Gatekeepers and Quality.

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I. Introduction

When one visits an exhibition in a museum or a gallery all works of art are carefully selected by specialized teams with a curator of the museum or with the gallery owner as head of the team. In this way works are selected on theme, time period or other criteria important for that particular exhibition. As a viewer of that exhibition one could almost feel the sphere of effort that the teams had put in creating this exhibition. The efforts of the team to create this carefully selected exhibition are respected by the viewers. Viewers are always impressed that on the basis of a few criteria all those single works of art are brought together and could form such a beautiful exhibition (those are my thoughts when I visit an exhibition, but I am sure that lots of others feel the same way). There seems to appear a new trend in the creation of exhibitions in museums. Following the Summer Exhibition of the Royal Academy in London and the Canvas Collection in Belgium, the Netherlands now also has its own Summer Exhibition, the *Zomerexpo.* Artists (established and amateurs) were invited to send in, anonymous, a maximum of three works of art within the themes of portrait, landscape and still life. Application for these works of art cost €25 per work of art. During the preliminaries in March and April 2011 a group of experts in the arts decide which work of art goes on to the next round. In the end 600 works of art will be displayed on the internet in a virtual exhibition and 250 works of art will be exhibitioned in the *Gemeentemuseum Den Haag* (zomerexpo2011.nl). One could discuss if this is a strange way of working. The group of experts who decide which work of art passes and which work of art does not, does not have any clue what the idea behind the work of art is and by which artist the work of art is made. The experts in the arts are sitting in a room and within fifteen seconds they have to make their judgements. Are they using any criteria at all to decide whether or not a work of art is of good quality? On what are their choices for quality based? It is a question that needs a large research to answer.

There are many scholars to mention who had done research on how to judge quality in the arts. Making judgements of quality in the arts is something that goes on for centuries and with a point of view from different disciplines. For example, Vasari (1511-1574), a painter and architect, the 'father of art history' as Rosenberg (1967) refers to him. Roger de Piles (1635-1709), an art critic. From a social perspective there are Bonus & Ronte (1997). But quality in the arts can also been seen from a neuropsychological perspective as Ramachandran & Hirstein (1999) did. There is also the economic perspective which is discussed by Grampp (1989), Lazarro (2006) and Velthuis (2005). These are just a few examples of ways one can judge the quality in the arts. Every study based on quality in the arts gives individuals different perspectives on what quality in the arts is. Thus there is a lot to discuss about.

Inspired by the *Zomerexpo* and by the many scholars who already had done research on this topic, this research is on quality in the arts. The scholars, which theories will be discussed in this research, tried to judge quality in the arts, the intention of this thesis is slightly different. When thinking about quality in the arts and what 'good' and 'bad' art is, one can start with the own opinion. Judging quality in the arts on personal preferences is subjective and debatable. But who then defines what 'good' and 'bad' art is? The persons who define this are the gatekeepers of the contemporary art world, for example gallery owners and curators of museums. My guess is that they have certain criteria on which they judge quality and I would like to find out what these criteria are. This research is not to create a judgement for defining quality in the arts; this research is to find out how gallery owners judge quality in the arts. The research question that I would like to answer is therefore: *'What are the characteristics on which gatekeepers judge quality in the contemporary arts?'*

Gatekeepers in this research question are gallery owners in the city of Amsterdam. The focus on gatekeepers in the city of Amsterdam has a few reasons. First, due to time constrains it is not possible to stretch the research out on The Netherlands. Second, when thinking of a cultural capital in The Netherlands, the city of Amsterdam comes up. This is not only my personal opinion, ask any art lover, expert in the arts, politician or any other person involved in the arts and they all will give the same answer. Making this decision is not very scientific if it is only based on random given answers. There has been some research done on the history of Amsterdam as a cultural center. Due to the research done there can be stated that Amsterdam is a creative capital.

In the article *The history of Art Markets* by De Marchi & Van Miegroet (2006), the authors discuss the emergence and evolution of Western markets for paintings between 1450 and 1750. When discussing the city of Amsterdam, De Marchi & Van Miegroet (2006:95) found that the canal-network, which was an important transport infrastructure, was very important for the dealers of art in Amsterdam. In this way the dealers could fulfill the needs of the consumers. Together, the canal-network and the dealers were able to maintain an imbalance of paintings trade throughout the Golden Age. Another author who discusses this topic is Bok (2001:186-209) with his article *The rise of Amsterdam as a cultural center: the market for paintings, 1580-1680.* Bok (2001:186-209) states that the question of why Amsterdam became an important art market after 1580 is already been addressed by different scholars. The answer to this question often consists out of two important explanations. The first one is the increase in wealth when Amsterdam replaced Antwerp as the commercial center of the Western world. For a certain part this explains the raising demand for luxury goods at that time. The second one is the flow of craftsmen from the Southern part of Holland after the fall of Antwerp in 1585. And this explains the greater supply of the luxury goods.

Due to the circumstances in the Golden Age, Amsterdam has grown to a cultural capital and it still is to this moment. The municipality of Amsterdam comes up with an annual publication in which the development of the creative industry in Amsterdam is described. This publication is called the *Monitor Creatieve Industrie*, and in 2010 it was the fifth time that is has been published. The definition which the Monitor Creatieve Industrie uses to describe a creative industry is as follows:

'A creative industry is a specific form of activity, by individuals or collective labor and entrepreneurship, which produces goods and services. These goods and services are purchased by consumers because they provide meaning. On this basis an experience is created. The creative industry plays an important role, in developing and maintaining this experience.' (Monitor Creatieve Industrie, 2010:8. Freely translated)

This definition of creative industry is thus a collective term for (conceptual) innovative companies and institutions which fulfill a more prominent role in postindustrial, urban societies. Although the statistics given, in the Monitor Creative Industrie, are not been split up in detail in the different forms of art and culture, they give a view on why Amsterdam is a creative center. In 2010, Amsterdam had 20.828 companies and institutions that brought labor for 48.255 persons in the creative industry (Monitor Creative Industrie, 2010:15). From these 20.828 companies and institutions, 8.718 are specialized in the arts, 6.186 in media and entertainment, and 5.924 in creative business solutions. The 48.255 persons that work in the creative industry are divided as follows: 18.163 persons work in the arts, 16.247 in media and entertainment, and 13.845 in creative business solutions (Monitor Creatieve Industrie, 2010:25). In summary, due to the history and the current state of the city of Amsterdam as cultural capital, the choice has been made to focus this research on the city of Amsterdam.

To answer the research question: 'What are the characteristics on which gatekeepers judge quality in the contemporary arts?' in a grounded way, there has been chosen for the following structure. In the first chapter there will be explained on which type of market the focus of this research is. The definition of the term gatekeepers will be discussed. There will also be explained what role the gatekeepers fulfill within the primary market. The second chapter is dedicated on quality. In this chapter there will be an overview given of the diverse perspectives of research done on judging quality in the arts. In chapter three the data and methods used for this research will be discussed in general and in detail on how it is applied on this research. In chapters four, five and six the results found during this research will be discussed. This research will be ended with the conclusion.

II. Literature review

Chapter 1: Gatekeepers of the Contemporary Arts

In the title of this thesis (*Gatekeepers and Quality. Amsterdam Gallery Owners and Quality in the Contemporary Arts.*), there are a few terms mentioned that need some further explanation. In the introduction, there was already explained why the focus of this research is on the city of Amsterdam, therefore this topic will not be discussed any further. This leaves the terms gatekeepers, quality and contemporary arts over for explanation. Quality in the arts is a topic which is hard to deal with and can be discussed from different perspectives; therefore the topic of quality in the arts and the different judgements and perspectives will be discussed in a separate chapter. The terms gatekeeper and contemporary arts are related with each other and are therefore explained in this chapter. The type of market will be discussed, the term gatekeeper will be explained and there will be discussed what the role of the gatekeeper within the primary market is.

