

Master's Thesis

Unraveling the Influencing Factors Behind Urban-to-Rural Migration among Artists in Rural Skåne Region



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*This thesis is not just a solo act,
Many have helped me in fact.*

*To my supervisor,
Erika Andersson Cederholm,
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*This thesis is a culmination of sleepless nights,
Endless struggles, but also of wondrous sights.
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I am forever grateful for your unwavering faith in me.*

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anieshagh

Abstract

Counterurbanization has become a phenomenon in recent decades. Despite, more people choose to live in big cities. Urban crisis-related population disparities pose serious societal problems. Traditionalists assume people follow the perceived greater employment opportunities in urban areas to pursue wealth and monetary gain. However, while some decide to live in cities, others prefer non-urban areas. Those who are not tied to companies and organizations such as artists are freer to choose a place to live, including deciding to settle down in a more rural area. This study is interested in investigating artists who move out from big cities to countryside. Most of the previous studies focused on the urban perspective and the loss of opportunity when opting out of major metropolitan, more are centered on location and socio-cultural perspectives. Little is known analyzes at the individual level, especially from exurban lens in rural perspective. This study aims to untangle the complexities behind urban-to-rural migration by examining influencing factors and perceived personal values by exploring the justifications of exurban artists. It is analyzed through migration theory, specifically the influencing factors and values associated with migration that are justified by studying their accounts. To investigate these factors, qualitative research methods was carried out which were adopted an ethnographic orientation through 15 in-depth interviews, observation and go-along approaches. The findings lead to nine driven themes. It is also found that respondents place a high importance on comfort, stimulation, autonomy, affiliation, and morality values. One of the interesting findings from this study is that market comes to rural artists because art market integrates with tourism market due to rural infrastructure. This empirical evidence disproves the widely held belief that economic opportunity occurs only in large cities.

Keywords: counter-urbanization, exurban artists, migration, urban-to-rural, lived experiences, influencing factors, values, accounts.

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1. Introduction

*“Creativity and innovation are not unique to big cities. [...] creativity is everywhere”
(Gibson and Kong, 2005)*

The importance of choosing where to live and work has been a topic of discussion for many years. Whether we realize it or not, the decision to choose a place to live is one of the major decisions a person makes in life (Andersson et al., 2014; Lawton et al., 2013; Florida, 2008). The neoclassical economy believes that humans are rational maximizers. Therefore, many theorists among the traditional thinkers believe that most people follow the availability of companies and job opportunities (Kong, 2014) to pursue wealth and monetary benefits when deciding where to live. People have been migrating to cities in search of better economic prospects since the beginning of the industrial revolution (Florida, 2017). Every decade, the human population density has increased in big cities. In 2018, the United Nations reported that 55% of the global population which equals 4.4 billion people living in urban areas, meaning that at this point more people live in cities than in rural areas. Moreover, the United Nations predicts that population density will worsen by 2050 with more than two-thirds of the world’s population living in cities that cover only 2% of the world’s land surface (UN DESA, 2019). Thus, the proportion of this population distribution shows the tendency of individuals to prefer living in big cities than living in non-urban areas.

Cities are indeed attractive because of their high level of amenities, accessible services, connections to markets, cultural opportunities, networking, and the variety of convenience (Pratt, 2008). Florida (2002) claims that individuals, especially those belonging to the creative class category, tend to congregate and live in creative cities because they think creative cities can meet their criteria for a place to live and facilitate their needs. It is also considered a creative city as a place to become an engine of economic growth and a place to develop creativity. Therefore, artist professions have always been associated with great creative cities (Andersson et al., 2014). Apart from the urban crises that cause social and non-social problems, not to mention gentrification, segregation, poverty and widening social inequality, it also results in environmental pollution, increasing crime rates, high-stress levels, and all of which contribute to the decline in the overall

quality of life of its inhabitants. However, a more significant number of artists still live in big cities (Andersson et al., 2014). Numerous literary works have highlighted artist's preferences to live in metropolitan areas (Pratt, 2008; Boren, 2013), and this information makes me curious about artists who opt to live outside the big cities.

Artists, especially those who are involved in the non-performance artistic field (i.e. practitioners in art and design field such as visual artists), have greater flexibility in choosing a place to live due to their characteristics as self-employed, autonomous, and self-sufficient which make them independent from companies (like other occupations or professions) or audiences (such as performer artists) (Mitchell et al, 2004). However, the informality and financially unstable nature of their work oftentimes results in precarious working conditions which deprive most of their options (Alacovska, 2018). Neoliberalisation and its force to create a globally-attractive city causing the high cost of living, raising house prices, and gentrification (Boren and Young, 2016). It contributes of making them struggle to live in city-center and to participate in the social and cultural life of the city (Bain, 2013). No wonder the lure of comfort in living in non-metropolitan areas is often identified to both monetary concerns and non-monetary motives. The growing public interests in living in the countryside offer economic values such as access to affordable housing, spacious workspace and living cost reduction compared to the struggling urban living condition due to the urban crisis aforementioned (Vogiazides, 2022). Furthermore, the non-economic factors involving social and cultural aspects such as better quality of life, safe environment, closeness to nature, silence or peacefulness, and community-based socialization, also make the rural lifestyle desirable for many people, especially for the group of non-performing arts practitioners (Hansen & Aner, 2017). However, individual's preference for a place to live is indeed a subjective topic which relies on their lifestyle and personal values (De Jong and Fawcett, 1981; Eglite, 2022). Residential choices also depend on the financial ability and flexibility of each individual to have freedom in terms of time, work and choice of place to live. Therefore, the high value of freedom that artists have makes them freer in choosing a place to live compared to any other occupation group of people (Boren and Young, 2013).

These determinant values have been discussed by many scholars and have become the voluntary triggers for the emergence of counter-urbanization phenomena around the world (Ovchintseva, 2021; Lowndes, 2018; Hoey, 2005; Cloke, 1985; Dean et al., 1984; Berry, 1976),

including in Sweden (Lindgren, 2003; Sandow, 2023). Back to the land movement, green wave, clean break and other terms used were noted to have started happening in the 1970s. One group of individuals who took part in this counter-urbanization movement was a group that Florida (2008) mentioned as less-advantaged including artists. The characteristics of the artist mentioned, including being self-employed, precarious, and financially unstable, made them easily displaced from their gentrified city. According to Andersson et al (2013), four important localization factors that are important for artists to determine their place of residence: affordability of housing, access to other artists, consumer demand, and service jobs. However, traditional principle of ‘people following jobs is still more important than jobs following people’ (Markusen and Schrock, 2006) seems less relevant to several artistic professions, especially those who are engaged in non-performance fields, such as visual artists. This contrasted view is aligned with Markusen’s (2013) study which concluded that artists can work everywhere. This notion also supports Gibson and Kong’s (2005) understanding which suggested that creativity and innovation are not unique to big cities, otherwise, they can exist everywhere. Therefore, it can be assumed that numerous artists, particularly those who engaged with non-performing arts, live outside big city.

Previous studies have found that many artists and creatives are satisfied with living in a non-metropolitan area even further in a remote area because it gives them peace, inspiration, and community they need to thrive (Mitchell, 2004; Eglite, 2022). This study is based on the idea that group of creative people are lifestyle migrants (Hoey, 2005), urban people who moved to the countryside for economic and livability reasons (Eglite, 2022). In light of this, I am eager to learn more about the perspectives of artists who left the city and decided to settle in rural areas through their shared accounts (Scott & Lyman, 1969), to understand how they navigated their movement decision through their lived experiences narratives in two contrasted location settings (urban vs rural). There are numerous previous studies examined artists as counter-urban movers (Markusen, 2013; Borggren, 2011, Mitchell et al., 2004), but little is known that explores urban-to-rural migration phenomenon at an individual level from artists’ values standpoint, especially that occurred in rural areas of Southeastern Sweden through narrated accounts. Therefore, this research intends to investigate the artist’s accounts of their decision to relocate to Skåne rural areas based on the theory of migration (Lee, 1966) and migration-related values (De Jong and Fawcett, 1981) to better understand the factors that influence their decisions closely and shed light on the complex social processes involved in migration decisions.

1.1 Aim and research question

This study aims to investigate the phenomenon of counter-urbanization of visual artists that occurs in rural areas of Skåne County. Therefore, it is interesting to study the accounts of values that artists perceived based on their lifeworld. Hence, I intend to investigate artists' decisions through their telling narrative of lived experiences in urban to rural migration. This study explores the artists' values in relocating away from sprawling urban areas to thriving rural art communities in the south-eastern and middle regions of Skåne region in Sweden. Based on this, the following research question was formulated:

RQ: (1) How do artists justify their move from urban to rural areas and navigate the influencing factors between these two contrasting locations? (2) How do they describe their values of migrating to rural location?

1.2 Societal relevance

Understanding how established artists make decisions about where to live can provide insights and guidance for aspiring artists who are looking to establish themselves in the art world. Studying the factors that influence artists' decisions could help aspiring artists make informed decisions about the potential benefits and potential costs between living experiences in two contrasted characteristics of place to live. This could bring a broader perspective that the opportunity and living choice is not limited to the city but also in non-urban areas. Moreover, this could ultimately lead to a more vibrant and diverse artistic community which benefits both the artists themselves and the broader society.

For local development, to reveal what the possible factors and determinants to attract artist to come and live in their local area. Artists can play a key role in local development by revitalizing neighborhoods, attracting new businesses, and contributing to the local economy. By studying how artists make decisions about where to live, policymakers and community leaders can develop strategies to attract and retain artists in their communities, which can have positive spillover effects on the local economy and culture.

Encouraging artists to choose to live in rural areas can provide a solution to the urban crisis and issues of density in cities by deconcentrating population distribution and promoting economic growth and cultural diversity in rural communities. Artists and their work also play an important role in shaping and reflecting the society's values and identity. By studying the decisions that artists make about where to live and the values they ascribe to various locations, it is possible to gain insights into the cultural, political, and social dynamics of different communities. This can help policymakers and community members foster a more inclusive and dynamic society by identifying areas lacking diversity, creativity, or cultural vibrancy.

Overall, understanding the factors that influence artists' decisions about where to live can provide valuable insights into how art, creativity, and culture intersect with broader social and economic trends. By studying these issues, researchers, policymakers, and community leaders can work together to create more vibrant, diverse, and inclusive communities that benefit everyone.

1.3 Structure of the thesis

The thesis is organized through multiple chapters as follows. The second chapter is a literature review that explores the phenomenon of artists who once lived in urban cities but then migrate to rural areas and decide to settle in countryside. The chapter not only discusses the characteristics and values of such artists but also provides a historical overview of how this counter-urbanization phenomenon has been conceptualized previously and how this phenomenon also includes artists. The third chapter delves into the theoretical concepts that are relevant to our research objective. It reviews the theory of migration that emphasis the influencing factor behind the event and the notion of migration-related values through the shared accounts from artists as informant. The fourth chapter outlines the methods that have utilized to gather and analyze the data needed to answer our research question. The following chapter will present study findings utilize the theoretical concepts mentioned earlier to analyze and comprehend the data. Finally, last chapter conclude with discussion along with practical implications based on the findings.

2. Literature review

This chapter attempts to provide a foundational background on the counter-urbanization phenomenon that occurs among artists that encouraged them to move from urban to rural setting. This review explores the characteristics of artists that influenced them to decide to live in the countryside instead of pursuing versatility in the city center, investigates the phenomenon of counter-urbanization that occurs in social reality, and analyzes the population of artists in rural areas, particularly in the Southernmost Swedish region.

2.1 Artists characteristics and their living condition

The purpose of this study is to investigate the values of artists in choosing a desired place to live. Therefore, it is necessary to understand why it is interesting to study artists in particular over other occupations as research subjects. In addition, it is also necessary to understand artists based on their works and their characteristics in working conditions. Artists can be defined as a person who creates, produces, or performs works of art that are meant to be appreciated for their aesthetic or emotional value (Price, 1970). The term artist covers a broad range of disciplines. According to Swedish Arts Grants Committee (2018), artists are divided into 19 occupational groups which are categorized in six artistic fields: writing, art & design, music, theatre, dance and film. The variety of artistic fields also influence the values necessary for them to choose a place to live that suits their way of life and work, for example, non-performing artists certainly have different values and needs from performing artists in terms of their dependence on audience and venue.

One of the defining characteristics of an artist is their ability to express themselves creatively through their work. A high degree of skill, imagination, and originality set them apart from other occupations (Price, 1970). In the cultural economy, artist is conventionally understood as an individual, project-based activity that demands originality of expression, sensitivity, intuition and greater autonomy within intensely competitive environments (Bain & Mc Lean, 2012, p.98). Therefore, art practitioners, especially non-performing artists, often work independently and free from traditional employment constraints that allow them to pursue their own creative vision and work on projects that are personally meaningful to them. These passionate works make artists

relatively ‘selfless’ in the sense that artists are more intrinsically motivated than other professionals which sometimes leads them to perceive external rewards as less important. Thinking about monetary value also sometimes is considered as undermines their sincerity as an artist (Albinsson, 2018). Non-performing artists who are self-employed also have a higher degree of flexibility in terms of their work schedule and location. This group of individuals can choose their place of residence without considering the geographical availability of job opportunities. This flexibility allows artists to work mobile on geographically distant projects or to showcase their work where they require frequent trips to exhibitions or galleries. Less tied to location and audience presence also let them to work remotely. The advent of digital technology has made it possible for them to work from anywhere in the world, collaborating with artists and other clients remotely.

