by using *Facebook*, the group achieved visibility on social media and later the action of the group concretized to include funded physical projects offline. But at the same time, the group action on *Facebook* has modified to function as an information hub without deeper conversations.

According to Miettinen, after four years it has changed in the direction of the experts, because they form the active target group with more responses. But the middle road between ordinary people and professional artists, where both sides are interested, is satisfying.

Facebook has encountered many difficulties (see chapter 1.4), and people do not know how to trust that their information will not be misused. For some this has been the final straw in a list of doubts. This may also affect pages, and some Finnish art-related pages have stopped performing activities although the pages still exist. This kind of constant negative news around the platform has naturally affected it and there is doubt surrounding the future of the platform in light of these problematic issues. However, if we think about the communicative art- and culture-related action in my first case study, including creating the page as well as the experiments of those interviewed, these problems are not related to this type of action on *Facebook*. This strengthens my points of view for my study.

Yli-Annala sees that, of course, the constantly publicized problems related to the use of users´ information have damaged the possibilities of *Facebook*, although the information he shares is not damaging to anyone. He does not see Facebook as a vehicle for further communicative action.

Leikola describes that with AKKU, questions related to the privacy of users never came up, either from the readers or the creators of the page.

In comparing the negative and positive sides of *Facebook*, we must understand and estimate how to approach and use the platform (as well as other social media platforms) and which data you are willing to provide to the company. This situation with *Facebook* is connected to the larger digital developments of our time, not just social media. According to Arne Hintz, Lina Dencik & Karin Wahl-Jorgensen the uncertainties about the digital environment can be seen as important "because it is embedded within a wider normalization of data-extracting infrastructures accompanied by the internalization of widespread justifications for their premise" (Hintz, Dencik & Wahl-Jorgensen 2019, 108). Citizens are naturally willing to know how the data from their interactions in different digital environments is used, although it is collected from data they have shared voluntarily themselves. Mass data collection is a mechanism which is seen as a relevant and necessary part of controlling the risks of contemporary times; in "receiving the services you need to partake in it". (Ibid. 108-109.) In many cases, mostly for young people, there are no other publishing tools for their work at this level. This side of the social world is understood, but I think that there is a lot of work to be done for it to become part of the contemporary art sector (compared to how the commercial sector works). There can be many reasons for provider-oriented problems, including that there is no institutional gatekeeper to evaluate the releases.

> Leikola finds that the platform has a positive and a negative side and that there are a lot of positive things including functions and reaching people. Leikola thinks that social media was thought of as a perfect world, and when people discovered that it was not, they were astonished that this free service has a price after all. There are not many free lunches in this world. In AKKU, they tried to see the relation between the restrictions and benefits as a trade-off-relation. What are the good things, and what are the bad? For them, the benefits overcome the negatives. The people that criticize social media problems because of privacy do not necessarily criticize the same kind of privacy problems in their lives from CCTV surveillance or the sharing of their information through different kinds of contracts and orders.

> According to Hautamäki, we have young people who make pictures with graphic tablets, and where do you see this art? On the internet, not in galleries. If you forget that Instagram is owned by a big corporation and do not think about copyright issues, then the platform offers freedom on a theoretical level; freedom to publish and receive work instantly to a potentially wide audience.

The challenges of social media must be considered – and I think this can be done from the perspective of developments, and reviewing the concept of digital citizenship in a new kind of environment. There is resistance against the omnipresent data that both the systems of state and corporations are capable of collecting through civil society, different social movements, and individuals as well. The datafication of social life needs to be understood "as a social justice issue", and there is a need to handle surveillance and digital restrictions with "the participatory and empowering opportunities of digital citizen acts". (Hintz, Dencik & Wahl-Jorgensen 2019, 142-143 & 146.) *Facebook* has problems and it is constantly developing - the platform does not always work right.

> Hautamäki has noticed that *Facebook* has problems, it is not a perfect platform, the huge scandals have also decreased activity and people have stopped using the platform. And there are also bugs. For example, the group Recommendations suddenly received hundreds of requests to join the group, which were obviously fake. The biggest question is why these things happen, what are the benefits of this?

Social media platforms are in a breaking-in period between the old and the new; the traditional ways are stepping aside. Younger people prefer faster and quicker media with less information content like *Instagram*. This affects traditional media, which has to develop new ways to produce information. There is also a danger of growing superficiality alongside technological opportunities to save and share art works and experiences. The artists approach their audience via *Instagram*, but only to show their art, not to communicate with their target group. This is not a stable situation. The future developments can include anything, and for example, *Instagram* has also changed since the time of the interview to allow more information sharing through the service.

> With regards to social media, Miettinen thinks that we are in the breaking in period. Miettinen sees that technology has enabled development and experiential exhibitions have brought more viewers. A good example of this is that filming in exhibitions or museums has become completely permissible whereas it was previously forbidden. But at the same time, the time for ordinary visitors to focus or delve deeper into art is quite different from that of experienced art enthusiasts. This puts certain art forms in a difficult position in terms of access to the audience. Now that the technology is there, many art museum visitors seem to experience the works through their phone cameras,

but we should question what this does to the instant art experience? According to Miettinen if you think about social media and art, there is the discussion about the viewers, but then there is also the discussion of the visibility of artists on social media. Taide Kiikari has about 700 *Facebook* friends, 650 of whom are artists. Some are passive on social media, but very many are active, including on Instagram. The publicity of Instagram has formed a place for demonstration based on picture sharing and quick rhythm, there are less conversations but it is easier and quicker to use. On the other hand, it is easy to see how Instagram is making the art world superficial. Maybe it is a question of age, with Instagram being more suitable for younger people (who are not on *Facebook*).

Social media affects on the speed of communication. Social media changes the speed at which posts are published; the constant and quick publishing keeps the audience active which has its benefits and saves possible advertising costs. This also changes attitudes towards communicative action, which includes everyone´s own content sharing, from posting something to their newsfeed or constantly thinking of new possible posts. Instead of clinging to different time periods or sections, it has a character of constant moments of publishing. This reflects an audience who consumes their culture differently with faster decision-making. It does not necessarily mean that the thinking process will diminish, it is more about the ways we approach our interests in comprehensive new kinds of ways.

> Yli-Annala says that he throws there (link sharing) something occasionally.

> According to Miettinen in Instagram time goes by the need to constantly add material.

> According to Ollila Annikki, the Poetry Festival´s *Facebook* page lives on also when the festival is not happening. The newsfeed needs activity of relevant, interesting, and fun content to keep the target group following. When the festival is approaching, action accelerates. Ollila sees that with more interaction; likes, shares, and comments, more posts reach people organically which lessens the need for paid marketing. The attitude towards social media activity involves spontaneous acts: You get something and see it as interesting and share it on. This starts to become a way of thinking.

> According to Miettinen, critical aspects have decreased in the traditional paper media by the favoring of stories about people and events, which are made to fit into social media publicity.

> According to Leikola, the communication and marketing of culture is changing at speed. In the past, it has been about what is available, and decisions are expected. Now the procurement is linked to a much shorter path to the acquisition-consumption decision and availability. The making of cultural consumption and consumption decisions is linked to the requirement of immediacy, and fewer decisions are taken in advance. Before, the consumer committed his time to going through the cultural productions he wanted, now there are much faster impulses available without much consideration.

Preliminary conclusions

The creation of a *Facebook* page for an art-related project is born from its benefits. First, it is easy and free to use and secondly, more people can be reached using the platform. *Facebook* was chosen as the platform because of the services it provides, and also because it was interesting to try these services which can function as an additional media for action that primarily happens in other places.

Facebook provides different possibilities for many actions, from magazine to association-related groups or bigger public advertising; it is in many ways professional and commercial. Although the platform is commercial, as a user you do not have to be. Users can take part in the environment without losing independence or control (for example, when publishing or organizing different processes) which can take place in the traditional institutional processes of production, although the result of the reach is competitive for traditional actors.

I think that the interviewees have seen the possibilities that social media offers from their personal perspectives, and all of them chose *Facebook* and social media for a certain use that interested them. I see it as relevant that in many cases, it does not necessarily mean that the work is in the center of their everyday lives, but it is certainly a central part of their vision, values, or interests. People gather to achieve something new that otherwise would not be done. They are not actually working against the institutional art world, but are choosing a new path. They have chosen *Facebook* as a vehicle to accomplish this action. This shows that the platform has potential possibilities for art-related activities despite its business model that I have noticed throughout this project. The acts through social media can be seen to widen the understanding of the diversity of art, and art life activities can be as professional on social media as those provided by the institutions. The activity on *Facebook* also propels actions to the offline world and births new art-related experiments.

Facebook works in a satisfying way with the number of members or likes, but in terms of other results (like the participation of group members) there is deviation – there are both satisfying results and disappointment. The platform is surrounded by problems of privacy and negative reviews (especially during the times of the interviews), including statements like "*Facebook* shared private user messages with Netflix and Spotify" (Hern, 2018), which have been reported in the news constantly. People are unsure about the platform in light of these issues. However, if you think of the communicative art- or culture-related action in my first case study's project where I created the page and conducted interviews, the privacy concerns are not related to this type of action on *Facebook*. This was one of the starting points for my study. Possible problems could relate to censorship (for example, nudity in art works), but I have excluded this from the study. In comparing the negative and positive aspects of using *Facebook,* it must be understood how to approach and use the platform (as well as other social media platforms). This situation with *Facebook* is connected to the larger digital developments of our time as Hintz, Dencik & Wahl-Jorgensen (2019) describe, and not just in using social media. In many cases, mostly with young people, there are no other publishing tools for their work at this level. This side of the social world is well-known, but I think there is a lot of work to be done for social media to become a part of the contemporary art sector (when compared to the commercial sector).

Social media modifies communication. Publishing on social media platforms changes the speed of the posts being published and modifies attitudes towards communicative action, which is involved in everyone´s own content

sharing. Instead of clinging, for example, to different time periods or sections, social media is characterized by constant publishing. This reflects that the audience consume their culture differently, and approach their interests in comprehensive new kinds of ways making decisions faster. There is also the danger of superficiality. Social media platforms are in a breaking-in period between the older and younger generations. Younger people prefer faster, quicker media with reduced information content. I think that this is not a stable situation. Future developments can include anything, and there is also the possibility that new platforms will be created, which means that there are no guarantees that *Facebook* will remain the biggest platform in the future.

In the sense of Habermas´ systems, the market system allows for certain acts, which serve the goals of the users, but how can this be modified with the system of the state? The official cultural policy and the institutions of art are additional factors to consider, which I question in the interviews under the second theme; "The art world and new possibilities for participation."

4.3   The art world and new possibilities for participation

Although social media and *Facebook* were clearly used as an additional media for the institutions when the interviews took place, I was interested in how the developments and future possibilities of social media could affect institutions over time. When the number of actors increases and more people can be involved, this should be noted seriously and new decision-making processes should be implemented in the institutions of art and culture, to make them more public and visible. I was interested in how the interviewees see the institutions as modifying the new situation. This is connected to the question of the public sphere in the second case study: the possibility of a forum which is more open to everyone, and functions as the public sphere of the art world. What is important is that the technology that makes action possible is not enough in itself, as Bohman describes. The institutions have to modify their frames with the approval of those who participate – only then is there a possibility of the public sphere (Bohman 2004, 139). However, are the institutions ready for this kind of change to the structures of art-related action? This is the question I seek to answer in this chapter through the interviews.

First, I describe how the interviewees see the possibilities of new or marginal work (through social media) in light of the institutional art world, which typically decides what counts as art, and ask whether it is possible to include this type of work in the circle(-s) of different kinds of support. The publicity offered by social media helps different kinds of actors to come forward to the public, especially in Finland where the number of visual artists supported by galleries is not big. However, this does not necessarily bring marginal artists to the limelight.

> According to Miettinen, for the artists, social media platforms like Instagram help to bring forth the artists outside the activity of the art galleries. There are so many more artists outside the gallery field that this creates a hole in the visual art field. You cannot think of the gallery field as a real active actor from the point of view of the whole field. Mega-exhibitions have contributed to the fact that visual art has become, as it were, an event or experience that makes the audience more likely to follow. Social media supports this a lot, as artists know to get attention there as well. But through this publicity on social media it is more difficult for the marginal artist, as for them the change is not so big.

New processes start in thoughts and private conversations, and social media is a channel to produce these thoughts in a public mode and form new networks internationally. For example, Hautamäki describes that the main reason for KRUKS not to register with an official association is that it still had low resources, but there was also no final vision yet, so he was still waiting on "the vision of art in the 2040s". Social media also functions without guidance and rules so it is perhaps freer for constantly finding new ideas. Groups like KRUKS link artistic approaches to new technologies and use them in ways that are not yet defined. This is part of the art world's broadening that is also connected to digital culture, and according to Gere (2002, 75), "the artists have affected how we use digital technologies and think about them in our current digital culture". For example, in performance, many works first explored the possibilities of electronic media; first in video and then with digital technology (ibid. 85). According to Becker, in the case of constructing new art forms, the situation is always difficult when linking to the art world because there is no cooperative network with conventions and canons: there is no-one who can advise (Becker 2008, 209). For Becker (in his network theory) to understand the birth of the "new" in relation to the art world requires understanding not "the genesis of innovations, but rather the process of mobilizing people to join in a cooperative activity on a regular basis" (ibid. 310-311).

> Hautamäki thinks that avoiding bureaucracy is a good example of reacting to things quickly. Their mission can be seen as to challenge other actors and show them that different kinds of things can be done, which might help to repair the lack in their content-understanding.

In the offline world of the institutions, like the museums or the foundations, they promote an unbalanced field with both recognized and unrecognized artists. This is something that could hopefully be developed into a wider approach, which is more open to all artists. However, it is good to remember that many institutions lack money. Thissen describes the transformation of the non-profit cultural field which was restructured by market economics to challenge power relations and transform the artist scene in branding themselves as aiming at blockbuster shows (Thissen 2013, 187 & chapter 2.3). The danger is that the desire for success starts to control the aims of the artist in using the audience simply to achieve more publicity. This does not widen the scale of different art forms and artists.

> According to Miettinen, international action is related to the changing modes of the art field. When Kiasma arranges an exhibition for a famous artist, it is a part of the European phenomenon of art museums. This can hurt the artists in the margins.

Museums live now in a changing period, where communication searches for its form. Museums are active on social media but they do not seem to have anything new to say or a creative agenda. When we have a grant system which evaluates quality, Miettinen believes that in this publicity-driven time there is a danger that the system guides funding (through publicity) to the artists who have already achieved success - it is odd that artists with a high income also receive funding. According to Miettinen, the museum field is a developing process and more important to the art hobbyists. They use social media channels, but the creative new agenda is still missing. The thinking includes getting people to share posts about exhibitions and through this action, the museums get free advertisements.

Hautamäki works with new digital art and sees problems with understanding new art forms, from reflecting to appreciating. This weakens the possibilities to obtain grants. A large part of the prizes awarded by different foundations go to traditional art genres. This means that those genres are strengthened and there is increased representation of these art forms. Hautamäki thinks that prizes could be removed from the art world because they cause inequality (in the field of visual arts). Instead, channels should be provided through which the language of visual arts could be renewed with new ways of expressing them more strongly. Hautamäki thinks that one thing that makes people avoid digital art is that it is unclear how to commercialize it. People do not come to see it; it has no exceptional value for the public.

Is the status of the art world relevant or is it something that should be left behind because it has no meaning for work in the present day? In institutional theory, the institutions were supposed to cover the whole of the field of art. There is always a danger of blindness to new art that has not been received via these institutions. Among the people of art-related action, this can be seen as Bourdieu´s elitism of domination and raising resistance. Zhang (2016, 440) points out the difference between Becker and Bourdieu, and whereas I recognize Becker´s art world as one of openness and possibilities, the institutions turn to Bourdieu´s field, where the art world is in danger of changing to "a space of closure" (ibid. 440). I think that the *Recommendations* group is interesting and important because it has succeeded in gathering quite dedicated active members, who at the same time are members of the audience and the representatives of media for art exhibitions, in order to expand the audience. This is similar to Becker describing the role of art students who form a big part of the audience and help the other segments of the audience to understand new developments and conventions (see Becker 2008 52-54 & chapter 2.1). This widens the understanding of art in a conversation where art life and the art world are both present.

According to Hautamäki, the idea of the group Recommendations (2012) was his and he was one of the creators. They now have over ten thousand members and spent zero euros on advertising. People talk to each other and find the page. According to Hautamäki, the original idea of Recommendations was to replicate Helsingin Sanomat's position in this area (the largest newspaper in Finland). The paper has a strong influence in guiding people to what exhibitions are worth visiting with its recommendations. Now the group widens this scale with the number of people interested and it is free. It is interesting that the group has grown with no paid activity to advertise.

Hautamäki described that there has been no approach from the media of the art world to the group and wondered if this might show the hierarchies of the art world. There is no acknowledgement about the issues and conversations although it is quite easy to

get publicity from this media usually, and a group of this size could be thought of as interesting to them. However, the group page is totally free from the institutions, there is no organization like a museum behind it. Known actors from the art world (like Berndt Arell [27]) have commented on the page, which shows a kind of corner achievement that these people know about the group.

Every one of the interviewees talked about the meaning of voluntary work which is key to acting without the institutional frames. Instead of working with a salary, the action is based on free work. This also includes the possibility of applying for funding, for example, for different kinds of projects, but the base action is self-directed voluntary work. The funding mirrors the structures of the institutional art world that are usually seen as problematic. Also, the funding of institutions usually connects action to work that is completed only via paid work, and many times the work stops immediately if funding stops. I have also experienced this myself from working in the art and culture sector in Finland, and from the views of the interviewees I can see that this is a serious problem.

In the interviews, the funding and institutional guidance was seen to be problematic in some cases. The usual problem is the short start-up kind of funding which does not progress any further. I myself have working experience of this kind of "project-funding" when I was planning for a regional film center in the 2000s. There was money to start the action from the Ministry of Education (now the Ministry of Education and Culture), but it was not considered that when the actions of this new center successfully began, it would also need to find the money from the ministry´s yearly funding package for the regional film centers of Finland. And because there was now one new center, there were immediate funding problems ahead. Another difficult factor in the state´s cultural policy is that the funding is decided yearly and many times the decisions are made too late with respect to when the cultural actions need to be completed.

> According to Leikola, although AKKU was created by professionals, they did so as voluntary work without compensation. Leikola sees that even those who start out with money should think about how this will continue if and when there is no money and with what energy. Or they should consider what is the minimum amount of funding required to produce a longer-term result.

> According to Hautamäki, on the art scene, there is a lot of general criticism of the creation of new associations and the hiring of a single executive director for a while, and then the funding will no longer increase and the whole thing will wither. In this sense, he is wary of establishing an official association (KRUKS). Hautamäki thinks that the KRUKS workgroup makes reflexivity possible (the preservation of independence and the fact that you can be as critical as possible and get involved without having to take other parties into account).

> Yli-Annala is an artistic director of the Aave-festival (Alternative Audio Visual Event), which could not be achieved without money. According to Yli-Annala, every year there has been tension as to whether the festival can be held. Once they had to postpone the festival to the following year due to a funding problem. Yli-Annala thinks that perhaps they are expected to commercially promote the festival or move it into co-operation with more established institutions. Some of this is fine, but only if it's natural. But it is predictable that the festival will be completely discontinued after eight

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[27] Arell is a Finnish art museum professional who has been a leader of Kiasma, the National Museum of Sweden, and Svenska Kulturfonden, among others.

years. It is a pretty normal time when financing bodies start watching new rising entities. In general, seven or eight are the magical numbers, after which decisions have to be made. The festival's importance as filling a gap in a certain art field has diminished.

According to Ollila, the funding ensures continuity. There are constantly events that last for four years and then end because volunteers can't cope, have children or go to work. With regards to the exceptional journey of the Annikki Poetry Festival, it has been produced for more than 15 years, and he produces it on his own without money. It is the sum of many other life-related choices and chances that has made this possible.

Although I was interested in the case of *Art Advisor*, it was not included in this study in the questions that I prepared in advance of the interviews. However, this came up in one interview without me asking about it. When Miettinen saw that his activity as Taide Kiikari had made him more involved in the *Recommendations* group, where he is now a moderator (but not at the time of the interview), he considered the *Recommendations* group as interesting and compared it to *Art Advisor*. *Kone Foundation* was one of the three actors (the others were *Konstsamfundet* and *AVEK CreMa*) that funded *Art Advisor*, which was a visual art service page on the internet that worked in four languages. *Art Advisor* was a map service that showed the exhibitions from different galleries, museums, and cities. *Art Advisor* worked on the web but later on it was planned to be published as an application (see Pulkkinen 2015). *Art Advisor* was born from the thoughts of two visual artists, Teemu Lindroos (artist name Teemu Lehmusruusu) and Pasi Rauhala, who developed information about the exhibitions so that people could recommend them and find them while they were showing. Finding art should be quick and easy. The ideas were strongly based on commercial and international views about what people from abroad should find interesting in art in Finland. In an interview with the magazine *Taiteilija* ("the Artist"), Lehmusruusu describes that the inspiration was *Facebook,* because it made user-based event reporting and recommendations a mainstream behavior, and many people use *Facebook* for finding events. As a problem, Lehmusruusu saw that *Facebook* is based on friendship relationships, and it is more difficult to find relevant information through the massive amount of events. Their *Facebook* page (now closed) was also the place where the forthcoming service arrival date was to be announced (Taiteilija 2015), but it never happened. *Art Advisor* ended when it was due to be released as an application. According to Miettinen, they received funding from one foundation that helped to get the webpage working with the help of volunteers, but then the funding did not continue and the action stopped.

What is interesting and important for my study, is that before *Art Advisor* there was also a page *Näyttelyinfo* ("Exhibition info") on *Facebook* produced by visual artist Merja Heino. The basic idea for the page was quite similar by serving information about the exhibitions. The action on this page stopped at the end of 2015 and it recommended using *Art Advisor* instead. *Näyttelyinfo* still exists without any action having around 1000 likes (Näyttelyinfo). After *Art Advisor* was stopped, *Recommendations* group (which had existed since 2012) on *Facebook* received a little more attention and was the only type of this action in Finland. The group has 10,000 members on *Facebook*.

Therefore, this is the line of process: (1) The *Facebook* page of Näyttelyinfo is working, (2) The funded program of *Art Advisor* "quits" the Näyttelyinfo page because they are creating a new professional service. (3) The funding for the new service ceases, and with a lack of funding *Art Advisor* also stops[28]. (4) Already working on *Facebook*, the group *Recommendations* answers the needs of this kind of service. This example shows the importance of funding for the continual development process, and at the same time, the advantages of using *Facebook*. You do not have to follow any given structure or conform to institutionally provided frames, which in many cases do not last anyway. In this light, it is interesting that there is writing in the media about *Art Advisor* but no interest in *Recommendations*. Was there public interest in *Art Advisor* because it was driven by institutions? The fact that the project was shut down without any media notification suggests that this is the case.

Although communicative activities on social media happen at least partly outside of the institutional frames, they are the elements which are ready to shape these frames. In most cases, the purpose is not to act against the institutions, and many times the communicative activities on social media are about new action that could be recognized. With voluntary work, it is always about achieving something new; an action that does not already exist (at least in some way or area). This work has a value which is defined by the people doing it. The institutions and art life activities are separate until recognition of the institutions occurs, and this is something that social media can change. The institutional art world can confront the situations where it cannot cover everything and must modify these situations with art life based activities.

> According to Leikola in AKKU, the goal was to do professional work for their own pleasure without getting paid. They thought about how they could build this combination on social media in light of their working histories in traditional media. The basic thought was simple: They were expert culture journalists who had worked in big media houses and they wanted to experiment to make a cultural magazine on the internet and find out what is needed. The founders have a wealth of experience in the working methods of the traditional media, and they pursued the optimal combination to continue. The founders formed an unofficial board for the magazine, and they took turns as the editorial "caretaker" for one week per person, who looked at what was released on the page – and then moderated it. There was an aim to move from stereotypical formats but to progress carefully, and to avoid experimenting just for the sake of the experiment. They did not have to think in the traditional ways of producing published journalism. It was also important that the organizers could be free from any connection to the bureaucratic state system or to a business as well.

> According to Hautamäki with regards to KRUKS, there can of course be credibility issues in funding applications when the association is official. But it is a workgroup.

> Ollila has made his work as a producer mainly without money, the work is the sum of other parts of life, choices and chances make this work happen. With the Annikki Poetry Festival, they have brought the poetry event from the margins to nearer the mainstream. The more you are present in the media, the more positively you are seen

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[28] The original webpage: http://www.artadvisor.fi/ is used for a different (blog) purpose now. I wonder why the service did not continue, because just keeping it alive could not have been expensive. Perhaps in projects generated by institutional guided funding, there is no interest in voluntary work without the funding.

by official institutions like the city´s culture policy. But many things still depend on voluntary work.

I next asked the interviewees how art-related action on social media could affect the institutions, if at all? There were thoughts that the institutions would not change with regards to their decision-making or recognition processes, and that social media is mainly used for communication, advertising or information sharing. For example, Yli-Annala did not think that social media would change the functions of the institutional art world, perhaps only in information sharing.

> Ollila thinks that working on social media cannot change the institutions, it is more about advertising your product. Among the users, ratings can always change depending on how active people are on the platform. For the Annikki Poetry Festival, social media is used for advertising, among other types of media. He does not see that developments (for example, in citizens' initiative acts) could be processed further. But in their own development, marginal art and culture can be brought to the mainstream, as has happened with Annikki. The more an actor is featured in the media, the more positive things are perceived from official authorities.

> According to Miettinen, people´s time is competed for by many, and cultural and visual arts are quite limited in their development by small resources. Technology makes many things possible in different art forms, but Miettinen is still skeptical that new art could come to the art world outside of the frames of the institutions. Still many people are not familiar with the development in digital technologies and social media platforms with the art products. They seem to affect other parts of life more than the art world.

There are also other kinds of thinking, instead of opinions they are visions. The question is, how can the possibilities for decision-making processes be developed and understood in the institutional art world? There has been a lack of interest about the issue compared to politics and economics. But the social media platforms and information availability together with new skills could change people, makers, and the audience, and this will challenge the authority of the experts.

> Leikola thinks that change can happen. When talking about the public becoming a part of the system, he sees that this could be possible. Compared to politics or economics, in the culture sector it may not yet be known how social media might change the debate that is an integral part of culture and the art world. There are still powerful individuals but at the same time, authority is not localized to any particular area of society. People learn to analyze, and categorize things, and we can have different kinds of things at an international level. We have the old traditional world (for example a published writer, who has gone through the recognition and apprentice process with 300 readers) and the new, unsolved world (where a teenager can have 300,000 fans globally).

In what sense could the institutions contribute to development? The institutions could use their procedures to help find interesting art within the massive flow of products which are cheap to produce and distribute and which are not found or listened to by anyone.

> Hautamäki also produces electronic music, and the tools to produce and distribute music have become cheap. If you have a computer, you can produce music with zero budget. But the problem with cheap distribution on Soundcloud is that there are

thousands of makers, and how many people listen to the published music in the end? In the same way (linked to Instagram with the visual arts) there are a huge number of creators working with graphics tablets or producing pictures by coding. Maybe then the traditional art world could help with its curators and quality standards – and decide what is interesting. Getting a lot of likes on Instagram does not necessarily mean that the work is interesting.