1.1 Which type of market?

A market can simply be defined as a social system in which goods and services are bought and sold. Sellers offer goods and services in return for a payment. Buyers purchase the items they want by paying for them. The price paid when trading a good or service does not necessarily have to be an amount of money, it can also be a swap for another good or service. Prices on the market are determined by a combination of the quantities of goods or services that the seller has to offer, and the strength of the buyers' willingness and ability to pay for the goods or services (Towse, 2010:52-53). The above description of what a market is can be taken into consideration for every type of market. But the art market is not the same as any other market. And this is the first distinction that has to be made.

Baumol (1986), states that a work of art can been seen as an asset, but we cannot see the art market as a financial market. To understand that the markets and the determining of the prices in the market is not the same, one needs to take some differences into account. The first difference is that the products in the financial market are not unique. The inventory of a particular stock exists out of homogeneous products, and they are therefore all perfect substitutes. The products in the art market are unique, even two works of art on the same theme or two silk-screens of a work of art from any given artist are not the same, and they are therefore imperfect substitutes. The second difference is that in a financial market the stocks are held by many individuals who are potentially independent traders on the almost perfect competitive stock market. The person that owns any particular work of art, has a monopoly, he is the only individual that controls the work of art. The third difference is that

transactions in the art market can be decades apart, whereas transactions in the financial market can be minutes apart. The fourth difference is that the value of a work of art is variable; it changes from time to time. The value of a financial product is always known. The fifth difference is that the costs of holding and transacting a financial product are much lower than holding a work of art. The last difference is that products on the financial market provide positive monetary dividends. Next to positive monetary dividends, products on the art market can also provide negative monetary and physical dividends (Baumol, 1986).

Caves (2002:30), also argues that the art market is not the same as any other market. The art market suffers from high information costs. The works of art offered are unique and numerous, and that makes the consumers search intrinsically costly (also defined as infinite variety). Next to that, it is so that the qualities of much contemporary art do not reveal themselves easily, this issue is supported by the interpretive role of dealers who help potential buyers to match the works of art that are available to the consumers personal taste.

The difference between the art market and the other markets is not the only distinction that has to be made. Another distinction that has to be made lies in the art market itself. It is the difference between the primary and the secondary art market. The primary art market is the market where works of art enter for the first time and are sold for the first time. This means that there are not only works of art from upcoming artists, but also new works of art from already established artists, that are offered on the market. The secondary art market is the market where works of art re-enter. These works of art are, at least, sold for the second time (Gerard-Varet, In: Shönfeld & Reinstaller, 2007:144). One can assume that both markets work differently, therefore there will be shortly explained how these two markets work.

In the primary art market works of art are entered and sold for the first time. This can be works of art from unknown artists (artists that are new on the market) or new works of art from artists that are already established (Heilbrun & Gray, 2001:169). For a consumer in the art market the primary market is a market of risks. It is a market with imperfect information and considerable transaction costs. Consumers of the market have to deal with their own uncertainty of their intellectual appeal on art. They have to spend a lot of time and effort to find out what works of art are for sale, by which gallery the works of art are offered, and from which level of quality the work of art is (Heilbrun & Gray, 2001:169). When a consumer visits a gallery different works of art from different artists are showed. Normally these works are showed in the exhibition space of the gallery, sometimes also in the office of the gallery owner and in the stock room of the gallery. The intention of the gallery owner is always to sell as much works of art as possible to the consumers. During an exhibition there is a press release with more information on the artist and there is a pricelist with the determined prices for the particular works of art. If a consumer is interested in buying a work of art, the gallery

owner or an employee of the gallery always makes some time to answer all the questions that a consumer has about that particular work of art from that artist. If a consumer is interested in buying, one must bear in mind that negotiating about the price of a work of art is not an option; most of the times only very attractive consumers/known collectors receive a discount of ten percent and that is it. Once a consumer has signed the contract and has paid for the work of art, the work of art is his property (Velthuis, 2005).

The secondary market is where works of art re-enter, where existing works of art are exchanged. Consumers in the secondary market are very well informed on the artists and their works of art, this in contrast with consumers in the primary market. Next to that, the secondary market is not very risky as the primary market is (Heilbrun & Gray, 2001:171). If a consumer has bought a work of art on the primary market it could be that, after a few years, the buyer wants to sell the work of art again. Sometimes the gallery, where the work of art was first purchased, buys the work of art back. Another option is to put the work of art for sale at an auction. The work of art then will be valued by the auction house and there will be a reserve price set. The work of art will appear in the catalogue, with a low estimate and a high estimate price, and potential buyers are invited to the preview of the auction and the auction itself. When the lot with the work of art is up, the bidding begins. The auction house starts with an opening price and potential buyers can bid until nobody bids against them. One expects that the person with the highest bid has bought the work of art. But that is not always the case; the work of art is only sold to the highest bidder if the reserve price is reached. This is something that one will only know afterwards. If the reserve price is not reached then the work of art is bought in and thus not sold (Ashenfelter & Graddy, 2003).

The above part discussed the distinction between the financial and the art market and the distinction between the primary and secondary art market. This thesis has a focus on the primary market; in addition, it is necessary to discuss what the role of the gatekeepers in the primary market is. Before turning to that topic there is the need to discuss the definition of these gatekeepers that fulfill an important role with the primary market.

1.2 Gatekeepers

The most general and simple explanation to define the term gatekeeper is the person who opens and closes doors. If one translates this term to the market then it is the person who decides which products will enter the market and which products will not enter. Again this is very general and could be applied on any type of market. Towse (2003:173) states that cultural economists have adopted the term gate-keeping from sociologists. In 'neutral' economic terms is gatekeeping, according to Towse (2003:173), the situation that a supplier of a good or service puts products on a market where buyers are prepared to pay for that

particular good or service. Although depending upon the degree of competition in the market, the profit motive ensures that consumers' sovereignty rule. Producers of goods and services will not produce a good that nobody wants. They are, just like consumers, not interested in the wider social role of the goods. In the cultural industries (and in other industries), firms perform the task of selecting, from an abundant supply, goods to produce for the market. Gatekeepers decide what is on offer to consumers. This means that they decide *which* work of art is on offer or available. The desire of gatekeepers to maximize profit and/or to ensure the long-run growth of the firm does not have a neutral effect upon cultural production and it will affect cultural development (Towse, 2003:173). So, if a gallery owner thinks that conceptual art is commercial successful, then he will promote this type of art instead of Old Masters, for example.

Caves (2002:19) states that gatekeepers are those persons who decide whether the prospective value of the creative output warrants the costs of the humdrum input needed when placing the product on the market. Each creative realm has it sets of intermediaries who select artists; the choices made by these intermediaries are a mix of their own motives. Dedication to advancing the arts is present for them, but usually they search for profit, this because the costs of humdrum inputs must be covered (Caves, 2002:21). With humdrum inputs Caves (2002:4) means the input from persons in the creative industries, which input is not innately creative. In general, humdrums do not care for who they work or what work they have to do, this as long as they receive a wage that is equal to what they can earn in any other market for their type of input. Just like Towse (2003), Caves (2002:21) finds that the term gatekeepers comes from sociologists. He states, that it is apt given, that the market for aspiring artists does not clear at a positive price. Many of those artists are excluded at the gate, although, when the chance comes by, they would sign the contract that the gatekeeper offers to those who pass. The number of candidate artists exceeds the number who can earn as much as humdrum jobs would pay greatly. There is a diffuse sorting and grading process to rank artists and their works of art. Gatekeepers in the contemporary arts base their selection not only on some ineffable kernel of talent, but also on the artists' personal qualities. The personal qualities of the artists are important for collaborating with other artistic and humdrum inputs, and they are used as a promotional investment for developing their career (Caves, 2002:33).