Apart from their characteristics that attract artists such as informality, flexibility in work schedule, “freedom, autonomy and choice” (Gill, 2002, p. 74), many artists struggle in precarious conditions. Standing’s (2011) understanding precarity as a shared labor market experience of living without security in advanced capitalist economies. Little job security, volatile income, and limited access to benefits like healthcare and retirement savings (Bain, 2013; Alacovska, 2018) mean artists must be adept at navigating their personal values while being able to make a decent living at the same time. Not infrequently artists have multiple jobs and reluctant to have a loan. As a consequence, they tend to seek for cheap housing and live in lower cost places which brings them to more marginalized and more remote places which is widely known as gentrification (Florida, 2017). However, the nature of self-autonomy can also lead artists to isolation and a lack of support. Therefore, as Andersson et al (2013) suggested it is important for artists to build networks and communities with other artists that can provide them with the resources and opportunities they need to succeed. Meanwhile opportunities, access to markets, and access to fellow artists are more available in big cities (Andersson et al., 2013). Precarious conditions create a dilemma and seems to place artists in the middle of a crossroads in choosing a base location for them to live in. It also led them as one of the less advantaged group of people that experiencing gentrification from the big city (Florida, 2017) that encourage some of them to become counter-urban movers.

Despite being typically city-centric due to access to cultural capital (Andersson, 2013), many artists in cities worldwide including Sweden are partaking in counter-urban movement. Even though the Swedish Art Grants Committee report (2018) reveals that the majority of artists in

Sweden reside in urban locations, particularly big cities like Stockholm, Gothenburg and Malmö and the study further indicates a continuation of this trend as more than one-third of artists relocate to Greater Stockholm from other regions within the country. But on the other hand, the report has documented that the higher concentration in large urban areas are dominated by performing artist, while non-performing actors (such as visual artists) were more widely distributed throughout the country. The evidence indicated that there are numerous artists especially for non-art performing practitioners who choose to live in sparsely populated areas. The report has also identified that Simrishamn, a rural area in Southeastern Sweden with a population of only 19,074 people in 2022 (Source: Statistics Sweden), as having the second highest proportion of artists per capita right after Stockholm. Based on this report, it was noted that artistic fields also determined the artists' dependencies in deciding a place to live. The preference of art performing actors for inner-city locations is higher compared to other artists, which is not surprising given the demands of their profession (Markusen, 2013). Furthermore, earlier studies also explained that the location preferences of different types of artists can vary due to their unique professional demands, for example non-performing artists (i.e. visual artists) require long periods of isolation for their work as their creative process is often solitary (Markusen, 2013). I found it as an intriguing evidence that many of them who move to South-eastern Skåne's designated rural areas, including Simrishamn, may often are return migrants (Sandow & Lundholm, 2023), lifestyle migrants (Hoey, 2005; Herslund, 2012) or voluntary migrants (Massey, et al., 1993; Sassen, 1998) from Stockholm and other major cities which are part of broader counter-urbanization since they leave urban centers for more remote regions.

Moreover, unlike other occupational groups, which may have age-specific requirements or limitations, artists can continue to create and innovate throughout their entire lives. This makes the profession dynamic and constantly evolving adjusting to the stage of their life-cycle. Their personal needs and values can also be change or grow as the life stage also transformed (Kley S., 2011; Lawton et al, 2011; Eglite, 2022) which can also be influencing factors that encourage them to move from one place to another.

2.2 Artists as counter-urban movers

As discussed earlier, artists are moving from the city to rural areas for a variety of reasons. Some are seeking a peaceful and idyllic environment, while others are forced out due to gentrification. From previous studies, these low-income artists who are part of the counter-urban movers (Lindgren, 2003) can be categorized into several types driven by circumstances. Some are return migrants, who have returned to their homeland after previously living in another country (Sandow & Lundholm, 2023), driven by personal reasons such as a desire to reconnect with family, friends, and cultural roots, or to escape difficult living conditions in the host country and going back to their comfort land during their childhood. Others fall under the category of lifestyle migrants who have chosen a specific location primarily for the non-monetary purpose of improving their quality of life, such as seeking a more relaxed pace of life, better climate, and closer proximity to nature (Hoey, 2005; Herslund, 2012). Some are voluntary migrants, those who have made a conscious decision to move for various personal reasons not as a result of external pressure (Massey, et al., 1993). Due to the study sites, this research is ignored the possibility of forced migration as consequences of political condition, war, natural disaster, and other external pressure which out of human control.

It is known that the counter-urbanization is not a new phenomenon. People migration from urban to rural has continued to evolve since it first appeared around 1960s and 1970s as a reaction to the political and social upheaval of the time. The phenomenon was often related to back-to-the-land movement that swept across Western societies involved people leaving cities and suburban areas to live in rural, often with the goal of living a simpler, quieter and closer to nature (Peck, 2005). The evolution of this phenomenon continued to emerge in the 1980s as a broader green wave (Westlund, 2002) and clean break movements (Lindgren, 2003), which focused on environmental concerns and the need for a more sustainable way of living. Artists who move to rural areas are often motivated by a desire to live a more authentic and creative life, reject the consumerism, materialism, and artificiality of urban life. Gentrification is also one of the reasons why some artists are moving from cities to rural areas (Kostic et al., 2018). Gentrification is defined as process where urban neighborhoods become more affluent and desirable, leading to an increase in property values and living costs, which often results in lower-income residents being priced out. In this context, gentrification led to the displacement of low-income artists from their

neighborhoods as they are among the vulnerable groups affected by this process and make it difficult for them to afford to live and work in the area (Florida, 2017). Therefore, the choice to move to rural areas could be seen as a response to the increasing financial pressure that artists face in urban areas.

Furthermore, the gentrification of artists to remote areas also triggers a socio-economic effect on rural revitalization. Through their creativity and resourcefulness, some artists who migrate are able to transform the areas into vibrant cultural hubs which previously not associated with artistic communities (Hudson, 1988; Florida, 2008). By doing so, these artists are able to establish themselves as pioneers in new neighborhoods, creating a sense of community and revitalizing previously neglected areas (Hudson, 1988). While gentrification can pose challenges for artists, it also presents opportunities for them to use their skills and talents to shape the rural landscape in new and exciting ways. As the result, many artists established rural communes and intentional communities outside big cities, where they could live and work together in a more supportive and creative environment (Hudson, 1988; Duxbury, 2021; Yezhova, 2021). However, gentrification cycle occurs repeatedly. Once neglected areas becoming more appealing and attracts more people to come, houses prices and living costs go up. As the second wave of settlers gains dominance and changes the community, the less advantaged group from long-time residents and first settler artists may be forced out due to their inability to afford higher living cost and displaced again from their gentrified places (Hudson, 1988, p.262). In other words, this process has also negative consequences such as displacement and loss of cultural identity for long-time residents.

3. Theoretical framework

This segment provides an overview of the theories implemented in the current study. To address the defined research question, push and pull factors model within migration theory by Everett S. Lee (1966) is used in order to understand the factors that influence urban-to-rural migration patterns. Additionally, this study explores interconnected migration-related values which is developed by De Jong and Fawcett (1981) to reveal more into personal values or goals underlie artists' motives behind their counter-urban movement decisions. These two concepts will be focused on artists shared 'accounts' (Scott and Lyman, 1968) which takes form as narratives from artists lived experience stories. Through these accounts the social reality mainly will be

explained, narrated and justified. Lastly, this section explains how these concepts are practically implemented for an extensive grasp of this theoretical framework.

3.1 Theory of migration: push and pull factors model

Everett S. Lee's (1966) migration theory provides a framework to comprehend the factors that affect migration patterns. The theory proposes that various elements related to the place of origin, destination, intervening barriers, and personal characteristics impact migration movements. Regardless of whether it is an easy or challenging short or long-distance movement, every act of migration involves an origin and destination with obstacles in between (p.49). According to the article, Lee's model identifies three primary sets of factors influencing migration patterns: origin-related factors, destination-related factors, and intervening obstacles. Factors at origin refer to the social, economic, and political conditions in the place of origin that may push people to migrate, on the other hand, factors at destination refer to the social, economic, and political conditions in the place of destination that may pull people to migrate (Urbański, 2022). Meanwhile, intervening obstacles refer to the barriers that migrants face during their journey from origin to destination. These can include physical barriers such as distance and social barriers such as discrimination or lack of social networks (Lee, 1966, p.51). In this context, since the action of migration has been decided and has already occurred, it ensures that intervening obstacles are no longer a consideration or barrier and will be ignored in the analysis of the data findings. Lastly, Lee's theory also emphasizes personal factors that influence migration decisions, including individual characteristics such as age, gender, education level, occupational field, family status, human life span, and personal aspirations. Since the study is focused on the occupation area of the migrants who works as artists, concentration is centered on that pattern and does not consider any other personal factors. The influence of personal aspirations (individual values) plays an important role in influencing counter-urbanization decisions. However, Lee did not explain deeply about these personal values so that this study elaborates on another concept, namely values related to migration from De Jong and Fawcett (1981) which will be explained further later.

Lee's migration theory explains more about the concept of push and pull factors. Push factors are the conditions in the place of origin that encourage people to leave, while pull factors are the conditions in the place of destination that attract people to move there. These factors can

be seen as part of the broader framework for understanding migration that Everett S. Lee describes in his theory. Up to this point in time, many scholars examine migration patterns more deeply by using this concept of push and pull factors (Niu, 2022; Urbański, 2022; Zanabazar, 2021). Push and pull factors can be seen as part of the factors associated with the place of origin and destination, respectively, that influence migration patterns.

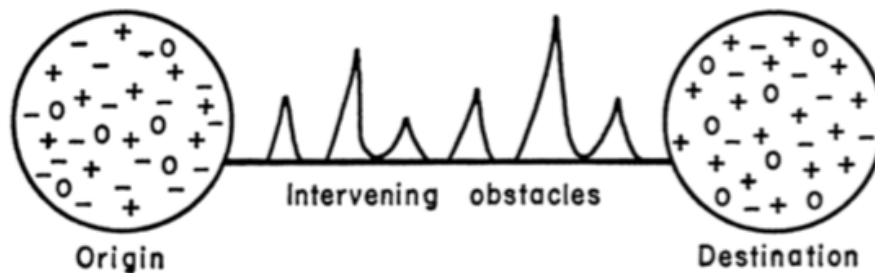


Figure 1. Push and pull factors model of Lee’s theory of migration (Lee, 1966, p. 50)

As seen on Figure 1, according to this theory, people are pushed out of their current location by negative factors, in this case, such as high living cost, expensive housing, or low quality of life. At the same time, they are pulled towards other locations by positive factors such as housing affordability, higher quality of life, or favorable environmental conditions. According to the push-pull theory, distinct sets of factors that both attract and repel people exist within each sphere represented the sign of positive (+), negative (-), and zero (0). These elements ultimately determine how appealing or unappealing a particular area is compared to other regions within the entire study area. People consider positive factors as benefits that attract them to a new location, on the other hand, negative factors are costs that push them away from their current location (p.50). The rest are marked by 0 to represent values that people are not significantly affected by (p.50). The theory suggests that people weigh these factors when navigating the decision whether to migrate and where to migrate to. Although people may consider various factors when deciding to move from one place to another, it is not simply a matter of weighing pros and cons. There is a natural tendency to resist change that needs to be overcome by a strong enough motivation to move. The push-pull theory also suggests that people weigh the positive and negative factors based on their personal values, circumstances, and preferences (motives that are explained more using De Jong and Fawcett’s concept). For example, artists may be more likely to migrate to a location with greater

opportunity and access to the cultural capital. Similarly, others may be more likely to migrate to a location with a higher quality of life if they value factors such as safety, stress-free life, healthier environment. Therefore, it is clear that the set of +’s and –’s at the place of origin and place of destination has a different definition for each migrant.

Overall, Lee’s theory suggests that migration is a complex process influenced by multiple interacting factors at different stages of the migration journey. He claimed that the decision to migrate is never completely rational and for some persons the rationality is much less than irrational (p.51). This conceptualization of migration as involving a set of factors at origin and destination, a set of intervening obstacles, and a series of personal factors may appear rudimentary but is widely acknowledged in scholarship on this topic.

3.2 Values related to migration

According to Lindgren (2002), migration is a complex phenomenon that cannot be attributed to one factor or group of factors alone. Many experts suggest the use of multiple explanatory approaches to understand the social reality of human movement behavior. However, traditional studies on migration (Lee, 1966) focus more on socio-cultural structure of locations factor rather than factor at individual level (De Jong and Fawcett, 1981). Moreover, previous studies suggested that personal perspectives are essential in understanding decisions about migration (Dean, 1984; Cloke, 1985). Therefore, De Jong and Fawcett developed a framework that stressed about migration-related values to understand more about personal factor on how people personal values and goals influence their motives in migration decisions and to help them to evaluate the location choices in relation to those personal aspirations (p. 35). By identifying these underlying values can help to better understand why artists choose Skåne rural area for relocation purposes.

Studying about the concept by De Jong and Fawcett (1981) is helping to understand the difference of some terms used in the present theories. Values refer to an individual’s personal beliefs and goals that they hold as important or desirable. Influencing factors, on the other hand, refer to external or internal factors that may affect an individual’s decision to migrate, such as economic conditions or personal circumstances. While values reflect an individual’s subjective preferences and priorities, influencing factors are external or internal circumstances that may make

migration more attractive or necessary. However, understanding the role of both values and influencing factors is important for developing effective policies and interventions that support positive outcomes for both migrants and receiving communities.