Should the institutions change their methods and structures linked to development more radically? If the institutions want to look to the future, how should they develop in relation to transparency of information and the possibility to participate? The constructed system can be seen as artificial and not solid. I think that this is a central issue which should be considered in the future, and it is linked to Bohman´s vision of how the public sphere could be possible in the age of the internet described at the beginning of this chapter. A critical perspective is that the institutions have no capability to think to the future to change their own procedures; the power hierarchies are unbreakable.

Hautamäki sees the structures of the institutional art world as artificial. They have been created over time and now there are odd rules as to how things are done. Increasing transparency is not a bad thing with regards to the pursuit of a profession. There is a lot of hidden information that things are just going to happen like this. Only by chance do you hear about some things if you happen to know someone who has got somewhere, or something like that.

According to Yli-Annala, acting in institutions is somehow a type of frozen thinking. When a person enters the institution young and enthusiastically, their task may be to change that institution, but then when they have a place there, they are no longer very open to what they could do with extra-institutional activities. Yli-Annala sees the same ideas as pretentious. It is really hard to break the surface of consensus. Often when someone relays a critical opinion, people in institutions are completely indignant for no reason. That means there is no real debate here. There are still so few people, it's like a small village. It's easy to talk to everyone, but if you achieve dominance, you become hierarchical. In addition, things start to revolve around money. Money seems to be the most important thing they want to know about.

According to Yli-Annala, in the Nomadic academy, they do not aim to be a solid structure, because then it is difficult to develop (compared to the actions of the institutions). The problem of the art world (institutional system) is that when one thing is organized, it has been done/dealt with. But how can it be 'done' if the question is about something much bigger like climate change? It is characteristic of institutions that they choose the subjects and organize seminars and exhibitions, but nothing happens or affects the organizing institution. The projects which are external to the institutions themselves are not credible. People are worried about something, but it is only a project, the institution itself does not change with these projects. To achieve serious results, actions to the ground structures of these institutions should be taken.

In art-related action, an important factor for the artists is the publicity of their work. Publicity is achieved for those who are supported, but publicity is a fundamental matter to all art. The quiet majority tries to manage on their own, and with social media use the boundaries of elitism which decide on the publicity of art can perhaps be broken down to achieve wider opportunities for participation.

According to Miettinen, the number of visual artists trained in Finland during this millennium has doubled, but only about a third of them receive funding like grants.

And most visual artists get by with something other than making art, such as teaching related to art, or some art-related work. When we have this grant system that assesses quality, one can wonder whether this publicity-driven period means that these grants and other support systems also direct that funding through publicity to visible or already successful artists, and whether they steer away from the more marginal artists who perhaps create high-quality work, but do not achieve similar visibility and publicity.

According to Leikola, one fundamental matter is that art is a function that is made for publishing and publicity. Reviews of the art works in magazines is expected. If the number of visitors in exhibitions worries, Leikola points out that it is not primarily a commercial question, instead it is connected to the publicity of art. This means that everything is related to public practice. All those mechanisms and their changes are related to cultural change and changes in art, since the aim of artistic activities is to gain publicity. This generates both a "background noise" and possibilities, so we are qualitatively talking about a very different type of world.

The question of international interaction relates to action on social media and co-operation abroad, but this does not affect the activities in Finland and its institutional system. On the one hand, we can question commercial competition or representativeness of the state. Commercial competition has grown via digital communication to new numbers; Finns can use international content easier and quicker than before, which can show us that we are not so distinct in our cultures as before the age of the internet. On the other hand, there is pure co-operation between individuals who share the same interests from different countries.

There is also a view that some Finnish artists view foreign artists as outsiders who can be more easily criticized. Through production, the question is about competition and increased understanding. But there is a view of culture as a fluid field; there are many more things that unite us with other cultures than separate us. The meaning of international in contemporary times comes more from many different parts of life. At the same time, when we are globally connected, we can also understand different cultures better and perhaps see more similarities than differences. Borders are made by systems with different sub-systems, like artistic organizations; the Finnish art world is changing but there are still problems, such as the language of artists.

According to Leikola, there is a competition of cultural products. At the same time as consumption grows, Finnish people listen to more music and watch more audio visual content than before, but there is also growing international competition. We have this myth about the uniqueness of Finland, with a difficult language and far-away location. But this has no relevance in its base. In a sense, national culture, especially in Finland, has been considered strong, but culture has always been fluid; culture assimilates and is seamless in its relationship with internationality. There is an opportunity for cultural exports; most consumers watch, for example, different kinds of movies from different countries and recognize and connect things from different cultures. This makes the cultural experience richer and teaches people to analyze and specify different types of things, and see diversity.

According to Hautamäki, the idea of KRUKS is to work for the public and internationally, and the language is English. In an international sense, they are on the margins (people who are interested in art and technology). There is no country-centered action, it is more about the international context and the online world between artists in different countries. Hautamäki is not so interested in country brand thinking: now Finnish artists go somewhere and then there is Finnish art shown. It is

more interesting that international networking is being done, and this is also how things can move forward.

Hautamäki has noticed something odd about conversations on private people´s personal walls on social media; they usually attack foreign artists or exhibitions that are arranged here in Finland. It is easy to be critical because this art is outside of the circles and nobody knows these people personally. Hautamäki sees that in Finland, the art field is in a fermentation mode about the role of non-native-speaking artists in the field. It is not about a question of citizenship, it is more that the artist's organization´s language is Finnish, which is quite limiting for artists speaking other language, and peer reviews are usually made in Finnish.

According to Yli-Annala, the action has mostly happened in Finland, but there are international connections, and one event was held in Paris. Performances also happen via Skype.

According to Ollila, the Annikki Poetry Festival is an international festival. The page uses Finnish and English, and they have a professional translator in the workgroup. The Annikki Poetry Festival has achieved a good reputation and is a unique place and atmosphere. The festival is approached by artists who are willing to perform from all around the world, and there is some European co-operation with literature events, for example, they were invited to England by the Speaking Volumes organization.

Preliminary conclusions of the third part

The third theme of the interview asks whether the interviewees see the possibilities of new or marginal art in light of the institutional art world. Social media can work as a channel to produce new thoughts and ideas in a public mode and form new networks at different levels, also internationally. These new forms build networks quickly despite no recognition from the institutions. Becker (2008, 209) describes a difficult situation in constructing new art forms, where links with the art world are missed because there is no cooperative network with existing conventions. Networks on social media are built according to network theory in a "process of mobilizing people to join in a cooperative activity". (Ibid. 311.) In social media publicity, the institutional art world and art life activities are not separated until possible recognition from the institutions is achieved. Only a small number of visual artists are supported by galleries, but there are social media galleries which have strengthening opportunities to show their work.

The study results show the importance of voluntary work in achieving something new. The work is not necessarily targeted against the institutional frames, but otherwise this work could not be done. If the material and other costs are low, and it is felt that the ideas are ready for implementation, then perhaps it is much easier and clearer to act without the institutions. In the institutional mode, the process would be restricted to bureaucratic forms with guidance and possible proposals to change the work, etc. This process evidently slows down the timeline and rarely covers projects where there is a need for voluntary work. The funding of the institutions faces problems, not only because they cover only part of the applications, but there are yearly questions regarding the continuity of funding. The institutions focus on their targets of support and these also receive visibility from publicity. Similar non-institutional projects are excluded from

publicity, as was the case with the *Art Advisor* project and the *Recommendations* group on *Facebook*. The art world protects the publicity of those actors it sees as important, but social media has already widened this publicity, and voluntary work projects are continuing for longer than the institutions would be willing to support.

Acting as a new intermediary for the publicity of art and culture is one of the central benefits that *Facebook* can bring. The institutions, including media related to art, are not alone in deciding what is represented to the public. In art-related action, the question from the perspective of the artists is about the publicity of their work. This publicity has previously only been for the actors who are already supported, and the quiet majority tries to manage on their own. Social media can unite different actors with an audience, but it is still in flux. Using social media can perhaps break the boundaries of elitism, which influence the publicity of art through wider participation possibilities. The importance of the media for art institutions is not necessarily understood from every angle, because their structures and goals differ in relation to the development of mass media. As I wrote in chapter 2.4, the refeudalization of the public sphere did not affect the art world, which had already formed its own rules and functions. Art-related action and communication were under the control of the institutions, and the strong division between high art and popular entertainment can partly be seen as a defense mechanism for the commercialized culture that was seen as a threat. Jameli Adeli is interested in the relationship between contemporary art and media. Media has a constitutive role in the art world. Media are a significant player in the network and blurs "the boundaries of artistic production, distribution and reception/consumption" because the logic is not the same. According to Adeli, "media could be considered as a social institution in itself that simultaneously generates as well as orients on the logic of the reputation building processes of an art world". (Adeli 2011, 274.)

It must be noted that each of the interviewees see the institutional frames from their own interest and position – mostly believing that the institutions hold a position of hegemonic power and order where activities have different kinds of levels of appreciation and supporting modes. This can be seen in the cultural action of cities like Helsinki or Tampere, or in the publishing policies of big newspapers like *Helsingin Sanomat* – as well as at the level of art funding for the state´s cultural policy instruments. This idea can also be applied to the exhibition program decisions of Kiasma, where three interviews were held. The big museums can work as a "mediator in society", as Volker Kirchberg describes; "educating the public about intercultural differences, mediating between different collectives, and taking on the political function of opposing hegemonic structures and of being an advocate for the powerless", (Kirchberg 2016, 237) and also using their power in decisions to implement these valuable acts. Although the interviewees work in art-related work, *Facebook* is about experimenting with something that is not strictly connected to work (except for one of the interviewees), and something that they are interested in but do not have a channel for in the traditional art world. They are looking for something new in

the online world, and eventually, this could be the birth of something in the offline world. New ideas are generated by thoughts and private conversations, and social media is a channel to propel these thoughts to the public.

Through the interviews, I can see that there are some artificial divisions between Finland and other countries, when the action is approached and understood in an international context. Perhaps, in social media times, internationality reminds some of biennales with an optimistic view for "embracing the democratic redistribution of cultural power", although, from a pessimistic view, this can be seen as "a new form of cultural hegemony and recolonization" (Sassatelli 2016, 278). Instead of competing internationally with Nordic products, culture can be seen as more fluid, and should be focused on the interaction and co-operation between people who are interested in the same things and share the same values, instead of representing their own countries. These two sides come forward with digital distribution and social media connection possibilities. As one interviewee described, we have much more uniting us with other cultures than separating us. When we are globally connected, we can also understand different cultures better and perhaps see more similarities than differences. However, there are still strong borders associated with nationality and language, generated by the system and different sub-systems, like artistic organizations.

Opinions about whether the developments of *Facebook* and social media could lead to structural changes in the institutions are doubtful. The institutions will not change their decision-making or appreciation processes, and social media is used for plain communication of advertising or information sharing. However, one of the interviewees believes it could be possible at the visionary level. The question relates to the institutional art world itself, which has not confronted the situation of change. There has been a lack of interest in the issue compared to politics and economics, which have included the use of social media seamlessly in their ways of functioning and also in a leading role or position. However, social media platforms and the availability of information together with new skills are changing people, creators, and the audience, and these will possibly challenge the institutional actors. I believe that during the pandemic things have probably changed already and the institutions have widened their use of social media. Where this will lead is interesting to ponder. The publicity of the art world is widening to cover art-related action outside of the institutional actors, and this can have an effect on the logic of the artists, the curators, the critics, the educators, the audience and approaches to work and art.

At the ground level of finding interesting new art, the institutions could help to find art from the massive flow of products which have not yet been discovered and which are cheap to produce and distribute. I think that if the institutions develop their methods and structures, it can have a positive effect and achieve much wider results than the institutions have reached before. In art-related activities, there are other questions besides the possibilities. The institutional art world has the structure of a rhizome – there is no central activator in the polycentric world of different institutions. This suggests that cultural

policy is the main channel for directing the development of art-related activities. Development goals could include transparency of information and wider possibilities for participation.

4.4   The conclusions of the first case study

It is now quite clear that *Facebook* functions as a new kind of intermediary between people and art-related communicative action: the platform is easy to use and gives us opportunities to distribute information and products for the public better than before. With the platform, people can be reached on levels that would previously have been difficult, as well as connect with new people who are interested in the same things globally. When I am a part of groups and pages on *Facebook*, I can say that there are many people continuously active in doing and responding to different things which are happening, starting, and reflecting on and between the pages of *Facebook* and the world outside. With social media, new thoughts and processes are brought forward in a public mode and they form new networks at different levels, also internationally.

Facebook is a chosen platform for activities. It is in many ways professional and commercial and you can take part in it without losing independence or control (for example, when publishing or organizing different things), which can happen in the traditional institutional processes of production. New networks are built without the recognition of institutions. When information is shared on *Facebook*, it has the possibility to overlap with the institutional art world, because the user environment is on the same level for all participants – there is no appreciation process in public communication and interaction (at a level which reflects what is supported and brought to the limelight). In social media publicity, the institutional art world and art life activities do not separate until possible recognition of the institutions is formed. The situation of the institutions raises the question of how they think about their development as an actor. My experiments as well as the arguments of the interviewees demonstrate that the activities on *Facebook* are noticed also by the institutional actors. Through this I see that the art life acts on *Facebook* can be part of the institutional art world – but still mainly in a social media environment.

Among the interviewees there were some satisfying results but also some disappointments with using *Facebook*. In comparing the negative and positive sides of using *Facebook*, you must understand and estimate how to approach and use the platform (as well as any other social media platform) and what quality of data you are willing to provide to the company. This situation with *Facebook* is connected to the larger digital developments of our time, not just in using social media. Social media modifies communication and there is still a danger of superficiality, but this is more likely on other platforms rather than on *Facebook*.

Although *Facebook* is a business, it has the characteristics of a new intermediary for possibilities related to equal participation in art-related activities, as I have noticed with this first case study. It is quite clear that social

media platforms and applications have the ability to affect the development of art-related activities which have been shaped previously only by institutional recognition and appreciation, by getting people who are interested in things relating to art and culture together. In light of Becker´s network theory, different actors getting together is the most meaningful factor for development – also outside of the institutional structures. However, all artistic work involves the activities of many people; through their co-operation, the artwork exists. Although artists are in the center of the network, all who are working with them are meaningful to the final outcome (Becker 2008, 1-2 & 25). The art world publicity that was seen before as the result of different choices (and affected by the influence of curators, editors, and gallery owners etc.) is widened, and this interaction makes membership less selective. As Becker describes, the art world defines acceptable art; who works as an artist and can achieve the benefits of membership with the necessary education, skills, and connections to understand the conventions. These integrated professionals guarantee the survival of the institutions. (Ibid. 229-230.) However, contemporary developments mean that a growing number of artists can also increase the number of people who are interested in being a part of the process of producing, distributing and achieving art works. The processes of the institutions should be open to these challenges (to recognize art-related activities outside of the art world) and they should think about the changes they might be confronted with. Becker points out that the action outside of the networks is not necessarily non-understandable, but it does not have the same possibilities to exist (see ibid. 27-28) in the publicity of the art world. Using social media, people outside of the institutions can choose a different path and create their own organizations (ibid. 233-235 & 243-244). Now, some actors understand the premise of the institutions and some do not. But the actors share the same publicity better than ever before. This can have the consequences, as Becker describes, that "the development of new art worlds frequently focuses on the creation of new organizations and methods for distributing work" (ibid 129).

I have brought the concept of art life besides the art world, based on Habermas´ lifeworld in relation to the systems. If there is a new movement in cultural matters, it is born in art life, but when it constitutes the art world, it faces the problems of the market (commercialization) and the state (bureaucratization). Voluntary work is vital in achieving something new. *Facebook* is used to experiment with things that are not strictly connected to work, with things that feel interesting but do not have a channel in the traditional mechanisms of the art world. The activity on *Facebook* takes things forward to offline actions and gives birth to new experiments. The platform that *Facebook* constitutes has the possibility to change our public interaction which has before been modified mainly by institutions. This can have multiple consequences for the actions in art publicity and, for example, changes the competitive process of artistic recognition by institutional intermediaries which are built on power and influence (see Heinich 2016, 204). The funding of institutions faces problems, not only because it covers only some of the applications, but there is a yearly question

related to the continuity of this funding. The institutions focus on their chosen targets of support, and these also receive visibility in the publicity. Now, we can make things in the digital age that previously belonged only to the administrative system. The role as a new intermediary for the publicity of art and culture is one of the central benefits that *Facebook* can bring. Media has a constitutive role in the art world, because publicity is central in institutional aims for reaching large audiences. The importance of the media for art institutions is not necessarily understood from every angle, because their structures and goals differ in relation to the development of mass media.

The interviewees are doubtful that the developments of *Facebook* and social media will lead to structural changes of the institutions. The problem is with the institutional art world itself; it has not confronted the situation of change. There has been a lack of interest in the issue compared to politics and economics. However, the social media platforms and the availability of information together with new skills can change people, creators, and the audience, and this will possibly challenge the institutional actors. Art life from the private sphere is connecting to the art world at new levels, without the need for the traditional processes. The concept of art life includes everything; the unrecognized, the unsupported, and the unconnected (from the institutions). Through art life actions it might be easier to connect people internationally, although the institutions are also well organized internationally. However, there is more emphasis on domesticity and at the level of Finnish artists, there are perhaps more artificial dividing than uniting aspects with regards to immigrant artists – at least in terms of support.

5   THE PUBLIC SPHERE AND PARTICIPATION ON *FACEBOOK*

In the second case study I continue from creating pages and groups on Facebook and connecting them to the concepts of the art life and the art world to further learn how interaction and participation on *Facebook* function like Jürgen Habermas´ public sphere. The second case study is formed from three separate parts. In the first part, I arrange the campaign project of the page on *Facebook* and use the paid advertising service of the platform to get people to participate. In the second part, I approach *Facebook*´s possibilities to work like Habermas´ idea of the public sphere in light of the views of the interviewees. Through their experiences – their work and expertise – connected to Habermas' theory, I form a view about how the platform could work as a model for the public sphere in terms of equality and participation, although it is not a public sphere in the perspective of political decision-making. This question is important for the purposes of this action research and interesting, because in contemporary times it should not be impossible to form public spheres for different sectors of society.

In the third part of the case study, I continue to observe *Facebook*´s function as a platform for the public sphere. The data for the third part is collected from the group page from *Facebook* where I am a member. The empirical data analysis of the fourth dataset consists of a certain group´s posts. The group aims to gather members to sign a declaration letter and participate in its publishing event. The group is organized on *Facebook* without paid advertising. These parts that start and finish the second case leave the theory in the middle (the theory of the public sphere is not driving the first part where I concentrate only on the question of participation), and open up the question of participation to two different kinds of perspectives. The first part concentrates on activating individual participation by concentrating on personal experiences of art, and in the third part, people are activated to come along and support the movement. This activation happens on two levels: first by signing the declaration online and then becoming part of the declaration movement happening offline. Thus, this participation is connected with group activity.

5.1 The campaign for collecting memories about new art

I made a project in 2016-2017 to find out how people take part in social media and how it could be expanded to the offline world. Can there be more action than just clicking the "like page" button? Nielsen (2006) demonstrates that 90% of users follow, 9% of users may sometimes contribute and only 1% of those who participate are active in making contributions, so most people do not participate if it requires a greater contribution. In this first part, the role of the participants is important. The question I am interested in answering is whether they share their thoughts and become the agents of cultural production for the art and culture associations, or are they using social media as Villi & Matikainen describe, with implicit participation but no productive action (see chapter 2.5). In the first part, it is interesting to see the relationship between clicks and actual participation in the art-related communicative action campaign using *Facebook*´s commercial advertising model.

The TAIKS page on *Facebook* has likes, but does not reveal much about actual participation, although it could be a mark of collective unity of interest at some level. However, liking the page is only a click, which does not require taking part or committing to anything. Apart from myself and two others, the people who like the TAIKS page on *Facebook* are not members of this registered association, and nobody expressed an interest in becoming a member of the association or taking a more active role on the *Facebook* page (for example, actively participating or becoming a moderator). The most common action was to click ´like´ for a shared post. This made me wonder whether the situation could become more active; and whether people act more concretely and demonstrate actual participation outside of the social media click-environment?

I planned the campaign project carefully (see chapter 3.3.1). The campaign had two purposes that are equal in importance. I chose to make a campaign project that is useful to me for my research process and which studies the quality of people´s participation. I decided to collect people´s memories about newness in art. This was a solution to the campaign and at the same time, the idea was very suitable to the association´s activity. I published a post about the campaign in April 2016 (the original text of the post was in Finnish only), and paid for a one-week advertisement (the total duration of the campaign was from 8.4.2016 to 30.1.2017) (Facebook 6). The post remains on the timeline indefinitely, but during the advertisement period (seven days between April 18th and 24th, 2016) it was spread effectively over the time that was paid for. The post about the campaign was spread to the newsfeed of users who liked the TAIKS page on *Facebook* and to their *Facebook* friends who were over the age of 18 and living in Finland.

Advertising through *Facebook* is relatively cheap, easy, and fast (a one-week campaign cost 14 euros). This makes it possible for everyone to act on a bigger scale through social media which would be more difficult and too expensive through traditional media. This can serve companies and politicians as well, as

social media provides a channel for anything to burst into the institutional sphere. Art life activities exist in the art world publicity with the help of the system of the market and commercial tools. This is at the same time absurd (art life activities are outside of the system) and relevant (the system of the market is available to anyone). Basically, you are served equally no matter the sum you have paid.[29] To function on *Facebook*, you must also accept the company´s rules and this means they have access to and can use some data (which also relates to other products and features which are owned by *Facebook* like *Instagram* and *Messenger*). There are two levels which confront the advertiser: how is the content seen (by the users), and how is the content used (by the company) (Facebook 7). Besides the advertisement on *Facebook*, I spread the post – without needing to check with *Facebook* – on various Finnish pages of art and culture in their *Visitors' Posts* section. These 20 pages were randomly chosen but were largely from the institutional art world (museums, associations, festivals, representatives of educational and journalistic organizations etc.). Therefore, I connected this campaign to the system of art and culture institutions, hoping it would reach more people. The results for the advertisement were as follows. My advertisement reached 3827 users (reach means the number of people who saw the advert at least once), achieved 5033 impressions (the number of times that the advert is on-screen which may include multiple views by the same person), and was engaged with 118 times (through likes, comments, and shares) (Facebook 8).

I then ran a second advertisement campaign (Facebook 10). I ordered a week of advertisements for a new post on *Facebook*, and the process was a little quicker than the first time, perhaps because I was now a known advertiser. The second period was between 11.1.2017-18.1.2017, when the overall campaign period was near to closing. The post included mostly the same text, but I made some small changes; I shaped the text more fluently and took off the age-limit, which was 18 in the first advertisement. I also changed the picture and mentioned that memories would be included in a draw for art-related prizes (works produced by TAIKS). The new advert was otherwise similar. The second advertisement reached 3003 users, made 4406 impressions and engaged 94 people. Together these two campaigns reached 6257 users and engaged 212 [30] (Facebook 8). Although I did not advertise my page (there was no invitation to like the page), it received new likes during the advertisement periods, which were several times higher than in normal times, and brought around 20 new followers to the TAIKS page. Therefore, the advertisements through posts promoted TAIKS well. Also, there were some shares besides users, as one page

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[29] This can differ when clients grow (like in the scandals at the time of the interviews when *Facebook* was revealed to have given bigger clients like *Netflix* "the ability to read, write and delete users' private messages" or for *Microsoft* and some others "the ability to obtain email addresses of their users' friends". *Facebook* also "gave device manufacturers such as *Apple* the ability to build special features that plugged into the social network". (Hern 2018.)

[30] These numbers are final. It is always possible that the number slightly changes after the campaign because the post stays on the timeline of the page (although it is no more an advert). After you turn a post into an advert, you can always monitor it. And the post remains in *Facebook's* Publishing tools (Facebook 9), so I can monitor all of my posts´ information for the information about reach, etc.

also shared the campaign. Because the posts remain on pages "forever", one of my Visitor´s Posts (which I shared to another page on *Facebook*) received a like half a year after the campaign had finished – so it was still somewhat relevant.

Preliminary conclusions from the first part

There was a prediction already through the advertisement process, which was that nobody would comment on the posts, and these "no comments" predicted a lot. The campaign for collecting memories about new art produced zero answers. There was interest in the campaign noted by the clicks, but that did not result in any further participation. The results were good in light of reaching people, but in light of activating more participation than just a click, the results were unsuccessful, and in this respect, the campaign failed. The fact that people liked the idea of the campaign and there were no negative attitudes towards it proves that this kind of project is approved of, but it does not cross the line to making real participation. This can be caused by many reasons. I think that the campaign was made correctly (I have prior experience of collecting memories through traditional papers with more success[31]), but the subject was not easy. I also wondered whether the campaign would result in more activity if the TAIKS page had been organized by an institution of art and culture and "advertised" (the media uses this kind of action when they publish without paid advertisement) through traditional media like newspapers.

The result of the first part of this second case study means that a click does not mean that "the clicker" is more productive for the cause. The problem is that I cannot say that clicking an icon on *Facebook* and writing an e-mail can be evaluated on the same level. But would there have been more responses if I had adapted the communicative action to use the functions offered by the environment, like somehow using the comment section? Probably not, because there were no comments on the posts either; the click is the form of participation. The campaign raised interest, and achieved the best results on *Facebook*, but it never came off *Facebook*. There is not always deeper participation related to interest, which shows that the culture of clicktivism is not yet clearly part of taking an active role and doing something concrete. However, this can change and it depends on many things. As Cammaerts describes, the support way resonates with people who cannot become more active (Cammaerts 2012, 16-17, see the page 52) in other ways. Then it is a sign of interest, which is what the first part of my second case study now proves. People are interested in and willing to support a small campaign for an unknown association – which is a seed for possibilities. According to Castro, "the act of looking is not passive on social networks". The views and comments of individual activity drive collective awareness forward, and the activity that starts from views begins to shape the

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[31] In 2007 I conducted a campaign to collect memories about experiences of filmgoers and the cinema, which I planned for the regional film center in Ostrobothnia, and although there were differences between using traditional media and the subject of the campaign, I used a similar thought process to arrange my campaign, where replies amounted to about 30 (mostly written letters via post).

medium. (Castro 2012, 164.) I think that in public communicative action, a click is always more important than just a simple expression because in this public mode there is a private person who has come into the public with that click. However, how much the click proves in terms of deeper reflection cannot be estimated now. The next step would be to share a personal opinion if the individual wants to express one.

Social media can be a place for new things to be born out of nowhere and to send messages to people without involving the institutions. At the same time, there is a problem between participation and deeper action, and contributions in the communicative modes of social media. As Villi and Matikainen describe (2016, 109-110): active participation like writing a post or sharing a picture is "at the explicit end of the continuum" and participation without productivity is "at the implicit end of the continuum". According to this thought, likes are in the middle. Although they are not the primary participation aim of my campaign, they represent agents; active participants of cultural production (see chapter 2.5). The campaign project was created on a research timeline before the interviews, and it worked as an opening for me to seek participation qualities in the art world and art life in the age of social media. Together with the third part of the second case, it demonstrates the relationship between participation in offline and online worlds. When I am part of groups and pages on *Facebook*, there are many people who are regularly active in doing things and responding to things that are happening, starting, and reflecting in and between action on *Facebook* and the world outside.