Another scholar who discusses the term gatekeepers is Velthuis (2003:471). According to Velthuis (2003:471), gatekeepers have an indirect economic impact on the art market. Gatekeepers are the ones that make a selection from the large 'pool' of oeuvres and individual works of art that have been made throughout history. For this selection of works of art, gatekeepers allocate scare resources. Gatekeeping cultural institutions, in economic terms, serve to reduce information as well as search costs for economic agents on the

market. By channeling their recourses to a limited group of artists, cultural institutions enhance the superstar phenomena within the arts. These institutions generate 'credibility' or 'belief' in the artistic value of art among the audience (Velthuis, 2003:471).

The three mentioned authors define the term gatekeepers slightly different. What they do have in common is that they shortly discuss the function of the gatekeeper and the economic impact on the market. What they do not discuss directly when they are explaining the definition of gatekeepers, is that a gatekeeper is an expert. It is an expert due to the fact that they have specialized knowledge (Byrnes, 2009:227). The specialized knowledge that the gatekeepers have is very valuable for those that do not have that knowledge. With that knowledge it makes it that gatekeepers have a very important role in the primary market. In the next paragraph there will be discussed what the role of the gatekeepers within the primary market is.

1.3 The role of gatekeepers within the primary market

Due to the fact that there is not that much information about artists and their works of art in the primary art market, it makes it for a potential buyer of art very hard to assess the quality of a particular work of art. The high degree of uncertainty in this market leads to a limited number of potential buyers, less liquidity and thus higher market volatility. At the same time, the importance of mediators (thus gatekeepers) in this market rises, this because to lower the issue of uncertainty and scarcity of information for potential buyers in the art market (Gerard-Varet, in: Shönfeld & Reinstaller, 2007:144). The question that raises then is: which ways use gatekeepers to lower uncertainty and scarcity of information in the primary market?

Gatekeepers only can give information to persons interested, if they by themselves are fully updated on what is going on in the market. Relevant information in the market may be related to emerging artists that deserve closer attention, to upcoming exhibitions in museums and other non-profit organizations in which an artist, represented by a gallery, wants to participate in, or to artists that galleries may want to present in the future. Due to information ends, art dealers and directors in the arts do not only spend lots of time talking with other members of the world of art, but they also visit many social gatherings as parties and openings of exhibitions (Velthuis, 2005:41). Not only do they visit social gatherings, gatekeepers are always updated on the developments of the artists that they represent. This is done by meetings with the artist, visiting the studio of the artist, following the artist in the media and so on. In this way the gatekeeper is always the person who can give all possible information needed to a person interested.

But when is a consumer interested in the artists a gallery represents? What makes it that a consumer trusts the gallery enough to be a client of that gallery? This also has to do with information, gatekeepers have certain information that they use to generate more economic value and thus become a bigger name in the world of art. A term that gatekeepers should embrace is the term *vertically differentiated products* (Caves, 2002:7). Vertically differentiated products are related to the different quality levels that consumers see in cultural products. The quality levels of artists can differ due to skills, originality and proficiency. Artists can raise their skills by training and practice, but still there can be different levels of quality found. These different levels of quality are acknowledged and recognized by the gatekeepers and are ranked. This ranking is called the *A list/B list property.*

The latter term has the same meaning as the term *superstars*, an idea that was introduced by Rosen (In: Adler, 1985). It is the phenomenon of stars to become number in a world one 'wherein relatively small numbers of people earn enormous amounts of money and dominate the activities in which they engage'. Adler (1985) explains that there could exist large differences in earnings where there are no differences in talent at all. The main argument of Adler (1985) is that the phenomenon of stars could exist where consumption requires knowledge. It is about the consumers. Consumers accumulate consumption capital. And with this consumption capital, consumers gain more utility. The only cost of gaining utility is time. This cost consists out of two elements: the actual time devoted to art, and the time devoted to the search for individuals with whom one could discuss the artist one chooses. In his conclusion Adler (1985) states that if there are stars, a consumer would be better off patronizing these stars even if their art is not superior to that of others.

If an artist will become a superstar or not does not only have to do with ranking by the gatekeeper. It also has to do with the reputation of the artist and the gallery that the artist represents. Shönfeld & Reinstaller (2007) have done research on the effects of gallery and artist reputations on prices in the primary art market. Although they also find that the value of art is sociologically constructed, they come up with an economic model that point towards the economic foundations of pricing works of art. For this economic model Shönfeld & Reinstaller (2007) define the primary market as a differentiated product market, in which art dealers compete. The art dealers compete by using their reputation and the reputation of the artists as determinants in their price setting behaviour. Given the uncertainty for consumers of quality of a work of art, the reputations of art galleries and their artists are most important to function within a primary art market. Reputation of a gallery is a strong signal to consumers about the competence of the gallery in picking high potential artists, and thus to reduce the consumers risk of buying low quality art. Reputation alleviates the intrinsic risk of purchasing art and thus enhances the functioning of the market (Shönfeld & Reinstaller, 2007:145). The

gallery can influence signals of an artist reputation by various mechanisms; some of them are already mentioned earlier on. According to Shönfeld & Reinstaller (2007) these mechanisms are trust, communication strategies and attracting the right buyers for a work of art. If a gallery puts some effort in these mechanisms, then the gallery can establish a long relationship with his consumers and artists. It boosts the artist reputation, which make it for the art dealer able to raise prices. In an overall way the use of these mechanisms do boost the reputation of the gallery too (Shönfeld & Reinstaller, 2007:145). The problems of the galleries too whether or not keep their consumers attached to the gallery lies, from an economic point of view, in the switching costs. When switching costs are high, one can assume that the consumers will leave the gallery and search for another one. Therefore Shönfeld & Reinstaller (2007:147) propose a discrete model of a linear city model, namely the undercut proof equilibrium model. The main characteristic of the undercut proof equilibrium concept is that art galleries try to anticipate the reaction of competitors and set prices in such a way that there is no incentive for other firms to undercut their price. In this undercut proof equilibrium model, the reputation of the artist is the most important one for the gallery.

Velthuis (2005:161) states that when art dealers set prices, they take into account that collectors of art make inferences about the quality of the work from its relative price or from a price change. There are a few reasons for that. First of all, dealers think that low prices make collectors do not take the dealers seriously. Secondly, when works of art of the same size are priced differently, dealers can send messages out that there is a difference in the quality of the works of art. And lastly, success in the arts is measured in terms of increasing prices; it sends that message that an artist is good in his work. But when prices decrease, it can send out the message that an artist is a failure (Velthuis, 2005:161-162). When it is the case that prices for a work of art are higher than a market can handle, there are three strategies an art dealer can take to decrease the prices less visible. First, the size of a work of art can be increased while the prices stay on the same level. Secondly, the restructuring of prices when an artist changes galleries. And third, is the decreasing of prices when an artist experiments with new types of work (Velthuis, 2005:163). The research of Velthuis (2005:164) on quality in relation to prices, confirms the existence of the *Veblen effect.* The Veblen effect is the utility which consumers derive from art; it not only depends on its inherent quality of the work of art but also on the price paid. Stieglitz (In: Velthuis, 2005:164) states that prices serve a function in addition to that usually ascribed to it in economic theory: it conveys information and affects behaviour. When this is applied to the quality of works of art, disequilibrium situations may appear: when the price of a work of art is lowered, demand then can decrease rather then it will increase, since the lower price can be interpreted as a signal of low quality

(Velthuis, 2005:164). The meaning of prices and price changes prompt dealers to enact their roles as gatekeepers and patrons of the artists. It contributes to establish the status hierarchies among collectors and artists, the art world will be structured on a super-hierarchical level (Velthuis, 2005:165).