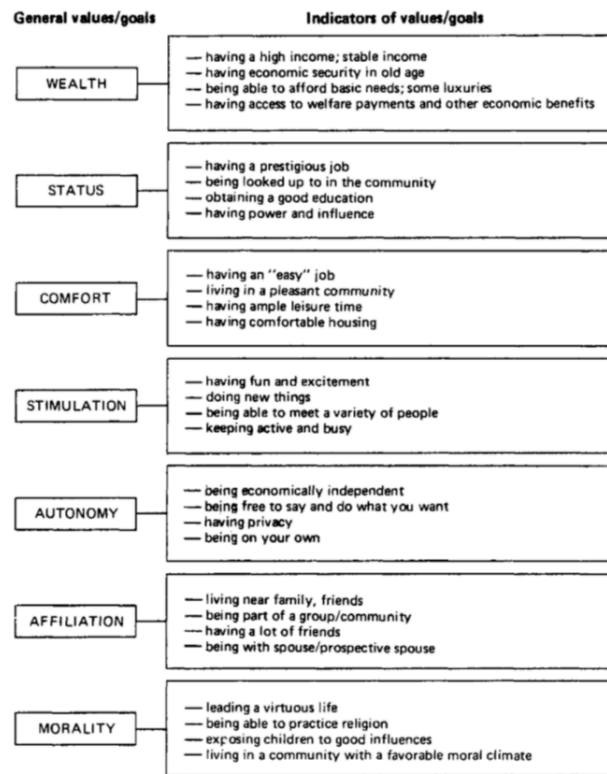


Figure 2. Proposed values related to migration by De Jong and Fawcett (1981)

Through this concept, the study focuses on how do artists narratively explain their values on the decisions involving the motives of wealth, status, comfort, stimulation, autonomy, affiliation, and morality as suggested by De Jong and Fawcett (1981). These seven categories seen on Figure 2 are described briefly as follows:

- Wealth includes the wide range of factors related to individual economic reward. In the context of counter-urbanization, an individual may value a lower cost of living or the ability to own property. They may also be motivated by the potential for financial stability or opportunities in a rural area.
- Status refers to an individual's position in society and the degree of respect or admiration accorded by others. In this study context, an individual may value a simpler lifestyle that is less focused on material possessions and social status symbols. Alternatively, they may

be motivated by the opportunity to gain recognition for their work or contributions in a smaller community.

- Comfort includes physical well-being and freedom from pain or discomfort. In the context of counter-urbanization, an individual may value access to nature as well as a quieter and less stressful living environment.
- Stimulation refers to novelty, excitement, and challenge. In this study context, one may be motivated by the opportunity to try new things or take on new challenges in a different environment.
- Autonomy refers to independence and self-determination. In the context of counter-urbanization, a person may value greater control over their living environment and lifestyle choices.
- Affiliation includes social relationships with others. In the context of counter-urbanization, one may be motivated by a desire for closer connections with their community or for more meaningful social relationships.
- Morality refers to adherence to ethical principles and values. At last, in this context, an individual may be motivated by a desire to live a more environmentally sustainable lifestyle or to support local businesses and community initiatives.

These values could be relevant to artists' decisions to migrate. For example, an artist may value autonomy and stimulation, which could lead them to seek out new artistic communities or opportunities in different locations. Similarly, an artist may value comfort and status, which could motivate them to move to a countryside with a stunning landscape or where they can gain more recognition for their work.

3.3 Notion of accounts: narratively explain the influencing factors and values

The concept of 'accounts' developed by Scott and Lyman (1968) refers to the way individuals explain or justify their behavior in social situations. Accounts can take various forms, such as verbal or written narratives, and can help individuals establish order and create subjective meaning in their lives. Current scholars in this field broaden the focus to consider 'story-like' interpretations or explanations as accounts (Orbuch, 1997). Understanding these accounts can help to provide valuable insights into complex social processes, including counter-urban migration.

To fully understand counter-urban migration, it is important to consider the perspectives of rural people (Dean, 1984; Cloke, 1985) by both push and pull factors (Lee, 1966) and take into accounts personal value associated with act of migration (De Jong and Fawcett, 1981). Artists, in particular, have been identified as a group that is moving from urban to rural areas, and their accounts can shed light on the reasons behind this migration.

Accounts are important to understand social life (Orbuch, 1997). Lee's theory (1966) can be related to Scott and Lyman's accounts (1968) by analyzing how artists use language to justify their migration decision and highlighting both push and pull factors. Artists decisions to move from urban to rural can also be revealed by analyzing their personal values and goals related to migration by De Jong and Fawcett (1981) through Scott and Lyman's accounts (1968). The decision-making approach assumes that individuals have alternative courses of action available and are aware of them. It is important to take note that there are both physical and cognitive aspects of the availability of choices; it must be physically possible to move and the person must be aware that it is possible to make a choice in order to proceed the decision-making. By analyzing artists' accounts and decision-making processes, scholars can better understand the factors driving this trend. Moreover, studying the accounts of artists who have made the counter-urban move to rural areas can contribute to a better understanding of this phenomenon at an individual level and shed light on the complex social processes involved in migration decisions.

4. Methodology

This chapter discusses the methodology employed in the research and how the research aim, theory, method, and collected data are interconnected. The chapter begins by explaining the research strategy, which is the central part of the methodology, and the research design. This is followed by a detailed explanation of the data collection process, including data analysis, concludes with a discussion of ethical considerations and the importance of research quality.

4.1 Research strategy

Bryman (2016) argues that qualitative research is primarily concerned with words rather than numbers and aims to explore individuals' perceptions of the social world. Therefore, considering the research question of this study, which aims to gain a thorough understanding of

artists' motivation regarding their choice of residence, a qualitative approach would be more appropriate to be considered as a research strategy (Flick, 2011). Furthermore, as the research question is exploratory in nature and aims to provide an in-depth understanding of the phenomenon and behavior (Bryman, 2016), as well to follow the research curiosity and the courage to challenge truths that are taken for granted (Rennstam & Wästerfors, 2018), thus qualitative research strategy has been selected as it allows for a deeper understanding (Bryman, 2016).

To achieve the aim of this study, I employed a phenomenological approach as the research design. Phenomenology aims to understand people's experiences and perceptions of a particular phenomenon, in this case, investigating artists' motivation in selecting a place to live. It involves putting aside any preconceived assumptions which allows to approach the phenomenon with an open mind and engage with it in a more profound way, ultimately leading to a more thorough understanding of its essential features. This technique emphasizes the need to explore the nuances of individual experiences to reveal their true meaning or essence. A phenomenological research design involves collecting in-depth, open-ended data through interviews, observations, and analyzing data to identify common themes or patterns (Moustakas, 1994). It is well-suited to exploring the subjective experiences of individuals and can provide rich, detailed insights into the decision-making processes of artists. Therefore, I chose a phenomenological design as it aligns well with the study aim which is to investigate a desirable place to live choice through the influence of artists' needs.

In terms of epistemological considerations, this paper is in line with interpretivism. As per Bryman (2016, p.28), interpretivism is concerned with understanding human action in empathetic way. This implies that there are multiple ways of knowing, and it can be explored by interpreting the subjective meaning behind words (Fay, 1996). This philosophical approach enables us to understand the needs that influence artists' motivation on choosing where a place to live. To uncover these subjective meanings, I used ethnographic oriented semi-structured interviews, which allowed us to ask follow-up questions and gain a comprehensive understanding of the meaning behind their statements (Spradley, 1979).

This research is grounded in a constructivist perspective, which pertains to the nature of the social entity or ontological consideration, as it seeks to comprehend the process of reality construction (Silverman, 2013). According to Bryman (2016), constructivism posits that social

phenomena and their meanings are continuously constructed by social actors. These categories and phenomena are not pre-determined but are constantly changing and created through interactions. This ontological stance has also informed the selected methodology, as interviews are well-suited to understanding how individual artists perceive and construct their own reality at a specific time.

The present study employed in depth interviews with ethnographic orientation to gather data, as these interviews possess a degree of structure while maintaining a high degree of flexibility. Ethnographic-oriented interview is conducted to allows the interviewer to delve deeper into the interviewee's narrative by asking description questions, exploring topics that arise naturally, adapting to the interviewee's communication style, and interpreting informants' descriptions about their lived experiences directly in their natural settings (Spradley, 1979; Holstein, 1995). During an ethnographic-oriented interview, I aim to gain a holistic understanding of the interviewee's cultural background, life history, beliefs, values, and experiences, as well as the social and cultural contexts in which they exist. This method emphasizes building rapport and establishing trust with the interviewee to encourage them to share their thoughts, history, and experiences openly and honestly. Using ethnographic-oriented interviews as the method, it also allows to combine other method of field observation where I visit the artists' house or studio and experience by herself the living situation behind the value of artists' decisions to choose the place they are living now. This observation data is important in order to use all senses to understand the reason behind the movement decisions without speculating the descriptive narrative told by respondents. The diversity in the quality and amount of information obtained from different interviews is also greater with this approach (May, 2011). The decision to use ethnographic interviews in this study was informed by the subjective nature of artist's choice and the need to obtain comprehensive insights into the reasons underlying artists' decisions regarding their place of residence.

However, due to time constraints (most of the artists were busy preparing for the Konstrundan show for the upcoming Easter week), the location was too far to be accessible by public transport, and the informants' own choice to conduct interviews via online according to their convenience and availability, thus interviews of three out of fifteen informants are conducted online via Zoom. In addition, I also felt interested in exploring the results of online interviews to see the differences. As a result, I did find limitations when conducting interviews via Zoom,

including the difficulty of controlling the conversation when the source went off topic. Moreover, I also more rely on their own interpretation and imagination (also assisted by Google Earth by searching their addresses) when interviewees describe situations from where they live through their narratives. However, I did not dispute that there were perceived benefits in terms of time efficiency, effort, and clearer recording sounds when it comes to transcribing.

4.2 Choosing the literature

After the object of study and the aim had been determined, the process continued to choosing the literature review and theoretical background to gain understanding how the topic had been theorized and investigated from previous studies, identify the research gap, and define the relevant theory to help study further. For selecting process, I used mainly two academic database which are LUBsearch and Google Scholar. I used several keywords, such as “artist live in rural”, “counter-urban migration”, “creative rural place”, and “artist migration motivation”. It turned out, many published articles from multidisciplinary studied about the field. Then, I selected the relevant literature by focusing on research fields, the chosen methods, and the findings to identify main contributions. Throughout the reading process, I highlighted the text and took notes. However, the literature review was an iterative and the process continues until the data analysis is completed in line with what Silverman (2013) stated.

4.3 Description of study sites

This research took place in several rural areas in Skåne County, the southernmost region of Sweden. It is bordered by the Baltic Sea to the east and the Kattegat to the west, and includes the major cities of Malmö and Lund. The region is known for its beautiful natural areas, including rolling hills, lush forests, lakes, and beaches. It offers a glimpse into traditional Swedish culture and provides inspiration for artists and photographers alike. This also makes it a popular destination for tourists, particularly in the summer months. One of the most iconic images of Skåne is the yellow fields of rapeseed that bloom in the spring which provide a stunning contrast against the bright blue sky. In the summer, the fields are replaced with wheat and barley. During autumn, the landscape is transformed into a palette of golden and red hues. The crisp air and clear blue skies provide the perfect conditions for outdoor activities, including hiking, cycling, fishing,

swimming, cycling, and bird-watching. Skåne countryside is dotted with nature reserves, parks, and forests, which offer a chance to escape the hustle and bustle of city life and get more connect with nature. It is also well-known as home to many picturesque villages and small towns, including Simrishamn, which has 62 villages where numerous artists live in each of them.

The rural residencies are connected to the major cities in the region, making it an ideal place to live for those who want to enjoy the best of both worlds. The highways are well-connected to other villages, towns, and big cities nearby. The public transportation, such as trains and inter-city buses, is distributed in key locations. There is also ferry that come and go from Ystad to neighboring countries. In recent years, efforts have been made to support the rural areas of Region Skåne and help them thrive. For example, the region has invested in rural broadband infrastructure, which can help small businesses and entrepreneurs connect with customers and clients all over the world. During the study, I never found any difficulties to connect or access communications while even in quite remote areas.

Skåne is a popular counter-urban movement destination for artists, who have been drawn to its inspiring beauty, sense of community, and supportive environment. The history of artists in Skåne can be traced back to the early 20th century, when the region became a popular destination for Swedish artists seeking inspiration for their work. However, in recent years, there has been a renewed interest in rural life, and Skåne has once again become a popular destination for those seeking a simpler way of life. Artists have found inspiration in the landscapes, people, and traditions of Skåne, and as the region continues to evolve and grow, it will likely continue to attract artists and others seeking a connection to the land and a simpler way of life. Skåne's artistic community is diverse, with artists working in a wide range of mediums. It is home to many art galleries, studios, and cultural institutions, and is home to several local festivals and events throughout the year. It is also home to many artist colonies and residencies, which provide a supportive environment for artists to live and work. Konstrundan is a tradition during the Easter week, where artists open their homes, studios, ateliers, and galleries. This collective art movement draws artists and art enthusiasts and offers a unique opportunity to experience the best of Skåne's art scene. It attracted thousand visitors around the Sweden and neighboring countries, Denmark and Germany every year.