TABLE 2   The campaign on *Facebook*

The campaign for collecting memories about the new art
TIME: 8.4.2016–30.1.2017
6257 reached/212 engaged

First Advertisement	Second Advertisement
TIME**:** 18.4–24.4.2016	TIME**:** 11.1.2017–18.1.2017
3827 reached/118 engaged	3003 reached/94 engaged

When analyzing the campaign period, which was a lot longer than the two one-week advertisement slots, I do not feel that the results would have been much different if the advertisement period had been identical to the campaign time. Public notion is built into *Facebook* for positive reactions and for 212 users from the 6257 that the post reached, this was expressed. If I could have one written

response I could calculate the relation between those engaged to the post and real activation for the campaign. For example, when I have published music videos on *YouTube*, I receive a comment at every 1000 views, so the relation between the views and communicative action is 1000: 1. I think that this could be rather close to many cases; if I reach 10,000 people with a video, there would be 10 viewers who would actively communicate. Of course, this is not generalizable, but it gives a starting point to think about the ratings of those who engage and those who respond. In this result where 6830 users were reached and 212 were engaged, the numbers demonstrate the rate of likes, and perhaps a project like this would never produce any further action – just more users reached and engaged. However, if the project had encouraged people to participate, the numbers could lead research further. For example, if the reach in art- and culture-related communicative action would be around 10,000 producing the responses somewhere around 40 to 50, this method could be taken seriously as a tool for collecting opinions, etc.

The benefit of *Facebook* for this paid advertising project is that the platform provides statistical results that can be examined. Using the advertisement tools of *Facebook* and their data-mining capabilities can be interesting in many ways[32], for example, the data can show the sex or the age of the people that engaged with the campaign (which was not a part of my actual study interest). I followed the advertisement growing and spreading every day, and on the 15th January the amount of users reached was 1793. At this point, when I had used half of the budget (7.24 euros), 57 people had engaged with the post, and the cost was 0.13 euros per engaged user. The reached users were women in 991 cases and men in 710 cases; the sex was unknown in 92 cases. 33 women engaged with the publication and 21 men, the sex was unknown in three cases. The fact that more women engaged with the post suggests two things: First, women might form a bigger part of the audience in art-related issues on *Facebook*, but secondly, they are not relatively more engaged than men because less men were reached by the campaign in the first place. In relation to the expenses, every commitment from a woman cost 0.14 euros, but for men it was either 0.11 euros or 0.09 euros. In terms of the different age-groups, one user from the 18-24 age group was engaged and it reached 107 users at a cost of 0.27 euros; it reached 355 in the 25-34 age group and engaged nine at a cost of 0.11 euros; it reached 551 in the 35-44 age group and engaged 14 at a cost of 0.13 euros; it reached 370 in the 45-54 age group at a cost of 0.13 euros and engaged 13; it reached 265 in the 55-64 age group and engaged 11 at a cost of 0.15 euros; and finally it reached 145 users over the age of 65 and engaged nine users at a cost of 0.11 euros (Facebook 8). Through the

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[32] *Facebook* advertisement tools have also been used as an information source about *Facebook* when the company has been involved in privacy scandals and people do not know how to trust that their information is not misused. This has also affected pages. There have been estimations that the amount of Finnish *Facebook* users fell by 300 000 - 400 000 to around 2.9 million as a result of the many problems related to privacy on *Facebook*. *Facebook* commented on this by noticing that its own ad tools were used for the wrong purposes. (Kärkkäinen, 2018.)

following (TABLE 7), it can be seen that although the most reached people are from 35 years to 55 years, the older users are more engaged.

TABLE 3   The amount of the reached and the engaged
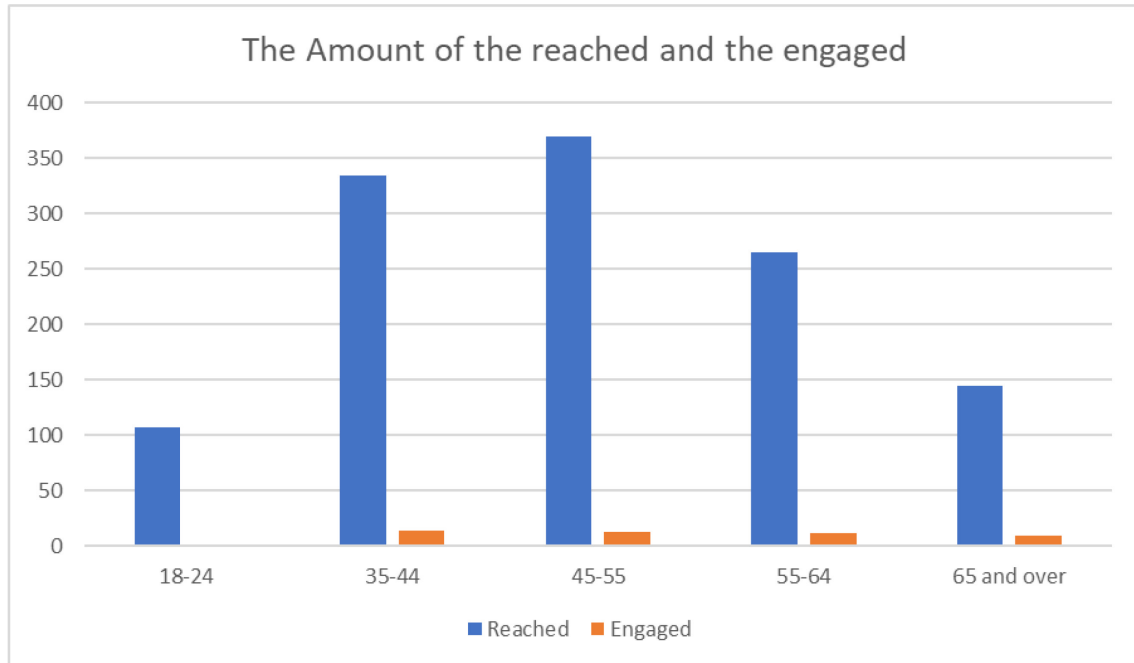
Different tools to manage, calculate and report on results can help many kinds of studies in analyzing the behavior of social media users. Without these tools, the results cannot be described. *Facebook* makes predictions about how well a campaign will succeed in terms of the numbers of users reached, but this does not reflect on real actions when people decide what to do. It is still down to individual choice and, in this case, outside of the metrics of *Facebook*. As regards public participation, using tools can show many things, including what people support and are interested in. It is not impossible to see that this can serve future possibilities for art-related activities in developing functions between institutions and people. *Facebook* has brought with it (as have other types of social media platforms) new forms of activation (which are still expanding with new functions, like giving people a status on pages and groups which describe their value as active participants), so we can still see the relevance of Cammaert's belief that clicktivism can be part of an intermediary which develops awareness and collective identities.

5.2 *Facebook* as a platform for the public sphere

In the second part of this case study, I approach the possibility of *Facebook* functioning as Habermas´ theorization of the public sphere, in light of the views

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of the interviewees. The data is analyzed from a selective perspective using theoretical frames, which help to answer the research question. I am interested here in whether the interviewees see *Facebook* in its present form functioning as a public sphere. Before I go to the analysis, I compile the main points which I lift from the theories of Habermas. There are three factors that must be included for a page to be managed at different levels: 1) In groups and pages, private users form a public by themselves. Issues are communicated in an interactive and open atmosphere; 2) The articulating process is democratic, and all participants are equal, so possible professional statuses are disregarded in this public communication; and, 3) Some users must participate (on shared ground).

The data shows that the active members come from different backgrounds and promote a common interest in speaking for equality. On the other hand, within the mechanisms of the visual art system (related to the institutional art world), the system can be seen as ruled by experts. Like the interviewees describe, the circles of participants are small, and everybody knows each other. This is a common phrase, which relates to almost anything in a small country like Finland, but especially to any art-related scene. However, through the internet and with the possibilities of social media, more people can reach information and can have relevant views. This development can be challenging for those who are used to having a position of status in debates.

> According to Hautamäki, in KRUKS, active users come from different backgrounds and are quite difficult to profile together – they are interested in art and technology, but maybe not so much in traditional visual arts, more in new art forms like bio art.

> Miettinen sees that the circles are small, although in the Recommendations group there are people that participate in conversations and are new to him – but they are still connected to visual arts through work or a serious hobby.

Although the articulating process has a democratic sense and considers the equality of all participants, there can be challenges in the nature and quality of the conversations, which suggest that the platform is not functioning as the public sphere. In art-related communicative action, people appropriate art through discussions. When appreciation is institutionalized, the original idea that anyone was able to judge a book was reacted to with professional criticism. The art experts rose to become the spokespersons for the public (see Habermas 1989a, 40-41). This perhaps had some positive effects on the development of the arts, but this system (considering the idea of wholeness) can also be repressive for new participants who have not come from within the system. However, when new possibilities emerged with the internet and social media, the situation changed. The problem now is voiced by people like Pérez-Latre (2013, 52), who states that "now everybody is a journalist, but nobody is an editor". Whilst this may be true, art-related action should be more open-minded and demand more views about how to develop future opportunities.

> Miettinen thinks that the goal to increase conversation as well as people´s interest has worked via social media. Although there are beliefs that everybody can be a critic now,

there are not so many bloggers in the visual art field if you compare it to fashion or sports.

According to Yli-Annala, the experts often have visions and a very sharp analysis of the current situation. Yli-Annala thinks that we are a little blind to the current situation: when we talk about the current situation, we are talking about the past. The future is already here, and he would like to call for a completely new idea of how, as an individual, you can implement yourself in a debate. It demands to move away from knowledge and into experience. New ways of speaking out against the prison of traditional forms of conversation should be developed.

The question of common ground arises: the goals must be the same to be able to listen to each other equally, and this is a challenge. There needs to be some confirmation that everyone is present in the conversation and that their opinion is relevant. I can still see that there is a possibility for equality in the communication processes on *Facebook* – but only a possibility. The growing numbers of participants and shared information could provide the possibility to gradually expand the amount and quality of expertise, but the fragmentation of participants first needs to be solved. Hashtag attributes and algorithm-based information services provided by Google and other companies give users the information they want, which divides people into fragmented sections who may not understand the purpose of forming a public opinion as a whole. From the internet and social media, this starts to affect the offline world. Perhaps this has been seen in the clearest way with the U.S. presidential campaign, where Donald Trump lost his presidency to Joe Biden without admitting his loss to his supporters, who chose not to believe the result.

Leikola sees that the web 2.0 is multidimensional: you can view endless hashtag attributes for any possible object – which are approached from the relevant view that is chosen. The possibilities that are opening for art involve not being confined to strictly defined categories. We are approaching a more noisy world and more possibilities, but also a world that is of a qualitatively different type. The archaic experts from everyday life, for example car dealers, are no longer encountering naïve customers. Now the customer has found out about things in advance and will tell the dealer what they want. When the experts do not have the authority (or knowledge), then equality of information also leads to the assumption that information can be found. Now algorithms share people with each other on internet services. When you enter anything into Google, it gives you the best possible answer based on someone else's search ideology. There are no ready-made search criteria like before. The old menus have been forgotten, and instead there are countless new options. No matter what you put in, you always get some response back. People themselves can define the terms they want to find. In a way, that norm is set there online, and it starts to reflect on our expectations in the real world.

Facebook has been built with many positive aspects like other platforms, but there are some important unsolved issues that many people have a problem with. Social media has developed contradictions between free speech and hate speech, and between arguments and lies, etc. The situation must be solved technologically and ethically before a public sphere could exist on social media. The platforms should develop how to manage users' responses using statistical analysis and transparency of participation, and users must be ready to share the common arena, where the equality of different views are respected and a public

opinion can be formed. On the one hand, debate concerning the arts used to be an open debate without a protocol aimed at making decisions, but this cannot be a common starting point for all debate in the sector – then it maintains the solid structures ruled by those who have reached an expert position.

> According to Leikola, although social media has in many cases been seen to spread hate speech and divide people, the platforms themselves have grown and been successful because the environment has been built for positivity. A lot of people are on social media because it's nice to like something, "it's nicer to like than dislike", and Leikola thinks that to this day only a minority of reactions are still negative.

> According to Hautamäki, the conversations on social media are in many cases at a level, which makes one think, that it is good that decisions are not made through these conversations. Hautamäki finds that the evaluation of art is abstract. All the time you encounter different world views, and you can wonder how the artist sometimes understands such different things. Their point of view seems strange. It could all just be an endless open debate.

> Hautamäki sees that there is no common value based on his experiences – there are quite different kinds of groups with different goals, beginning with what they want professionally. This causes challenges when even in one branch of art, like visual art, you do not row the boat to the same direction, for example, in solving the livelihood-problems of artists. Artists think with quite different perspectives about what should be done with different things. There are a lot of prejudices that can be truly astonishingly wrong, for example, about how some institutions work.

> According to Leikola, conversations should not fulfill the criteria of statistics. How strongly are people really standing for some cause? Whom do they represent? Earlier we had at least two clear roles: the audience (ordinary people) and the art elite (different kinds of art experts including critics, intellectuals and decision makers). Now it is harder to know who really is an expert or what they stand for, is the person alone or does the person have a lot of supporters. New opinions, influence and also webs of value are born.

When the biggest group in my study, *Recommendations*, generated over 10,000 members, Hautamäki posted that according to the statistics, over half of the members are repeatedly active and the most popular posts receive two to three thousand reads (Näyttelysuosituksia, 2017). This tells us that in this group, the members are active. However, in many groups the amount of passive followers is large and growing. I do not think that this a sign that people are unwilling to participate in the field of the experts, instead it is the first step towards the possibility to participate. In the online world, the door is open for everyone to see what is happening and what they could contribute to this place.

> Hautamäki thinks it is interesting that the rate of active members is quite big in Recommendations; over half of the members. Of course, there can also be visitors who join the group, follow for a short time and then leave. It is also quite good for the visual art´s scene that on the page there are members who voice strong opinions, which are different from what people are used to. The scene is very consensus-structured and generally, nobody wants to step on another´s toes for fear that they could hurt themselves somehow.

> Miettinen has received feedback like comments from people on *Facebook*, but not so much with the blog page. According to Miettinen, in a larger perspective, *Facebook* and social media have created conversations in specific groups – among the people that are

already interested and have experience in some sense at least. But the people outside the inner circle of visual art do not participate so actively in conversations. This is more like passive following. Visual art is very easily perceived as a discussion area for experts only, where the layman does not really dare to participate in the discussion, because only those who feel that they have something to give can participate.

At a general level, participation is not strongly approved and *Facebook* itself is not seen as the place for conversations. Yli-Annala states that he does not make conversation on *Facebook*. Batorski & Grzywińska note in their study that the political engagement of users on *Facebook* does not depend on the activity of political actors; it is a communicative space, which is mainly understood to be for entertainment purposes. The main reason for engagement is interest and motivation, and this takes conversations more to private walls instead of groups. (Batorski & Grzywińska 2018, 369.) Therefore, it is not in sight to develop *Facebook* or social media as a space for the public sphere. It is perhaps normal that conversations are livelier behind private walls, which makes them unsuitable for the mode of the public sphere. On art-related pages, people are more careful about what they say and avoid possible problems. This demonstrates that the hierarchical and status-based rules of criticism and debates also affect social media. However, there are possibilities to express opinions more freely, and this provides an interesting point for possible developments. Conversations are held through social media, and it is not impossible that they could one day be described as characterizing the new mode of the public sphere (as theorists such as Valtysson, Fuchs or Conner have already considered).

> According to Yli-Annala, although the members of the group can share posts in the Nomadic academy group, there is no action. This amazes him, and he wonders if maybe people only wait for him to post. However, he is not so sure about this on social media. Yli-Annala had a thought that *Facebook* could work as a forum for things that are interesting to people. We should have more contact outside of *Facebook*: Nomadic academy arrange film events, and an international film festival as a co-operative project with a couple of other actors. There is also exhibition action and lectures. He has waited for other people to come along. Yli-Annala is skeptic about *Facebook*, it is not a medium/tool/instrument … but naturally it helps in informing people about events.

> According to Hautamäki, there are not any good channels, and any art magazine on social media is not at a deep level. Instead, the conversations usually related to art are on people´s personal walls and usually relate to art politics.

Participation in conversations about issues is not happening publicly on *Facebook* or other social media platforms. On *Facebook,* the communicative action is thought to take place instead on private walls or in closed groups (as Batorski & Grzywińska have described), otherwise the communicative action serves only for information sharing and for gathering people together.

> According to Hautamäki, the original idea for the closed group of KRUKS was that there should be more substantive discussion for establishing an association. Now it is like an info hub in a circle of art and science, where interesting information about open calls etc. is shared. People can find each other and share common interests, but still work in different locations in the field – this can help to demonstrate that we have shared interests. Outside of the public conversations, for example, in one-to-one

meetings, there is gossip about artists and exhibitions and prizes etc. but to talk about this in public is a whole other thing. In this way, Recommendations is a kind of therapeutic page; it is a channel for those involved in the art world to let out some steam.

Therefore, questions about the public sphere on social media relate to the participants, the institutions and the ways that debates or decision-making could function. These are all major issues for future developments, but leave out the most important questions, like: Who will provide these services? Who controls what can be published? The current situation with worldwide problems on *Facebook* between different democratic states can show us that these types of development have not yet evolved, and encourage the types of development, which will evidently serve the requirements of the public sphere.

Miettinen problematizes the fact that we have these platforms, which are owned by big American media corporations who regulate visibility. These American companies follow certain norms and in terms of liability, do not take responsibility. This is problematic to the art field because part of this field is filtered out from the eyes of the public.

This part of *Facebook* is problematic because there is no obvious mode for the institutions to use; in the end, *Facebook* decides which aspects are visible. Social media companies together with different providers of applications regulate material and act like gatekeepers. Many applications or pages, that could "be seen as digital citizen acts" face censorship (Hintz, Dencik & Wahl-Jorgensen 2019, 35). If regulating the activities of digital citizens is in the hands of the companies, there is no certainty as to how the public sphere would work. How can the market system develop to be in-line with democratic needs? This question must be confronted in the future with technology and the institutions. The institutional art world could help by developing, for example, professional online-centered art media policy.

Miettinen thinks that traditional media about art criticism and articles has become narrower. Critical aspects are not as desirable as personal interviews, profile features and news about events. These are suitable for social media publishing. We lack a professional net-centered art media policy.

On *Instagram,* benefits can be seen from art talk, which focuses on outside art circles where people can change from the superficial publishing of pictures towards thoughts about art works. However, the artists who use *Instagram* tend to use it more as a superficial publishing tool without going any deeper into the conversation. They perhaps use the platform as Goetzmann describes, for selling work and producing their own galleries (2018 & see chapter 2.3). This can show how the representatives of the art world separate their environments, widening their social media publicity through commercialization, but also being able to act more widely in art life.

According to Miettinen, the publicity of social media encourages people to take part more. When pictures are published on Instagram, people can associate these with their own experiences. This can deepen the relationship with art. Miettinen sees that artists

share some things with their artist friends on *Facebook* and different things on Instagram, which is followed by more ordinary people. There are different types of content.

The activity on social media can also relate to major news or exhibitions – for minor events there is less activity on social media. The institutional art world uses social media activities for commercial use when it concerns the art that they hope reaches the largest audience.

> When Miettinen looks at his Taide Kiikari viewing ratings, the biggest number of views came from an article about Amedeo Modigliani´s retrospective exhibition at Ateneum, and this record was born because Ateneum recommended it on its own *Facebook* page. All other popular articles have also raised some media attention or conversations. Miettinen thinks that social media multiplies the stories that already have a massive noticing anyway.

Naturally, there are situations when the focus is on marketing, and it is hoped that there will be a positive response through activity to adverts, as when users like the Annikki Poetry Festival page on *Facebook*. This interaction is part of the art- and culture-related pages which act as a new mode of participation for events and festivals, but this participation does not lead any further from this mode. In this light, I see that instead of participation, communicative action on *Facebook* pages is convenient for spreading news and advertising more than for communicative action in the Habermasian sense. This also starts with the audience who are following more as the consumers without the need to hold an opinion. This happens naturally in the case of the Annikki Poetry Festival when the page´s original purpose is to advertise the festival. As Valtysson describes (2012, 78-80), participation is associated both to serious involvement and the consumption of mass culture. In these kinds of art activities, involvement can be simultaneously serious and also for entertainment, depending on the follower; both are possible. In the use of traditional media (for example, in cultural magazines) readers may be devoted although they do not show their reactions – the act perhaps relates more to using the information for self-enlightenment and empowerment with an underlying thought of entertainment (see Ridell in chapter 2.5). This can also be the center of art-related pages and groups on *Facebook* and other social media information platforms.

> Ollila thinks that in the sense of advertising, people who like the page are not members but more like the target group (for the festival). These people like poetry-related-things – they have announced via a like that they are interested in the subject and you can direct them to posts. The festival also buys marketing. It is focused on the target group and expands through friends of likers. The followers are real interested people, and it is a good thing that you can get organic visibility. The process has increased reciprocity. It activates people and active people mean a lot for little cultural events, as there is a lot of positive reach. Ollila sees that *Facebook* benefits from such cultural events, which have an active liker base who are genuinely interested in the action, shown by likes, shares, and comments. More likes and the sharing of thoughts occur particularly when the program is being published. It is shared and commented upon. However, Ollila does not see this as reaching levels of effective participation. This is about the commercialization of things, and different platforms are used depending on the nature of the event.

Social media pages also serve people who are not able to be present in the offline world. This has been demonstrated particularly during the Covid-19 pandemic, because distance is no longer a consideration.

> According to Ollila, social media means a lot to the Annikki Poetry Festival. One third of visitors come from all over Finland. Once, one person said that they had dreamed of performing at the Annikki Poetry Festival, but it turned out that they had never actually been to the festival but had instead followed the event on *Facebook*. The organizers have spent money every year on professional video and photo recordings, which means that they have a group of five photographers who shoot all day. Through these quality images, they generate high quality social media content.

You can be on one group sharing opinions, and on another just following something you like. This kind of combination on *Facebook* is a new kind of communicative situation, in line with the developments of social media corporations. In some groups, the news feed starts to be only about information sharing, and there is little interactive communication. Compared to this are groups like *Recommendations*, who have a rule that you cannot advertise yourself in the group. The main reason for this is that the feed would be full of exhibition adverts because many members are artists, but I think it would be interesting in an institutional art world sense for people to represent themselves as art world candidates for approval and appreciation (Dickie 1974, 34; see also chapter 2.1). The traditional idea is that you cannot bring yourself into the recognition process, only the institutions can do this. Although *Recommendations* in some ways tries to expand on the artists who receive visibility, it follows perhaps inadvertently the rule that if nobody notices the exhibition of an artist, the artist cannot promote him or herself.

> According to Hautamäki, it is a basic rule that you cannot advertise your own exhibition, because this would quickly fill the page with this kind of action. You can only recommend exhibitions of others. Another rule is that the page is moderated by different people, and not just representatives from a single gallery or museum. The page is run without money, but at the same time, you must deal with a thin line of advertising to control the page. There are also posts that relate to raising awareness for galleries by recommending their exhibitions on social media, and through this action strengthen their position in the eyes of the art world (with respect to gallery action).

> Hautamäki remembers that the original idea for the closed group (KRUKS) was based on forming an official association, from which there could be more content-related conversations, etc. Now, it functions more as an infohub, where information about interesting open calls etc. can be shared, along with some interesting artists and some research.

Therefore, if KRUKS is more like an information hub then there are no deep conversations. The participation has not been raised to the level of the public sphere, although there can exist some serious conversations about art in the groups. *Facebook's* nature is to function as an intermediary, which makes possible different levels of communicative action, but nobody expects that it could be used for any serious discussions with real decision-making – mainly because the corporation rules the structure.

Educational approach is important. Although cultural and artistic fields grow with more opportunities, it is possible to find a connection to what has been done before and where we want to go next. There is a possibility to unite the different interests of creativity without the separate areas of competition, appreciation and funding. In art life, there is a strong will to implement different things which are united together, driven by the passion to do well and be part of a culture that has continuity. This is connected to Becker´s network theory, and because the possibilities to connect have been widened from what the procedures were before, this makes network theory a central approach in the discipline of the institutional theory of art in my study.

> According to Yli-Annala, the knowledge of the artists has been ignored in the development and the questions that are central for artists and art do not get attention. In a way, through this democratization, when someone makes a video on YouTube and then someone comes up with something exciting, it is always like reinventing the wheel. So in a way, in art history consciousness, references are missing.

> According to Leikola, the Finnish appreciation of education and culture that was created within the framework of the nation state is still strong. For example, Finland is the number one country in terms of numbers of theatre visitors, and the number one country for libraries based on statistics. Leikola believes that the internet will not eradicate traditional culture, and the transition is surprisingly slow. Reduced book sales only reflect a slow shift to audiobooks and e-books.

> According to Ollila, values and goals both separate and unite. If you think of a hip-hop festival and a poetry festival, there are two different worlds but at the same time there can be some things which unite people, including passion and creating a quality event for people.

5.3   Participation in the *Facebook* group

The empirical data of the third part of this second case study widens the observations of participation on *Facebook*, and is analyzed in light of the theory of the public sphere. It continues from both the first and second parts of the case study, although it is an independent part of the case. The data consists of 80 posts in an anonymous group created on *Facebook* in August 2019. The purpose of the page was to invite people from the art and culture field to declare an emergency for the climate and the ecological situation of the earth, and encourage people to sign a declaration letter for the leaders of Finland, which was published and read on the stairs of the Parliament house in September 2019. The size of the group grew slowly. On 25.8.2019, the group included just over 200 people, and 100 of them had signed the document (half of the group signed later), but by declaration day, over 2,500 people from the art and culture field of Finland had signed the letter. Participation in this group happened both offline and online, and I concentrate here on the online world.

The declaration is linked to common global activism for the climate and so it is very topical. On one hand, this group was chosen by coincidence, because I was invited to the group and its purpose to use *Facebook* to unite art and culture

makers in the online world for something political in the offline world, which happened to be interesting in relation to my study. On the other hand, the theme of climate activism is a relevant and globally uniting question of our time – and this group unites my interests about people connected to art-related communicative action and being part of the issues that concern everyone in society. I think this type of activity can provide support in directing the institutions in how to widen participation in art- and culture-related activities. As a part of the conversation and to promote the arts, the sector should be encouraged to co-operate with other sectors of society and life – not act separately under the system guided interests of culture policy led bureaucracy or market led business.

Next, I present the six observations I make from the dataset and analyze them in light of the theorization of the public sphere. Together, they suggest how *Facebook* functions as an intermediary for the public sphere. Like Zamith and Lewis (2014, 1-2, 14) have noted, internet forums work like an extension of the public sphere and the internet can be the basis - but the space for the public sphere must be created. I start the analysis with the communicative action that is typical on *Facebook* and social media and also look at the activity numbers. These observations relate to the theory of the public sphere with regard to conversation, which is only one part of communicative action.

5.3.1 Forming the group and participation

I present my observations in two separate chapters; analyzing the observations from the dataset (the posts and communicative action around them) that provide interesting information for my study, and then expanding the analysis to observe areas that were not covered with other types of data. Using my observations from the posts, I approach the qualities of participation on *Facebook* and its relation to action in the offline world. I observe communicative action in the group in light of Habermas´ public sphere: How can *Facebook* function as an intermediary of the public sphere?