The role of the gatekeepers in the art market is that they decide which works of art from different artists will enter the art market. Gatekeepers sell works of art. This to maximize their profit and ensure a long-run growth, they are dedicated to the arts but usually search for profit so that the costs made can be covered. Gatekeepers try to ensure their business by gaining the trust of their consumers. Gaining trust from consumers means that the gatekeeper always must be fully updated on what is going on in the world of art. The gatekeeper must always know what developments the artists, they represent, undergo. A gatekeeper must be aware of the different quality levels and must know how to rank them. And the gatekeeper has to make sure that the reputation of the gallery and the artists represented is a healthy one. In this way the gatekeeper, next to gaining trust, also lowers the issue of uncertainty and scarcity of information in the primary market by consumers. But with the new technology of the recent decades, it is possible that the role of gatekeeper will change.

Due to the rise of the internet, the costs for searching will decrease, information is universal available, and is of higher quality (Castells, In: Adelaar, 2000). E-commerce, which can be defined as commercial transactions which are performed on open networks, creates an environment for new forms of markets, like electronic matching of buyers and sellers (Buxmann & Gebauer, In: Adelaar, 2000). In the article *Electronic Commerce and the Implications for Market Structure: the Example of the Art and Antiques Trade*, the purpose of Adelaar (2000) is to examine the influence of e-commerce on market structure. And in particular the role of intermediaries and the channel decision, that is the explicit trade-off between buying goods and services with the help from an intermediary or by buying the goods and services directly from the producers. The research of Adelaar (2000) is based on research done by Sarker, Butler & Steinfeld (In: Adelaar, 2000) who assume that there are different types of classes of transactions, which are effected in such different ways that e-commerce will not decrease the transaction costs on to zero. They also assume that the role of coordination from intermediaries is not atomic, but is a multifaceted set of functions, which are impacted by e-commerce in different ways. Based on these assumptions they made a model which is very useful for Adelaar (2000) to describe the different impacts of a transition into an e-commerce environment. To examine the influence of e-commerce on the channel decision Adelaar (2000) uses 28 case studies between 1997 and 1998 in the art and antiques trade. Out of his research Adelaar (2000) comes up with the following conclusions.

The market reach of art and antiques trade can be increased with e-commerce. E-commerce also makes it able to collaborate easier and enables a higher liquidity of the markets. It is an effective and efficient marketing channel, but the exploitation is constrained by ongoing social relations. E-commerce offers opportunities but also allows concentration and centralization of power and control. The coordination role of the intermediaries, the exploitation of e-commerce and the availability of the internet show that there is an existence of social and cultural constrains surrounding e-commerce. Adelaar (2000) also states that intermediary roles continue and emerge in a situation of lower transaction costs. In his research Adelaar (2000) did take the side of the seller in the art market into consideration, but he did not take the side of the buyer in consideration. The research is based on a scientific model, but how does it work in reality? In which way are the buyers affected by e-commerce? And is it so that the role of intermediaries stays the same or is it not so that the intermediaries have to protect their role? Or can one make the conclusion that the role of the intermediary (thus gatekeeper) is the gaining of trust and that this cannot be done by the internet? It is something to think about.

In this chapter the type of market is discussed, the term gatekeeper is explained and there is discussed what the role of the gatekeeper within the primary market is. Now and then the term quality popped up in this chapter. It is a term which is hard to deal with and which can been seen from many different perspectives. Therefore the following chapter will be dedicated on the term quality.

Chapter 2: Measuring Quality

Quality, what is it? It is a concept which raises lots of questions. There are a few definitions to explain what quality is. It is a) an essential and distinguishing attribute of something or someone, b) a degree or grade of excellence of worth, c) a characteristic property that defines the apparent individual nature of something, d) a high social status, and e) of superior grade (worldnetweb.princeton.edu). But still this is no explanation on what quality actually is. Quality is something that is very hard to define and it is probably harder to measure. The intention of this research is to find out which characteristics gallery owners use to define quality, not to create a judgement for quality. Still, it is interesting and necessary to discuss how quality is and was judged by others. In this chapter there will be started with the perspectives of art critics throughout the history. After that different perspectives on an objective, sociological, and cognitive base will be discussed. This chapter will end with the perspective of different economists on measuring quality in the arts.

2.1 Historical Perspective

When looking at the history there are lots of art critics to mention who discuss the criteria for making quality judgement in the arts. When starting his own research, Rosenberg (1967) describes the perspectives of some of these art critics. This is not the place to go in depth in the perspectives of the art critics mentioned by Rosenberg (1967). But due to the importance of the history of judging quality in the arts, the perspectives of the art critics will shortly be discussed. If one would like to gain more information on a particular perspective, please read the work of that particular art critic.

The first critic mentioned by Rosenberg (1967) is Giorgio Vasari (1511-1574) who wrote the *Vite de' più eccellenti pittori, scultori ed architettori* in 1550. Vasari was a painter and an architect, this in combination with his knowledge of the Italian Art in the Renaissance and the close relationship with Michelangelo, makes it that he was qualified highly for his patriarchal role in art history (Rosenberg, 1967:3). Vasari made value judgements of Western Art divided over three periods, namely: *età antica* (antiques)*, età vecchia* (Middle Ages) and the *età Moderna* (Renaissance).The value judgements made by Vasari are limited in two ways. Firstly, he was unconditionally devoted to Michelangelo, so that Vasari ranked Michelangelo as the greatest artist ever. Secondly, Vasari believed that his own century should be ranked highest in artistic achievement (Rosenberg, 1967:4). Out of the work of Vasari, the following conclusions can be made. When making quality judgements on periods, Vasari was depended of the standards of his own time. Nowadays these standards seem to be too rigid with regard to the position of classical art and the perfection of art in the time of Vasari. Being

devoted to Michelangelo makes it that the value judgement of Vasari is blurred and therefore not totally objective. Vasari makes sidesteps beyond the standards of his time and that proves that the intuitive feeling for quality of Vasari could not be suppressed by prevailing theories (Rosenberg, 1967:28).

The second critic mentioned by Rosenberg (1967) is the French art critic Roger de Piles (1635-1709). In his *Cours de Peinture par Principes*, De Piles (1708) decomposes paintings into four characteristics, namely: composition, drawing, colour, and expression. In the *balance des peintres*, to be found in the appendix of De Piles (1708), De Piles published a table in which he present 56 painters from his and previous times. From every painter the four characteristics were rated on a scale from zero to twenty. The limitation in the work of De Piles (1708) is that he defines and rates the characteristics and he stops without discussing how to aggregate these ratings. In addition, Ginsburgh & Weyers (2005) tested the idea of De Piles (1708) again and did actually aggregate the ratings. Ginsburgh & Weyers (2005) found out that the four characteristics of De Piles (1708), especially colour, still correspond to what is thought today of the painters that De Piles ranked in 1708.