Figure 3. Map of Skåne region and location coverage of Konstrundan by four artist community

There are at least four artists community in Skåne area that organized these events. Considering the targeted location of rural areas as well as the maturity and detailed information of the community provided by their official websites, I decided to narrow the sample and focus to two oldest artistic communities in the region which are ÖSKG and Konstrundan Mittskåne. First Östra Skåne's Artists' Group (ÖSKG) is an artist-run platform located in eastern Skåne. The association ÖSKG was founded in 1974 based on the concept of Konstrundan and today consists of approximately 120 professional artists. Sweden's first construction tour ÖSKG in Österlen is initiated in this location by this community. According to its official website, the purpose of the association is to contribute to the development of cultural life in eastern Scania, and to safeguard the members' interests in the artistic field. The members are all residents of the municipalities of Kristianstad, Tomelilla, Simrishamn, Sjöbo and Ystad with the total of population 170.985 inhabitants (Statistics Sweden, 2022). The second community is Konstrundan Mittskåne that was created on the initiative of the artist Arne Lindqvist. Konstgillet Mittskåne is the association for artists active in the mentioned municipalities of Eslöv, Höör, Hörby, Hässleholm, Osby or Östra Göinge with total 147.900 residents (Statistics Sweden, 2022). The major public attraction is

Konstrundan, which is organized during Easter every year. Then the artists open their studios to visitors from Good Friday to Easter Monday.

4.4 Data collection

4.4.1 Sampling

This study used the combination of purposive sampling and convenience sampling as the methods to take a sample of the targeted informants. Align with the purpose of the study, the population is artists who live in the rural area of Skåne and have previous experience living in big cities so they have the ability to share the accounts based on their own perspectives on artists' lives in these two different places. As I lacked a network with artists in the area, I started to find out by searching for the existence of artist communities in the Skåne region through search engines. I found four communities and started to review the profile of the group and its members. Refer to convenience sampling, I decided to focus on two communities, ÖSKG and Konstrundan Mittskåne, due to the coverage location that is considered more rural, maturity of the community, and more detailed information provided. Based on chosen community, it explicitly determined that the artists who were sampled lived in the southeast and middle area of the Skåne region. With good quality of digital literacy and high awareness of data integration by Swedish society, I was able to find list of artists who are member in the community completed with their brief profile, contact and link to each artists' personal websites. Through this information, I started to select the targeted informants by reading one by one artists' profiles and narrative shared on their personal websites. Through this process, I was able to select the artists who is considered fit to study criteria and put their information and contacts in excel document to further help me to contact them one by one.

Through various considerations, I decided to contact the target informants via email provided by them on personal websites. When the sample data was ready, I started to construct an email body consists of brief introduction, the purpose of the study, and invitation to participate in this research (Appendix 1). At first, the list was very selective and only consists of couple dozens of artists' contacts. I started to send the emails in the second week of February 2023, three stated their willingness to be interviewed, two refused because they were busy preparing the Konstrundan, and few emails were not sent because the email address was not recognized. From this first attempt, learning from the rejection email, I realized that there would be an upcoming

large Konstrundan exhibition event during the Easter week where almost all artists in the Skåne area would participate in the activity and exhibit their works in either open houses and joint exhibitions in early April. I assumed that there will be many artists who are busy preparing for this event and it will be difficult for them to take time to participate in research. Therefore, I continued to add the list of target informants to be contacted in the excel document and continued to distribute invitation emails to the intended artists. Next step was arranging meeting schedule and confirming the meeting location which agreed by those who agree to be interviewed. Before confirming the interview schedule, I evaluated the location of the artist’s residence to be visited and the route to reach them through assisted tools including google maps and Skånetrafiken (Skåne region public transportation) app. Due to the chosen research method that is preferred to have ethnographic interview and observation to the informants’ places where they live to get the comprehensive data, in addition to limited time and heavily reliance on public transportation due to lack of vehicle, I ranked the prioritize of the targeted informants based on the location and the route access of public transportation to reach the location. From more than 20 emails that were responded to willing to participate, fifteen informants were collected to be interviewed, twelve of whom met physically at their residence or studio, while the remaining three were conducted via Zoom.

Participant	Age	Gender	Length	Interview date	Origin Place
Marcus	50	Male	1h 15min	Feb 23, 2023	Malmö
Gio	50	Male	1h 40min	Feb 25, 2023	London
Daniel	50	Male	1h 30min	Feb 27, 2023	Paris
Richard	70	Male	1h 55min	March 01, 2023	Copenhagen
Rebecca	40	Female	1h 30min	March 03, 2023	London
Agnes	70	Female	1h 20min	March 08, 2023	Stockholm
Theodora	70	Female	1h 40min	March 09, 2023	Seattle
Benita	70	Female	1h 25min	March 10, 2023	London
Hilda	75	Female	50min	March 13, 2023	Stockholm
Lacey	35	Female	45min	March 14, 2023	Gothenburg
Aileen	50	Female	1h 20min	March 15, 2023	Lund
Lukas	70	Male	55min	March 16, 2023	Stockholm
Hanna	70	Female	1h 15min	March 16, 2023	Stockholm
Ester	40	Female	50min	March 17, 2023	Stockholm
Linnea	35	Female	50min	March 17, 2023	Stockholm

Table 1. Information about the interviews

According to prerequisites of informants' criteria, all the interviewees are lifestyle and voluntary migrants who have both lived experience in big cities and rural areas. Ten among them are female, while five others are male. The age respondent ranged from 35 to 75, which seven of them are under 50 years old and the remaining eight are above 70 years old. However, gender and age are not a requirement in selecting respondents in this study. In order to protect the informants' identities and for ethical reason, this study did not mention the real names as well as their artistic field and residence location.

4.4.2 Observation

The journey in collecting data was carried out every weekday for approximately one month in total from mid-February until the third week of March. I planned every single trip on my notebook and ensured the arrangement with the details of the artists' names, addresses, phone numbers, the routes of the trip, the schedules of intercity buses and trains from departure at my place in Helsingborg (west part of Skåne) to the destinations (artists' houses and studios) and vice versa at least one day before. I also reconfirmed my visit to the artists' homes via email and text messenger, especially to those who arranged to meet in the nearest bus stop or train station from their houses due to remoteness of the location and lack of access to public transportation. As mentioned, the location of artists' places is scattered across southeast and middle Skåne, spread from Simrishamn municipality at the most southeast, Höör and Hässleholm municipalities in the center, to Kristianstad municipality at the easternmost tip of the region. During this observation, I could witness the changes felt by how the bustle of the city became quieter, calmer and more serene as the speed of the bus or train took me to more remote rural areas where the informants live. I also experienced how adequate the quality of integrated transportation was and how easy it was to monitor the schedules digitally. However, the data collection period was at the end of winter, so the transportation journey was often constrained by the weather which caused delays, some trip schedules were canceled, and be suggested for using alternative transportation. This made the trip back and forth took quite long, up to 4 hours one-way (whereas normally it took 2 hours by driving), and the planning to ride one transportation to other transportation back to back became a complicated thing. This makes me aware that in terms of public transportation, it is not that easy for rural areas to be connected with big cities in daily practice.

Apart from traveling long distances, to reach the artist's house which is partly located in a remote village, not only have to change transportation several times, but some of the houses do not have access to public transportation so I had to walk 2-3 kilometers for 40-50 minutes on the quiet roads where only a few cars passed. Therefore, during the process of arranging schedules and exchanging emails with several artists, some of them offered to pick me up from the nearest bus stop or train station from their homes. Their offerings surely made me touched because of their kindness, warmth of the welcome and fully support from the informants to this research. On other several occasions, I still need to walk couple kilometers on the long roads with both sides were large fields to arrive at the destination. Nevertheless, fortunately, there were always car drivers willing to stop and kindly offer the rides. From these experiences, I could feel firsthand not only the vastness of the area and the ambience of the environment but also the safety of the environment and the friendliness of the residents. Moreover, I also noticed that Sweden's communication system and internet connection were very good in terms of quality and its coverage in every area including rural Skåne. I never find it difficult to access the internet and networks while traveling and being at the research location. This shows equality in access to public services and facilities so that there is no difference between urban and non-urban areas which might also be one of the factors influences the society in choosing a location where to live and work (Anderson et al., 2016), but seemed it was not a matter of consideration here.

In total, observant did field observations to twelve different areas and it lasted 8-10 hours for every visit including the departure trip, interview and go-along session, and the return trip. Overall, during the observation, I enjoyed every trips and visits to meet the artists who live in rural areas. I also collected the data and write it down on my field notes using thick description method that developed by Geertz (1974). Field observations assist in complementing the data and help to understand the informants' lifeworld and to make it sense. By doing the observations, I can relate myself to the accounts of social reality that narrated by the informants about their experiences and how they value their lives in countryside during the interview process that explained in the next method.

4.4.3 Ethnographic-oriented interviews

Although there were several methods which conducted to collect the data, to arrive at an account of social reality (Scott and Lyman, 1966; Bryman, 2016), the study is mainly based on

interviews. As stated by Silverman (2003) that interview is a conversation. Due to influence of ethnographic orientation, the conversations were conducted in their natural settings, most of them in their private area which are their studio room, house area, dinner table and other area that were considered comfortable for informants to have a casual talk. As mentioned earlier, among 15 in-depth interviews conducted in total, 12 of them were conducted in person, while three others were carried out online by Zoom (Archibald, 2019). All interviews lasted in between 45 minutes to 1 hour 55 minutes per interviewee. The direct face-to-face interview process allowed to obtain other data at once through observation and go-along methods which unable to obtained through online interview where interaction and data collection are all done online. Even so, the interviewee occasionally shared their screens with the surrounding area, such as the window of the studio which directly faces the lake. In another online interview, the interviewee showed the situation of her house which has a large garden in its yard. With the help of Google Earth, I could access addresses of artists' residential locations and its neighborhood that match the descriptions they have narrated. I also noticed some drawbacks by conducting online interviews via Zoom, such as lack of control of the conversation flow and the focus on the topic. However, by using Zoom, I realized some perceived benefits. The online interview demonstrated to be as efficient and comfortable as its face-to-face counterpart. In addition to time and effort efficiency (Bryman, 2016), online interview recordings via Zoom sound clearer and easier to transcribe, especially using online transcription services. In contrast to face-to-face interview recordings which tend to be less clear because recording process was using a smartphone that was placed above the table in front of us in a natural way so that the interviewee feels like having a chat and is not explicitly distracted.

In conducting the pilot interview, I constructed a short series of questions. The results turned out to be favorable and yielded interesting data for which the I chose to include them in the analysis. In every interview session, interviewer also prepared beforehand basic information about the artist to be interviewed before the appointment day as follows: name, reside location, the field of arts, current projects, brief profile through website. This basic information could help me to establish the rapport, break the uncertainty and feel of strange that sometimes arise when we try to talk to new people who completely a stranger. It also can help to build relationship quickly and make flow of conversation smoother. After the pleasantries of introductions to get to know each other, next step was telling consent of study and ask for permission to record the conversation.

Throughout the process, I used conversational tone in order to control the flow of talk as informal and as comfortable as possible. I also paid full attention by really listened and showed the interest, and often gave some respond to their answers (Riessman, 2008, p.24). Because the chosen topic of study was about lived experience, most interviewees enjoyed the talk and abundantly shared their narrative throughout the process. Sometimes, they also showed the interviewer pictures of the situation they narrated. The interview tends to be exploratory and unstructured. It usually started with the question “How long you have been lived here?”, “Where did you live before?”, “Why did you leave your previous place of residence?” and “Why did you decide to move to this place?” in order to stimulate them to provide more elaborate accounts (Orbuch, 1997). Then they would start to tell the interviewer the history of their lives since beginning until end up to current place where they live. Since the interviews were ethnographically oriented, I let the informants to narratively reveal their life history, experiences, and shared their thoughts and values for their process of navigating tensions and dilemmas to arriving at decisions with as minimum as possible interruptions (Spradley, 1979). Therefore, even though I had a list of questions (Appendix 2), I chose carefully which ones were more suitable and did not ask all to the interviewees because the answers were explained by themselves as the story was told.

4.4.4 ‘Go-alongs’ with informants

As Kusenbach (2003) argue that the purpose of the go-along method which he developed is to contribute to a better phenomenological understanding of how individuals comprehend, engage, and meaning-making the role of physical and social environments in their everyday life. In line with that, Cederholm (2021) support the aforementioned objective of method which stated in their study that by collecting data from observations and go-alongs (Kusenbach, 2003), it could help to illustrate the informants’ accounts and adding nuance more comprehensive to the narratives. Initially I did not plan to use the go-along method, but on the day of data collection, the informants unexpectedly warm welcomed my visit to their residence. Some of them even felt intimate with cups of tea and cakes served to accompany our casual chat. They also enthusiastically invited me around and showed me the scenes, spots or sights they found interesting and has important value and meaning to them in making the place their desirable place to live. It was not only going for a walk limited to the house, studio and nature surroundings but some of the informants also engaged me to ride along down the streets and feel the physical and social

atmosphere around the countryside and small towns together while picking me up or dropping me off from and to the nearest bus stop, for example how they kindly greeted to other villagers. Along the walk and the ride, the informants narratively explain the account-making of how they chose these places to live, how they enjoyed it, and what value they shared that justify their decision when choosing this place to live. Throughout the process, I implicitly gained the insight of the artists' rural living experiences from their storytelling. In line with what Orbuch (1997) explained that in producing their accounts, informants display knowledge of the ideal reasons for doing what they have done, as in this case are the reasons behind their decision of urban to rural movement that artists experienced.