1. Observation: Forming the group

People come together to support a cause if you ask them via their friends, but they are unlikely to find the group themselves. The cause must also be easy to support, so that people are not invited to support something where they are not sure about their opinion. According to Habermas (see chapter 2.4), the events or things that are open to all, are public. Something is public when it is not closed or only accessible for exclusive participants. In light of the public sphere, the group is on one hand open to free opinions, but on the other hand, it is arranged with a central goal to get people to join who think in the same way and can serve the group´s goals.

The public opinion of the group is meant to be hegemonic: climate change must be stopped or the world will end. The problem is that public opinion should be formed as a group conversation, and not be ready made. According to

Habermas, the point of publicity is that the public can perform the function of critical judgment, which modifies public opinion. Habermas saw that "the subject of this publicity is the public as a carrier of public opinion" (Habermas 1989, 2). Therefore, there is a problem with various groups and pages on social media if you follow the construction of society´s public sphere literally. But at the same time, Habermas compares society´s changing publicity to mass media publicity, where the function of public opinion transfers to something that attracts the public (ibid. 2), without concentrating on groups of a smaller scale and interest – although they can have an effect on the whole of society and the world. In this case, the forming of public opinion must happen inside the given frames of the topic of the group. It is important to note that groups and pages do not tend to be part of the whole; the democratic public sphere for all. Instead, they are built (like political parties) around a few specific interests and they expect free opinions only within the context of the selected standpoints. As Johannessen and Følstad describe (2014, see chapter 2.5), the public sphere can in some cases be renewed to a "multitude of discussion spaces", but they must also be open to opposing voices, make communication easy and spread ideas between discussion spaces.

2. Observation: The participation and interaction of the group on Facebook

In principle, participation and interaction is supported in the group: people are inspired to take part without restrictions, and they are given scope to express their values. The administrators work as aggregators – to get people in and encourage them to participate and become involved in the action - and on some level, they succeed. The activity is voluntary and people work for free without a salary. This connects the activity to other pages and groups that I have presented in this study: to be part of something and to create something new must be motivated by something other than a salary, status, position or career, which are the defining elements of institutional professional work.

The interaction also reaches the offline world. The action in the group is formed in the online world and supports ideas about the new possibilities of social media, because there is a strong link to the offline world – the group on *Facebook* is not just a vehicle to spread information, instead it is a place for producing different things: thoughts and actions.

I divide the common levels of participative action on the page in the next two statuses of action:

1) To be part of the group and perform actions without productivity (at Villi and Matikainen´s "implicit end of the continuum" [2016, 109-110]).

2) To publish on the page and take part in active participation (as in Villi and Matikainen´s "explicit end of the continuum" [ibid. 109-110]).

The second status involves three different levels of activities:

2.1 The level of noticing the group and supporting the cause.
2.2 Sharing something about the subject (for example, a video from YouTube, or a legal proposal from the Kansalaisaloite.fi-service [The citizens' initiative service], or sharing something that a member has done which fits the subject and is relevant, because the group consists of people doing things themselves).
2.3 Commenting on and publishing posts – commenting was usually performed by the administrators (four active and one of them was a creator of the group), who also created 26 of the 80 posts.

The relation between the offline world and the online world works mainly by aspiring to offline action, but the actions which relate to gathering and planning primarily take place in the online environment over the following timeline:
1) Signing the declaration letter, 2) Doing something about the subject, 3) Being part of the bigger movement and acting with it.

I see that participation and interaction in the *Facebook* group prove that the platform can be an intermediary for the public sphere in gathering people to participate and activating them to do more (starting with clicking to become a member of the group and ending in some cases with being part of the action offline), focusing on personal interests and capabilities (in this case connected to art-related action). This can be seen as relating to the idea of resource mobilization theory, which I touched upon in chapter 1.4. The group and its collective action are mobilized through a resource to contribute to change (see Eltantawy & Wiest 2011, 2018). Although I do not use this theory in the analysis, it could be useful to make clear that both "the availability of resources" (motivated citizens) and the "actors' efficacy in using them effectively" (gathering and acting for the cause) are vital (ibid. 1212).

No one in the group is higher than anyone else. If there was, for example, a public figure in the group, their posts were not more popular than those of someone less known, in terms of feedback (likes and comments). In Habermas´ public sphere, the status of participants is disregarded altogether, (which makes it possible to question and problematize issues that were previously untouchable) (Habermas 1989, 36) and everybody has the same position in the group. This concerns the participation within the group, but does not mean that popular faces were not welcomed, as they contributed to sharing the notion as widely as possible when the declaration was published: the functions of commercialism are intertwined with non-commercial actions as well.

3. Observation: Participation in the conversations of the posts created an environment (in relation to the public sphere)

First, I observe the recognized parts of conversation at a general level in the communicative actions on *Facebook*: posts, likes and comments. After this, I focus my analysis on examples from the conversations from the group, in light of forming the public sphere and public opinion, which is the intended result from conversation between equal participants (see Habermas 1989, 89). The

expectation that the section I introduce next could be formed alone by the conversations does not work in this group – instead of their own section I place them under other sections posts (like the example I use is placed to section 1a). There were only a few posts that were about the opinion of the user and which focused on debate.

About the posts

The 80 posts are divided into different sections which overlap with each other:

1. General information (from the administrators), where people are inspired to take part. This is not ordered; people can decide on the format themselves. Many supporting posts from the third section are in response to these posts (20 pieces).
1a. This includes the posts which are related to the first selection but are not the same, because they include general information posted after the declaration, and focus on what happens next (11 pieces).
2. The members of the group introduce their work to the group (in the form of blog-writing, events, projects they are involved in, videos that someone has been making or a visual artist presenting their works, etc.). People use the group for their benefit, which is allowed, and linked to the cause (16 pieces). This kind of free voluntary action without restrictions or limits and without prizes creates a situation where there is no guidance, appreciation process or competition (like in the institutional art world). There is no-one to approve the works that are offered (as in the *Recommendations* group), and only the acceptance mode of *Facebook* (like it or pass it). The group´s attitude is not against self-promotion; the artist is welcomed to take part.

The art-related action in the group has no connection to the institutional art world, and is born in a social media environment from art life without any given direction to act. The interesting thing about these posts is that they prove that art works are a part of communication. With these works, the message can be taken forward. So, there is possibility that the art works level up as a part of the argument in the social media modified public sphere, but I have excluded this thought from my study and concentrate on the theoretical frames of Habermas. However, it should definitely have a study of its own.
3. People participate (sign the letter, join the group) and encourage others to do the same (12 pieces).
4. Random links to something linked to the cause. Only one link was a little bit outside of the relevant frames (14 pieces).
5. Posts about the declaration and related happenings (5 pieces).

There were also two posts related to technical questions about signing.

The posts are led by the administrators, but participants are active in many ways. However, in relation to the size of the group, the topicality of the subject and the similarities of the group and their backgrounds – the amount of activity is quite small. The comments section can work as a conversation, but it does not in many

cases. There are activities like a music project, which got a lot of participants excited, but mainly, there needs to be more active participants in order to observe the public sphere as a decision-making process. There can be many reasons for the low level of activity. The first reason is similar to the first part of the second case study (the campaign), or to Yli-Annala´s observation with regard to the Nomadic academy in chapter 4.2: "Although it is a group, people seem to expect that he posts to the feed, instead of them posting something themselves". People can click, and they can go further and sign, but they do not participate or contribute further. Although they might think about doing it, it does not happen. The second reason may be that the whole process is guided in a way that is commonly accepted. There is some proposal to improve the texts, but the main cause of the group´s action is not an issue. There is no debate, or voting between different opinions and decisions to change something. This is important, because interaction requires a dialogue (see Pietilä 2010, 403-404).

The likes

The most popular posts reached more than 160 likes, but there were only three of these types of post from the total of 80. 12 posts received more than 80 likes and 45 posts received more than 20 likes. The rest have a lower number of likes.

When I observe the likes (only related to the main posts and not focusing on the likes of the comments), the numbers are not big compared to the number of members in the group and the fact that this group is supposed to be active for a cause that is happening here and now, and not in the distant future. I believe that these ratings show that most of the members are not deeply committed to following the process on *Facebook,* although they approve of the goal of the group. This does not confirm the possibility of *Facebook* functioning as an intermediary for the public sphere. This data can also suggest that the group members are not fully aware about the larger picture of the group or its background movement.

The most popular posts are (from third to first):
3. A member of the group shares an opinion piece from the newspaper *Helsingin Sanomat*. The writing is linked to the sharer in the group. In the post, the member wishes that the conversation will continue (161 likes).
2. A member shares a funny comic strip (connected to the subject of the group) (169 likes).
1. An administrator shares a link to the story about the declaration happening on the stairs of the Parliament house. The story (from the paper *Kansan Uutiset*) is written in a way which pleases the members of the group (283 likes).

The group posts are in a social media environment and follow the usual publishing format – they are mostly shared links for different purposes; to share information or advertise something linked to the cause. The posts follow the normal standards of *Facebook* and it is not surprising that the most liked posts include one funny and light-humored post.

About the comments

The commenting levels are also not as high as would be expected if the group was formed in the public sphere – in fact they are very low. We must remember from the statistics that the same person can publish many comments and some might be very short, and not conversational like the ones where users share that they have signed the letter.

14 posts out of 80 received more than 10 comments, and six posts received more than 20 comments.

The three most commented-on posts are (from third to first):
3. A member shares opinion about civil disobedience and what cultural actors should do (37 comments).
2. A member asks the other members of the group to join co-operatively to produce and publish music connected to the cause (49 comments).
1. A member writes opinion about how they feel and describe how they believe the cultural field should act in relation to the issue (57 comments).

The reaction times of the members in conversations (within the comment section)

The reaction times were not observed because this data is difficult to collect. Pietilä (2010, 403) points out that it is difficult to generalize the real time interaction of online conversations because it is very changeable. The problem of the post list is that is not organized by posting date, it is organized by the latest action on the post: if you react to a post a week after it has been published, it will move to the top of the timeline. Therefore, the posts are not ordered by publishing date on the timeline. This characteristic is interesting with regard to social media: the posts never get old, so they can be discovered and brought into the conversation all over again. I think that this can be good if it makes history more present, and can hopefully help, for example, with reminding citizens about politicians and their promises, speeches and decisions.

5.3.2 Conversation, background information and the position of the institutions

Next, I continue with three more observations that I made from the fourth data set. With these observations I go forward with the group and look more critically at the assumptions that can be made from the debating conversation and the background information of the group. Finally, in my last observations I present how the institutions and their positions are seen by this group.

4. Observation: Debate between the opinions in the posts

In the dataset of 80 posts, there are not a lot of conversations. The reasons for this could include a short time period and the aim to publish the declaration. The

members share their similar opinions about the declaration – at least those who actively participate. The (short) conversations were about the importance of the issues, some requests for advice, and some sharing of information.

There was also a second level of participation where members shared some personal thoughts or ideas for developing and changing the group page information (the administrators answered) or the declaration letter that the group aimed to publish (no administrator comment). One reason for the low number of conversations could be that the topics were strongly focused around a settled mission, although the administrators were welcoming people to participate in sending sentences about their thoughts about the climate crisis, sharing why they signed the declaration or asking them to perform in the declaration event (by speaking or singing, etc.). There was no attempt at conversation involving debate with different points of view. Despite this starting point, some conversations promoted the capabilities of the platform in light of Habermas´ public sphere.

Next, I present (translating from Finnish and shortening the material, see chapter 3.3.3) the posts and their following conversations in the comment section, and then analyze them (observing the group and its relation to the background movement) in light of the theory of the public sphere and forming public opinion. The two examples link with each other, and the second post is published one day after the first.

The first post

> In the example (most commented post no 3) the writer understands the need to act but has a different view about civil disobedience (of the background movement), because it can lead to irrelevancy and work against the climate activists themselves – our society is comparably free (for example without censorship of the state) and there is no need for this kind of action. The writer emphasizes the work through the facts that should also reflect art. The actors in the cultural field should arrange events etc. with the experts and organizations and through them create documentary art. The writer sees that the distributed action without central guidance is problematic and even dangerous. The writer has signed the letter but does not totally agree with those who wrote it. A good purpose does not justify the means.

> The post leads to many comments supporting civil disobedience through examples including the American civil rights movement, the Black Panthers, the Dutch and Parisian protests to prevent traffic and the Pride movement. One criticizer uses harder language and supports violence, others are more moderate. Breaking the law is seen as approvable and also effective if no-one is harmed. The writer answers to some commentators, admitting not being an expert in knowing everything about civil disobedience.

> Then the conversation goes back to the writer´s idea to act through art. One artist feels that their art about the topic will not change anything but hopes that the writer's idea would work out. Documentary art feels frustrating, and it is more interesting to focus on how art should change the world. One commentator believes in diversity: both bio and cultural. The breaking of culture happens along with the climate crisis. What kind of act could change the development process? The writer answers that they do not

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mean only documentation but works of art should be formed from the facts with bright and sharp ideas - and should not be too symbolic or unrealistically dark.

Many opinions are partly similar but with their own approaches and ideas. One commentator sees that although the ideas of the writer are good, there is no time for them. Addresses are not enough; art should happen sooner. The commentator is challenged by another who wonders whether art has ever changed the world. This is the beginning of another topic in the debate. One commentator that (clearly) has a link to the background movement of the group on *Facebook* has no interest or vision about art in action, although the group is created for this purpose.

One of the administrators comes along and writes that not everyone has to approve of the values of the background organization or join in with (non-violent) action. Another administrator feels that it is great to have conversation but reminds the group that they should be respectful to each other. One commentator sees that the official name of the group does not mean that culture declares the need to organize conversational events and receives an answer from another member of the group that the name does not mean that it should stir up to violence. They think that people have been flirting with violence in the conversation and condemns it.

At the end of the conversation, commentators see that civil disobedience irritates and disrupts many, but in the long run it can affect people's thinking and also political actions. One commentator brings up an example of the undercover footage of animal farms. Another thinks that art can be an ally with activism, and this "art-ivism" can deepen the message and plant a seed of new thoughts.

The second post

In the second example post (the most commented post of the data period), the writer feels that the cultural field and environmental issues are hard to combine. The writer produces art with material that conflicts with the declaration, and it would then feel hypocritical to sign it (there are also a few more posts that have a similar approach: the writer sees that their ways of acting or their significance to the cause are too small). The people in the cultural field should focus on things where they have something to give – for example, in answering the question whether it is possible to live in a society without hurting nature. The writer would like to build services that focus on people meeting each other without connection to materials and image building.

The conversation begins with the question of money and revenue: are economic actions good or bad, and can the money be used for good without destroying the environment?

Then come supportive and positive comments. One commentator proposes home concerts, another museums, and a third one libraries. One commentator sees that the services of art and culture can help people in existential crises without seeking comfort from material things. Someone else comments that art itself has a lot to give because it triggers emotions, and emotions affect people more powerfully than facts or knowledge.

Then the same criticizer as in the first post joins the conversation. This person can almost be seen as a troll in the group questioning the other commentators and art and

its meaning as a whole, and being very provocative. The commentator keeps asking others what they have done for the group's purpose and repeats their opinion that art has never changed the world or led to anything good. What is significant here is that others do not lose their temper but keep arguing for their own opinions. With the many replies the criticizer gets more cautious (acknowledging not doing wonders themself either), and asks what else than art could be done? The criticizer also gets support for bringing these issues to the front. What should we do? How should we live? What are the meanings of the acts? These are all important questions. There is a problem related to consensus for parliamentary democracy. One commentator reminds the group that this conversation is between members who are from the cultural field, and that is why art is in focus. Only a few people are from the background movement.

Finally, many share links to their open spaces and other kinds of experiments and events. One commentator points out that the idea of getting people together around art is good because individualism has created a spiritual vacuum, which is the reason for the Western countries' overspending.

The last commentator in my data states that if you do not sign the letter because you are not perfect, you carry too much responsibility compared to what you could contribute (these kind of comments are also used in another post by the administrators to a member who worries about their personal amount of flying). This kind of movement can affect political decisions and then those actions can affect the bigger picture.

Preliminary conclusions about the posts

I think that these two posts and their following conversations prove that conversations on *Facebook* can reach the quality that is required for the public sphere, although these examples are not focused on decision-making. However, they do aim at guiding the public opinion of the group with the possibility of encouraging each member to participate in action in the offline world. At this level, these conversations are good and create the atmosphere of the public sphere to some degree. Although there is not a solution or decision, the ideas are tested and thought about. This is a good thing, as having a fruitful conversation requires time without rushing to conclusions. There is no voting but the comments suggest the direction that votes would lean towards.

There are two interesting issues with the posts.

The first issue relates to what the meaning of art is in this development process (or for the larger scale of human development), including what kind of art should be created – I think that this could be the basic question for the group that now exists. I think it is encouraging that the members bring items up for discussion that the administrators do not – although the original creator of the group is also an artist. The group is created for the purpose of putting something into motion, and not really to decide what kind of art should be created in the fight against climate change (other than to work co-operatively and support the background movement). This is a much wider question, and the participants of the conversation think about it seriously because it impacts on their actions in life

and work. When the movement and administrators are not in a hurry, the members have time to share their opinions. In the second post, the administrators do not take part in the conversation.

The second issue relates to the background movement and acts of civil disobedience in light of the acceptance of this kind of action – is this right? This is a very important question because this part of the background movement is not clearly introduced to the members invited to the group and is why people are not strictly asked to join. This gives seed to a debate as to whether there is the same kind of hegemony of thought which rules the topic of climate change. Apparently, these conversations about the movement´s mission were not expected by the administrators, and this makes the group work as a public sphere in light of equality, where every participant has the right to discuss the issues they are concerned about.

One commentator was from the background organization more than from the cultural field of Finland. This user's comments criticize the role of art in the battle for change, and the commentator shares their opinion in both example posts and receives many answers which defend the meaning of art. One administrator replies that not all members have to take part. The people in the group are not all at the same level. Therefore, the group on *Facebook* is not the same as its background movement and this was not clear to this member of the movement. When (in the second post) one commentator reminds the aggravator that this conversation is between members who are from the cultural field, this brings art into focus. Only a few people in the group are from the background movement. No administrators take part in this most commented post about the central issues of the group and the importance of the participants. In light of the public sphere, public opinion is formed through the debate of different arguments, but there must be a common ground – as Habermas points out in his theory of argumentation. According to Habermas, the comprehensive concept of validity must be in argumentation, which is dependent on the understanding of a topic and its context. The strength of the arguments does not arrive without this understanding. (Habermas 1984, 31-32.) This reminds me of the difficulties in the *Facebook* environment where problems of being misled are common: *Facebook* users reached by the group were targeted because of their art and cultural background, not their personal interest in the subject. This resulted in an absurd debate which was, however, opening for discussing thoughts and opinions that might be useful.

However, generally the conversations in this group were quite polite and respectful. This partly demonstrates that the capabilities for debate have developed further from what is usually associated with online conversations, which are, for example, aggressive and brusque. According to Pietilä, the tone of the dialogue provides a way to illuminate the extent to which the social composition of the audience and online forums converge with the public. Usually, online conversations are marked by aggression, but in the pursuit of harmony, disagreement is implicitly expressed. Indirectness means making a statement by joking or through a question. The common ground should be maintained even

when there is a disagreement. It is unclear how much views change, and the quantitative breakdown does not say much about the quality of the debate. (Pietilä 2010, 412–418.)

How much the members change their views and opinions throughout the conversations and arguments cannot be studied through this data. Nevertheless, the examples at least reflect the possibility of using social media platforms in conversation for decision-making processes, if questions of legitimacy and validity are valued more than strategic action oriented to pursue personal interests regardless of the arguments and objections of others (as I described in chapter 3.1). Intersubjective agreements must come together with regard to ideas and language to reach an unforced consensus (see Kemmis, McTaggart & Nixon 2014, 35–36). Already, *Facebook* can be seen to work as part of the public sphere, but the conversations do not necessarily need to lead to actual decisions. Public debate has absolute value as a basis, which paves the way for decision-making or actions that might follow much later.

5. Observation: The information about the group

The group on *Facebook* was visible but it had a private mode (the posts were not visible for outsiders of the group). There is a background movement that does not share its information if you are not joined to their webpage, but it is about global activism for the climate. It was notable that the information was limited, although this was not seen as very problematic by the members of the group. The background group itself is not based within the art or cultural movement, and the members of the group were found by the activist group and worked through the page on their behalf. There are many possible reasons for this. I believe that people who were asked by their friends did not question the group and also saw its purpose as something which they supported. The timeline of the main action goes like this: ask people to be members of the group and sign a declaration letter, get the declaration published on the stairs of the Parliament house (the event), and then continue this work (through releasing music and performing at events etc.). The secondary purpose of the group was to activate people from the field of art and culture with regard to the actions of the background group. This happened mainly after the declaration event, when the artists were asked through posts to join the movement´s art workgroup.

The information provided to those invited to the group was not satisfying and shows how easily the users of *Facebook* confront a situation which is problematic in terms of democratic participation. In this case, people connected to the art and culture field were linked with the political aims of a movement which they were not fully aware about. This shows how easy it is to mislead people or perform other kinds of problematic actions with *Facebook*. This also demonstrates how important it is that these issues are solved, otherwise there cannot be real possibilities for development. The equality of the participants does not mean just having an equal role in the conversation, but also a common level of access to information. The writer (in the first example post) understands the background movement´s manner of action and introduces a good conversation,

asking a question about the approval of actions which otherwise would not have been discussed. Another part of the conversation questioned the meaning of art in this development process, and reflects its importance in the group in light of being the most liked post was about the story from the paper Kansan Uutiset. One of the administrators wrote in post that the journalist of the paper picked up from the speech on the stairs the points of the meaning of art, and why we should listen to artists. It can be asked why we need movies, poetry, or music if we are looking at the end of the world, but art is important – it can enable each of us to relate to issues where rational speech is ineffective. Art does not just awaken us, it also helps us to carry on. Therefore, in order to encourage the known names from the art and culture field to support the cause, thoughts about the possibilities of art are what the active members are interested in.

6. Observation: The position of the institutions

My last observation from this dataset of 80 posts is the role of the institutions in the posts. The institutions of art and culture (for example museums and theatres) are more represented by their methods of traditional action and not strictly for changing their mission with regards to climate change (although it was seen as positive, for example, to combine tickets to the theatre and public transport tickets so that visitors do not need to use their own car). The declaration letter is political and the members do not connect the institutions of art to this (including foundations and other supporters of art and culture) – which Yli-Annala does during his interview (see chapter 4.3). Naturally the issue changes the whole of society and concerns art and cultural institutions widely, for example, environmental issues were part of Finland´s curated *Alvar Aalto pavilion´s* program (*Miracle Workers Collective: A Greater Miracle of Perception* 11.5.–24.11.2019) at the *Biennale of Venice* 2019 (*Frame Contemporary Art Finland*, 2019). Art institutions from Kiasma to the Kone foundation are growing more sensitive to environmental issues. For example, *Lönnström art museum´s annual contemporary art project* looks for unprecedented, novel, and relevant art projects which open people´s understanding about contemporary art and challenges them to think. Museums expect to see action which slows climate change and expect that environmental issues will be considered in applications, although projects do not themselves have to deal with climate change. (Lönnströmin taidemuseo, 2020.)

The art institutions are not represented in the group, although members can belong to several institutions. I think that there is one main reason for this: the institutions are positioned to lead, and in many contemporary ways institutions can be seen as independent powerful actors who create opportunities for others, but are too slow to respond to in-the-moment actions like citizens' movements. This means that the group sought art-related action which was free from institutional guidance – and this type of action can be considered to be part of art life instead of the art world. If we look at the fifth observation about debates from the perspective of the art world and art life, there are issues with both. Art life activities would benefit from being supported by different and timely operations,

and the institutions have access to experts and organizations that could be helpful for arranging events in museums or libraries. However, at the same time the question of resources arises. This suggests that people from the art and culture field feel that the institutions are important and professional, but that the structures are too slow to respond.

The power of the institutions is reflected in the role of the newspaper, *Helsingin Sanomat*, which can be seen as a powerful and influential media. The institutional world in this case did not involve the art institutions, but instead the old media and especially *Helsingin Sanomat* (the interviewees in this study also talked about the role of *Helsingin Sanomat* as one of the big institutional influencers in art-related information sharing). The role of *Helsingin Sanomat* is not big (three posts are connected to the paper on some level), but it is bigger than other traditional papers and, for example, bigger than Yle, the Finnish broadcasting company. In one of these posts, one of the administrators reminds users that there is a week left to sign the letter and wants to add big names to the list. This would help in receiving attention from *Helsingin Sanomat*.

When the declaration event happened, there were three posts on the group page sharing links of published news about the declaration from the papers. One of them was from *Helsingin Sanomat*. When the story was published in *Helsingin Sanomat*, it was discussed in the group. The headline was seen as sensational (it was about the difficult issue of civil disobedience which was also discussed in the example post). An administrator (the writer of the post) was disturbed about the possible confusion that the story could bring in linking the signing of the letter and civil disobedience. The administrator contacted the paper (the journalist and the editor) but they were not willing to make any changes. In the letter to the paper (the administrator shared it in a post) they write that if the story is painted like this, it suggests that the paper does not take climate change seriously and that climate activism is viewed as negative or sensationalist. The administrator feels that it is time for the media to change their ways of acting and support people to act for the common good and the future. Along these lines, it can be seen that there is demand for the institutions to change. The traditional value of objectivity is in conflict with the political needs for development. In these times, the political aims surpass the objective approaches more easily (with the help of social media) and prove the importance of the possibilities of the public sphere in social media and the development process of decision-making. It is likely that different views and opinions will need to be confronted and debated in the future, and it is important to think about how the different methods of equal participation will be protected.

In the comments, the way the story was written was seen as typical in the era of click-headlines, where newspapers can create headlines which raise interest and get more clicks. Another commentator was not pleased with the level of the paper and that only a few names were published from the list. This shows a lot about modern practices, where clicks are what everybody seeks – through clicks, goals can be achieved. However, when things are dealt with other ways, the same clicks are not as valuable. The group wanted to reach the audience

through the traditional media but were not satisfied when the news was shared from a different angle to their own. There were also arguments that the click-headline of *Helsingin Sanomat* could serve the cause because it would reach readers better. Clicks matter in the communicative action of social media.

Putting aside the position of the institutions, I believe that the activities of the group suggest that group art-related activities spring from art life instead of the art world. There are also art-related activities which are not interested in gaining the support of the institutions or do not consider these institutions in any other sense, either. For their cause, the group seeks artists and cultural workers, but not the institutions - there is no acceptance, support or opportunity for co-operation. The institutions are ignored. The only significant institution is the media, which is seen as useful in affecting politicians. Again, as I described in my third observation about the posts, art-related action is seen as communicative action, and the message of art is to support the group's purpose.

5.4   The results of the second case study

In this chapter I present my conclusions from the second case study. I have studied in three parts the participation on *Facebook* and how the social media platform functions as an intermediary for, and at the same time is a constitutive part of, the public sphere. I begin with the combined conclusions of the first and third parts. Then I continue with the conclusions of the second part, and the possibilities of the public sphere from the views of the interviewees.