Sir Joshua Reynolds (1723-1792), the third critic mentioned by Rosenberg (1967) was a painter and the first president of The Royal Academy in London, who formulated his ideas on quality in the arts in his *Discours*. Due to personal taste and discernments, Reynolds was flexible in the adaption of traditional principles; his theory was therefore not rigid (Rosenberg, 1967:49-50). Reynolds was appreciated by developing his theory of three styles, namely: the *grand* (highest level), the *ornamental* (artistic attraction), and the *characteristic* (character of the subject). But also, by embracing concepts of the Romantically Period, which he used to extend his critical theory (Rosenberg, 1967:51). Although Reynolds had a slightly ambivalent position in discussing the realistic paintings of 17th century Holland (*Journey to Flanders and Holland*, 1781), the aesthetics from Reynolds differ from the aesthetics in the 19th century (Rosenberg, 1967:51).

Théophile Thoré (1807-1869), pseudonym W. Bürger, broke radically with the tenets of the Classicism and was in favour of Realism. He was the most perceptive critic on Realism and was one of the founders of art history in the modern sense. He accomplished this by his penetrating studies of Dutch 17th century paintings (Rosenberg, 1967:69). Although the proper methods and new value accents where already made by the French critics before Thoré, he set the path for the following generation art critics, like Cornelis Hofstede de Groot and Wilhelm von Bode (Rosenberg, 1967:96).

The last critic discussed by Rosenberg (1967) is Roger Fry (1866-1934). Fry is the representative of the formal approach to quality in the arts that is so characteristic for the 19th century. He was an artist, a critic, lecturer, and advisor for the Metropolitan Museum of Art in New York (Rosenberg, 1967:99-100). Fry did not, on a regular basis, used history or

historical information as a source of knowledge for the understanding and evaluation of works of art. But his analysis of technical execution and formal organization is incisive and perceptive (Rosenberg, 1967:121-122).

The criteria that the different art critics used to judge quality in the arts are as the following. Firstly, the judgement on quality in the arts should not be too restricted by dominant art theories of our period or by historical concepts. When judging quality in the arts one should give some space to their instinct and intuitive reaction (Vasari). Secondly, standards of quality judgements should be derived by analysis based on a broad theory and by comparison (De Piles). Third, when discussing the quality of works of art one must sense the feeling of charm and appeal the imagination (Reynolds). Fourth, critical judgements should be underpinned by a scholarly attitude, documentary evidence and a historical approach that considers the particular work of art in a larger context (Thoré). Lastly, by incisive and perceptive analysis of formal organization and technical means one should gain a greater understanding (Fry) (Rosenberg, 1967:123-124). Thus, although in different ways, all the mentioned art critics found criteria for judging quality in the arts. In the following paragraph there will be continued with criteria which are used for judging quality in the arts, this from an objective point of view.

2.2 Objective perspective

Rosenberg (1967) described the mentioned art critics, as mentioned in the latter paragraph of this research, to base his own research on. According to Rosenberg (1967:xxiv) quality or artistic value in a work of art is not only a matter of personal opinion, but also of common agreement under experts and objectively traceable. Without a proper approach or analysis, quality cannot be experienced but it still can be sensed in a work of art. The research question of Rosenberg (1967: xxi) is two-folded. Firstly, he wants to find out what there is meant with (artistic) quality. Secondly, can artistic value be traced objectively in a work of art or is it that artistic value is felt subjectively, thus, is it a matter of personal opinion or common agreement. Although tradition does not necessarily create a scale of different values, Rosenberg (1967: xxiv) found that tradition is very important for making value judgements, this because tradition has the 'test of time' in its favor. Before Rosenberg (1967:xxiv) describes his own research any further, he discusses the researches of different art critics, in this way the historical approach helps to gain a greater perspective on artistic quality (See the latter paragraph). The approach that Rosenberg (1967) used to find criteria for judging quality is to compare works of great masters with works of minor artists, divided in three periods, namely: 15th and 16th century drawings, 17th until 19th century drawings, and 20th century drawings. A limitation of the research of Rosenberg (1967:229-232) is that the works

of art used, are of similar style and technique and came out of the same period. Another limitation in the research of Rosenberg (1967:229-232) is that the research is applied on drawings and graphic art. Rosenberg (1967:229) has not had the intention to extent his research any further, but based on his own experience he states that it is possible to apply the research also on paintings. Rosenberg (1967:229) found that formal organization still is an index of artistic quality in abstract as well in representational art. The criteria that Rosenberg (1967:229) found stud out the test of time. Criteria found that are very important are: gradation and integration of the design, inventiveness, originality, artistic economy and suggestiveness. Other criteria that were found are: sensitivity, articulateness, consistency, selectiveness, vitality, range of accents, richness of formal relationships, intensity, expressiveness, sense of balance, and feeling for the medium (Rosenberg, 1967:229).

Another article which discusses the search for objective criteria in judging quality of arts is: *Het oordelen over kunst* (Judging Arts). It is an article that the chairman of the commission individual subsidies of the *Fonds voor Beeldende Kunsten, Vormgeving en Bouwkunst* (Foundation for Visual Arts, Design and Architecture) wrote in 1988. In this article Cramer (1988) describes the development and the criteria of the process of judgement whether or not an artist receives a subsidy. The commission admits that her judgements are not absolutely valid and that all individuals have different judgements on value. This because art is complex and every work of art possesses different qualities and values. But the commission is convinced that there is a value judgement that balances between the alleged absolute value judgement and the anarchy of the subjects. To create a well-funded advice, the commission works with a number of guarantees and criteria that give a certain level of objectivity (Cramer, 1988). The commission exist out of fifty-six members (artists and art lovers), which are split up in a few sub commissions; four for the visual arts, one for design and one for architecture. On the basis of visual and written documentation, the process of the development of the artist and the motivation of the artist for the subsidy, the commission decides whether or not an artist receives a subsidy (Cramer, 1988). The commission works with some criteria which form the basis of the judgement. These criteria are: craftsmanship (technical qualities), the content, the expressiveness (how the content is designed) and authenticity. Other criteria which also play a role are: the coherence of the works of the artist, the urge for a positive future, the development, the testing of the work of art on the intentions of the artist, the context, and sometimes the functionality (Cramer, 1988). Cramer (1988) states that there is always place for some intuition but with judgements it are facts that make an argumentation and a funded judgement possible. Therefore are the criteria, which are abstract and theoretical, very concrete when used by the commission when they adjust them on one specific object.

According to Toffler (1967), a publicist and futurologist, quality can be defined and the criteria can be measured. He comes up with a definition of 'high-quality culture' which consists out of fifteen different phenomena, all these phenomena are measurable. Toffler (1967:148-149) constructed the following, measurable definition:

'*One should imagine a society whose cultural output is 1) copious, 2) richly varied, 3) technically outstanding, and 4) marked by many works of excellence. Imagine further that a significant proportion of this output is represented by 5) contemporary creative work, as distinguished from performances or reproductions of the finest works of the past. Assume that much of this output was also 6) of such high complexity that it required 7) a considerably sophisticated audience. Now imagine that a large and sophisticated audience did exist and, moreover, that it was 8) growing in size and that it is 9) highly committed to cultural activities. Imagine there to be 10) a vast amateur movement providing a training ground for both artists and audience. And assume further that the institutions of art were 11) geographically decentralized, and increasing in number, size, and the efficiency with which they disseminated the work of artists to the public. Suppose that artists in this society were 12) held in high esteem by the public, 13) well remunerated, and that 14) among them were men of undoubted genius. Finally, imagine that the artistic products of this society were 15) consistently applauded in other countries around the globe* (Toffler, 1967:148-149).*'*

Unfortunaly, Toffler (1967) does not do research to see whether this definition is actually a measurable definition which can be used to judge quality in the arts.