4.5 Transcription and data analysis

After all the data has been collected, the next step is to conduct the analysis stage, starting with the transcription of the interviews. There were three distinct phases to the analysis: distilling, categorizing, and interpreting (Rennstam & Wästerfors, 2018, p. 30). The aim is to translate the self-understanding of the artists into a broader critical perspective. In the process, narrative analysis emphasized statements that incorporated both emotional experiences and events, enabled to evaluate the interviewees' stories from their unique vantage points. The study tried to figure out how different events and feelings were connected, which required a lot of emotional awareness and involvement with the narrators (Rennstam & Wästerfors, 2018, p. 59). Since the interviews were conducted in two ways: in-person offline and online by Zoom, the transcription process was also different for both ways. Due to the poor sound quality, I personally transcribed the in-person interview recordings word for word. The procedure involved using earphones as a focus aid, slowing down the audio, and then playing it back repeatedly to record every word the interviewees said. On the other hand, the transcription of recordings from online interviews was assisted by an AI transcription tool because they sound quite clear, allowing the AI tools to accurately follow the informants' narratives word for word. All transcriptions and recordings were reviewed and re-listened carefully to check the accuracy of the intended explanation from the respondents. After all verbal narratives were transferred into writing, it was time to summarize the interview by taking notes and highlighting the important points in every conversation.

Thematic analysis was used when analyzing the data in order to identify patterns and themes that appear frequently within the contents of the narratives (Braun and Clarke, 2006; Riessman, 2008). Through an iterative process, all important quotes from fifteen interviews were coded and put into an Excel spreadsheet. Further, the frequent codes were categorized into constructed themes. In order to make it coherent, I decided to sort the themes based on four groups of concern: economy-related and non-economic driven, each from urban and rural perspectives. Through this major division, five themes were defined based on urban location as follows: two themes under monetary-related factors at urban area such as high living expenses and severe competition, and three themes involving socio-cultural aspect such as lack of time and privacy, unfavorable moral climate, and irreplaceable attractions. In addition, six themes at rural setting were drawn refer to three themes associated with monetary benefits: lower expenses, difficulty finding sufficient space, and rural opportunities, and three themes -the allure of rural nature, the warmth of the people, and the significance of local and global artist community support- which highlighted socio-cultural elements in the countryside. Altogether, these themes collectively interpreted in the following section, which further help to address research questions of this study.

4.6 Ethical consideration

Informed consent, confidentiality, and handling of recorded data (Bryman, 2016, p.125) have always been important factors in research. The interviewees voluntarily participated in the study and were permitted to refuse participation at any stage. Through introductory emails and invitations to participate, they were informed beforehand about the aims of the research, the form of the interviews, and the use of their data and these were reconfirmed verbally after the interviews. The privacy of sources is respected with data confidentiality and they can ask for the deletion of records or data (Bryman, 2016, p.131). Their real names and sensitive identifying information such as their field of work and location of residence are anonymous or deleted. Sensitive information has been removed.

5. Findings and analysis

This chapter will present and analyze the data through the theory of migration and migration-related values concept. First, the results regarding push-pull factors associated with

location will be presented, followed by a more detailed explanation of personal values linked with individual intrinsic motivations based on empirical data from this study.

5.1 Factors that influence the migration decision

As explained earlier in the theoretical chapter, people migrate due to location conditions at the place of origin and destination. These factors can be categorized into two major conditions: economy-related factors and non-economic factors (which include social, cultural and political causes) that occur in both place (Lee, 1966; Urbanski, 2022; Zanabazar, 2021). This section will present findings from empirical data that explain those located-based influencing factors.

5.1.1 Factors associated with the place of origin (urban area)

Expenses instead of income

At the beginning, when respondents being asked on why did they decided to move out from big cities to rural areas, most of respondents answered one of reasons was related to economic factors. This research found that major economic concerns by artists were with expenditures rather than income. They criticize the high cost of living in metropolitan areas, expensive renting houses and studios in the city center, as well as the enormous pressure due to the demand to have an extent of income to cover their living expenses. Rebecca, for example, she stated that in her previous life in a big city there was a requirement to sell her art in order to pay her monthly bills.

Rebecca: Living in London, I supported myself through my art [...] to have to sell this painting otherwise I will not be able to pay my electrical bill this month.

Aileen explained something similar.

Aileen: Life (in big city) was just about hanging around paying bills, getting money to pay the bills. Nothing else. Somewhere in there, you need to change something to keep you happy.

Speaking of finding happiness, Rebecca further explained that the high cost of renting her first studio with inadequate conditions took away her joy.

Rebecca: The living expenses, is giant enormous (in big city). Compare to here, it's huge different. My first studio was very tiny 1.5m x 1,5m. I remember I rented my first studio in London which is

shared studio, mold and mice, such a bad condition. I paid over 2000kr monthly for that place years ago and shared with other 6 people for 5 years. It took away the joy.

Not only in London, Gio admits that housing in Lund is very expensive and he cannot afford it. He admitted that property prices in Lund were not much different from those in London. Furthermore, Gio emphasized the precariousness of being an artist. He mentioned that artists struggled to make money, and sometimes they need to have multiple jobs.

Gio: As an artist you don't make money. That's why parents worry to you. Artist don't get jobs. Many people don't have sufficient income by art. Until now I have struggle to make money, that's why I take 3 jobs.

Similar concerns were also recognized by other interviewees. For example, Agnes who decided to move to the countryside with her husband when planning to start a family because she realized the risks of her job which was prone to precariousness. Marcus also emphasized his reluctance to take on debt due to the precarious situation of an artist.

Agnes: I want to have children, I wanted to have family. But how we can have children and family while we are artists. The assumption the artists can't make money. Hard struggle, how can we manage it. 'Then let's live in countryside.' [...] Many years I also work as an art teacher in school, double job. You can't rely on economy. It's up and down. Sometimes you have much, (sometimes) you have nothing.

Marcus: It cost a lot to have a house at Lund or Malmö. I don't want to have a loan. I feel that when you work as an artist, there will be time when you don't make so much money, and there's time when you produce a lot of money. For me, it's important to do not have so many costs, then we bought house here so we didn't need to take a loan.

Severe competition

Talking about market and income opportunities, this research initially assumed that opportunities in big cities are greater than in rural areas. But it turned out to be quite the opposite, for most of the artists interviewed, they admitted that in big cities the competition factor in grabbing markets was quite tight and the reliance on galleries with limited exposure made them not feel they had lost their opportunity by deciding to work in the countryside. Even though the selling price of their works can be set higher, selling more so that their gross income looks bigger,

but with larger living costs it is also difficult for them to have an adequate net income. For example, Aileen and Richard explain their supporting arguments about how the gallery took the commission from artists and how the competition is fierce among the artists in the big city.

Aileen: (exhibition) they cost a lot of money and takes a lot of time. Most galleries today don't have commission like that anymore, you pay a rate. The gallery does not take any risk, because you have to paid them so they have their rent or income all the time.

Richard: Galleries took 50-70% of commission. So, artist only get 30-50% sales income makes in galleries. It means artists have choices to earn lower income or they marked up the prices to the artworks they sell in gallery [...] People come to the city to visit museum and art gallery. The way you can promote yourself or expose yourself in the city is in the gallery, so it's in the hand of somebody else. The competition is fierce, not every artist can join. They are talking about the death of gallery, because nowadays galleries are shutting down, because the prices don't make sense anymore. It is fewer, so the possibility for artist to get exposure is smaller.

When asked whether they had the chance to market and sell their art products online. Respondents said that is not how it works and such approach is inappropriate for creative items. Commercial goods and works of art are not the same. Artists must display their creations so that viewers may see and feel and interact with them.

Marcus: I have web shop, but I think you need to see them to understand them. Because when you look at it on the web, you can't see this (pointed his finger to the painting) on the web. It's completely different, the details, the glitters, the texture. I tried a lot of stuff but it didn't work. So, I need to put it up somewhere so everyone can see it.

Theodora: You feel the perspective, you feel deep emotion in that. Multiple meanings. When you feel and put your hand in front of the picture. It's not flat. You can move and you have different perspective.

Difficult to find peace

Aside from monetary factors in the origin place that influence artists when they decided to move to new location, there is also non-monetary factors that appeared in social dimension when discussing about interviewees' lived experiences in big city involving socio-cultural and political view related factors. One of emerging themes has appeared was lack of privacy of living in big

cities. Aileen and Marcus shared their thoughts about the difficulties to feel peace and have their privacy even in their own places when living in big cities.

Aileen: I have a balcony in the apartment (in the city) and I was never there because if I go out there everyone around the house was looking ‘Oh, she’s out on the balcony, what’s she doing?’ It was very hard to find a place (that give you privacy) that you could afford because places like this always very expensive (in the big cities). So, you had to go some distance from the city to find something (a house with privacy) that you can pay for.

Marcus: I’d like to have my own peace and be able to go out to farm, and stuff, sit on the backyard on summer. I didn’t get it there (in the big city). There’re always a lot people around. Even though you sit on the backyard and think you’re alone, you would feel there’s always someone watching. In the countryside, you will be surrounded with land.

In addition to the lack of privacy, some artists find it difficult to have their own time and even more to share time with their families due to their busy schedules in big cities. Marcus, for instance, think that it is necessary to have a plenty of time. For him, busy schedule excites him, but he is also stressed about the importance of time for self-reflection. Not only for finding well life-balance but also to reflect things around his world.

Marcus: Difficult to live with family in big city. If I go to Stockholm for example, I will not have time to be alone. Because there’s a lot of people there that know what I do, and know me, always busy schedule. I have agent that tell me to do this and that. Little time for family, and little time for painting. [...] when I’m here, I have time more. If you don’t have time, you nearly don’t have anything. I don’t want run through life and don’t have time to reflect. And I think that’s a problem of living in big city, [...] you don’t reflect.

Similar sentiments have mentioned by Linnea who moved to Österlen because of her desire to live more closely with nature when her life was so hectic in Stockholm.

Linnea: I had long longed for a life closer to nature and a freer existence, to be able to live in art full time. In Stockholm, I had a very booked life with clients’ waiting lists up to six months. Everything rolled on. I remember a day when it was a fantastic spring day. My whole being wanted to go out and be in nature, to be with each season fully [...] I wonder how can I create a life with this longing.

Unfavorable moral climate

Additionally, the theme of adverse morale which is closely related to socio-cultural and political issues in big cities also emerged in the findings of the interviews with the artists. Theodora shared her experiences of witnessing inequality such as poverty, segregation, and discrimination while living in major cities.

Theodora: I have lived with my auntie in US. I lived comfortably there. But I can't stay there any longer. I didn't like to see someone sitting on the streets. I can't stand that. I thought it was humiliating, I think human need to be equal. Money is not everything. You can't take it to heaven. It's huge problem in the states. When black people come in, everything move out (segregation). The discrimination is real there. That's why I didn't stay in Seattle. I decided I need to going home.

Furthermore, Benita also shared her dislike of the political views held by policy-makers about the reluctance of collective responsibility by developed countries regarding refugee issues.

Benita: I miss London a lot, but I don't miss the country. Very conservative, very wrong. The law that avoid refugees to come. Every country in EU taking their responsibility and UK don't want. People protest it all over the country. (I don't miss) when they are not taking favor.

Hanna also expressed her alignment with her preferred social welfare ideology that becoming one of determining factors in choosing a place to live for her.

Hanna: Oh, we are very lucky living in Sweden. I can't say anything else. The healthcare, schools, education and everything. I visited my sister when I traveled to US, she lived there for 20 years and she seemed like to live there. But when she was around 50 something, then she felt that she didn't want to grow old in America, then she wanted to come back to Sweden. It's rather hard the society you know, with health insurance and everything. And if people get lose their jobs, they can be out in the street. Something can happen. Here, the system ensures with health and social, if someone loses a job, they can get help from Försäkringskassan (the Swedish Social Insurance Agency), it's not like that in US.

Moreover, Rebecca demonstrated how the poverty condition is obvious and how artists' sensitivity and vulnerability make them struggle to live in a difficult situation in the big city.

Rebecca: The city is hard and harsh environment [...] I lived without hot water for a while, with mice, single place windows, really, really cold. [...] Artist also very sensitive. You have to be tough

living in such a city like London. I know it's not really good for creating art, because in producing art you also had to be vulnerable. In order to make a good art you need to expose something of yourself and it's not the easiest thing, when you have to be vigilant in the city.

Irreplaceable urban stimulation

Despite the numerous unfavorable aspects highlighted by respondents, some of them acknowledged their yearning for metropolitan life and described what they longed for from urban living that rural lifestyles could not offer. Lukas for example, pointed out about artists necessity of access to other artists in the big cities that is found align with what Andersson (2013) mentioned in his study that this network and connection is one of four reason artists preferred to clustered in big cities.

Lukas: Some artists really stay in big cities, because they have a lot of contacts and they are getting inspired of other artists, by city people and the buzz.

In addition, Gio also emphasized the access to cultural capital as one of other reason stated by Andesson (2013) why artists preferred to clustered in big cities.

Gio: That's what you missed about living in big city, access to museums and galleries, when you live in small city you don't have that. I miss this accessibility and I miss the people more than anything.