5.4.1   Participation in light of the public sphere

How people act when their participation is connected to art and cultural activities both online and offline is interesting. The first part of this second case study concentrated on people's thoughts about art and their experiences, and in the third part I connected art and culture as part of an issue which is outside of the basic frames of art and culture itself: where the action served the motivational goal for politicians to stop global climate change. Through *Facebook,* participation levels grew and people who would not usually meet (in the artistic field), could get together in an online environment (Jill Conner 2009, 11). The common denominator in the group is that everyone was connected to the field of culture. This expands on the question: Can this kind of public interacting on *Facebook* pages also develop to an actor that could (in the future) affect the Finnish institutional art world via group activity on *Facebook* or other social media platforms? Could this public form a new kind of democratic process capable of expanding the decision-making processes of the institutions to new public spheres provided by social media intermediaries?

Together, the first and third parts share the question of participation in relation to the acts between the offline and the online worlds. The first part concentrates on activating the participation of individuals (concentrating on their

own experiences), and in the third part, people are activated to support a movement so participation is connected to a group activity (without limiting their possible will to express their own art- or culture-related work if it is suitable for the cause). The first part of the case study involved a campaign project on a *Facebook* page and used the paid advertisement services of *Facebook,* and the third part focused on a group who were responsible for the signing of a declaration; publishing this organized activity on *Facebook* without paid advertising. Therefore, there are both commercial and non-commercial uses of *Facebook* in activating people. While the first part was guided by *Facebook's* advertisement services, the third part used people´s own activity in spreading information freely. Both examples resulted in increased interest, but the example in the third part reached more people and had real consequences in the offline world.

In light of this case study, the non-commercial and collective uses of *Facebook* work quite well already under the corporate functions, which proves that *Facebook* could function as a possible intermediary of the future public sphere. Actions do not have to serve the production of free content for social media companies in the way that Jenkins describes as a problem (see Jenkins, Ito & boyd 2016, 1-2 & chapter 1.2), when the companies make profits "instead of being equally meaningful or empowering participation". Naturally, clicks as an act of participation have a value to the companies for analyzing how the released content and material is contributed to (see Jenkins, Ito & boyd 2016, 112).

I created a sub-question about the quality of participation on *Facebook*, where the most communicative action happens in clicks. With this question I seek to answer what further actions a click represents in relation to the possibilities of participation (mainly in the first part – although the communicative action is similar in terms of clicks in the third part). In both parts of this case study, the central aim is to activate people to participate and do something voluntarily. The first part happens mainly through the online world, where the campaign on *Facebook* looks for participants to respond via e-mail, and the third part looks for people to e-sign a declaration letter and also activate participants to participate in an offline event. In both parts, the participatory action is meant to be expanded to the offline world and this content is out of *Facebook*.

In the first part, there was no development in participation from the online world to the offline world. I have shown that clicks do not reflect actions in the offline world if they are supposed to link with each other. However, the click is also the central participation mode in *Facebook*, and it is not clear how it should be compared with other types of participation. The culture of clicktivism does not yet represent taking an active role and doing something concrete. In the third part, clicks do reflect more action (although how this relates to the reach of the group is unknown because I cannot see the statistics of the group), where the mode is a collective action with a shared aim and a clear mission with a ready-made message. I think that we are in a situation where the meaning of clicks is becoming a natural part of our recognized activities. The recognition of clicks is important because of their growing role in directing decision-making – and clicks can also be used negatively for misleading purposes. The participation quality

on *Facebook* is still erratic and difficult to predict. Besides likes and shares, the comments section represents the quality of participation more clearly, and is more relevant in the public debate of different opinions. "Voting" with clicks is made easy, and the real public sphere needs a living contributing conversation from participants. Ideas must be formed and compared to develop rich conversations.

With the observations from the posts on the group, I have now witnessed different qualities of participation on *Facebook* and how this participation relates to offline action. I have also analyzed the communicative action of the group in light of Habermas´ theory of the public sphere and public opinion, and tried to see how *Facebook* could work as an intermediary of the public sphere. Although *Facebook* does not currently function as a public sphere, it has certain elements which characterize this kind of intermediary. The data from my study mainly consists of sharing data for art-related action, and in this last part I see how art and climate change unite for art-related action with a political motivation (in an important subject). This brings to the forefront the wider meaning of publicity, and shows some consensus with Habermas' thoughts about the purpose of the public sphere for democratic decision-making in society.

The conversations take place in a field of differing views. As can be seen in the example posts, this happened within the group and it brought difficult and interesting issues to the foreground. I think that the group was changed by these posts, although there was no decision-making involved. It is good to keep in mind that most of the members of the group did not join in with the conversations on these posts and only statistical information (which I do not have) could show how many people saw these posts. However, there were good conversations, which were born from two central questions of the group. The main theme of the background movement in deciding to act against climate change was not a central question, because it is a common and known issue, which concerns every person, company, and state in the world. The central questions focused on the meaning of art in relation to the background movement and civil disobedience, which were likely not the questions that the creators had intended to answer when they united art with the cause. There was dialogue, individual voices and personal opinions, which differed from each other, but this conversation was unlikely to lead to anything larger because the group was not built for this purpose. However, these types of conversation show the possibilities of social media and *Facebook* rather than the disadvantages. How arenas should be built for the public sphere is a question that requires further study.

I see as a result of this case study's third part that one basic condition for the public sphere to exist is that conversations should not happen in a hegemonic group. There is a problem on *Facebook* when the members of groups and the followers of pages share the same thoughts and interests, because people may not seek information more widely or debate about things, which might contribute to growing ignorance, and secondly, people could become easy targets for misleading information and be used for malicious purposes without realizing.

Studies about the internet and politics are concerned with "the extent to which social media platforms encourage citizens to inhabit online "bubbles" or "echo chambers," exposed primarily to ideologically congenial political information" (see for example Eady, Nagler, Guess, Zilinsky & Tucker 2019). This has also been at the center of problems with *Facebook* and the U.S presidential election campaign in 2020. According to criticism, political advertisements can be "micro-targeted" so that they are seen only by small communities instead of debated more widely. *The Mozilla Foundation* claims that with micro-targeting, politicians and their supporters manage "to parade fiction as fact and avoid being called out on it until it is too late, particularly as *Facebook* has previously said ads placed by candidates would not be fact-checked" (BBC 2020). Batorski & Grzywińska have noticed that although the public on social media platforms support the hypotheses of echo chambers with fragmentation and homogenization, this can be a result of factors, patterns and features outside of the social media environment. They describe that "users who are active on political fan pages are usually already engaged politically offline" and the divisions are formed "between the more politically engaged users". It is also difficult to study to what extent public discussion on the platform reflects the conversations on the profiles of users. (Batorski & Grzywińska 2018, 369.) In 2020, the American presidential election process proved that although advertisements are controlled, there is misinformation and harmful content flowing freely "on private *Facebook* groups and in posts by users, which the company's changes do not address" (Isaac 2020). As Hautamäki described in his interview, discussions are usually held on personal profiles. Therefore, the question is, what opinions and debates do we want to share in public, which means publicness for everyone. This is one important question to solve with the services of social media platforms. In art-related action, the active community is ready to share, for example, recommendations about good exhibitions, and when this happens together with opinions and arguments about more difficult issues, a situation could develop with potential for a public sphere.

5.4.2 Possibilities for the public sphere

The data from the interviews in this second case of my study indicates that *Facebook* is a platform which could function as the digital public sphere. The platform provides basic needs such as private users being able to form a public for themselves; access to a democratic articulating process; and equal opportunities for participation in real-time participation without any restrictions on subjects. As Bohman describes, social acts are public when they are in an open space and directed to an audience that is indefinite but capable of responding (Bohman 2004, 135-137). There are benefits of using *Facebook* for gathering active participants from different backgrounds with a common interest, which can divert the discussion of art away from the arena of experts towards a wider conversation for everyone who is interested.

    Facebook, however, does not yet work as a public sphere and it is not thought of as the public sphere. The views challenge the nature and the quality of the

conversations, when thinking about social media conversations as a whole. The benefits of *Facebook* do not outweigh the prevalent contradiction of free speech and hate speech, or the arguments and lies that are spread on social media. There is a need for better transparency. The challenge is positioned in relation to the democratic articulation process, when the question of common ground arises. The tendency to use social media platforms like *Facebook* only to form a group of people with the same opinions is quite common. Then, social media begins to act similarly to Google as one of the interviewees (Leikola) described, in terms of hashtag attributes and algorithm-based information services which provide users only with the information or opinions that they want to see. This divides people into fragmented sections, or bubbles, who do not confront or understand the purpose of forming public opinion as a whole. In this respect, social media can be seen to work in opposition to the idea of the public sphere. People work both as individuals and as members of groups in an environment of changing social configurations, and there is a "fragmentation of the public sphere into multiple publics and the loss of cohesion based on traditional bonds". (Hintz, Dencik & Wahl-Jorgensen 2019, 31). On the other hand, this is a challenge of polyphonic culture where different views are strengthened without a controlling structure. Although the institutions of the art world represent the traditional bonds in art-related action, they are used to polyphonic conversation and so this is not new to them. However, using these different voices to influence decision-making processes should be considered further.

Therefore, *Facebook* characterizes a possible arena for the public sphere – which naturally can be seen as something positive. The superficiality of many platforms like *Instagram* shows that the development of a public sphere will not be easy – although these platforms make visibility and participation in publicity easier than ever. *Facebook* serves information sharing and gathering people together, but otherwise the art-related communicative action of groups is thought to be usually on private walls or in closed groups as Batorski & Grzywińska have observed.

> The fact that the distribution of the political engagement of users on *Facebook* is similar both during electoral campaigns and between elections proves that this relationship is not dependent on the increased activity of political actors or their marketing efforts. The results are also not dependent on *Facebook*'s construction as a communicative space. In our opinion, it might rather be connected to a diversified level of interest and motivation of users to take part in political discussions. This relatively low level of engagement of *Facebook* users in political discussion might be related to the fact that users prefer to discuss politics within their private networks of friends. (Batorski & Grzywińska 2018, 369.)

On the art-related pages, people are more careful about what they say and avoid possible problems, which can suggest that the hierarchical and status-based rules of criticism and debate also affect social media. If "the art circles" are small and members try to avoid stepping on each other´s toes, it is tricky to see how experts could be united with existing members. In Habermas´ (1989a, 27) bourgeois public sphere, private people gather together to constitute themselves as a public, which is a starting point in the nature of the public sphere. The people who are

interested in art cannot build a completely new network – there are existing actors and connections who will not just vanish. This problem of disregarding statuses (ibid. 36) could also be difficult with regards to the structural practices that contribute to public decision-making.

In the question of forming a public sphere, the most important issue is about who can provide this service. Who will control what can be published? This part of *Facebook* is problematic, because there is no model for the institutions to easily latch on to, and in the end, *Facebook* is the actor that will decide which aspects are visible. Social media companies together with different providers of applications regulate material and act like gatekeepers, and many applications or pages which could "be seen as digital citizen acts" face censorship (Hintz, Dencik & Wahl-Jorgensen 2019, 35). If the regulation of the activities of digital citizens is in the hands of the companies, there is no certainty as to how a social media platform would work as the public sphere. The question of how the development of the market system could be in line with democratic needs must be confronted with technology and the institutions. "The art circles of the experts" that generate public conversation are used to thinking that conversation is the main value, and it functions as a process to renew and develop thinking which has no clear connection to decision-making processes. According to Becker, the art world members do not necessarily see that "the decisions of occupants of certain positions really make any difference". If a critic makes a judgment, it is not clear whether it will have any consequence, but it is more about the political shifts and battles which affect how others react to that judgment (Becker 2008, 152). The institutional art world should help in this with developing professional online-centered art media policy. The refeudalization of the public sphere did not affect the art world because it had already formed its own rules that separated it from the mass media, and in the present day, the institutions partly adopt commercialization by using social media for advertising - instead of using it to develop a wider reading of the arts.

I think that the most important is to keep the idea of the public sphere with the development I presented in my action research needs (see chapter 3.1). *Facebook* has qualities which show what kind of arena it could be if the development of a public sphere was to happen. It collects and connects people and gives equal opportunities to share views and information, so it would be easy to make participation democratic, and it could be constantly developed so that future problems could be fixed. The platform is not a ready product that can be evaluated. As I wrote in chapter 3.1, art-related actors must recognize the value of a unified and shared field of art and consider co-operation. *Facebook* demonstrates that the services which social media provide could be the answer, where different actors have equal publicity to be recognized, as well as working as the public sphere for actual development of future decision-making concerning art-related action. As the public sphere would be built by the authorities (the bodies of the state with the possible co-operation of foundations etc. as well as on a wider scale in the direction of the European Union), the change must also happen in people's minds. In relation to art-related activity, the task

for art education studies could be to look forward towards different ways that art could be produced, distributed, received, and understood, and combine this with lessons learned from the past. This would also connect the experts with the new creators, where developments recognize history.

> In a datafied world, we increasingly interact with our social and political environment through digital media. Digital tools and platforms have become essential for use to participate in society. Digital citizenship has emerged as a concept to describe this condition. (Hintz, Dencik & Wahl-Jorgensen 2019, 20.)

We are stuck in our ways of behaving, and at the same time, the younger generation build their own behaviors (although this does not necessarily only apply to different generations). Questions arise related to how these fragmented parts can grow together in a constant process of communicative developments and changes in our lives - not just in public, but also in the private sphere. In the era of datafication, our lives are made visible through the collection of massive amounts of data from CCTV cameras to phone bills, and our activities are quantifiable. At the same time, data collection processes remain blurred, which raises "questions of agency and the power to define the parameters of digital citizenship" (Hintz, Dencik & Wahl-Jorgensen 2019, 83, 95-96). The question of the public sphere in the age of social media demands a thorough understanding that digital environments with digital technologies have become central and engaging for citizens (ibid. 103).

6 DISCUSSION

In this chapter, I present how different theoretical frames have served my study´s goals; the institutional theory of art and Habermas´ theory of the lifeworld and the systems, and his theory of the public sphere. I have presented the concept of art life beside the institutional art world, which I have formed using Habermas´ theory of the lifeworld and the systems. If art life activities are on the same level of publicity in social media as the institutions, this raises questions as to how this situation could be developed further to enable equal participation in art-related communicative action, and eventually to the decision-making processes of art-related issues. In this approach, I have used Habermas´ theory of the public sphere.

First, I present my thoughts about the institutional theory of art and after that I concentrate on how the theories of Habermas can be useful for researchers in contemporary times. Both sides of the study, the empirical and the theoretical, affect each other and provide an opportunity to refresh the theories from the perspective of this chosen research path. Finally in this chapter, I consider how my chosen methods, the case study and action research, have worked in this study.

6.1 The institutional theory of art and the age of social media

The institutional theory of art and its development through time in a sociological respect is particularly useful in understanding how the institutions work in Finland. However, contemporary developments lead to changes, and digital technology, the internet and social media have changed the possibilities for people to participate in real time with art-related action no matter where they live. This concerns both makers and receivers. It can be thought that people use products more (watch films, listen to music etc.) and produce them more than before. Still, it is less understood to connect this mass-self communication (see

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Castells chapter 1.2) with the institutions like it has been connected by co-operative functions between individuals and organizations or enterprises (where people sell their skills and their capabilities straight to the online world).

To me, the most important mission for the institutional theory of art is to show the meaning of the different processes it has analyzed (like the appreciation process) and upon which validity is based. With the institutional theory, we see how the institutional art world works. The latter has many benefits in its way of working, although critics complain that it clings too much to the system of the market. Interceding this conversation, the theory can be developed to include a wider approach with larger participant numbers, as well as developing the art forms together with the development of communication. The institutional art world provides publicity via exhibitions, competitions, prizes, and grants, etc., for those who are already supported, while as one of the interviewees (Miettinen) described: the majority manage by themselves. However, these people contribute to art-related action and take part in multiple ways, which can help grow understanding, as Becker noted about the role of art students who form a big part of the audience and help the other segments of the audience to understand new developments and new conventions (see Becker 2008. 52-54). On social media, this kind of action has a new potential to raise awareness for those interested, as is seen with the *Recommendations* group. With social media, the publicity of art is produced by both the art world and art life activities. Now the artists and the audience can interact actively. This is still not working at all possible levels. The artists approach their audience via *Instagram* but at the level of showing (and selling) their art, instead of communicating with their target group. In relation to connecting the institutional level (and its members as experts) with the theory of the public sphere, the theory could aim to widen its expertise by re-structuring different hierarchies or processes and the position of the audience.

The development of social media bares relevancy to Becker´s network theory, to show the level of co-operation and the capabilities provided by social media. Becker saw that new forms are networked without the recognition of the institutions (see chapter 2.1), and now social media platforms and applications have the possibility to affect the development of art-related activities (shaped earlier only by institutional recognition and appreciation), by reaching more people who are interested in things relating to art and culture. By connecting the institutional theory of art to this process, we can try to develop a relationship between this new level of networking and the quality and quantity (see Peist 2016, 215) of these relationships, which are formed between the artists and the cultural agents.

As seen from the institutional theory of art, the interpretations of the institutions and the guidance of the system of the state have negative connotations, including descriptions of elitism or selected experts, solid structures and competition between artists etc. However, this is not strictly connected to institutional theory, these are more the result of cultural policy. According to Häyrynen, institutional cultural policy has developed strict result and evaluation standards for culture, to guide uncontrolled interpretations. The

problem is that the value of culture can be seen settled in advance. This can be seen to harm the development capabilities with a need to define the embodiments of culture. The sector-based action produces an artificial distance from the other non-cultural world, although all experts know that culture is not an island. (Häyrynen 2015, 214.)

> We often seem to take for granted that the arts are better-off as part of a system, that is, as being recognized as arts. Why? Why would the practices be better when they are recognized, defended, and supported as "arts"? Some popular arts thrive without being part of the art system. Although it has freed many artists to work more autonomously, the story of art shows so many problems that the question of whether a practice would be better-off in the system or not is anything but simple. (Ryynänen 2020, 37.)

With the concept of art life, we can separate institutional guided culture from the rest, and with this distinction we can start to think how the institutional art world (or parts of it) should be developed more as part of our lives - not just in Finland, but in other Nordic countries and with the European Union (and even globally). Using the concept of art life, the institutional theory of art can reach the wholeness of art.

6.2   The theories of Habermas in contemporary times

It is now clear that *Facebook* represents a new kind of intermediary between people and art-related communicative action. I have brought the concept of art life alongside the art world – this is built in light of Habermas´ lifeworld relation to the systems. If there is a new movement in cultural matters, it is born in art life, but when it relates to the art world, it is confronted with opportunities as well as problems from the market (commercialization) and the state (bureaucratization).

The relevancy of Habermas´ theory of the lifeworld and the systems have provided me with a formula to build the concept of art life. I have opened the door to a new research approach to understand the relationship between the institutional art world and the wholeness of art-related action. Understanding these cases is related to both concepts: art life and the art world. They are not divided in people´s thoughts, but there is an unconscious bias, which situates some activities to the area of the institutions and some activities as external to it. I believe that the kind of action which belongs to art life is strengthened by the development of technology and social media platforms. The art world is seen as ruled by the elite, and the idea of a public sphere on online platforms can prevent the kind of levels being born on social media which are present in many hierarchical systems, and which prevent "undesirable" activities. According to Mimi Ito, on open networking platforms like YouTube, users can create "new kinds of boundaries and status hierarchies". The identity and the connections of the user replace traditional statuses, and it can be harder to become member to these new elites from outside. (Jenkins, Ito & boyd 2016, 18-19.) According to Ito, network culture includes values like openness and transparency, which are also

connected to participatory actions. According to Henry Jenkins, "many media platforms that describe themselves as participatory do not encourage the development of any collective understanding of cultural production". (Ibid. 26.)

With this study, I suggest that Habermas´ theory of the lifeworld and the systems can be useful in the age of social media, although the theory was created in the 1980s. It is now clearer than ever that economic goals are prevalent in different parts of public life and its institutions, including the art and culture institutions. I presented in the first case study how acts and interactions between users on pages can bring the relationship between the concepts of art life and the art world to the forefront, and in this case, they work quite similarly with regard to the publicity of social media. The TAIKS page has been helpful in providing a new digital space for relationships, which social media provides for art life and the art world. The experiment proves that social media can be useful for enabling people to take part and act together in new ways that earlier were mostly practiced at the level of the institutions of art and by the experts.

The concept of art life alongside the art world widens the understanding of the types of art-related activity that people take part in and why there is a lack of equality with regards to art works, artists, and other art-related activities. Habermas´ theory works on one hand as an instrument or a map to understand the phenomena of social media and the contemporary situation of art, where breakthroughs in art life provide new possibilities. On the other hand, the theory is useful when connected with the institutional theory of art to help understand how the art world can be characterized with institutionalized organizations in Finland, and how it differs from the concept of art life. The theory of Habermas is useful for identifying culture and the systems, and with this separation, we can better recognize our values about the development and learn. I think that recognizing art life as a theoretical concept opens up the development of cultural policy and helps to demonstrate its role in the constant process of change. Development from the perspective of the theoretical frames involves new types of communicative activity from the art sector. The expertise will expand and possibly break hierarchies. In art-related communicative action on *Facebook*, art life provides possibilities to participate, which overlap with the institutional art world because the user environment is on the same level for all participants – there is no appreciation process in public communication and interaction. *Facebook* represents a tool which has the possibility to change our public interaction, which was previously moderated mainly by the institutions. Although *Facebook* is a business, it constitutes a new intermediary for opportunities of equal participation.

If we think about Fornäs' model (1995, 75), which I presented in chapter 2.3, *Facebook* and social media platforms have begun to change it, although it is still relevant in many parts of life. It is obvious that *Facebook* is easy to use as a platform, whether you represent the institutions or not. It is used by individuals at the institutional level but everything happens under a business model and the system of the market, which causes problems related to privacy and also affects how the system of the state views the platform. This is where the problems of

privacy are confronted and the system of the state is understandably cautious of the power of social media to influence and guide people towards questionable motives. Social media companies can also change their terms of use without clear notice. If we consider social media as part of the pattern of the lifeworld and the systems as I have discussed before, it can be represented as shown in the following diagram (naturally, social media can be placed with every part in this pattern, but to keep my approach clear, it is placed this way):

FIGURE 5   Social media, the lifeworld and the systems
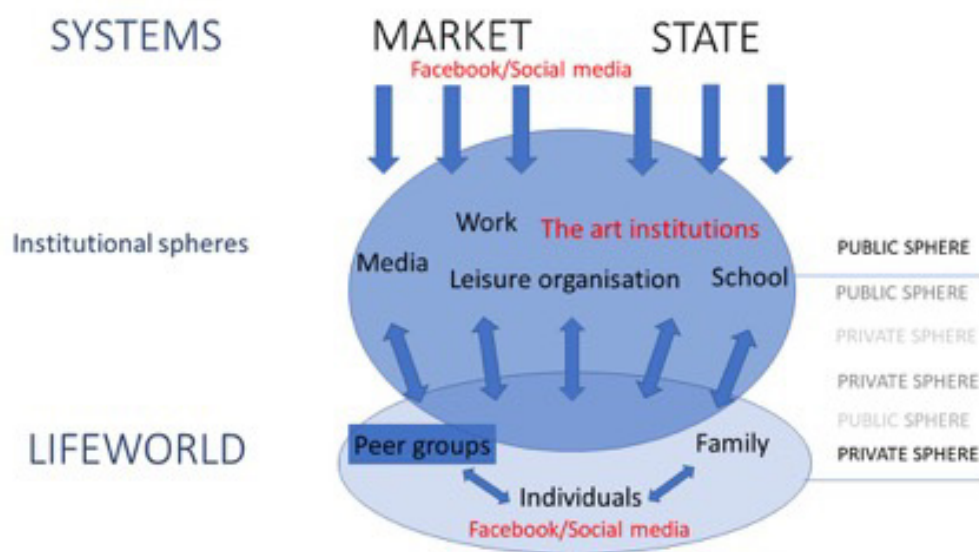
The public sphere and the private sphere now overlap with each other without any clear structure. What *Facebook* means to art life is basically what it means to other parts of life more broadly. With new developments, the arrows from the market and the state can also be reversed and the recognition of the systems downshifts their position with the citizens. At the same time, this would change levels of privacy, but I have to exclude this from my study. Social media can be seen to provide the lifeworld with an opportunity to break through the systems into the public sphere; whereby individuals within peer groups are now more capable of acting in the public, which was previously much more difficult, and almost impossible at the level of production. These developments are exciting for the art world and the boundaries between art and life are in constant motion. The rules, from producing to distributing, are becoming more open, instant, and free, which shakes the basics of the institutional theory of art, but enables processes to operate more widely and be more versatile. There are possibilities for people to grow if the external structures and economic administration which block this development (see Fornäs 1995, 67) are able to recognize the new kinds of solutions that can operate between the lifeworld and the two subsystems.

Cultural policy is allied with the markets and the administrative system, and works more within the standards of the economic system (see for example Vestheim 2009, 50-52). Cultural policy could turn the tide on the unrecognized but growing levels of art-related activity and art life, by using social media instead of acting as a rationalization tool. According to Habermas (1989a, 118), we are in a society which considers the systems and the lifeworld simultaneously. At the same time, cultural traditions have been used as the basis for mutual understanding, but this can change. Cultural knowledge is supposed to renew and transmit through communicative actions (through social integration and the formation of personal identities). This reproduction of culture, society, and people "covers the symbolic structures of the lifeworld". (Ibid. 137-138.) Although everything on *Facebook* happens within a business model, at the same time I believe that it provides the lifeworld a surprising opportunity to break through the systems and into the public sphere to individuals who are now capable of acting in the public, which would previously have been difficult.

The boundaries of producing and distributing art as well as debating and evaluating are being challenged, and rules for sharing works and knowledge are moving to becoming more open, instant, and free. The goal of this study is to broaden our understanding of art-related action with contribution from outside of the institutional art world and the systemic structure formed by cultural policy. If the boundaries of art widened long ago, the systems did not change (although new institutions have been established for new art forms). I see that these frames, the intermediaries, will be modified in the future. The result of institutional frameworks as described by Abell (2012, 674) is that works of art are narrowed mainly to products of institutional activity, which is no longer satisfactory. The structural systems diminish art through their steering mechanism, which weakens the lifeworld in the process (see Habermas 1989, 272). People do not use the traditional steering mechanisms of power or money in systemic ways on social media when coming to the public sphere from the private sphere, which means that their actions do not weaken the lifeworld – they have the opposite effect. Actions outside of the systemic art world promote art life, and social media empowers cultural activity. When a page or group exists – related to art and cultural action in this study – and people like the page and form a community, a new environment is offered to the public for art life acts to exist – and the systems of the market and the state work with the process by allowing it to happen. I believe that this development should be noticed and encouraged.

I have questioned the relevancy of the theory of the public sphere for *Facebook* pages and groups for art-related action and tried to see if there are possibilities for a new public sphere, which enables equal participation for all people interested in art and culture activities. Although a corporation owns the platform, its utility for non-profit groups and associations has been demonstrated. My aim has been to see how *Facebook* could function as an intermediary for the public sphere by providing its users with equal opportunities for participation in art-related activities. The platform is not relevant for the more serious requirements of the authorities, but I see that future developments are inevitable.

The public who are interacting on *Facebook* pages are developing constantly and the institutional frames must confront these developments. These ideas do not suggest working in opposition to the institutional art world, and I do not believe that there should be one big public sphere for all. However, the activities on social media widen the understanding of art as a whole, and art life activities can be as professional as the acts supported by the institutions. Different parts of life need spaces for their own practices, as well as organizations. These spaces should be open and hear from multiple opinions in the public sphere.