Rosenberg (1967), Cramer (1988) and Toffler (1967) are scholars who state that, with the use of objective criteria, quality in the arts can be judged. The perspective of Cramer (1988) is not just a statement; it is actually used as a judgement for quality in the arts. In the following paragraph different scholars will be discussed who share the same perspective; judging quality in the arts is a social matter.

2.3 Social Perspective

Bonus & Ronte (1997) state that it is hard to define the economic value of a work of art, this because the value of a work of art must be recognized by the public. And recognition of the value usually stems from individual experiences of a work of art's quality. And that is, according to Bonus & Ronte (1997:103), where the problem is, this because the quality of a work of art is not open for immediate experience. The recognition of value finds its base in the sphere of social convention. The social conventions governed by our evaluation of the arts are subject to changes which can appear in an abrupt way. According to Bonus & Ronte (1997:104) it is not even possible to establish the quality of a work of art in any way. There

are no logical or technical standards which one can follow, and quality of art cannot be proven or disproven by any scientific method. Hence, it is not even possible to decide objectively whether or not a given work of art consists out of art. Because of the lack of objective evidence, a work of art must therefore be credible to the public, in order to create monetary value. Economic value will only arise when potential buyers trust a work of art of which they cannot verify quality directly. To require a certain cultural quality, there is a specific type of cultural knowledge needed. This is a category which has distinguished itself from familiar categories as search, experience and credible qualities. Therefore the evaluation of quality of a work of art involves a process of generating credibility, and that is a process in which experts within the arts play a key role (Bonus & Ronte, 1997:104). Because of their cultural knowledge, experts are credible and can therefore create a certain level of cultural quality. But one must bear in mind that although experts determinate quality, it still includes some subjective elements (Bonus & Ronte, 1997:115).

Another researcher who states that constructing value is a social matter is Yogev (2010). She researched the social mechanisms behind the quality evaluation processes in the art market in Israel. She tried to find out in which degree members of the art market could influence the social definition of what is perceived as high-quality products in the art market. Just like Bonus & Ronte (1997), Yogev (2010) endorse the criteria of objectivity. There is a high uncertainty in the art market (which is also explained in the chapter on gatekeepers), and that stems mainly from the difficulty of measuring objectively the quality of the works of art on the art market. Knowledge, which is required to overcome the uncertainty, can only be acquired by active participation in the art market. Exchanging relations therefore play a key role in the art market (Yogev, 2010:528-531).

Liebowitz & Margolis (1998) are economists, but their research has a perspective that is consistent with the discussed sociological perspectives. Liebowitz & Margolis (1998) did research on network effects and externalities. An externality (positive or negative) is the impact from an economic decision, which not has been reflected in the price of a good or service that has been produced. An externality, in the relation to networks, can be defined as the change in benefit or surplus, that an agent derives form a good or service when the number of other agents consuming the same kind of goods or services changes (Liebowitz & Margolis, 1998). The value received by consumers of the good can be divided in two ways. There is the *autarky value*, which is the value that is generated by the product, even if there are no other users of that product. And there is the *synchronization value*, which is the value derived from a good which makes it able for consumers of a particular good to interact with each other (Liebowitz & Margolis, 1998). But there is not only a distinction to be made in the values that one can receive, also the network effects can be separated in two different ways.

It is the distinction between the *direct network effects* and the *indirect network effects*. Indirect network effects are 'market mediated effects'. It are the effects when complementary goods are more available or lower in price when the number of users of a good increases. Direct network effects are those effects that are generated through a direct physical effect of the number of purchasers on the value of a product. The two different network effects can have different consequences. Indirect network effects are related to negative externalities, direct network effects are related to positive externalities. When negative externalities are there to be found, there is then a significant change that an organization receives a monopoly position in the market and that is something consumers do not want to happen. If there are positive externalities to be found, then the level of activity within the market will be affected by a difference in social and private value. This brings it all back again to the point of the synchronization value and the autarky value which can be derived from a good or service. Social value which is generated through a network will always be bigger than the generated private value. When this positive effect is internalized in a network, then the size of making more profit will also be socially optimal (Liebowitz & Margolis, 1998).

There is the need to make a small sidestep in relation to the article of Liebowitz & Margolis (1998), the authors discuss the terms autarky value and synchronization value. These two values are related to two different types of goods, namely *private and public goods*. Private goods are related to the term of autarky value, these are goods that only can be consumed by the individuals that own that particular good. Public goods are related to synchronization value, it are goods that can be consumed by every individual without even paying for that type of good. In this way the good makes it that there is an interaction possible between the consumers of the good. One must bear in mind that many goods have a mixed character; they can be both private and public at the same time (Throsby, 2001:23). For example, since 2008 there is in Rotterdam a newly build project called *LeMedi,* it is an architectonical tour de force on landscaping. The places in this project are private goods, they are owned by the buyers. But the project itself is a public good; the gates to the projects are open for everyone to enjoy this project. Thus, a combination of private and public goods. But that is another addition on this subject that has to be made. Throsby (2001: 28-29) describes two other values, namely *intrinsic and extrinsic value*. Intrinsic value is the material value of a work of art. Extrinsic value is related to the personal meaning that one can give to a work of art. Throsby (2001:28-29) describes six different characteristics that need to be taken into account when one discusses extrinsic values. First, *aesthetic value* where properties as beauty, harmony, and form, are components of the cultural value of a work of art. Secondly, *spiritual value* where the value of the work of art can be seen in a religious context and therefore gives meaning to certain religious groups. The third is *social value*; it brings a

sense of sharing meaning and connects one with another. Four is *historical value*, it represents history. The fifth is *symbolic value*, it is the value that makes it that an individual can identify itself with the work of art, it gives personal meaning. The last characteristic is *authenticity value*, it is that the work of art is original, unique and real (Throsby, 2001:28-29). The point here to make is as follows. The autarky and synchronization value as mentioned by Liebowitz & Margolis (1998) correspond to the ideas of Throsby (2001). Autarky value corresponds with the idea of private goods and to the idea of extrinsic value. As extrinsic value is related to the personal meaning which one could give to a work of art. Synchronization value corresponds to the idea of public and mixed goods and, in particular, to one of the characteristics of extrinsic value, namely social value.

Related to the idea of Liebowitz & Margolis (1998) is the research of Uzzi (1996). According to Uzzi (1996) social networks can be linked to economic performances, this with the help of embeddedness. Embeddedness refers to the process where social relations shape economic action, this in a way which economic theory can overlook. According to Uzzi (1996), economic action can be shaped by the structure and quality of social ties within firms. They create opportunities and make these opportunities accessible. Depending on the type of relationship that consumers and producers have, the type of embeddedness can either be high or low. When there is a market relationship, which can be defined as a business relation, the level of embeddedness is low. When there is a close relationship, which can be defined as a relation where friendship and business are combined, the level of embeddedness is then higher. When discussing embeddedness there are three important features which must be taken into consideration according to Uzzi (1996). These three features are: *trust, fine-grained information transfer* and *joint-problem solving*. Trust can be described as the controlling mechanism of embeddedness. It means that producers and consumers of a good exchange resources and information on a voluntary base. These producers and consumers are connected by trust and therefore will use each other's services in the future. Fine-grained information transfer is about the increase of the know-how of the product and about solving problems. Joint problem-solving arrangements will help producers and consumers in a network to solve their problems and to coordinate functions. It is about enriching the network by founding new ideas and solutions for problems which can appear (Uzzi, 1996).