In line with Gio, another artist, Benita, also expressed her longing for the frenetic urban atmosphere that she can only find in big cities.

Benita: What I love the most is when I sat in front on the red buses, double decker. I felt I own the city, I just take the bus and go wherever, and discover things surround. Took in everything. The galleries, museum, exhibition is fantastic. Nowhere else like that.

Despite the inevitable allure of the big city, Rebecca conveyed the stimulation she gets can be so intense it overwhelms her.

Rebecca: It was so amazing, but I saw a lot of art, many shows in a week, and I arrive at a point that I can't take any more in, overwhelmed, kind of full here (she pointed out her head using her finger).

Overall, through the analysis of counter-urbanization influencing factors based on urban location perspective, the result is summarized in five themes. The first theme found is that major economic concerns by artists were with expenditures (such as high cost of living and expensive renting price) rather than income. Respondents also emphasized the consequence of precarious conditions (such as unpredictable income and a need to have multiple jobs) from being an artist resulting an enormous life pressure and high stress level. Second, despite the fact that art audiences are larger in the city, respondents noted artists' limitation of accessing the market, which is mostly reliant on galleries and exhibitions, resulting severe competition. Apart from economic concerns, social, cultural and political aspects are involved in non-economic factors which are presented in remaining themes. Interviewees mentioned several keywords such as lack of privacy, busy schedule, and unfavorable moral climate (including issues of poverty, segregation, discrimination and inequality) which is also reflected in political ideologies. Furthermore, some informants admitted that they missed the city attractiveness such as the pulse of the people, the lavishness of amenities, and the connection with other artists and great organizations. However, the intensity of the pulse can turn as over-stimulation for them.

5.1.2 Factors associated to place of destination (rural area)

Freedom from monetary pressure

Based on our empirical data, economic considerations for greater availability of larger living and working spaces and lower living costs are significant in encouraging respondents to relocate to rural areas. This factor implicitly contributed to a sense of freedom from financial pressure to artists. Continuing her story as an exurban artist, Rebecca expressed her gratitude to have larger space in the countryside now without having to worry about monetary pressure.

Rebecca: I've dreamt about having a situation while we could be creative without having this kind of enormous pressure. Here, I don't sell much but don't have big expenses. Tricky, it needs to be a good space to work, but it always needs to cost in a right amount. It's wonderful to have a space like this, such a luxury. I guess it becomes even more joy when you're not used to it. I really appreciate it now the space to be able to move around.

Marcus also expressed similar view about having the freedom of economic pressure by living in the countryside, in line with Hanna that emphasized immaterial concern in artist lifestyle.

Marcus: We don't have any cost, only electricity. Huge difference, I don't feel the pressure, I can paint, I can do whatever stuff that I want, it's great. There are more dimensions in life that is more important than money and opportunities.

Hanna: It's (artists life) not a rich life, in money considered. It's rich in other ways. We have lived rather poor life. Yeah, but it's beautiful.

Challenging to find sufficient space

However, property prices cannot be used as a determining factor because some mentioned about poor building conditions or a lack of heat insulation possibilities that may causing some renovation at a considerable cost. Richard revealed that finding space in the countryside is not entirely easy because sometimes even though the price is cheap, the renovation costs also require large funds.

Richard: It's not that easy as you expected to obtain art spaces in countryside. Either the spaces are available but it's so bad and need so much renovating and it's difficult to heat. It needs a lot of isolation to heat it, so it can be expensive for the electricity and everything.

Furthermore, another reason emerged from Richard as he mentioned the space is no longer as inexpensive as it once was as the result of high demand and gentrification.

Richard: [...] it's not that easy. Because in the countryside, especially in Skåne, was very difficult at last to get studio spaces in the small kommun for example Ystad and Simrishamn. I was looking for spaces for years and I couldn't get it, because they're demolishing old industry quarters, and building new apartments. Everybody, mechanics and hobby guide, repairing cars, small business looking for spaces too. It's huge competition for finding eligible spaces for artist.

Hanna: It's been very popular. But, you know. It has been so expensive to buy a house and because as the land has been very fashionable to live, especially by the coast. Many artists are poor, so they can't buy an old house any longer as one could do 40 years ago.

Other artists also revealed how the history of revitalization in Skåne countryside was driven by artists decades ago. Initially a troupe of artists came to rural Skåne because the area was so cheap. However, due to the gentrification process, respondents stated that it is now increasingly difficult for marginal artists to find space.

Rebecca: (Rural Skåne) was really poor area. Nobody wanted to live here. There was a rumor all over the Sweden that people who live in Österlen are retards, there's even a book that write about it. Artist used to gather here for a long time, because it was cheap.

Hanna: ...so it has been in many places that first comes the artists, and they buy very cheap houses that live in a beautiful place, and it gets gentrified, then is gone. Then no more artists come because they can't buy the house. They have to move on to other (place). The artists need to move again and build again from zero, then move again.

Richard: In 70s and 80s [...] First, artist was arrived then they prepare the ground to make it interesting to live, then the people with money come and everything (rolled).

Agnes additionally explained how gentrification historically took place in rural Skåne and transform the social environment in the area.

Agnes: [...] when I was little, it was full of life. We have everything, you couldn't imagine. We don't have to go to town to buy something, everything was handmade, we have everything. We live side by side. We know each other. Decades ago, I remember how village full of life. We greet each other. We don't need to lock the doors. It was open and free, it's fantastic. But because the gentrification, made it death.

Besides gentrification and monetary factor of looking for cheap spaces, the theme of green movement as a part of social-related factor of artist's migration appears as Lukas shared his experience on deciding counter-urban migration based on the idea of that movement as well as getting out of high competition in the city.

Lukas: It was back in the 70s, so we're inspired by the idea of green movement culture. In that era, many artists did that. Like come back to non-urban area to take our knowledge and spread it from the center (Stockholm) out to other not so urban spaces. So, it's also a social decision to move [...] (besides of) competition, similar work, and hard to differ one to others. We were looking for a space where we can evaluate our work and ideas even more.

Economic prospects are not exclusive to big cities

In regards to the monetary opportunities, exposure and access to market was proved not exclusive solely in the big cities. As previously believed by Andersson (2013), initially it is presumed that artists sacrifice the market accessibility by moving to rural areas. But in the contrary,

most interviewees did not think they missed any financial opportunity, such as the exposure or even giving up their earnings. For example, Richard who have lived in Copenhagen and Malmö for many years stated that the way of rural artists to access to market and promoting themselves are different in countryside. Rural areas have different infrastructure that attract audience in the way that could not work in the city. In other words, he said market that comes to artist in countryside.

Richard: It has some advantages to be in artist in countryside. Because the infrastructure is different, you can't get people to visit your studio (in the city) in the same way you get people to visit your studio in countryside (especially during Konstrundan). A lot of people came by and see what was I doing. It's possible for me to obtain sort of followers. A lot of people know about me, know what I am doing, know who I am. It helped me to sell myself that maybe I wouldn't be able to do that in Malmö. People were traveling, summer vacation, a lot of tourist go down there in spring, summer and autumn, they need to do something, they want to visit. If the weather is raining, you can't be on the beach, people need to find indoor activities. By nature, people are very interested in the art, and they will visit you. You can't do that in the city. You can't attract tourist in the city in the same way.

Gio: So many people come to Konstrundan. Came from Copenhagen last year, they're coming with buses like field trip. I got the exposure and so many works because of them.

Further investigation reveals that this opportunity is inseparable from the support of the artist community that thrives in rural Skåne.

Lukas: The cooperation of different artists working together in a very successful way. Because a lot of people come every Easter that day to visit artists. That opportunity is very good for my work, connect with my audience and contact with other artists. Last year I was visited by 400 people during Easter. This is one of the reasons why I chose to live here.

Benita: The Konstrundan in Easter week is our most popular days. I had 600 visitors. It's organic and natural and not because of government intervention. It has been initiated by artist themselves who decide to open up their studios and allow people to look to their studios and how they live. It's not pretentious but intimate.

In addition, Lukas provided valuable insight about creative opportunities through public sector support, including the municipality's concern for the development of the arts in society.

Lukas: Here in Sweden, we have many kommun (municipalities), and in every kommun they have art hall or art space, and also school who need my exhibition to fill their space.

Furthermore, Marcus provided a distinctive market insight regarding artworks. Based on his experience, art buyers tend to be attracted to artworks that come from smaller places owing to the perception of the exotic image.

Marcus: [...] the thing is you will not get big in your town. I don't sell much in my own city, almost nothing. A lot of artists say the same, it's hard to break the market in your town. Stockholm is easier for me to sell my artwork. People will think it will be a bit exotic when the artwork comes from a smaller place.

Moreover, several opportunities were experienced by some respondents as being artists in the countryside. Theodora shared how she can stand out and become a country representative on an international event.

Theodora: I get the opportunity to show my artwork in the EU Parliament, and it's not because I live in a big city like in Stockholm or Gothenburg. Because when you live in the countryside, you can have an exhibition and you will always have a friend that we don't know how his connection. I might not have this opportunity if I exhibit in Stockholm.

Some interviewees also expressed their views on how big the difference of getting chances to gain exposure in rural areas than in urban cities. It is easier for them to define their identity, to get exposure and be noticed by people and stand out from high competition in the countryside.

Lacey: Actually, it can be easier for me to be seen here, I am not one of hundreds of photographers in a big city. I am the photographer in this region doing my things. If I call a local newspaper, they will probably write about me if I have something. Because they need news and will be happy to write about it. But in Stockholm, well, good luck.

Rebecca: From the last exhibition, I had a lady from a big newspaper who did an interview and took pictures, there were 3 newspapers that wrote about us. This year for Easter, I have a lady from a news channel who's going to film and interview me. It wouldn't happen in London because the competition is too fierce. It's so much easier to get press, to get them interested. In London, we do pretty cool things, massive shows, nobody really cares. Because everybody does that. Not new. But here if you did something, people will take notice. That I would say becomes a plus to live in the countryside. When you're in the big

city, you just one tiny fish in a very big pond. You feel like swimming through the upstream the whole time.

Finally, opportunities are not limited in terms of location, but they all depends on individual initiative. Aileen went on to discuss the benefits of the internet and how it enables her to take advantage of possibilities no matter where she lives.

Aileen: I'm not missing any opportunities because I can have everything on the internet today. You only miss if you're not active looking for opportunities [...] a lot of people who are interested in art live and go to galleries in the city. But it's not about how many comes to the exhibition. It's about who comes. So many people come to the exhibition are not potential buyer.

Rebecca and Richard further agreed that creative process does not depend on specific place, because it might occasionally be irrational and that memories and emotions rather than specific locations or time are what inspire ideas.

Rebecca: I think artist can work everywhere. You don't lock inspiration by one thing. For me, the way I create art is from inside. I channeled it, it comes through me. Second time, I flew from Bali, on the plane back. I have a vision, it was so vivid. I came back to London, I directly go to my studio and I painted on the canvas. I got that inspiration in Bali, seeing old panting in Museum in Ubud. So, in a way I really painted on my head during the flight. I painted (for real) so quick, because I have it all on my mind. That idea came to me on the plane, nothing creative around me, but I have the memory of the art museum. Artist is almost magical. It's not always logical. The process and the timing are unpredictable.

Richard: The way we produce the art is based on feelings. We captured the emotions rather than the physical things, because for example I don't paint the view of shore because it can change throughout the time. The weather is changed quickly.

Natural beauty and tranquility

From rural perspectives, non-monetary factors play a more dominant role in influencing artists decision to move in to rural areas. One major influence is regarding the rural infrastructure which offer outstanding nature and peaceful atmosphere of the countryside. All respondents mentioned the importance of this factor, including the silence, stillness, calmness ambience which created from stunning landscape and surroundings. Some respondents highlighted the beauty of

rural Skåne nature in many ways, for example the proximity to touristic attraction, the light, the horizon, the weather changes, and many more.

Lukas: It's much calmer and nicer in many ways. It is very beautiful nature here. As you saw when we were on our way up you can see all the hills below and you can walk a lot here and take portrait of this nature. It's also very close to the sea here. You can go by bike to the sea. It's only a quarter distance by driving.

Rebecca: Its ancient and its light. The romantic saying, the light here in Österlen is special and magical.

Hilda: The rest of Sweden doesn't have horizon like here. The horizon in south Skåne is very special. The best spot for viewing horizon. Everything is open like this. The horizon is never end. Endless. It's like the possibility (while pointing it out from the large window next to her desk where we stood).

Speaking of the possibility, Gio went beyond simply describing the surroundings of the Skåne countryside but to explain how the rural setting inspires him to create more art and awaken his creative soul. This kind of experience, is similar to what Aileen went through especially for open setting and the artistic opportunity stimulated by the space and its surroundings.

Gio: I think it's because the calmness. We live so far away, in the middle of nowhere. There's no bus station. Where we live, you have to drive to catch the bus. Our neighbor is a farm. If you go on this road, we are the last house, it ends here. And when I drove to work, it is the most beautiful drive because I can see weather changes. Beautiful landscape, the changing of the farmlands when I go through it. The leaves from yellow to brown. Those colors are so inspiring. It just makes you want to go and do something creative. The landscape is getting me more into art, here I could produce so many arts and good stuff.

Aileen: It's not the artistic values that moved me here. It is this place that made it possible for me to be an artist because if I did not live here, I could not have my workshop, and I could not have all this space. Because you need all this space (to be an artist in this field).