The institutions are grounded in the past and form "small circles" and their set-up has not changed based on pressure from the market, but they are confronted today with the situation where an increasing number of people are involved in art-related action with or without the assistance of the institutions. The role of intermediaries has also changed in social media: the mediators may not always be professionals in the traditional sense. Then groups and pages can mix professionals and amateurs in a new way and bring a more diverse dimension to the conversation. I see that *Facebook* groups are developing this diversion, but perhaps a lot of people are uniting with the same kind of users. Also, many social media platforms (such as Instagram or TikTok) show how artists, actors or athletes interact with their followers. This action does not serve the views of this study: the action presses the views of social media´s character serving individuals and their personal goals without connection to the larger groups co-operative modes. For example, artists on Instagram are mainly selling their works. Castells describes that mass self-communication is changing the nature of mass communication (see chapter 1.2), and also affecting art-related action; "people produce culture together and distribute their expressions with each other", which also relates to Jenkins' convergence culture. We now live in a time where corporations capitalize on these practices. (Jenkins, Ito & boyd 2016, 8-9.) It is possible to change this: the Finnish art world could become more equal and include more democratic participation than the current institutional frames. The perspective is now in new art-related action publicity, but at the same time, we live in an era that provides us with new forms and methods to produce, distribute and participate, and these can predict change. In relation to the institutional art world, new policies and structures are needed.

Through this action research approach, I hope that the study demonstrates the situation we are now facing with social media communication related to art and culture. The audience who are interacting on *Facebook* pages are constantly developing, and the institutional frames must confront this public. I think that the theory of the public sphere can work as an ideal model for how we should value social media as a platform which provides interesting possibilities for development.

I believe that my chosen theoretical frames (Habermas´ theories of the lifeworld and the systems and the structural transformation of the public sphere with the institutional theory of art, concentrating mostly on the network theory of Becker) have worked together for the aims of the study. Naturally, there are many limitations but these theories together with my empirical data have been

able to reveal new information about the contemporary situation of art-related communicative action. I also hope that my approach can function as a model to using these theories, which have a long history, in the present day.

6.3   Methodological reflections

Next, I consider how my chosen methods, case studies and action research, have worked in this study.

I believe that my application of the case study method has served its purpose and helped me to achieve answers for my research questions. With a long research period and the use of different types of data (which my study needed to reach conclusions about this phenomena), this approach allowed me to build specific entities under clear case studies. In my study, the case study method can be described as a research strategy used to approach difficult subjects. I connected the cases each to their own research question and constructed through the collected data an understanding of the phenomenon of art-related communicative action on social media. Naturally, my perspective, which relates to the theoretical frames, helped to limit my approach to this phenomenon.

The action research method was connected to the cases through the participation of the researcher, the theories of Habermas and forming the third question, which is not an actual research question. Instead, it is a question that was born from the research process and the data from the two case studies. This study has a non-academic cultural policy purpose (see chapter 7.4). These thoughts provide directions for Finnish cultural policy and the institutional art world. The action research method helps to find a solution whereby the institutions can understand the wider possibilities of achieving contact with the public. The goal of the case studies was to answer my research questions, whereas the goal of the action research was to share views about the development opportunities for art and culture institutions. With these aims, my action study provides a proto-action research for future action research, and I am interested in forming an idea of the conditions that organizations would need to make critical action research possible (see chapter 3.1). This study uses scientific analysis to ask whether it is possible to build a communicative public sphere. I concentrate on the possibility that public spheres could be organized using social media as an intermediary, and this development could achieve changes in art-related action. This study has not aimed to estimate how this research can help to develop views about the possibilities of social media and communicative action, although I hope it can widen perspectives through the selected approach to be a part of this important development process. I believe that my study´s connection to action research has been successful.

7 CONCLUSION

In this final chapter, I present the conclusions of my study. I discuss the two main research questions and the results provided by the case studies. Then I widen these thoughts in relation to my action research goals and the third question.

This research demonstrates possibilities from evolving developments, and using action research, I suggest how these possibilities could relate to future changes in the art and culture sector. Through this approach, I focus on the question: *´What requirements for the development of art life on social media could be provided in the future?´* This question is discussed after the results of the two case studies and its main aim is to serve the cultural policy sector of Finland. With this question, I connect my thesis strictly to a non-academic arena. My focus moves to looking towards the future and considering my professional background, which has included working on expert tasks for the Finnish art administration and state-guided cultural policy, and my interest is naturally to use this study to provide ideas for future developments.

7.1 The Functioning of *Facebook*

With the first question, my aim was to explore how the social media platform *Facebook* functions as an intermediary between people and art-related communicative action. In the first part of the first case study, I approached the question through a project which involved creating a page (related to an association) on *Facebook*. The page received followers and the posts received views, and these elements brought the association to the same level of publicity as the institutions – especially when institutional actors from the art world started to like the page and also made contacts at the level of advertising. With these actions, the original idea of the study and the possibilities of the art world and art-related activity overlapping to form art life began to form.

FIGURE 6   The page in public.
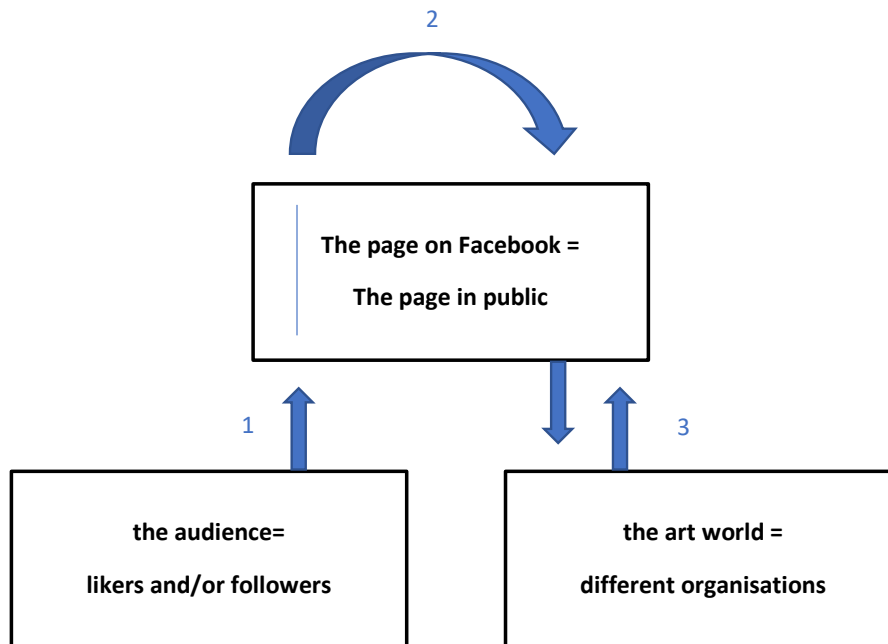
When a page is published on *Facebook*, it becomes public (see FIGURE 6). The audience in many cases begins with people who know the creator of the page and friends of friends, and then more people begin to like and/or follow the page (1). A page can provide information about different activities depending on its aims. The level of recognition of the page and its background actors grow with likes, comments, and shares (2). The page can like other pages (3), including the organizations of the institutional art world. Some of these pages also like the created page. This can happen when the page shares posts about the activities of the institutional organization, who also desire publicity about its work or participation on its page.

The development of each page can be seen as individual and connected to the purpose of the page. This can include new active participants who start as likers and then become more involved in the community of the group and the action. The significance of the audience grows. When pages and groups are connected to the institutional sphere of public activities, connections can be built between the institutions and art life and so the audience can more easily situate themselves with the issues that they are interested in. I saw in this study that *Facebook* functions as an intermediary between people and art-related communicative action in art life on two levels: 1) It makes public art-related action possible in new beneficial ways, and 2) Although *Facebook* is a business, it makes it possible to work for free without systemic guidance. Art life can be seen as interweaving with the art world in acts on *Facebook* under the system of the market, which differs in its business approach because the actual production and contribution of content is the user´s task – there is no interest in controlling the ability of users to achieve their goals or interests. My experiments are easy to

generalize and help to understand thoughts about the art world. *Facebook* is one type of social media platform which is free and open for all (over the age-limit). It is easy to use, the techniques are easy to learn, and they make it possible to produce professional level content in communication-related work. I think that this is the main value of *Facebook* and social media in enabling people to take part and act in new ways that were previously mostly practiced at the level of the art institutions.

These observations about the benefits of *Facebook* were also the reason why the interviewees created their pages or groups on *Facebook* in the second part of the first case study. The importance of *Facebook* pages in art-related projects is born from its benefits, because the creator gets easy access to publicity. *Facebook* has different possibilities for many actions and for different actors, including magazines, associations or bigger public advertising. It is in many ways professional and commercial: you can decide how you want to work with *Facebook* and use its services independently. I think that the interviewees all saw the possibilities that social media offers from their personal perspectives, and all have chosen *Facebook* for a use that interests them. In many cases, this cause relates to something in their daily lives, which shows that the platform has potential possibilities for art-related action despite its business model, as I noticed in the first part of the project. How *Facebook* works for the interviewees in their work varies more widely, and the platform is surrounded by problems related to violating users' private information (especially at the time when the interviews were conducted). The possibility that new platforms could be created means that there is no guarantee that *Facebook* will survive as the biggest platform in the future. In the sense of Habermas´ systems, the market system allows certain acts, which serve the goals of the users, but how this can modify the system of the state is another question which I looked into more deeply in the interviews, using the theme of the art world and the possibilities provided by social media. A sub-question was created, asking how the development of social media can be seen as working with or modifying the institutional art world. The study discovered that voluntary work is key to achieving something new. The work is not necessarily performed against the institutional frames, but otherwise this work could not be done. If the material and other costs are low, and it is felt that the ideas are ready for action, then perhaps it is much easier and clearer to act without the institutions. In an institutional mode, the process would be restricted to bureaucratic forms with guidance and possible proposals to change the work, etc. This evidently slows down the timeline and rarely covers projects where there is a need for voluntary work.

Although the interviewees work in art-related work, *Facebook* is about experimenting with something that is not strictly connected to work (except for one of the interviewees), and something that they are interested in but do not have a channel for in the traditional art world. They are looking for something new in the online world, and eventually, this could be the birth of something in the offline world. Some art life activities can also reach the recognition of the art world. In these cases, *Facebook* serves as part of an intermediate stage. New ideas

are generated by thoughts and private conversations, and social media is a channel to propel these thoughts to the public. The institutions could use their procedures to help find interesting art within the massive flow of products. I think that art education can have a central role in large-scale action, besides learning techniques characterized by the different works, from generating ideas using supportive activities to responding, appreciating, and criticizing (see Becker 2008, 5). An interesting question is whether art-related action on social media reaches the same value (being autonomously estimated) without a connection to the offline world art field, when the action on *Facebook* has such a primary value.

7.2 *Facebook* as a model for developing the public sphere

The second main research question was: How does *Facebook* function as part of the public sphere in issues related to art life? This question formed the basis of the second case study and widened the understanding of participation in art-related communicative action and the possibilities of the public sphere related to Habermas´ theory. With this question, I approached how *Facebook* functions as an intermediary for the public sphere by enabling equal participation in art-related communicative action on pages and groups. I was also interested in decision-making, and whether this could be widened using social media in the future. Could this be developed so that we make real decisions equally together about public matters and use the actual power of questions to affect us, albeit in the single small sectors of society?

Although the interviewees did not approach their work or actions on social media and *Facebook* as participators in the public sphere, the idea of the possibilities of the internet and social media to act as this kind of arena for public conversations and decision-making are understandable through different theories. An example is participatory culture, where Jenkins sees that communities work together by informing and teaching each other to find both a personal and collective voice to "articulate their common interests and shared values" (Jenkins, Ito & boyd 2016, 152). The young have embedded forms of political participation to their practices of everyday life, which include sharing information through social media and engaging in different kinds of online conversations (ibid. 155). There were more similarities than differences between the answers of the interviewees. In light of this study, perhaps *Facebook*´s role is not to act as a new intermediary which provides democracy in the art world, but instead, *Facebook* is a platform which can allow people to connect and interact in public. The interviewees describe that *Facebook* does not work as a public sphere, and is not thought of as a space for the public sphere. There is a problem that Mimi Ito has noticed, which is that despite the possibilities of the internet and the potential of personal agency, most people do not engage in these groups (ibid. 158). Jenkins sees that young people operate changes at a cultural level more than at the institutional level and this should be recognized (ibid. 179). However,

technically it can be viewed as the same kind of platform described by Habermas, similar to the coffee houses or the salons. *Facebook* has characteristics which make equality and participation possible.

In light of the second case study, the non-commercial and collective features of *Facebook* make it already quite usable, despite the fact that it functions under a corporation. Through the actions of the interviewees, *Facebook* can characterize a possible intermediary of the future public sphere, and the activities do not have to serve the platform to be able to use it. My study's data mainly consists of sharing data related to art-related activities, but in the last part of the second case study, art and climate change contributed to bringing about art-related action from a political perspective. This brought to the forefront the larger meaning of publicity, and sits more closely with Habermas' thoughts about the purpose of the public sphere aiming to influence decision-making in society.

With the second research question, I included a sub-question about the quality of participation on *Facebook*, where most communicative action happens in clicks. With this question, I was seeking to understand the deeper meaning of a click with regard to participation. As a result, the first part of the second case study suggests that a click does not mean that "the clicker" would be more productive for the cause, although it is a sign of interest. Bigger amounts of data would have better revealed the possibilities of participation. For example, if 100,000 users were reached by a cause (implicit participants, who do not take part more productively, see Villi & Matikainen 2016, 109), this may result in around 400-500 active participants in the conversation (explicit participants, who are active with more productivity, see ibid. 110), and this could lead forward, for example, to decision-making based on voting (with registered clicks), etc. In this vision, this type of action could lead to new kinds of structures in digital citizen communication and decision-making models for cultural policy at every level.

I think that in public communicative action, a click should always be understood as more than a simple expression because it means that a private person has come into the public with that click. So, I agree with Cammaerts in his opinion that with clicks, people, who otherwise can not take part more deeply, can be activated to the cause (Cammaerts 2012, 16). Clicks matter in the communicative action of social media. In the first part of the case study, there was no development in participation from the online to the offline world, so the clicks do not necessarily reflect actions in the offline world. However, the click is also a central aspect of participation on *Facebook*, and it is not clear how it relates to other types of participation. The culture of clicktivism does not yet represent taking an active role and doing something concrete, but clicks do direct the interest of social media users. This was seen in the third part of the second case study's group communication about the story published in *Helsingin Sanomat*. I also believe that, as demonstrated by the third part of this case study, clicks reflect more when the mode is collective action with a shared aim and clear mission: to publish a declaration letter and affect politicians. I think that we are in a situation where clicks are becoming a natural part of our recognized action.

I see that the results of this case study can be united with other studies, which have analyzed the meaning of the internet and social media, along with Habermas´ theory of the public sphere. As Bohman describes, social acts form a public when they are directed to an indefinite audience who have the capability to respond, and when participation is extended beyond a restricted group (Bohman 2004, 135-137). I observed that basic actions on *Facebook* and social media can make this public possible. Bohman states that in relation to the internet, it is not necessarily the technology that is important, but rather how the new public space is interpreted. The institutions have to modify their frames. (Ibid. 139.) Social media makes participation possible, but the institutions are required to develop this into the public sphere. Christian Fuchs sees the possibility of participatory democracy critically, and points out that it requires understanding from different areas, where the economy is combined with democracy (Fuchs 2013, 26). It is problematic with social media ruled by U.S. companies, when they decide what is and what is not allowed on the platform. The situation lives on and the struggles differ depending on the participants: *Facebook* and the European Union have their own struggles (see for example Reuters Staff, 2020a & chapter 1.4) which differ from those of China (see Madrigal, 2018) or Australia (see Flynn, 2021). Social media must be seen in connection with the market economy and business, as well as having a growing effect on politics and the administration of states. The art world and artists are connected to this process as is anything else. By defining the above aspects, I have concentrated on the positive possibilities of social media (participation and knowledge in art-related action), and have only acknowledged the problems (such as censorship of content on social media) which have largely been left out of this study.

Bohman saw that the internet could act as a public sphere if the agents make it work in this way through introducing institutional software (Bohman 2004, 132), and he awaited the "reintermediatization" of the internet which could help to develop the public sphere. This will include actors who can work as new intermediaries in the questions of privatization and individualization, and the users will be constructed as private persons who help provide their content for commercial purposes. In this process, the public sphere of society could be extended by the Internet. (Bohman 2004, 143-144.) Bohman predicted the coming of social media and *Facebook* could be seen as this new kind of intermediary (as I presented in chapter 2.5). But the question is, how could the social media environment be modified to become a public sphere. The system of the state and authorities are in a key role if we want to achieve the public sphere, but the public sphere must also have freedom from the state system. Fuchs describes that it must be free from the controls of private ownership or state censorship (2014, 59). Fuchs connects the freedom of the public sphere to the freedom of the press which is connected to the system of the state: traditional public service media, the internet and social media should become a new public service media to change "the colonization of the social media lifeworld" (ibid. 57). Fuchs saw that YouTube could work under the public service institutions and *Facebook* could work under the non-commercial civil society organizations (ibid. 92). In my

approach, art-related communicative action and the institutions have a connection to the thoughts of Fuchs but I do not place public-service at the forefront (which would be *Yle* in Finland). Rather, I imagine that the institutional actors involved in cultural policy could develop platforms or use the services provided by companies as a public sphere which is focused on art- and culture-related action. I think that the sphere of art as a whole should be central in the development process with regard to modifying the frames for a wider production, distribution, and receiving of art. The art world´s systemic guidance as it has worked so far (whether it comes from the markets or the cultural institutions) needs to be reformed.

If on social media platforms everyone has a possibility to succeed and achieve a status of an influencer (mostly understood as a marketing commercial products on their own page for the followers), in the art-related action this development is not only about selling their art but also about achieving a powerful position that could be used for example to guide the appreciation of art. If certain individuals with strong social media skills and positions in the field are running on the platform bigger conversations than the institutions do, the question is how to estimate their position and the value? This could lead to a positive development in challenging institutions but at the same time, it could be negative if the new actors limited the conversation under their influence by being the new gatekeepers of their own "salons" on social media… How this development could serve the public sphere in a Habermasian way is an important question. Without institutions, there is always a risk that the new arenas will be new closed circles without a link to democratic participation. In the case of the institutional art world, the institutions would be in a key role if the art world was to develop more equal and democratic frames with the development of social media. Although *Facebook* does not work as a public sphere, it shows possibilities to develop art-related contributions that could renew the institutional frames who rule over opinions and have the power to affect the issues that concern us. In this kind of development, the institutionalized art world and other art-related activities - art life – should work together. There will be more and more people gathering outside the institutions using art-related action for publicity, and I am interested in how the structures or institutional frames see this as affecting their work.

Public conversations in the art world are usually about value discussions, and are not meant to solve issues or make decisions. They support the freedom of art but at the same time also the rigid systemic procedures. This is one issue that I see as important throughout my action research. Different professionals (like curators) are in a role which connects art-related action and the public, and they can modify the communication happening on the platforms. *Facebook* helps to bring the actors to publicity. There are people from many different backgrounds who are looking to the future with their own interests, and they may be as of yet unrecognizable or even from the institutional frames, and the question is how these different voices will gather together to make the process of development recognizable. At the same time, this question also relates to

common ground; the general goals must be the same. Jenkins sees that participatory culture is bound up with both democracy and diversity, and with this multiplicity, all voices can be heard (Jenkins, Ito & boyd 2016, 26). At its base, art-related communicative action is ready for this.

7.3 Hegemonic groups on *Facebook* and public opinion

In the second case study, I also approached the question of the public sphere by analyzing data from the anonymous group on *Facebook*. My analyzed observations from the fourth dataset provided interesting information, which was not seen from the other datasets. Using my observations from the posts on the group, I approached the different qualities of participation on *Facebook* and their relation to action in the offline world. I continued to observe participation in communicative action within the group in light of Habermas´ public sphere, to observe whether *Facebook* could work as an intermediary of the public sphere.

In light of the public sphere, the group is on the one hand open for free opinions, but on the other hand, it is arranged with a specific aim to get people who will serve the group´s goals to join the group. The public opinion of the group is meant to be hegemonic: climate change must be stopped or the world will end. The problem is that public opinion should be formed through group conversation, and not be ready made. This is a problem in various groups and pages on social media if you follow the ideology of the public sphere literally. It is important to notice that the groups and pages do not tend to give more than one perspective to the selected issue. They are built around a few interests and they expect opinions from this starting position. Art-related action is seen as communicative action, and the message of art is to support the group's purpose.

In principle, participation and interaction are supported in the group, and people are inspired to take part without restrictions, so they are provided with an opportunity to express their needs. The activity is voluntary, and this connects to the activity of other pages and groups that I have presented in this study; to be part of something and to create something new requires motivation based on something other than a salary, status, position or career, which are the fundamental elements of professional work.

I see that participation and interaction on the *Facebook* group prove that the platform can constitute an intermediary for the public sphere in gathering people to participate and in activating them to do more, based on their own interests and capabilities. No one in the group is higher than anyone else. The interaction also reaches the offline world, so the group on *Facebook* is not just a vehicle for spreading information. Instead, it is a place for producing thoughts and acts. I observed some problems with this group, including a lack of background information and a loose common ground of the participants.

In light of the public sphere, public opinion is formed by debating different arguments concentrating on the information that guides a rational orientation, the statuses of participants are equal and there must be common ground to have

a true understanding (Habermas 1989a, 27, 36 & 127). The information given to those who were invited to the group was not satisfactory and shows how easily the users of *Facebook* can be confronted with a situation that is problematic in terms of democratic participation. The equality of the participants does not mean just their role in the conversation, but also having equal access to information. The conversations happened in fields of different views. As was seen from the example posts, there was uncommon ground in the group and it led to difficult and interesting issues being recognized and thought about. I think that the group was changed by these posts, although there was no decision-making involved. The main theme of the background movement in deciding to act against climate change was not a central question, because it is a common and known issue which concerns everyone. The central questions focused on the significance of art in relation to the background movement and civil disobedience, which were likely not the questions that the creators had intended to raise when they united art with the cause. There was dialogue, individual voices and personal opinions which differed from each other, but this conversation was unlikely to lead to anything larger because the group was not built for such a purpose. However, conversation has a value of its own, and it does not necessarily have to lead to any decisions. These types of conversation show the possibilities of social media and *Facebook* rather than the disadvantages. How arenas should be built for the public sphere is a question that requires further study.

The position of the art- and culture-related institutions in this art-related action group of thousands of members is not considered in the group. The art institutions are on one side of the group, although members can belong to several institutions. For their cause, the group seeks artists and culture workers but not the institutions. The only significant institution is media, which is seen as useful in affecting politicians. I think that there is one main reason for this: the institutions are positioned to lead, and in many contemporary ways, institutions can be seen as independent powerful actors who create opportunities for others, but they need more time (and better background information) to decide their role. So, the institutions are too slow to respond to in-the-moment actions like citizens' movements. This means that the group sought art-related action which was free from institutional guidance. Putting aside the position of the institutions, I believe that the activities of the group suggest that group art-related activities spring from art life instead of the art world.

7.4   Recommendations for cultural policy

This study has opened up new questions, possibilities and challenges for the Finnish and European art and culture sector with the development of digital communication. Harnessing the results of the study for cultural policy is part of the research interest, focusing on art education and structural transformations of the institutional system as steps for the future. This study has focused on fruitful

possibilities, although there are difficulties ahead. We must target the development of fragmented groups and the media who are building more and more separate bubbles. Using the ideal of the public sphere, the need to connect people can be brought forth. In art-related action, this need is a basic demand for equal membership in the art world. People´s art-related activities are available publicly for others to interact with and communicate about. Through this, there are opportunities to see and analyze what unites or divides us.

The results of the two case studies in this research are evidently rooted in a specific time, but the recommendations that I suggest with this action research will stay relevant even as developments continue. *Facebook,* through its own action, develops activities in groups and pages, for example, there are "group badges" which are open to members and not just the administrators or moderators of the group, and there are badges for users who act as a "conversation booster", "visual storyteller", or "link curator", among others (*Facebook* 2018). This minor action reveals that *Facebook* promotes participation and contributions on the platform and has developed new forms of public communicative action. Other platforms have also developed their community based communicative arena for purposes related to sharing and conversing about political opinions. For example, *Jodel* is an anonymous social media platform mainly used by young adults and students, which has collected opinions from users on how to develop the platform for an election-related debate. Users are asked for what purposes they would use the politics channel (@politiikka) and what kinds of conversations they prefer, as well as what kinds of conversation they like the least, and what are the best ways to moderate and process fake news, etc. It is interesting that in the response menu, there are items such as news, engaging or constructive conversations, ask me anything -debates, election polls, as well as provocative trolls, harmful down voting of the relevant commentary, unfriendliness, hate speech, fake news, etc. (Jodel, 2021.) Developments continue on different platforms and they recognize the diversity of opinions of their users as well as the different topics of debate. People develop alongside social media platforms and problems gain recognition; it would not be surprising if one of these social media companies in the future tries to sell an application which combines the conversational needs of the public sphere and the function to vote. This puts pressure on the system of the state to seek its own solutions in the forthcoming years. I view my own research as travelling along this timeline from the 2010s in the perspective of a theoretical framework, which is useful in characterizing *Facebook* as an example of a new intermediary. Through this opening we can think about development, which is not only led by companies, and instead focuses "on our side" of the problems. Over the years that I have observed *Facebook*, whilst it has changed a lot, at the same time the developments are not too hard to follow.

Next, I focus on the question: *What requirements for the development of art life on social media could be provided in the future?* My focus moves to looking towards

the future and considering my professional background, which has included working with expert tasks for the Finnish art administration and state-guided cultural policy, and my interest is naturally to use this study to provide ideas for future developments in the Finnish cultural policy sector (see chapter 3.1). In the center of this study is the institutional art world, which is mainly led by the system of the state and its cultural policy. Therefore, it is natural that I would point my recommendations in this direction, although many powerful cultural actors, from museums to foundations, can hopefully see the benefit of these ideas in their work. It is interesting to await the consequences of these developments. Moving forward from the systemic art world, I aim to reach the wholeness of contemporary art-related action, and not just modify the institutions or the disciplines (see Shiner 2001, 304), but also general understanding. Could the new structure of art and cultural action be established via the development connected to social media and the internet, is the question in searching for new paths.

In light of my study, I see that the institutional art world and Finnish cultural policy are entering a new era, and thoughts and models are developing which provide expanding possibilities for people to act outside of a strict framework, or not having to rely on funding. The possibilities of art life are expanding with the use of social media; the action is reaching growing amounts of interested people without support or guidance about what the action should be. I reach the questions of how we can develop our institutions when the situation of people interested in art-related action has changed, and how the significance of cultural policy and funding could be better understood by many more people, most of all by the younger generation. Art education and contemporary culture studies can concentrate in the future, for example, on how people recognize their interests and activate their skills in the life they are living through creative action.

I next introduce the challenges related to the changing environment of art-related action and the possible solutions for cultural policy and the institutional art world to go forward.