Out of the above, one can conclude that if one want to judge the quality of works of art the value of a work of art must be recognized by the public, it is about social convention. Judging quality in the arts is all about trust and credibility. This because of the scarcity of information in the art market, therefore actors in this market have to create and participate in networks around them. When one has a network one can generate different types of value for itself but

also for others. And creating and participating in a network helps to gain information, create credibility, and gain trust. Very different from the sociological perspective is the cognitive perspective. In the next paragraph the neuroeconomic point of view, of Ramachandran & Hirstein (1999), on judging quality in the arts will be discussed. Ramachandran & Hirstein (1999) state that quality in the arts can be judged, but that it is related to one's brain.

2.4 Cognitive Perspective

In the article *The Science of Art, A Neurological Theory of Aesthetic Experience*, the neuroeconomists Ramachandran & Hirstein (1999) state that any theory of art (or any aspect of human nature) has three components. The first component is the logic of art; are there universal rules and/or principles that cohere with the arts? The second logic is the evolutionary rationale; it questions why these rules and principles are evolved and questions why they form as they do. The third logic is that of neuropsychology; how is the brain circuit involved in all of this? Based on these three components Ramachandran & Hirstein (1999) propose the *Eight laws of artistic experience*. These eight laws are a set of heuristics that artists either consciously or unconsciously deploy to optimally titillate the visual areas of the brain. With these eight laws Ramachandran & Hirstein (1999) try to explain how artists make their works of art and this can help to explain how persons valuate works of art. The first law which Ramachandran & Hirstein (1999:17-20) propose is the law of the *peak shift principle.* This principle is well known in the field of animal discrimination where for example a rat learns to discriminate a rectangle from a square. If a rat does that correctly it will be rewarded and in such a way that the rat will learn to react more quickly. This implies that the rat is not learning a prototype (square) but a rule (the reaction on the square has a positive consequence). The peak shift principle can also be applied on human beings, this because some artists try to form recognition. By these forms we are not learning a prototype, we learn the rule to recognize and to make connections, and we learn what the artist means. This is also called a *posture space* and within this space one can recognize forms. The posture space is not the only space; there are also *color spaces, depth spaces* and *motion spaces*. Within all these spaces we get triggered by a stimulus which makes us recognize (Ramachandran & Hirstein, 1999:17-20). The second law is the law of *perceptual grouping*. One of the main functions from our vision is discovering and recognizing objects. When we discover and recognize we create connections in our brain and link them to our emotions. We search for correlations and when we find them they will be bind towards an object (Ramachandran & Hirstein, 1999:21-24). The third law is the law which is based on the *isolation of single cues*. Persons need to isolate a single visual modality before one can amplify the signal in this modality. When one isolates a certain space in a work of art, there will be more attention paid to the enhancements made by the artist, then when one looks at a

picture and one sees what one sees (Ramachandran & Hirstein, 1999:24-25). Law number four is the law of *contrast*, which is also based on grouping. In our retina we have some cells that mainly respond to edges but not to homogeneous surface colours. In this way a simple line in a drawing can trigger us the same as a black and white painting. Therefore it is very pleasing for our eyes (Ramachandran & Hirstein, 1999:25-26). The fifth law is the law of *perceptual problem solving*, and this law is also based on reinforcing. This law states that we find a work of art with a hidden meaning more interesting than when the message of the artist is obviously (Ramachandran & Hirstein, 1999:27). Law number six is the one of *symmetry*, which is aesthetically pleasing. When choosing a partner we prefer symmetry above asymmetry (proved by experiment and research) and it is therefore not that strange that we prefer the same when looking at the arts. The seventh law is the law of the *generic viewpoint principle*. Interpretations which rely on one unique vantage point are abominated by our visual system; with a more generic point of view our system is more pleased. This principle also works the other way around, when an artist violates the principle it still can be pleasing (Ramachandran & Hirstein, 1999:27-30). The last law is based on the use of *visual metaphors*. A part of visual pattern recognition is the discovery of hidden similarities. If there is a connection made, there will be a signal send out to our brain which triggers our emotions, even before the metaphor is made explicit (Ramachandran & Hirstein, 1999:30-32).

The *Journal of Consciousness Studies* (2000, volume 7) is a journal specialized on cognitive sciences. This particular journal, which had a special feature on art and the brain, adopted some commentaries from scholars on the article from Ramachandran & Hirstein (1999). Ione (2000:21) states that the article of Ramachandran & Hirstein (1999) raises serious questions about what a science of art is. The problems with the article from Ramachandran & Hirstein (1999), arises, according to Ione (2000:21), out of the following. First, neurological studies of artists are excluded. Secondly, the experience of the artist is excluded. And third, the made valuations are related to aesthetics and spirituality, and there is no scientific prove for aesthetics and spirituality. Also Ione (2000:24) states that Ramachandran & Hirstein (1999) miss the degree to which art forms can bring venues for analysing complex relationships between inner and outer domains in a neurological way. Ione states (2000:24-25) that the mind of the artist, just like the mind of the viewer, interprets what the eye sees. And when it comes to judging the art, there is no overall agreement to be found. Ione (2000:25-26) appreciates the efforts from Ramachandran & Hirstein (1999) for starting a new dialogue among artists, visual physiologists and evolutionary biologists. But it was more convenient if Ramachandran & Hirstein (1999) had combined their study with neurological studies on the experience of artists. In that way they could have addressed, more convincingly, the

perceptual approach of an artist, the fails of the quality surface viewings and the qualities which cannot be seen in a scientific setting (Ione: 25-26).

Another scholar who comments on the article of Ramachandran & Hirstein (1999) is McMahon (2000). McMahon (2000:33) states that the analysis of Ramachandran & Hirstein (1999) could help to understand art in a better way, but not in the way that Ramachandran & Hirstein (1999) applied. According to McMahon (2000:33), in order to understand beauty better, there is the need to provide a rational basis for beauty which does not translate it into principle. And there is the need to provide grounds for the differentiating between the pleasures of the agreeable sensuous, the good, and the beautiful. According to McMahon (2000:33), Ramachandran & Hirstein (1999) address the first principle, but not the second. They explain what kind of perceptual principles there are exploited through different art styles, but they do not make a contribution to the understanding of beauty. Ramachandran & Hirstein (1999) explain and identify the relationship between the representation of the artist and the rest of the world. In the conclusion, McMahon (2000:34) state that the principles addressed by Ramachandran & Hirstein (1999), do not form the basis for genuine judgements of beauty.

The last scholar who has comments on the article of Ramachandran & Hirstein (1999) is Wheelwell (2000). In short, Wheelwell (2000) states that Ramachandran & Hirstein (1999) did not have conducted or reported any serious empirical tests of the addressed principles of art. And that the illustrations used, by Ramachandran & Hirstein (1999) to explain the principles, are usually tenuous, often dubious, and always misleading (Wheelwell, 2000:38). Wheelwell (2000:42) even nominates the article from Ramachandran & Hirstein (1999) for inclusion in the most clear-cut examples of sexist scientific and reductive megalomania. Wheelwell (2000:42) ends by stating that her article explains that most art is more than a caricature, whereas the article from Ramachandran & Hirstein (1999) demonstrates that some science is less than a caricature.