Some artists also emphasized how the silence provided by the area creates peace, serenity and distraction-free which is essential to help them letting their creativity to flow.

Lacey: The first day I got home back from our trip for two weeks in India. The first morning with this fantastic view here, I wondered it feels like something missing in the house. Then I realize, it's the silent. I get used to the loudness for so long!

Ester: I prefer being here when I want to create because I need this peaceful atmosphere. To be open to creativity, I need to listen to my inner self, to my own thoughts and my own feelings. It'd hard for me to do that when too many distractions and when being in a stressful environment. It's so much easier to let my creative flow here. I know some people in Stockholm and other cities, they really need to go to the countryside for their own heavy creative sake, but I prefer the opposite (live in rural and come to the city time to time).

Benita: When I work I want to have my head clean, I don't want to be disturbed, I want to be in my quiet room. In my studio, close it and there with my work.

Lacey and Rebecca both acknowledged that they are caught between two worlds, sometimes wanting to be sociable and other times wanting to cut themselves off from it. They can manage this dynamic circumstance with ease in the countryside where they now live. This self-control indicates a high level of autonomy which they need as artists.

Lacey: I'm very social, I talk to people. I get new friends everywhere. But I am a social-lonely wolf. Now we have this conversation, but I guess for the rest of the day, I can decide to not having integrate with anyone else, because I need to let my mind to focus on my work. So, I chose when I want to be social or not.

Rebecca: I think nowhere else in Sweden where you can find this. It's quite mixed, all people came here all over, because of the art. It's just here, in this tiny little region, it's really packed. Every village has soul of art mixed with the dynamic area to live in. Many creative people be attracted with that [...] and I also like the idea that in the winter you hibernate and you create the work, because in Sweden you hibernate during the winter and when it's Easter and Summer, sort of your live has started.

However, living in the countryside does not mean they do not face difficulties. Lacey and Rebecca then discussed how the weather is not always great. Therefore, it is important for them to have a space that accommodates their needs.

Lacey: Just as long as you remember it's not always summer. If it's not summer there's no tourist, there's nothing happening here at all. Just silence and brown weather. Between November and

March is just boring to live here. But I am inside, daydream and focus on my work. There's nothing else I can do. I stuck with my computer and my camera.

Rebecca: The first winter was so tough. Cold, dark, lonely, horrible, I really hate it. Because (before this) we bought a house that there's no studio for me and no workshop for him (my husband). So, we both two creative people living in a house that was cheap and not able to do our things [...] we did think about the possibility to come back to London, we discussed about that, but then we found this house and everything fell into the place.

Furthermore, Hilda made me realize that certain artists may have a very distinct and specific vision of the space and environment they desire to live regardless the limitation of the place may has. Seeing by myself, I could picture her description synced with her living place.

Hilda: I have a clear dream to have a grey house on a hill with a farm. When we came here, it was winter, it was snow, very cold here. When we saw the house, it looked the same with my vision. Bad condition. But we saw the possibilities. I saw the house in long distance, that was the grey house. When we come to the place, it turned out all the color was gone on the house, it was not have painted. And this is so remote, like the end of the world. When we lived here at first there's no internet. Really away from everything [...] but here (pointing out the large window besides her desk) I can look at the horizon while I am working and it's one of my inspiration.

Lastly, Gio also added that rural living requires a great deal of time and energy to maintain the expansive space, so it may not be suitable for everyone.

Gio: Rural fits for adults with family. Too much work to do when you're old. It needs 4 hours to cut off the grass.

Friendly and safe neighborhood

Another theme emerges which is driven by rural areas' sociocultural influences. Many respondents disclosed their preference to live in the countryside due to neighborhood friendliness and security which are seemed contrast to urban living. In her statement, Rebecca praised people in rural Skåne for their openness, which she underlined as one of its advantages from elsewhere.

Rebecca: I have artist friend from London, they move to Gothenburg. She said everyone is so cold and mean to them, nobody would to say hello in the morning, then she asked me 'why Swedish people are so cold?' 'I think it's not because they're cold, you pick a wrong place to live, you

should come down here and you will like it. Everybody, our neighbors will come and asked us how us doing and it's really nice.' I think this little region of Sweden is exemption, more welcoming and open to change and to new people. Because usually people can be close minded because the close setting, but it didn't happen here. That's one of factor why I chose this place.

Moreover, Benita and Marcus explained that because of the limitation and remoteness of rural area, it makes people to be more collectivist.

Benita: In the countryside, people are more taking care of each other. They don't take things for granted.

Marcus: In the countryside, everybody just directly invited you to their home. You help each other, because you can't do it by yourself. You need to have neighbors to actually ask their help. That's how it works here.

Ester and Gio also discussed how spontaneous daily casual greetings can make a difference between rural and urban living. Hanna came to the additional statement that this modest act resembled the intimacy of small community.

Ester: [...] with people saying along with the streets asking me how I am. All these spontaneous conversations which is harder to find in the city.

Gio: In rural, if you meet somebody you always say hi, you don't do that in London.

Hanna: Maybe it is because there are not many people and everyone knows who lives in the neighbor, you don't find this kind of intimacy like that way in big cities.

In terms of the environment, whether from an individual or family standpoint, some respondents expressed their considerations about the safety of their living surroundings, particularly those live with children or a child with special needs. Gio revealed that his concern for his child's safety was one of his movement reasons. Meanwhile, Lacey further explained a benefit of living in a typical house in the countryside with a big garden and its privacy that can address Gio's earlier criticism of the lack of space in the big city.

Gio: London maybe is very good for us but maybe not so much for our son. This place is very good for our son. Where we live we can go to the woods, we couldn't do that in London. You don't feel

safe about London for your son. We lived there so many years and we're fine. But not for our son. Even (not) for he riding his bicycle.

Lacey: We can have the animals, and chickens, kids are safe in the garden, I can just let them out. We have plenty of rooms. We have nothing to complaints about the situation we had during the Covid-19. Everybody has their own room and door to shut. If someone frustrated, you can just get out and yell at the garden or out the fields and pick some stone on the street.

Moreover, Lacey and Lukas, two respondents who happened have a child with special need also expressed their concern for a safe community as their high priority in choosing a place to live.

Lacey: I feel safe, with my son and all. He's known, everybody knows him around here. So, if anything happens to him. If someone bullying him. There will be someone will stand up for him.

Lukas: We had many problems with our son. In a bigger area we lived before, there some of his friends that did bad things to him and we didn't like it. We feel rural area will be safer community for him.

In addition to the rural sense of community, Agnes added her choice to return to her homeland when she decided to leave from the city because for her, family ties are very important.

Agnes: I chose here because it was close with my family. Yes, it's like an old-fashioned thing, we did all this before, we have to be close with family. To know your roots.

As a social being, Daniel also mentioned about his desire to build strong relationship with his partner as one major reason behind his decision to move.

Daniel: Moving here is a life-changing experience. I don't think about material life. When I was in France, I have everything, I have a lot of skills, a lot of material, my family backing me up. Finding money is easy. But here, being alone, I am nobody. For me, it changes my soul. When your ego become big, in some path you lose something, (such as) strong relationship with your partner. I've sacrificed so many people love for me (before). Now I have to learn to love. I do my best to live with my loved one now.

Access to distinct artist networks

As noted in the first theme, the Konstrundan event was known to have greatly aided Skåne artists in opening up commercial opportunities and linking them with their audience. More than

that, the presence of the artist communities that organizes Konstrundan and similar events are critical since they are viewed as a locus for artists to engage and collaborate among them on a local scale. Benita and Rebecca, for example, emphasized the need for artists to interact with other creative individuals. Furthermore, Rebecca expressed her intention to share her studio space with other artists, not for financial gain but for the greater benefits of being surrounded by and conversing frequently with other creatives.

Benita: It's important to have artist community, to support, to meet, and discuss, because you have similar way of living. You don't feel alien. Similar circumstances, same passion.

Rebecca: OSKG, yeah. We had meetings. They're very supportive. I like the generational mix of them. I'm glad this group existed because I like to be surrounded with other artists[...] Once this studio is ready, I'd like to invite some of my artist friends to come and work here, those who have same experience and feels like a bit isolated. I just thought it will be nice to have them here, I will not charge them. It's beneficial to have conversation about art and to interact with other creative people. [...] I think as an artist, we need to have people with an extensive way of thinking. [...] I think it's not good if we're too isolated, we have to connect.

Beyond that, through respondents' narratives, it is recognized that the advancement of digital technology has also made it possible for artists to connect and collaborate with other artists across geographical boundaries. It proves that wherever artists live, they can still have access to other artists without having to live in the city centre.

Hanna: I joined a graphic society, and it has a studio for us members we can rent. It's called the Atelier motherland, in the middle of Paris. One can rent for one week. That would be enough for me. Just come and have an eye for one week and then go home and see what comes out of that.

Richard: Being an artist, you can choose where you want to be. I have a friend who have a residence that connect with gallery in Portugal. She's been invited me there for a month. We'll have exhibition there. That's the privilege of being an artist. I can go everywhere and work there and after that I can live here. Because I don't attach with any organization or company.

Additionally, artists have long been renowned as a profession with a high mobility by nature (Borggren, 2011), both for the flexibility to roam for expression and inspiration, as well as to present their work in exhibitions and galleries around the world, which requires them to travel. Thus, they need to have a base with space that can accommodate their needs to help them be

productive during production phase then can travel freely during the promotion stage. Several respondents emphasized the dynamics of the need for this base and their mobility as followed.

Benita: Friends (and networks) are important. When you have base somewhere you like, I think that's the important. You can travel and come back.

Hanna: I like do traveling, I like to experience diverse culture and values. I traveled to Nepal and India to learn meditation, to feel the silence, and the power of inner-state. But it could be too silent there. I traveled to US and see how the hustle-bustle of life could be and I felt that I couldn't live there at all. When I am back (to Sweden), I am happy here, this is what I need.

Marcus: I move a lot. I guess it is part of the inspiration that I get. If I move around, it keeps me young. I think if I just sit in the same place, I tend to get old and I will get bored easily [...] I like the idea of being isolated from myself working maybe a month and going somewhere and meet a lot of people and have a lot of fun and having exhibitions.

Shortly, similar to factors at the place of origin, influencing factors of artist counter-urbanization phenomenon based on the destination location are also analyzed using economic and non-economic aims. In the first theme, although expenditures (including living cost and property price) are comparatively cheaper in rural locations than in large cities, this is not the primary factor driving artists to relocate. Because some find it challenging to secure adequate space due to high demand and gentrification trends in rural places like in Skåne. Due to poor conditions and a lack of heat insulation, some places required renovations which could be highly cost. However, as the second theme explained, artists are attracted by various opportunities for exposure offered by rural environments which is considered a more dominant factor related to economic benefits of their migration. In regards to socio-cultural aspects, these non-economic factors considered as strong attractions to respondents including the proximity to natural beauty (stunning landscape and fantastic views), safe environment, friendly community, supportive local artist communities and open access possibility for artists to connect with creative individuals worldwide through the development of digital technology. All of these factors allow artists to live and thrive in their artistic careers not just in great cities, but also in more rural places.

5.1.3 Positive and negative values between two locations

This section will outline the influencing factors based on distinct location identified from the empirical data through push-pull model which developed from Lee's theory of migration. Through respondents' accounts, they revealed positive and negative values they encountered while living in both areas. The more negative values perceived by respondents in metropolitan areas, the stronger artists' tendencies to leave major cities. Conversely, the more positive values recognized by respondents in rural locations, the stronger artists' alignments to move in to countryside. These opposing values can help to weigh cost and benefit in between and navigate push-pull forces in their decision to choose a place for them to live.

Using Lee's approach, this study was able to pinpoint eleven themes with positive and negative values in each urban and non-urban environment. First, the theme of irreplaceable urban attractions as one positive element of the urban side identified by respondents is regarded a retaining factor because it has no effect on the reason for moving out. Following that, there are four themes regarded as negative values that interviewees indicated as push reasons influencing individuals to move out of urban areas: expenses rather than income, severe competition, difficulty finding peace, and unfavorable moral climate. On the other hand, five themes were identified as positive rural values that attract respondents to relocate to rural areas as pull factors, including freedom from monetary pressure, opportunities that are not limited to big cities, rural natural beauty and tranquility, friendly and safe neighborhood, and distinctive artist network access. Meanwhile, one negative value revealed by interviewees is likewise thought as a retaining factor because it has no influence on artists' migration to rural areas. Overall, nine themes have been found as driving elements for the movement of artists from their origin big cities to Skåne countryside as their relocation destination, while two others have been identified as retaining factors that are omitted from artists' motivations for their urban-to-rural migration.

ORIGIN PLACE (URBAN)		DESTINATION PLACE (RURAL)	
<i>(+) as retaining factor</i>	<i>(-) as push factor</i>	<i>(+) as pull factor</i>	<i>(-) as retaining factor</i>
Irreplaceable urban attractions	Expenses rather than income Severe competition Difficult to find peace Unfavorable moral climate	Freedom from monetary pressure Opportunities are not exclusive to big cities Natural beauty and tranquility Friendly and safe neighborhood Distinctive artist network access	Challenging to find sufficient space

Table 2. Summary of push-pull forces as influencing factors of artists’ counter-urbanization.