I suggest the following thoughts:

1. People in art-related work can be both professionals and amateurs (who overlap in a social media environment). They work for free as volunteers for the sake of their interests and creativity. To continue with this study´s findings, the situation of free voluntary work could be stabilized by two factors: 1.1) the length of the funding processes (see chapter 4.3) and 1.2) through salaries.

1.1) If something is "new" it means more than a year or two of experiments; something could still be considered new if it is part of a commitment to a contemporary development process that lasts for years (for example, a project that lasts for five years).

Some projects must fulfil certain expectations and quality standards to maintain their funding. An example of this type of project is *Mustekala* "Octopus"

(Mustekala), which is an independent, non-commercial art-based web-magazine. It is association lead and has been issued since 2003. The magazine received the *State Prize of Art* in 2014 and belongs to the funded culture magazines of the Ministry of Education and Culture. The webpages of the magazine have been funded by The Finnish Cultural Foundation and the Kone Foundation. Continuity guarantees quality, and quality guarantees continuity, but in many cases a project has a truly short period of time to prove its worth.   The foundations seek for bold new initiatives, as the Kone Foundation used to announce yearly (Koneen Säätiö – Kone Foundation, 2020). According to Heljä Franssila from Koneen Säätiö, boldness served as a brand for the foundation which was promoted through the foundation's visibility, and helped generate interest from applicants. However, it was criticized for "seeking and presenting boldness which is considered an artificial configuration which the grant applicants are forced to submit to in order to ensure their work, their livelihood. Boldness is also interpreted as the Foundation's compulsive need to seek something new, which in reality is an impossibility for long-term research and artistic work". Critics like Antu Sorainen and Jaakko Ruuska (in their writing in *Politiikasta.fi*) saw that the rhetoric of boldness divides people who receive funding and those who do not. Franssila sees it as alarming if the term "increases toxicity in the art and research communities facing the extremely competitive circumstances of today's funding". The concept of boldness, which is the focus of the foundation´s profile had to be reconsidered. (Franssila 2020.) In light of this study, the rules or practices for funding should be bound to projects for a longer time to ensure better results, rather than for one year only. Some of the funding could be granted to applicants who aim to improve the situation in the art field, and to find art. For example, the Kone Foundation has funded *Norsunluutorni* "The Ivory Tower" (Norsunluutorni), which asks participants to tweet. It is a portal for art journalism, which helps readers to find cultural articles and writers to find readers, but the portal does not itself produce content or stories. Instead, links are shared for pictures, videos, and podcasts. Therefore, it offers a curated review about what is happening on the web and asks participants to share tweets about different things under different categories. However, nothing has been published since July 2017. Perhaps the action has stopped because the funding stopped. There are multiple reasons why activities may stop, including a lack of funding. However, most of all it is people´s lives who change. Also, there are many pages, channels and groups etc. who have no action on *Facebook* and other social media platforms, but these "dead pages" or people who stop performing their action are not related to funded projects, because these projects will always continue with new personnel. In many cases, this can refresh a certain action, too. Therefore, the problem with funding is the fact that it is finite, and usually lasts only for a short period.

1.2) In cultural policy, actions should be connected to a model of basic income like the citizens' salary, which was tested over a short period in Finland, in order to understand the value that everyone can have without traditional paid work.

For people in the art and culture sector, this could be a real solution to enabling action on a more permanent basis.

2) Through the results of the two case studies in this research, it can be seen that social media platforms together with digital technology have increased our opportunities in art-related activity, including communicating, producing and distributing. While the system of the market has been guiding this process, the system of the state with the institutions have perhaps taken too much of a spectator role in this development.

I believe that the situation requires new levels of action from the institutions. The value of *Facebook* is in the possibility to look to the future. My case studies have shown the utility of the platform over the years, which is constantly developing in connection with other progress. This gives us the opportunity to analyze the meaning of social media as truly being a part of our society´s contemporary globally connected living. It is important to observe the constant expansion of *Facebook* to all media and institutional forms around the public sphere. For young people, the social media of tomorrow is another matter, but future platforms are likely to be guided in the same way as current platforms, only in a newer form.

Could cultural policy notice these development opportunities and reach out more than it does in traditional areas (not in costs, but in action measures)? The Covid-19 pandemic has initiated this on a new level, and working environments are changing. I think that this is the most important issue for cultural policy (as well as the powerful foundations) to notice and raise as a central issue. Cultural policy could change its own strategy for forming the "elite" from different levels of decision makers, from evaluating, to peer groups, to curators, producers, and publishers etc. The question of how to assess work in the online world needs further action. For example, the traditional processes where some are judges or evaluators and others are the judged or the evaluated, face the situation "where the rated can fight back". Judgement 2.0 works in a world where rankers are ranked (like at Amazon), and we can choose our rankers (Levi, Martin & Merriman 2016, 144). The patterns of existing structures should be re-considered in light of art-related action by people who connect online. In this light, art education about the online processes of art-related action is a subject that could be developed. I believe that this is more important than the evaluation processes of art works. The role of the institutions is important, and they should be open-minded when the art world and art life are expanding with the possibilities of social media. These possibilities can change our lives in many ways. If these possibilities do not develop into anything, we must ask what factors prevented it and why?

With social media platforms and applications, the art world can be influenced by people outside of the institutions, but art life requires actions of the institutions. It is interesting to ponder how we could reach a wider openness to art in life, and I think that we are moving forward to art life recognition and examining how social media platforms could be more useful in the future, in the

perspective of the public sphere, but also in methods of participation. As Bohman has written, the institutions must modify their frames with the approval of the participants to become a public sphere in the age of the internet (2004, 139). A question arises as to whether it would be necessary for the institutions to confront the growing amounts of participants connected to art-related activities and be open and reachable from a democratic perspective? The problem is that if the institutions view these developments wearily or try to deny them, we become stuck in a situation where the people and the institutions slide away from each other over time, instead of getting closer. I think that we need the institutions to develop their activities together with people. In the perspective of my study this means that there needs to be a focus on developing Finnish cultural policy and the institutions that work in art- and culture-related fields.

According to Häyrynen, it is a long-lasting socio-political question for cultural policy when in practice the audiences for the most valued art and culture form a group that is socially differentiated from the rest of society. The allocation of public resources for this audience needs socio-political arguments. (Häyrynen 2015, 82.) There are many restrictions for receiving the products of culture. These are not just physical restrictions, and the main restriction relates to money; not everyone can afford to pay the price of a ticket. (Ibid. 89.) Now, with new possibilities, we are closer to a situation where all citizens are in a similar position with regard to art-related activities. However, there are no significant cultural policy decisions in the main strategies of Nordic countries for how the institutional art world should work on social media. *The Strategy for Cultural Policy 2025* of the Ministry of Education and Culture evaluates changes in the Finnish arts and culture field and sets goals for the period. The discussion about digital art and culture services is brief, but their development is included alongside traditional services (OKM 2017, 42). In the strategy, the digitalization process is seen as widely affecting structures and services which can be an important means of saving regional cultural services and enabling people to participate. However, digital services do not replace acts in the offline world. (Ibid. 27.) I think that this should be considered carefully, especially with respect to participation. Now the strategy feels old already, like saying that e-mails would never replace letters while it has already happened. The strategy only paints a small vision for the future: over a longer time it is possible that our whole lifestyle could change based on multi-sensual virtual culture experiments (ibid. 28). Nowadays, we should remember that thinking of the future mostly means that the future is here already. Cultural heritage, digitalization and opening up the archives of cultural products are good steps forward, but otherwise there is little reference to development needs in the strategies of the Ministry of Education and Culture.

According to Häyrynen, the basic idea of Finnish cultural policy is to slice culture into different blocks, areas of responsibilities, and departments. The mission is to recognize cultural phenomena and then solve how to deal with them. A successful cultural policy cannot be settled based on assumed criteria, and Häyrynen suggests that institutionalized borders and relationships should be

critically assessed from time to time. There is a problem if the bias in the institutional methods of selecting and excluding do not follow any guidelines but instead produce a picture of the official taste. (Häyrynen 2015, 117-118.)

Another question we are confronted with is whether similar kinds of activities are born on social media first before they exist in life outside of social media. Then we face the question, how can these be separated from each other? In the development of digital culture, producing and distribution are connected to the new age of social media – where everyone has the possibility to be an artist, producer, curator, or distributor without the frames of the institutional art world. When these actions become a common part of everyday life and communication, this will truly reflect what can be described as the key term of this study: art life. The process is ongoing and it is interesting to think about future possibilities, and how these could shape art education when the separation between art and life has evolved to something new. Art has become a clearer part of interactive communication. This study aims to show the openings for art education to shape the future and how important it is in relation to Finnish and European cultural policy.

3) The question of the public sphere.

Concerning the Finnish art world, conversation about developments is restrained and professionalism is underlined. However, different projects and the availability of data widens opportunities for participation. *Facebook* expands these possibilities to communication and brings new forms of publicity into the art world. The data from this study proves that *Facebook* is a platform which can constitute public sphere; the basic needs for real-time equal participation are fulfilled. *Facebook*, however, does not work as a public sphere, because it is not thought of (or used) as a space for the public sphere. The main reason for this is that the platform is owned by a corporation. However, the platform is used for conversations and debating, and I think that the most important factor is to consider the idea of the public sphere in line with constant developments on social media. *Facebook* has qualities which show what kind of arena it could be if the development of a public sphere took place, including actions such as information sharing, debating, voting, and decision-making.

People work both as individuals and as members of different groups in an environment of changing social configurations, where there is fragmentation into multiple publics (see Hintz, Dencik & Wahl-Jorgensen 2019, 31). On the other hand, this is a challenge of polyphonic culture where different views are strengthened without controlling forces. Although the institutions of the art world represent the traditional gatekeepers in art-related action, they are also used to polyphonic conversation, and so this is not so new to them. However, using different voices in decision-making processes is worth considering. I see that the most useful way for institutions to be part of communicative action is in building the public sphere of art- and culture-related action. The art world is used to debating values and respecting different opinions – but there has never been a

need to form solutions or concrete actions from these conversations or debates. This can be a barrier for the participation of institutions in the public sphere, which could change their art-related action. The institutional art world has been built on power and independence from public opinions. Art life, then, could be the arena for art-related action in the public sphere, where the institutions can choose their role and level of participation.

Contemporary society is socially more fragmented than in Habermas' time when media was more cohesive. The fragmentation of the public sphere can be seen on *Facebook*, where people are activated through groups or pages to support a cause or movement which is based only on opinion. Counter arguments are not always considered on *Facebook*; their place is in the offline world where the government or companies hope to affect action, whereas the role of *Facebook* is to gather people to converse and plan action which only relates to their "bubble". If we talk and listen only to the same opinions or information, the only result is a fragmented public. The online public sphere of wholeness seems difficult to achieve, and the only way to develop this would be to gather all of the sub-spheres and build a pattern where questions can be paired with possible solutions, and then moved forward into the larger sphere to be considered. Can the institutions and cultural policy build a public sphere of art, and is it possible to be one sphere without the many competitive sub-spheres?

To understand the public sphere requires uniting citizens who have been fragmented. In a small country like Finland, fragmentation is multiplied by media. The real distinctions are not as wide as they appear through social media. For example, there is a group on *Facebook* that has been created to resist plans of the Finnish government to raise costs for car users (see for example Kirkkala 2021). The group organized a demonstration for the cause and a bill has been prepared with the citizens' initiative service (Stop! Autoilijoiden kuritukselle - kansalaisvetoomus). With the size of the group (about 283,000 members) there is a hope that it will encourage politicians to act. This shows that groups are more and more considered political actors among the traditional parties. Through clicking, participants who would not otherwise know each other present a common goal. They want to develop to become an actor who can affect decision-making processes. At a glance, you could say that this group is an opposite of the climate declaration group from the fourth dataset in this study. These groups both use *Facebook* to reach and mobilize people in order to affect political leaders in the way that the group desires. Yet opinions of the group members exceed the borders of the group and the decision is not made in a real open atmosphere. It is not clearly the public opinion. There is a basic presumption that everyone joining the group shares the same ideas, but in reality, we are connected more widely than these groups show. For example, I have friends who have invited me to these groups, and I support some of the views of both groups. We live in the same country, and we can form a rounded opinion if we know both sides, but fragmentation is a problem created by the media and used by those whose voices strengthen it. In these political acts on *Facebook*, the activation aims to change the offline world. However, the online world and users are growing, especially in

the arts. Can the art world together with cultural policy counteract the fragmentation process to form more uniform ideas? This requires the widening the group of participants and their opportunities, and this requires action from the official art and culture sector to transform their functions and make their decision-making processes transparent. The conversations should encourage people to join the arena from their private walls and share their opinions with more people. In the public sphere, voices are not meant to be fragmented, but shared.

I suggest that with the co-operation of the authorities, the field of art and culture (including all interested actors) could design a platform for their needs. Organizations and people must join the same table, and this cannot be achieved without the authorities. In the case of the institutional art world, the cultural policy of states and the institutions can play a key role themselves, so that the art world can develop towards being more equal and democratic and incorporate the developments of social media. In the future, art-related online action of art life outside of the institutional frames will achieve a speed of development that enables new kinds of opportunities to develop. Can the institutional art world follow this? It needs to have courage in modifying its role, starting by appreciating and supporting missions that are perhaps not traditional and which do not seek to be a part of the institutions.

Facebook demonstrates possibilities to develop thoughts about art-related contributions, which renew the institutional frames that currently rule opinions and have the power to affect the issues that concern us. In these developments, both the institutionalized art world and art-related activities, which form art life, should work together. The visionary part of the public sphere is that the public can communicate with the institutional art world to develop a democratic process, which can expand the decision-making of these institutions to the public sphere, characterized by social media platforms. As Bohman saw (2004, 154), this can happen, if the agents make it work. Otherwise, it cannot. Technology is not the main factor in this process, it is how the provided arena is judged as a public space (ibid. 139).

4) The situation of the markets with respect to the art world and art life must change.

The institutional art world together with the commercial market system is a socio-economic network, and for new intermediaries, there are questions relating to the systems of the market. When a page or group forms on *Facebook*, it takes a step towards an economic system, which allows the action to happen. At the same time, the action can happen easily and is not enforced, and it is free and easy to use the platform. If the *Facebook* page or group is self-managed and has at least quasi-direct democracy where all who are engaged can participate in determination of the operations or the design (see Fuchs 2014, 96), then it is a public sphere that works in an environment provided by a business, but which will not be harmed by the latter´s procedures (theoretically). There are no

arguments against the economic system in this, as has already been discussed by Valtysson (see chapter 1.4). However, it has become quite clear that the internet and social media would require collective and goal-oriented work with the co-operation of different sectors (from official state institutions to commercial business firms under the guidance of multi-field experts) under international contracts and laws so that it could really behave as a public sphere (at the highest level). Here there are two equally important and interesting possible approaches: the development of a global transnational public sphere or the development of a local or single-country public sphere (with the possibility for international connections). My study identifies with the second approach.

From the perspective of social media, business differs from the art industry, although they have similarities. Web 2.0 technology has brought many problems related to new hierarchies which are linked to content making (see van Dijck 2013, 159), although it has also broadened the possibilities for anyone to produce and share culture. Jenkins believes that cultural production operating under capitalism does not make producing culture more democratic (Jenkins, Ito & boyd 2016, 126).

> We need to ask what happens when communities that began by seeing themselves as alternative to dominant social, political, economic, or cultural practices are becoming so dependent on an infrastructure that is driven by commercial motives. (Jenkins, Ito & boyd 2016, 134-135.)

> Starting with privatization of infrastructure, who owns the space where the key conversations defining the culture get held? If our political life is moving more and more into the digital environment as currently constructed, it's like moving the civic functions of the town square into a shopping mall. (Jenkins, Ito & boyd 2016, 149.)

It is difficult to think about how we could modify decision-making and evaluation, but it must be considered that technological developments make this possible. As danah boyd discusses, dismissing commercial culture and the technologies emerging from it is easy. They are embedded in the capitalist context and technologies are shaped by the commercial landscape, "but any analysis of participatory culture needs to stem from what is rather than what should be". Participatory culture is affected by the economic, legal, and political landscape which supports the business. (Jenkins, Ito & boyd 2016, 151.) If *Facebook* is not a ready intermediary for the needs of democracy, then what kind of intermediary should it (or any other new platform) become? In a constantly changing environment of processes in which pages and groups function, their actions gather users who have similar interests. On one hand, when a page or group exists on *Facebook* and lowers the fences to follow art which is related to it, it has to obey the guidance of the platform, and through this it faces the interests of the business. On the other hand, this does not restrict activities too negatively (I have excluded censorship from this study, but it is important to consider, see chapter 1.4).

What *Facebook* means to the art world and art life is basically what it means to other parts of life which also work on social media. It is a business model, but as I have presented in this study, not necessarily a rigid model. At the same time,

I have shown that *Facebook* has provided the lifeworld with a surprising opportunity for individuals to break through the systems into the public sphere. People are now able to act in the world, which was previously much more difficult, and at the level of production almost closed.

What are the consequences of this development process? New actors are born, for example, in the industries of music, audio-visual products, and books. Small new publishing houses, for instance, can make effective use of digital media. Their role can be small in the supply of books but in the cultural sense, the meaning can be much bigger. The boundaries of art-related activities are breaking, and rules from making to distributing are moving to become more open, instant, and free from rigid opinions. According to Shiner, moving forward from the art world does not mean just reshaping the disciplines or the institutions, but overcoming the reigning ambivalence, although this still has the capacity to affect our art-related area of experience. At the beginning of the millennium, the new system of art, which could transcend the boundaries of the art world had not yet been established. (Shiner 2001, 304 & 306.) Western European thinking about art has confronted the art of other cultures as well as the constant breaking of boundaries. In the age of social media and digital technology, it is interesting that where before it was not common to use the term "art world" to reflect anything less than the wholeness concerning art (including art life), the situation is different now, when everything can be public and art does not need institutional frames or funding to be processed, seen, or recognized.

Social exchanges play a key role in relation to the theoretical framework of chapter 2.3 in this study. Many parts of our lives including work, social interactions, and consumption have changed quickly, and the steering mechanisms that have been used by the systems of the state and market need to be questioned. My view is that it is becoming impossible for the systems to work in the sense that Habermas saw, which provides the lifeworld with an opportunity to grow from the position of a subsystem to encouraging more open cultural action than the steering mechanisms of money and power have allowed in their colonization. This means that new mechanisms must be developed, which improve our lives.

> The new institutions can be seen as a counter institutions that are supposed, on the one hand, to divert out of the economic system a second, informal sector that is no longer oriented to profit, on the other hand, to oppose to the party system new forms of a "politics in the first person", a politics that is expressive and at the same time has a democratic base. … The counter institutions are intended to dedifferentiate some parts of the formally organized domains of action, remove them from the clutches of the steering media and return these liberated areas to the action-coordinating mechanism of reaching understanding. (Habermas 1989a, 396.)

Forming new agents and steering mechanisms (for example, from the creative actions of expression and feedback on the rules of development) lies with the institutions. The arena should be wider with many more opportunities for equal participation than the art world institutions have given to people, in line with the goals of Habermas´ public sphere. As Christian Fuchs describes, the new public sphere should be free from systemic censorship or ownership (Fuchs 2014, 59).

The feudalization of the public sphere, later reformulated as the colonization of the lifeworld are not, according to Fuchs, meant to be "just negative forms of critique, but imply the possibility of a reversal of the processes of decolonization, lifeworldisation and commonification so that communicative action substitutes the systemic logic of money and power, and participatory democracy and spaces of co-operation emerge" (ibid. 63-64). We need politics to contribute to changes which focus on art and culture, and the main efforts should be focused on cultural policy and the Ministry of Culture and Education. Through these institutions, issues could be taken to the level of the European Union.

5) The field of art education

How the development of creative skills and art-related participation online can function as an important, recognizable, and valuable part of our life is a relevant question, which should be approached as a topic by art education studies in future years. I see this as a goal that can be supported by the state administrators through cultural policy decisions, as well as by the cultural foundations, art museums and different levels of the education sector. As Ahponen describes, democratic development requires both credible institutions and open possibilities for participants (i.e. self-expressive creative persons). "The answer implicates open possibilities for a learning culture". (Ahponen 2009, 92.) Art education can be seen as overlapping with media literacy through the understanding of media policies and norms, with regard to the production, distribution, and analysis of art works – naturally at many different levels. The different levels can mean that the system of the market and the aims of business impact art education in different forms and volumes. This is a new evaluation process where art life is processed at the educational and institutional levels without the traditional needs and processes of recognition. However, there remains the question about the growing amount of content and the social nature of it (media content has always had a social dimension, see for example, Schackman 2013, 105), and the value that it presents.

Culture and experiencing art should be free and available to all and this should be the starting point for all action, although it might be difficult. Without this, there cannot be real cultural democracy, where the community can freely decide on the practices and goals of their own cultural policy (see Häyrynen 2015, 95). There are less problems with accessing culture in the online world. Art-related activities on social media can help to achieve goals together with people to develop an understanding about the arts and culture more widely. In this way, art education could develop new ways of acting that could serve as a bridge between the new kinds of institutional action and people in the larger development process. The institutional art world needs art life. As Fornäs describes, the institutions "mediate between systemic demands and lifeworld horizons", where the systems direct the principles but all institutions are dependent "on communicative action based in the lifeworld". Some institutions, like the stock exchange, are close to one of the systems, others, such as a rave club

(at the beginning of the 1990s), are close to the lifeworld. (Fornäs 1995, 74.) The institutional art world does not necessarily need art life´s loyalty, but it needs it to reach completeness and maintain a vision of the continuity and development of art. In the development of digital citizenship which is built on digital acts, tools, and rights, people´s activity in society is self-constructed. The possibilities and promises of citizen empowerment clash with the restrictions of digital life. A process which involves the different sides of self-construction and the systems of the state (the traditional institutions) and the market (the new data-driven economy) constitutes digital citizenship. (Hintz, Dencik & Wahl-Jorgensen 2019, 40.)

7.5 Looking forward

My study´s second goal was to serve the non-academic art and culture field with these action research observations and thoughts and to refine the proposed actions for Finnish cultural policy. A third question was discussed after the analysis of the results from the two research questions in chapter 7.4. In light of my study, I believe that the institutional art world and cultural policy are confronted with a new era. New ideas and models for action give art life actors expanding possibilities in using social media. I have posed questions related to how we can develop the institutions when the situation of people interested in art-related action has changed, as well as how cultural policy and funding could be better understood by many, most of all by the younger generation.

I made suggestions about improving the art and culture field where a lot of work is done by volunteers (both professionals and amateurs) by financing projects for a longer time and finding a way to pay participants a salary (like the citizens salary). I also discussed the need for institutions to develop social media services in art-related action guided by the system of the market. I see that understanding the public sphere requires uniting the fragmented audience, which is mainly present on social media – although I think that in reality in Finland, at least in the field of art and culture, the fragmentation is not so wide. With the co-operation of the authorities, art and culture actors (including all interested actors) could design a platform for their needs. The organizations and wider public must join the same table, and this cannot be achieved without the authorities. This could also be a model for other sectors of life. The situation requires arrangements with the markets in providing services for communication. The boundaries of art-related activities are breaking, and the rules for production and distribution are moving to become more open, instant, and free from rigid opinions. Where before it was not common to use the term "art world" to reflect anything less than everything concerning art (when it included art life as well), the situation is different now, when everything can be public and art does not need institutional frames or funding to be presented, seen, or recognized. But this does not mean that the contemporary situation does not need the institutions. The questions relate more to developments which connect new and old actors.

New actors could be networked and connected and funded by the public authorities or private money, and reproduce the old paths of the art world. But the future question is whether networking through social media can produce new kinds of solutions or paths.

The international dimension of art activities (also noticed in the interviews) as a part of contemporary social media connections and communication is one of the central challenges for art-related action. The international co-operation applies to the functions of both: it is increasing in the activities of the institutions of the art world, and to the actors of art life. Combined with market policy values, traditional cultural policy has expanded to understand for example, the challenges of cultural exports.

The main question is to reconcile Finnish culture and arts with international action. While there is the question of funds and how to aim the support, the value of the international dimension is perhaps too easily seen as opposed to Finnish culture, implying that "international" rather means foreign than co-operative action – usually from the point of view of professional artists. According to Häyrynen, foreign culture is still reduced in value when Finnish culture clashes with another culture, as in the giant project of Guggenheim Helsinki, but also in small scale service situations. The guest is understood as a brake to one´s own pursuits – not just one way to approach things (Häyrynen 2015, 213). It can be assumed, then, that in the social exchange of artists and the state (from the perspective of Finnish artists), the state supports the artist´s work for cultural reasons and benefits: the artist produces something valuable (more so than foreign artists). This is still connected to old structures from the 1970s and 80s. While the institutional art world always faces the question of budgets and bureaucracy, art life actors are more easily interested in communication and sharing visions. This approach happens openly, international action is seen as developing and promoting arts instead of being competitive. On social media, this field of art naturally expands. But it must remembered that these approaches to international action are thoroughly overlapping and difficult to distinguish from each other.

In international art-related action the most powerful actor is likely the art market. The global art market is a system but also a part that is difficult to attach to the institutional art world. Money as a medium to exchange art for profits makes the other meanings of art obsolete. The only interesting question for the art market is to predict supply and demand strategically and correctly. But again, the system of market is at the same time the enabler: for the art markets the value is not built from a certain cultural background of the artist. This development of different social media platforms evidently leads art life actors to be discovered besides the artists climbing up their institutional steps.

If *Facebook* provides the lifeworld a surprising opportunity to break through the systems and into the public sphere, so does the art markets to the artists outside the institutional frames - it can be more present as a seeker of the new although the basic motive is in the money-making. For example, in the case of "a digital unique piece" NFT (Non-fungible token), which can be any kind of thing

and is connected also to digital art and art collecting, one image was sold for 69 million dollars at Christie´s auctioning. If the digital files are easy to copy, "NFTs are designed to give you something that can't be copied: ownership of the work". (Clark 2021.) Artists get "a way to sell work that there otherwise might not be much of a market for" (ibid. 2021). This technology and markets do not separate the artistic sources, they can come from both art life and the art world. According to Marple Mieke, social media platform Wikipedia decided to classify that "NFT sales not as art sales, but as NFT sales". But also, Wikipedia´s decision divides views, Mieke citing Christine Wangs opinion: "There is a long history of civilians disagreeing with an artist when the artist declares that a piece of art is, in fact, art." (Mieke 2022.)

> Nevertheless, to dismiss an entire cultural shift because of these critiques is not only futile, but dangerous. It leads one to miss out on shaping this next chapter of human history for the better. For it is a chapter that will happen—is happening—regardless, and it is one that would be better served by having as many conscientious voices involved as possible. (Mieke 2022.)

Perhaps it is a good point that the tastes are changing. NFT sales proves that also those who have money, are changing their habits, and this development is connected to coming of crypto wealth. These people do not necessarily bring their money to the art galleries. (Mieke, 2022.) The institutional frames must address the need to modify and renew themselves. This is not a simple task, and according to Heljä (2020) from the Kone Foundation the Finnish foundations are not engaged in influencing art policies. Future developments would require many different institutional actors to work together on a wider scale and with a longer perspective than they have done before, and at the same time, the changes are happening more quickly and the number of producers and receivers is growing bigger all the time.

Evaluating new art forms together with new ways of using media adds complexity to how we understand art and communicative action. Already in this study, some of the posts in the second case study's group prove that art works can be used as part of communication (where a member put forth something about the subject). Although I have not focused on this in detail, it is clear that producing, distributing and using art expands our ways of communicating. One of the interviewees (Yli-Annala) called for a completely new idea of how, as an individual, you can involve yourself in a debate. I believe that this enables new forms to evolve from the combination of different forms of expression and this can help art to be used as communicative action in a way that perhaps does not yet exist. This could happen as Becker describes, through a process of choices whereby the community defines quality by certain conventions (see chapter 2.1 & Rule & Bearman 2016, 164, & Becker 2008, 129). This constantly changing process involving different modes of following and connecting is challenging. However, the conditions and conventions have always changed, and by participating in what is happening, individuals can learn about the conventions (Becker 2008, 59) related to this type of development.

The questions I have discussed can be approached by art education, which can be seen as the overlapping of media literacy with the understanding of media policies and the norms of producing, distributing, and analyzing culture- and art-related works. This is a new evaluation process where the field of art life is processed at the educational and institutional levels without the traditional needs and processes of recognition. I wrote in the beginning of this study (in chapter 1.3) that the art educational dimension of my study is to connect art-related online participation and the usability of social media to our understanding (the growth of human consciousness) of the possibilities in contemporary time. According to Peppler's quote (in Chapter 1.3) young people see their work as creation and art in the areas that are supposed to belong to media education or computer programs. Digital environment gives them tools to create. (Peppler 2010, 2135.) In the end of my study, I believe that expanding and opening the field of art is exactly where art education should work.

The research needs are born from society. The key is to understand and take more account of the creativity of the community and its members as part of varied activities of contemporary developments. Future studies can for example concentrate on why and how people approach artistic work, how they feel (both aesthetically, and ethically) when they make art, what this creativity brings to their lives, etc.

A task for art education studies could be to look for different ways in which art is produced, distributed, received, and understood, and combine this with the past. This could also connect the experts with new creators, where new developments also recognize history and traditions. Regarding the educational aspect, there is a growing amount of interest in art and creative people, and social media can provide a place where they can develop their work. Art-related action on social media involves sharing work and information to work together at different levels and is a changing process. The number of potential participants grows every day.

Art and technology go together in the development of digital culture, in a situation that is more interesting now than ever before. In the future, art-related online activities of art life will have new opportunities to develop. The institutional art world could follow these developments with courage in order to modify their role in the art world, also globally. The idea that we have more things which unite us with other cultures than separate us, and the possibility of global connectivity helping us to understand different cultures and see similarities, is one important possible use for art education. The global increase in different creators of art could be organized (via future social media and organizational developments) with the aim of a unity that gives room for difference and plurality, which could develop the understanding of people and different cultures.

Facebook and social media can definitely play a role in the publicity of art. I wrote in chapter 4.3 that the publicity of the art world is widening to cover art-related action outside of the institutional actors, and this can perhaps have a larger effect on artists, curators, critics, and educators, or, for example, the

audience when approaching art. I believe that social media functions as a catalyst which can trigger changes not only in the online world but also in the structures of the offline world. The recognition of art life is part of this development. *Facebook* (since 2021 *Meta Platforms Inc.*) continues to develop "the metaverse", which can be described as "a hybrid of today's online social experiences… expanded into three dimensions or projected into the physical world". The physical world and immersive experiences are planned to be present on the new level. (Facebook 2021.) This direction evidently, if it works with its virtual "Horizon Workrooms" from work to fitness and gaming or "Horizon Worlds" for family and friends to meet (Isaac 2021), continues in increasing the possibilities of interaction the online and the offline worlds. Or is the provider of the next generation social media services someone else? No matter what application or technology, via this development, the recognition of the changed field of art and culture activity also continues, as I have presented in this study. The ideal future would harness technology to serve the building of public spheres with opportunities for participation, and in doing this, widen the actual realization of our collective right to enjoy the arts and be part of cultural life.

YHTEENVETO

Väitöskirjassa tutkitaan suomalaista taiteeseen liittyvää kommunikatiivista toimintaa Facebookissa. Tutkimus keskittyy siihen, kuinka Facebook voisi palvella taiteen uutena julkisen keskustelun alueena osana alan osallistumista, keskustelua ja päätöksentekoa. Facebook sisältää erilaisista sosiaalisen median alustoista parhaiten sellaisia toimintoja, jotka palvelevat tutkimukseni lähtökohtia. Tarkastelen tutkimuksessa alustan suomalaisten taide- ja kulttuurisivujen sekä -ryhmien toimintaa.

Väitöskirjassani käytän rinnakkain institutionaalisen taiteen teoriaa ja Jürgen Habermasin teoretisointeja elämismaailmasta ja kahdesta systeemistä sekä julkisuudesta (julkisen keskustelun alueesta). Taidemaailman käsitteellä viittaan laajaan sosiaaliseen instituutioon, joka muodostuu institutionaalisen taideteorian perustalta (lähtien George Dickien, Arthur C. Danton ja Pierre Bourdieun kautta Howard S. Beckerin verkostoteoriaan sekä kytkeytyen uudempiin taiteen sosiologisiin lähteisiin). Institutionaalisen taiteen teorian mukaan taidemaailma koostuu asiantuntijoiden johtamista instituutioista, joilla on virallisia tehtäviä tuettavan taiteen valinnoista siihen, mitä taidetta esitellään yleisölle, tutkitaan ja säilytetään. Institutionaaliseen taidemaailmaan sisältyy Suomessa erilaisia toimijoita. Tutkimuksessani keskityn kulttuuripolitiikkaa painottavaan asetelmaan, jolloin institutionaalista toimintaa, sen painopisteitä ja tukea ohjaavat valtion taide- ja kulttuuripolitiikan edustajat. Teorian avulla selitän kotimaisen institutionaalisen taidemaailman lähtökohtia ja toiminnan luonnetta.

Heijastan institutionaalisen taidemaailman toiminnan Habermasin teoriaan kahdesta systeemistä (valtio ja markkinat), jotka pyrkivät hallitsemaan elämismaailmaa (kulttuurinen taustamme). Habermasin näkemystä soveltaen taidemaailman voidaan nähdä olevan rationalisaatioprosessin tulosta: systeemisesti ohjattu versio. Taidemaailma pohjaa institutionaaliselle perustalle, jossa on vahva systeeminen ohjaus niin valtion kuin kaupallisten markkinoiden pohjalta. Muodostan taide-elämän käsitteen Habermasin elämismaailman teoretisoinnista johtaen. Taiteeseen liittyvä toiminta, joka on syntynyt ja kumpuaa ihmisten yksityiselämästä ilman järjestelmiä ja näiden tunnustamis- tai arvostusprosesseja, kuuluu siten taide-elämään institutionaalisen taidemaailman sijaan. Uudet asiat syntyvät taide-elämässä, mutta kun ne liitetään taidemaailmaan, ne kohtaavat valtion (byrokratisointi) ja markkinoiden (kaupallistaminen) vaatimukset. Institutionaalinen taidemaailma pyrkii hallitsemaan taiteen alan kokonaisuutta, mutta ongelmana on, että hallinnollinen lähestymistapa yksinkertaistaa taide-elämän oman määrittelynsä alaisuuteen. Ymmärtääksemme eron taidemaailman ja taide-elämän välillä olen tehnyt selkeän voimakkaan jaon, vaikka rajat ovat limittäiset; ihmiset saattavat toimia kummallakin alueella.

Habermasin teoria julkisuuden muutoksesta käsittelee julkisen mielipiteen kehittymistä Länsi-Euroopan maiden porvariston demokratian murroksessa: Julkinen mielipide muodostettiin tasavertaisessa osanotossa ja päätöksenteossa. Myös institutionaalisen taidemaailman kehitys liittyy tähän 18. vuosisadan kahviloista ja salongeista alkaneeseen kehityskulkuun. Kun Habermas katsoi

massamedian romuttavan ja uudelleen feodalisoivan julkisen keskustelun alueen, on teoriaa tarkasteltu sittemmin internetin ja sosiaalisen median aikakaudella uudelleen, mihin pohjaan tarkastelussani taiteen viestinnän ja julkisuuden näkökulmassa. Esimerkiksi James Bohman näki internetin mahdollisuuden tukea julkisia alueita, jos toimielimet voivat muokata kehystään osallistujien suostumuksella. Teknologia ei ole Bohmanin mukaan tärkein asia tässä prosessissa, vaan se, kuinka Internet tulkitaan julkiseksi tilaksi. Katson, että julkisuuden uudelleenfeodalisoituminen ei vaikuttanut taideinstituutioiden hallitsemaan taiteen julkisuuteen. Jakautuminen korkeaan taiteeseen ja suosittuun viihteeseen toimi puolustusmekanismina uhkana pidetylle kaupalliselle kulttuurille. Taidemaailma ei ole kuitenkaan suljettu ja sillä on yhteys kansalaisten demokraattisen osallistumisen ihanteisiin, mikä antaa mahdollisuuden arvioida uusien sosiaalisen median välittäjien mahdollisuuksia kehittää ja avata ihmisten osallistumista. Osallistumisen tavat ja laatu sosiaalisessa mediassa on tutkimuksen keskiössä sen arvioinnissa, kuinka Facebook edustaa julkisen keskustelun alueen uutta areenaa. Sosiaalisessa mediassa osallistuminen voi olla erilaatuista perustuen alustojen mahdollistamille toiminnoille, kuten klikkauksille. On ymmärrettävä osallistumisen ulottuvuuksia: uusia osallistumisen muotoja tai erilaisia asteita. Kiinnostavaa on myös se, kuinka online-toiminta kytkeytyy offline-toimintaan.

Tutkimusmenetelmänä tutkimuksessa yhdistyvät toimintatutkimus ja tapaustutkimus. Toimintatutkimuksellisena intressinäni on itse aktiivisesti toimimalla tarkastella taide-elämän kommunikaatiotoimintaa Facebookissa institutionaalisen taidemaailman (strategisen) toiminnan rinnalla. Keskityn osallistumismahdollisuuksien ymmärtämiseen. Toimintatutkimukseni on siten tulevaisuuden toimintatutkimuksen prototyyppinen tutkimus, jonka tavoitteena on osoittaa tällaisen areenan mahdollisuus.

Tapaustutkimusmenetelmää voidaan kuvata tutkimusstrategiaksi lähestyä vaikeaa aihetta. Tutkimuksessa on kaksi tutkimuskysymyksiinsä sidottua tapausta. Data koostuu kahdesta tehdystä projektista (sivun luominen ja muistokeräyskampanjan järjestäminen) Facebookissa (aineistot 1 & 2), viidestä asiantuntijahaastattelusta (aineisto 3) ja yhden anonymisoidun Facebook-ryhmän toiminnan tarkastelusta (aineisto 4). Ensimmäisessä tapauksessa vastataan ensimmäiseen tutkimuskysymykseen käyttämällä aineistoja 1 ja 3 ja toisessa toiseen käyttämällä aineistoja 2, 3 ja 4. Molemmat tapaukset on jaettu kolmeen osaan. Erilaisia aineistoja kokoava menetelmä mahdollisti tutkimusprosessin alkaen tiedon keräämisestä sen analysointiin teorialähtöisellä sisällönanalyysillä.

Ensimmäisessä tapauksessa vastaan ensimmäiseen tutkimuskysymykseeni, eli kuinka sosiaalisen median alusta Facebook toimii välittäjänä ihmisille taiteeseen liittyvässä kommunikatiivisessa toiminnassa? Näen, että se toimii kahdella tasolla. Ensinnä, Facebook tekee toiminnan mahdolliseksi hyödyllisillä tavoilla. Alusta on ilmainen, helppokäyttöinen ja avoin kaikille (ikärajan ylittäville). Sosiaalisen median alustat antavat ihmisille uusia valmiuksia ammattimaiseen osallistumiseen ja toimintaan, ja ne valitaan tiettyyn käyttöön. Toiseksi, vaikka Facebook on voittoa tavoitteleva yritys (ja ongelmallinenkin monin paikoin), se mahdollistaa itsenäisen työskentelyn ilman systeemistä ohjausta. Taide-elämä

kietoutuu taidemaailman ennen hallitsemaan julkisuuteen Facebookin välityksellä. Alustalla toteutetaan taiteeseen liittyvää toimintaa, jota ei esimerkiksi työelämässä voida tehdä. Ensimmäisessä tapauksessa on myös alakysymys siitä, miten sosiaalisen median kehityksen voidaan (haastateltujen näkemysten mukaan) nähdä vaikuttavan institutionaalisen taidemaailman muovautumiseen. Vapaaehtoistyön merkitys uusien asioiden avaamisessa nähdään keskeisenä. Toiminta ei välttämättä ole institutionaalisten kehysten vastaista, mutta on helpompaa toimia ilman hidastavaa byrokratiaa tai ohjausta. Sosiaalinen media ja Facebook toimii kanavana, jossa ajatukset ja yksityiset keskustelut kehittyvät eteenpäin. Haastateltavat jakavat kiinnostuksen johonkin uuteen, jolla ei ole kanavaa perinteisessä taidemaailmassa. Uusi online-maailmassa voi jalostua myös offline-maailmassa ja saavuttaa taidemaailman tunnustuksen. Vaikka instituutioiden muovautumiseen kehityksen myötä ei vahvasti uskota, voisivat instituutiot esimerkiksi auttaa löytämään ja järjestämään mielenkiintoisia asioita luovaa tuotantoa pursuavasta verkosta.

Tutkimuksen toisessa tapauksessa laajensin ymmärrystä osallistumisen mahdollisuuksista Facebookissa ja sosiaalisessa mediassa. Käsittelin toisella tutkimuskysymyksellä sitä, kuinka Facebook toimii osana julkisen keskustelun aluetta taiteen kommunikatiivisen toiminnan välittäjänä ja tasavertaisen osallistumisen mahdollistajana. Haastateltavien näkemyksissä Facebookia ei mielletä alustana, jolla uutta taidemaailman demokratiaa luotaisiin, eli Facebook ei toimi kuten Habermasin julkisen keskustelun alue. Mutta teknisesti tämä voisi olla mahdollista, sillä Facebook mahdollistaa tasavertaisen osallistumisen: Alustan käyttäminen ei-kaupalliseen käyttöön on kelvollista, ja se voi siten mallintaa tulevaisuuden välittäjää.

Toisessa tapauksessa oli myös alakysymys osallistumisen laadusta, kommunikaatiotoiminta saattaa esimerkiksi tapahtua klikkauksilla. Vaikka klikkaaminen ei tarkoita, että se tuottaisi asialle/tarkoitukselle välttämättä tiedollista vastinetta, on se kuitenkin merkki kiinnostumisesta. Julkisena kommunikatiivisena toimintana klikkaus voi olla tärkeämpi, kuin miten yksinkertainen ilmaisu usein ymmärretään. Yksityishenkilö tulee klikkauksessa osalliseksi julkista kanssakäymistä. Sosiaalisessa mediassa klikkausten määrällä on väliä, klikkaukset ohjaavat sosiaalisen median käyttäjien kiinnostusta, mutta offline-maailmassa klikkauskulttuuri ei ole vielä mielletty toimintatapa aktiiviselle roolille osallistua. Asia on muutostilassa ja saattaa johtaa uudenlaisiin rakenteisiin digitaalisessa keskustelussa ja jopa päätöksenteossa. On selvää, että mikäli sosiaalinen media mahdollistaa osallistumisen, se tarvitsee instituutioita kehityksessä julkiseksi alueeksi amerikkalaisten yritysten sijaan. Valtio ja viranomaiset ovat avainasemassa. Kulttuuripolitiikan institutionaaliset toimijat voisivat kehittää foorumia tai käyttää yritysten tuottamia palveluja taiteeseen ja kulttuuriin liittyvään toimintaan keskittyneeseen julkisen keskustelun alueen käyttöön. Toimintatutkimuksellisen kiinnostukseni kannalta järjestelmän muovautuminen toisi esiin erilaisia toimijoita ja erilaisten äänien tavoitteita. Kysymys on siitä, miten nämä erilaiset äänet voitaisiin saada yhteen.

Osana toista tapausta tarkastelen anonymisoidussa Facebook-ryhmässä käytävää keskustelua. Osallistuminen ja vuorovaikutus on ryhmässä tasavertaista. Jos Facebook toimii julkisen keskustelun alueen välittäjämallina ihmisten kokoamisessa osallistumaan, on alustan ongelma yleisen mielipiteen osalta avoimen keskustelun vaade: ryhmiin pyritään helposti liittämään jäseniä, jotka jakavat jo valmiiksi ryhmän tavoitteet. Habermasilaisen julkisuuden valossa yleinen mielipide muodostuu keskustelussa, jossa eri perustelut ja näkökannat väittelevät keskenään. Yleinen mielipide pitäisi muodostaa keskustelussa, eikä olla valmiiksi muodostettu. Ryhmät ja sivut muodostavat siten vain yhden näkökulman valittuun asiaan. Katson myös, että ryhmään kutsutuille annetut tiedot eivät olleet tyydyttävällä tasolla. Osallistujien tasa-arvo ei tarkoita vain asemaa keskustelussa, vaan myös yleistä tiedon saamisen tasoa. Anonymisoidussa ryhmässä taiteen ja kulttuurin instituutioita ei huomioida. Instituutiot nähdään vaikutusvaltaisina toimijoina, jotka tarjoavat mahdollisuuksia muille, mutta ovat liian hitaita nopeisiin toimiin. Instituutioiden ohittava toiminta kertoo osaltaan, että ryhmän taiteellinen toiminta, joka ei ole kiinnostunut instituutioista tai edes harkitse näiden instituutioiden roolia, lähtee taide-elämästä taidemaailman sijaan.

Tutkimuksessa nousee esille huomio siitä, että kehitys on muuttamassa tapoja toimia yhteiskunnassa: digitaalitekniikka, Internet ja sosiaalinen media ovat esimerkiksi muuttaneet ihmisten mahdollisuuksia tuottaa tai osallistua reaaliaikaisesti taiteeseen liittyvään toimintaan asuinpaikasta tai koulutuksesta riippumatta. Ihmiset käyttävät ja tuottavat tuotteita enemmän, mutta instituutioiden perspektiivissä kehitys on ollut niiden toiminnasta irrannollisempaa, eikä se ole käsitellyt uutta viestintämaailmaa siten kuin politiikan ja talouden järjestelmät. Jos institutionaalisen taiteen teorian tehtävänä on ollut osoittaa kehittyneiden prosessien merkitys pätevyyden saavuttamiseen taidejärjestelmässä, niin sosiaalisen median kehityksessä Beckerin verkostoteorian merkitys kasvaa yhteistyön sekä uudenlaisten verkostojen huomioinnissa. Becker näki myös, että uudet muodot voivat verkostoitua ilman instituutioiden tunnistamista. Sosiaalisen median alustoilla on mahdollisuus vaikuttaa taiteeseen liittyvän toiminnan kehitykseen, jota muokkasi aiemmin vain institutionaalinen tunnustaminen ja arvostus. Taide-elämän käsitteellä voimme miettiä, miten institutionaalista taidemaailmaa (tai sen osia) tulisi tässä tilanteessa kehittää.

Habermasin teoretisointi elämismaailmasta ja valtion ja markkinoiden järjestelmistä on antanut minulle kaavan taide-elämän käsitteen hahmottamiseen. Teoria toimii myös avaimena ymmärtää institutionaalisen taidemaailman ja taiteeseen liittyvän toiminnan kokonaisuuden välistä suhdetta. Teoria on käyttökelpoinen sosiaalisen median aikakaudella: Jos taiteen julkisuus on aiemmin ollut taidelaitosten ja asiantuntijoiden ohjaamaa, nyt taide-elämä ja taidemaailma toimivat rinnakkain sosiaalisen median julkisuudessa. Perinteiset ohjausmekanismit valta tai raha eivät kuitenkaan ole (pää)välineinä käytettäessä sosiaalisen median julkisuutta. Vaikka Facebookissa toiminta tapahtuu liiketoiminnan alla, näen alustan antavan elämismaailmalle mahdollisuuden murtautua järjestelmien läpi julkisuuteen. Facebook on osoittanut hyödyllisyytensä erilaisille voittoa tavoittelemattomille ryhmille ja projekteille. Vaikka alustaa ei käytetä

vakavampaan toimintaan, ja tulevaisuudessa käytetty alusta voi olla jokin muu kuin Facebook, tämänkaltainen kehityskulku on jopa todennäköistä. Sosiaalisen median alustat voisivat toimia tulevaisuudessa areenana, joka yhdistää erilaiset instituutiot ja ihmiset keskittyen asioiden kehittämiseen ja ratkaisuun kommunikatiivisen toiminnan avulla. Kysymys on siten siitä, miten voimme saavuttaa sosiaalisen median avulla julkisen keskustelun alueen ihanteen, jota Habermas kuvaili porvarillisessa heräämisessä.

Mielestäni valitsemani teoreettinen kehys on toiminut ja palvellut tutkimukseni tavoitteita. Ensinnäkin tavoitteenani on ollut avata uutta tutkimuspolkua ja lähestymisideoita taidekasvatuksen, nykykulttuurin ja kulttuuripolitiikan tutkimukselle. Luonnollisesti monia rajauksia on pitänyt tehdä, mutta yhdessä teoriat tutkimusaineiston kanssa ovat tuoneet uutta tietoa taiteeseen liittyvän viestinnällisen toiminnan nykyhetkestä. Tutkimuksellani on ollut myös toinen tavoite, jolloin tarkoituksenani on palvella ei-akateemista taide- ja kulttuurialaa havainnoillani ja ehdotetuilla toimilla. Tutkimuksen lopussa esiteltävä kolmas (ei tutkimus-) kysymys: ″Mitä vaatimuksia taide-elämän kehitykselle sosiaalisessa mediassa voitaisiin tehdä tulevaisuudessa?″, analysoi tutkimuksessa saavutettuja tuloksia. Ajatukset tarjoavat suomalaiselle kulttuuripolitiikalle ja instituutioille pohdintaan erilaisia kehitystarpeita liittyen taiteen toimintaan: Taide- ja kulttuuriala, joka toimii paljon vapaaehtoistyöllä, tarvitsisi pitempirahoitteisia projekteja sekä kansalaispalkkajärjestelmää kustantamaan tekijöiden toimintaa. Instituutioiden toiminnassa olisi tarpeellista kehittää sosiaalisen median palveluja ja ymmärtää näiden käytössä kansalaisia yhdistäviä elementtejä. Viranomaisten yhteistyön avulla erilaiset taide- ja kulttuurialan toimijat voisivat suunnitella alustan, joka vastaisi tarpeisiin päästää niin järjestöt kuin kansalaiset tasa-arvoiseen pöytään. Keskeinen kysymys on yhteinen kehitys uusien ja vanhojen toimijoiden kanssa. Taidekasvatuksella voidaan kehittää medialukutaitoa ja normien ymmärtämistä yhteydessä teosten tuottamiseen, jakeluun ja analysointiin. Nämä tapahtuvat eri tasoilla, niin yhteydessä kaupallisen toiminnan muotoihin, kuin taide-elämän toiminnan kehittämiseen ilman perinteisiä tunnustustarpeita tai -prosesseja. Kehitystä palvelee tiedon arvon ymmärtäminen: asiantuntijat yhdistyvät uusiin tekijöihin tuoden sosiaalisen median alustoille tiedon ja perinteiset taidot mukanaan. Tulevissa alan tutkimuksissa voidaan keskittyä esimerkiksi siihen, miksi ja miten ihmiset lähestyvät taiteellista työtä, miten he tuntevat (sekä esteettisesti, että eettisesti), kun he tekevät taidetta, mitä tämä luovuus tuo heidän elämäänsä jne. On tärkeätä ymmärtää ja huomioida yhteisön ja sen jäsenten luovuus osana nyky-ajan monipuolista toimintaa.

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APPENDIX

ATTACHMENT 1

DATA SOURCES, (ACCESSED 30 JANUARY 2018)

Facebook 1. The page of Taiteen ja kulttuurin edistämisen seura ry
https://fi-fi.facebook.com/Taiks.ry/

Facebook 2. The likes of the page (Not publicly available)
https://www.facebook.com/Taiks.ry/settings/?tab=people_and_other_pages

Facebook 3. Demographic data about the people who like your Page (Not
publicly available)
https://www.facebook.com/Taiks.ry/insights/?section=navPeople

Facebook 4. The likes about the published posts (Not publicly available)
https://www.facebook.com/Taiks.ry/notifications/?section=notifications&sub
section=likes

Facebook 5. My mailbox (Not publicly available)
https://www.facebook.com/Taiks.ry/inbox/?mailbox_id=102412469875669&s
elected_item_id=1463928747

Facebook 6. The post for the campaign
https://www.facebook.com/Taiks.ry/posts/906495182800723:0

Facebook 7. About the privacy
https://www.facebook.com/about/privacy/

Facebook 8. Ads Manager (Not publicly available)

https://www.facebook.com/adsmanager/manage/campaigns?act=171397245

Facebook 9. Publishing tool. (Not publicly available)
https://www.facebook.com/Taiks.ry/publishing_tools/?section=PUBLISHED
_POSTS&sort[0]=published_time_descending

Facebook 10. The second post for the campaign
https://www.facebook.com/Taiks.ry/posts/1128156250634614:0

Gmail (Not publicly available)
salomaenpaa@gmail.com

Visitor Posts
https://www.facebook.com/Taiks.ry/posts_to_page?ref=page_internal

ATTACHMENT 2

THE QUESTION LIST FOR THE INTERVIEWS

1. General level of the possibilities in social media:

- How do you see the potential of social media?

- What is the most useful social media platform? What position Facebook has?

- How social media affects production and distribution opportunities?

- How the social media affects to participation and sharing the information?

- What is the importance of technology as an enabler?

2. The page or the group itself in Facebook:

- What is the purpose of the group/the page?

- The most important thing for the group/the page to be created?

- What is the primary thing with the Facebook page: Sharing the information? Gathering the interest to involve? Something else?

- The action outside the group/the page in Facebook? (Other social media platforms, medias, offline world actions?)

- What is the activity and interaction of the members/the likers in the group/the page conversations etc.?

- Is the group communication formed by the original members (who know each other already) or is there activity of the new members that are not known before?

- Has the action in Facebook achieved the exceptions?

- What kind of role the group/the page reaches? Probably the appreciation of the expertise? The widening understanding about something?

- Are there connections to the art world institutions (in funding/in distributing)? What is the meaning of the support in social media? The distribution systems of contemporary art and new possibilities provided by social media platforms – can they combine?

- Does the group/the page achieve something from Facebook to outside social media? What is the difference or the similarities between offline- and online-worlds?

3. The possibilities of the public sphere in the art-related communicative action:

- How do you see the common base of values, opinions, or new visions of the art sector in Finland?

- How do you see the communication over the different art areas? Is there competition and strong dividing actions or is there interest to work together over the different fields?

- What is the importance of the international action or co-operation?

- How do you see the institutional art world experts and the people interested in art outside the institutional frames in the same system?

- Can the action of the groups and the pages in the social media affect to participation, open public conversation, and opinion-making in the art sector?

- How do you see the potential of social media in democratic transparent decision-making (of the art sector)?

4. *The freedom of art and the censorships in the social media and Facebook? (Limited out from this study)*

5. The content items in the page or group:
Some picked examples that were mentioned during the interviews. The role of this section shrank in the selection process of the interviewed.