5.2 Migration-related values

Acknowledging push and pull factors by evaluating positive and negative values of both location of origin and destination place alone is insufficient to determine migration. As De Jong and Fawcett (1981) suggested, this decision is also influenced by one’s personal values. Therefore, this study also applied migration-related values as a framework (De Jong and Fawcett, 1981) to evaluate relocation phenomenon among artists from urban to rural at individual level by delving more into their personal aspirations. As proposed by De Jong and Fawcett (1981), there are seven categories that able to explain people personal values on migration decision involving the motives of wealth, status, comfort, stimulation, autonomy, affiliation, and morality. This part will explain artists personal values of urban to rural movement according to those seven motives.

In the earlier part, this study has identified nine influencing factors based on push-pull forces in each location involved in artists urban-rural migration. These nine themes can then be justified into several personal motives pursued by the respondents which underlie their decision to move as visible in Figure 4.

Expenses rather than income	<ul style="list-style-type: none"> • Wealth • Comfort
Severe competition	<ul style="list-style-type: none"> • Status • Comfort
Difficult to find peace	<ul style="list-style-type: none"> • Stimulation • Autonomy
Unfavorable moral climate	<ul style="list-style-type: none"> • Affiliation • Morality
Freedom from monetary pressure	<ul style="list-style-type: none"> • Wealth • Comfort
Opportunities are not exclusive to big cities	<ul style="list-style-type: none"> • Status • Comfort
Natural beauty and tranquility	<ul style="list-style-type: none"> • Stimulation • Autonomy
Friendly and safe neighborhood	<ul style="list-style-type: none"> • Affiliation • Morality
Unconventional artist network access	<ul style="list-style-type: none"> • Affiliation • Stimulation

Figure 4. Themes identified into migration-related values.

One of prominent values is comfort as it is identified within several themes especially those associated with economic concerns both in urban and rural living, including factors of living expenses, availability of sufficient spaces at affordable cost, as well as market opportunity, competition and public exposure among artists. Although these factors can be associated with wealth value, it is not their explicitly main purpose. Empirical data revealed that majority of artists prioritize comfort and decent living over the pursuit of wealth and material possessions. This is likely due to the significant life pressure and intense competition that arises from the precarious living conditions commonly experienced by artists. The provision of comfort is also deemed essential for individuals to freely express their creativity without being encumbered by financial constraints. Moreover, the value of status also becomes important aim relates to economic factors of market opportunity and exposure since it is essential for their existence if people recognize their presence and identity through public exposure.

Another significant motives that artists pursue is the value of stimulation. Respondents admitted that creative stimulation can be obtained from various sources. The metropolis pulse and

cultural diversity that cities provide are compelling allures, but the city's great influence at some point can be over-stimulated which makes them drowned into its power. Most interviewees recognized that they need to have their own space and listen to their own thoughts in a distraction-free place that gives them the silence, serenity and peacefulness to let their creativity and authenticity flow. Furthermore, the beauty and proximity to rural nature also inspire them and able to give them great stimulation in different ways. The aforementioned factors are special benefits exclusive to rural area. Moreover, urban environment's fast-paced lifestyle and time constraints hinder individuals from attaining self-autonomy. In the meantime, findings revealed that self-autonomy proves a significant value that artists pursue in their lives.

Morality is also a value that emerged in the socio-cultural themes. Unfavorable moral climate that artists encounter at major cities is opposite with friendly neighborhood and safe surroundings that fit to most artists' personal sensitivity and morality, altogether these factors created more favorable environment for them to live in rural areas. In addition, strong connection with family and community contribute to their needs of affiliation value. The study evidence of access to other artists that is not exclusive in the big cities but also present in outside areas demonstrated by the support from local artist communities and municipality dedication toward arts make it possible for them to thrive creativity and prevent them from isolation which initially presumed as one of constraints by choosing to live in countryside. The advancement of digital technology also allows artists to connect with creative people with similar goals and circumstances worldwide without any geographical boundaries.

Overall, even though economic-related factors such as opportunity and exposure are mentioned many times in the data collection, artists are considered not pursuing wealth and status as commercially in materialistic and capitalistic life. They are identified more concern to have lower expenditures rather than greater incomes. Through migration-related values analysis, this study can demonstrate that comfort value is the most prominent motives that artists pursue when they decide to move from urban to rural. Stimulation and autonomy also proven as significant values to influence their underlie reason of counter-urban migration. In addition, affiliation and morality become considerable values behind their movement motives.

6. Discussions

The phenomenon of counter-urbanization among artists is a multifaceted phenomenon that has evolved in recent decades. While there are several causes contributing to this trend, such as the desire for more scenic surroundings and the search for inexpensive living spaces. The initial presumption is that there may be losses, such as social issues pertaining to gentrification, exclusion from urban artist communities, missed business opportunities, and the risk of isolation and loneliness. The study's results indicate a contrary outcome, as they suggest that the migration of artists from urban to rural areas has the potential to provide promising prospects for increased visibility, audience engagement, and the establishment of rural artistic communities. The counter-urbanization trend observed among artists is indicative of a larger societal shift towards seeking non-conventional urban lifestyles. This trend highlights the significance of artistic expression and creativity in various domains of modern society.

This research study highlights the importance of considering push-pull factors model at socio-structural level based on location and migration-related values from individual level when studying migration decisions among artists. By taking a multidimensional approach that incorporates multiple theoretical frameworks, the study can gain a more nuanced understanding of the complex socio-economic factors that shape migration decisions among artists. The objective of study aims to investigate the phenomenon of counter-urbanization of visual artists that occurs in rural areas of Skåne County. By analyzing artists' accounts of influencing push factors in origin location of urban areas and pull factors destination place of rural areas as described through Lee's theory of migration, this study intends to understand artists perspectives based on their lifeworld in making the decision. Moreover, this study can investigate artists underlie reasons through their telling narrative of lived experiences in urban to rural migration. Furthermore, the notion of migration-related values by De Jong and Fawcett (1981) help to explores artists personal values in pursuing their goals in relocating away from sprawling urban areas to thriving rural art communities in the south-eastern and middle areas of Skåne county in Southern Sweden.

It can be concluded that push and pull factors play a significant role in influencing the migration among artists. The study found that artists who migrate from urban to rural areas often do so due to push factors such as high living expenses, lack of affordable space, competitive artistic

environment, enormous pressure, or low morale in metropolitan areas. Conversely, rural areas attract artists by offering some pull factors such as access to natural beauty, a slower pace of life, opportunity and exposure due to rural infrastructure that can integrate art market with tourism market, a more amicable and secure environment, and the presence of a supportive local artistic community and municipal government that aid in fostering their artistic growth in rural locales.

Through analysis of migration-related values at personal level, it is revealed that most respondents seek comfort and autonomy in their lives rather than economic benefits such as wealth and status. Stimulation is also seen as a significant value in artists' preferred lifestyle of counter-urban movement. While affiliation values of attracting and facilitating influence of family ties, friends, and community connections is considered an important factor. Lastly, morality appears to have a moderate influence on artists' counter-urbanization decisions.

This study also provides some valuable insights into the residential preferences of artists and what is deemed important to them. It has been discovered that regardless of where artists live (urban or non-urban), what important is the support system from the community, municipality, and their environment (creative cluster). It is concluded that artist can work everywhere and creative opportunities are not limited to big cities. Rural infrastructure demonstrated that it can bring opportunities that does not work in cities. It is not always necessary for artists to visit the city in order to engage with their audiences; the market can also come to artists as art market can be integrated with tourism market. Due to their high mobility character and the growth of digital technologies, artists can choose a base that meets their needs and values, whether urban or rural. Furthermore, as an individual, artist also has a clear vision of what kind of living and working place they want and need. At personal level, artists pursue some values that considered the most essential including the importance of comfort, stimulation, autonomy, affiliation, and morality goals for their lives. Another influence that attract artists to the place are family ties, safe environment, decent living, and peaceful surroundings.

In conclusion, the counter-urbanization phenomenon among artists in rural areas in Southern Sweden is a complex and multifaceted issue. Therefore, a comprehensive approach that considers various economic, socio-cultural and personal values factors is required to understand the reasons behind this movement. Additionally, such an approach can help policymakers and urban planners to develop effective policies that support artistic communities in rural areas.

Moreover, as the role of artists in promoting sustainable rural development has gained growing recognition worldwide, it becomes increasingly important to understand and support the phenomenon of counter-urbanization among artists in Sweden, and beyond. According to Lindgren (2002), less attention has been paid to studying individuals who did counter-urbanization at the micro level, and as Dean (1984) and Cloke (1985) suggested that it is necessary to evaluate counter-urbanization phenomenon from rural people perspectives, this study is presented to additional nuances about artists profession, specifically those who are involved in visual artists and live in rural areas of Southeastern Skåne in Sweden. The current study has high hopes of complementing previous studies on this social phenomenon and further strengthening the theory and concept of previous experts.

Furthermore, it is important to note that the phenomenon of counter-urbanization among artists is not unique to Sweden but can be observed in many other countries. The dynamics and factors of influence can be different, mainly due to external factors such as the character of the country, resources and facilities. Because this study solely focuses on artists, it cannot be generalized and cannot represent the phenomena of counter-urbanization in other contexts. Similar to the choice of location, this study cannot be generalized and used as an example of the phenomenon of counter-urban migration among artists outside the study location, particularly for other countries because each country is distinct and has characteristics and resources that cannot be compared to one another. Although the characteristics of artists or the attractiveness factors of rural beauty landscapes may seem similar, in some areas such as infrastructure, mobility, information and technology, these services can differ from one place to another.

In the end of the process of study, I realized that due to time, access, and resource limitations, there is much possibility for improvement and development. It has big possibility to conduct the study using a more comprehensive ethnography method that usually could take years of study. Further research into their daily lives and how rural and urban artists produce work will be intriguing. It also can be interesting if there is a further research to study how lifestyle migrant artists, especially those who migrate recently under five years adjust from urban to rural living and how this affects their lives and art. In terms of personal subject, it also can be compelling to study on other specific demography, such as related to age and family ties. For example, artists who married with no kids, artists with young children, artists with grown up children, artists with

special need children, and artists who is in the retired ages. In regards to demographics, it also can be an idea to study about rural artists who come from foreign country and those who are categorized as return migrants. The study also ignored the effect of influx of artists who are counter-urban migrants to their rural settings, therefore it may be an interesting idea to dig deeper about the counter-urbanization impact in rural areas such as potential of displacement and loss of cultural identity for long-time residents. In terms of entrepreneurial subject, it will be interesting to study how the marketing strategy of these artists who live in rural area to promote themselves and their artwork to the market. Although some respondents in this study neglected about the role of technology in their everyday life due to consumerism and materialism life consequences that come with its advancement, it may be compelling idea to study about urban to rural migration due to the acceptance of the concept of remote working generally which has reached new heights in today's dynamic world of work or paradigm shift in technology that has enabled people to stay connected and collaborate seamlessly from any location. The list of ideas for follow-up research goes on and makes me realize that the process of understanding social contexts, human behavior and social phenomena is an endless process of study.

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Appendixes

Appendix 1

Email invitation for interview with artist including brief introduction about the research:

Dear [Artist's Name],

My name is Aniesha, a final year student of Master's program in culture and creativity management at Lund University. I got your contact from [artists communities name], and by reading your profile through your personal website I would be very interested to hear your thoughts and views of how an artist decides a place to live.

I'm currently doing my thesis about the artist's perspective on how they decide a place to live. The aim of study is to investigate artists' values to understand their point of view, their lived experience, and their process of decision making to decide where is the desirable place for them to live especially between urban area and rural area, as well as the opportunities, the challenges and how they deal with those constraints in between.

Therefore, I would like to ask if you are available to meet me and share your experiences, as an artist regarding my research topic. The time and place could be arranged at your convenience and it would be totally my pleasure.

Thank you so much for considering my brief introduction through this email, I really hope you receive it well. Looking forward to hearing more from you, your support would be really appreciated.

Kind regards,
Aniesha

Appendix 2

Interview protocol:

Step 1: Demographic questions

I also prepared beforehand basic information about the artist to be interviewed before the appointment day as follows: name, reside location, artworks, current projects, brief profile through website. This basic information could help me to break the distance, uncertainty and feel of strange during the interview that sometimes arise when you try to talk to new people who completely a stranger to you. It also helps to build relationship quickly and make flow of conversation smoother.

Step 2: Lived experience questions

After the introduction and ice breaking phase. Next step is telling the consent and ask for permission to record the conversation. I need to adept to control the flow as informal and as comfortable as possible. The interviews tend to be exploratory and unstructured. The list of lived experience questions as followed is only a guideline to help to avoid silence, dig as much as relevant information and to make the informants keep sharing their thoughts. The questions more or less as follows:

- How long you have been lived here?
- Where did you live before? And how long you lived there?
- Why did you move from that previous place (big city)?
- Why did you decide to move to current place (rural area)?

Step 3: Specific counter-urban migration questions

- What makes rural areas (a place you live now) is a desirable place to live?
- Have you considered any other place(s) before?
- How has your art been influenced by your new environment? Have you noticed any significant changes in your creative process since moving to a more isolated location?
- How has your relationship with other artists changed since leaving the city?
- How have you perceived and responded to changes (adjusted to the new lifestyle) that comes with living in a more remote location?
- Is there any limitation to living in a more isolated area when it comes to pursuing your artistic career?
- Have you noticed any differences in how your art is received by audiences in urban areas versus rural areas?
- Did you miss the city?
- Did you feel you miss the opportunity that has offered in the city?