The eight laws mentioned by Ramachandran & Hirstein (1999) were also discussed in my bachelor thesis *Measuring cultural value. Can the eight laws of Ramachandran help?* (Van Overdam, 2010). The research question was: *'Can the valuation of art be measured with the help of the eight laws of Ramachandran?'* The intention of this thesis was to find out whether or not works of art with one of these eight laws in it were more attractive for the public. To apply the eight laws, the *top 100 hammer prices 2009* and their corresponding pictures where looked up. Every work of art was discussed individually and received a ranking from 0, 1 or 2 on every different law, this with a possible maximum score of 16 points for every individual work of art. This is in line with Throsby's (1990) way, to define characteristics of the performing arts, he made a list with characteristics and gave them a 0 or 1 and then basically

counted them up. The values that the work of art received on the different laws were counted up and the scores where compared with the ranking of the *top 100 hammer prices*. In this way there could be found out if there was a correlation between the ranking in the top 100 and the scores of the eight laws. And thus, if works of art with a higher score on the eight laws also scored high in the top 100. Unfortunately, there was no correlation to be found between the eight laws and the prices paid for the works of art. But, in a certain way, the eight laws did give an overview of the different factors in a work of art that can be appreciated or not (Overdam, van, 2010).

The article from Ramachandran & Hirstein (1999) is interesting; one can discuss whether or not it is a scientific way to judge quality in the arts. In either way there can be stated that Ramachandran & Hirstein (1999) brought a point of discussion within the world of art and within the cognitive science. It should be interesting if Ramachandran & Hirstein (1999) would extend their research and take the commentaries of the mentioned scholars in consideration. The discussed commentaries on the article of Ramachandran & Hirstein (1999) all address the issue of judging beauty in relation to the perception of the human eye. Associated with these commentaries is the article of Li & Chen (2009).

In the article *Aesthetic Visual Quality Assessment of Paintings*, Li & Chen (2009) investigate the possibility of letting a computer make a judgement on whether or not a painting is beautiful in the eyes of a human being. The evaluation of the aesthetic visual quality of a painting (the visual content of a painting) by computers is not only done for making a connection between human perception and computer vision but also to make a connection between the computer vision and works of art (Li & Chen, 2009:1). The problem with aesthetic visual quality is that it is subjective and brings challenges, but subjectivity is traceable. To rule subjectivity out Li & Chen (2009:2) ignore psychological aspects and treat subjectivity as a data-driven statistical inference. To classify a painting they let the computer, in aesthetic sense, discriminate between high-quality and low-quality. The distinction between high-quality and low-quality was made by combining their knowledge of art and their intuition in vision with the feedback from conducted surveys, and also by carefully selecting the paintings and participants. The selection of these paintings and participants was made done with the help of psychologists. Before making the link between the computer and the human eye, Li & Chen (2009:3) conducted a painting-rating survey among 42 persons who gave scores on hundred paintings in impressionistic style with landscape content. One of the questions in the survey was to list important factors when one judges the beauty of a painting. The top four mentioned factors were: colour, composition, meaning/content and texture/brushstrokes. Meaning/content cannot be measured because that is the understanding/interpretation of the human being. Texture/brushstrokes were also not

possible to measure because the images of the paintings were not in such high-resolution that the texture or the brushstrokes could be defined. Therefore the research has a focus only on colour and composition (Li & Chen, 2009:3). After explaining lots of complicated formulas, which will not be explained here, Li & Chen (2009:15) came to the conclusion that the problem of subjectivity can be overcome so that a computer can fulfil the task of judging quality in the arts in the two classes of high-quality and low-quality.

The intention of Li & Chen (2009) is to extent their research in the future. It should be interesting if they can combine their knowledge with the knowledge of the neuroeconomists. My guess is that cooperation can give partial insights in how human beings judge quality in the arts. The last perspective that needs to be discussed is the economic perspective.

2.5 Economic Perspective

In chapter 1.1, with the help of the article of Baumol (1986), there was explained why the art market is not the same as any other market. This is because the difference in products, the difference in holding/owning, the influence of time and the difference in the dividends that one can receive. Baumol (1986) is not the only one who discusses the differences between the art market and the financial market, another researcher is Grampp (1989:123-166). In his book *Pricing the Priceless* Grammp (1989) dedicates a whole chapter on the art market and in this chapter he also describes the different ways in which art can be seen, as an investment, as speculation, and as art. Within the art market there can be stated that there are two different types of buyers. There is the anti-market party and the art-as-investment party (Grampp, 1989:152). The anti-market party, are the buyers for who art cannot be seen as an investment and not as a speculation. They are the buyers who buy art just because they love and like the arts and not specifically buy it to make a profit out of it (Grammp, 1989:154-155).The art-as-investment party believe that art can be bought at one price, later on can be sold for a higher price, and meanwhile they can enjoy the work of art. This party does not only think about art in this way, but also about jewelry, houses and land (Grammp, 1989:152). It is so that the value of some works of art does incline to a rate that is greater than the interest rate. So one can held a work of art for a certain period and it then can be sold for a higher rate, but nobody knows which particular work of art that is. Investing in the art is therefore all about taking risks (Grammp, 1989:153).

One of the many authors to mention who did research on the risks of the art market is Pesando (1993). Pesando (1993) tried to test the economic efficiency of the art market. He questions if the risk-return characteristics of prints are the same as the traditional financial assets. Pesando's (1993) conclusion was that the mean real return of the aggregate print portfolio is well beneath the real returns on stock. Next to that, Pesando (1993) found out that

the risk of investing in prints is comparable to the risk of investing in stocks or long-term bonds. Elaborating on this study by Pesando, Goetzmann (1993) constructed an art index return, with which he could make a comparison of painting price movements to stock-market fluctuations. This so that there could be an evaluation made of the risk and return characteristics of art as an investment. Goetzmann (1993) found evidence of a strong relationship between the demand for art and the aggregate financial wealth from art collectors. Next to that, there was not that much evidence to be found that art is an attractive investment for risk-averse investors. Art is only potentially attractive to an agent who otherwise would choose a relative volatile portfolio. When analyzing the art market, Mei & Moses (2002) try to overcome two major obstacles, namely: the heterogeneity of works of art and the infrequency of trading. They constructed a repeat-sales data set which permitted them to test two propositions which are frequently advanced by art dealers and economists. The first one is that investors only should buy the top works of well established artists, thus masterpieces, or that they should buy the most expensive work of art that they can afford. The second proposition is that prices that are realized for identical paintings at different locations at the same time should be the same (Mei & Moses, 2002: 1656). They found that a diverse portfolio of works of art plays an important role in portfolio diversification. But next to estimating an art index and the prices of assets Mei & Moses (2002) also wonder if it is possible that masterpieces underperform, and therefore they tested the *law of one price*. They found that masterpieces significantly underperform their respective art market indices, and they suggest that investors in the art therefore should buy less expensive work of art. They conclude by stating that masterpieces do underperform, just as it has been shown by the research of Pesando (1993).

A method which is often used in economics is the *Hedonic Pricing Method.* It is a method that, most of the times, is used for the valuation of houses. It turns out that this particular method also can be used for judging the value of works of art. But real assets are known to be not liquid; in this case it means that during one run of the market only a small fraction of the stock is for sale. It is also that real assets are heterogeneous products and that the price of each product depends on the characteristics of that particular product. When one wants to construct a price index for these types of markets, it is necessary to control for possible non temporal determinants of price variations (Chanel, Gérard-Varet & Ginsburgh, 1996:1). Chanel, Gérard-Varet & Ginsburgh (1996) use the hedonic price method to create a price index for paintings by Impressionists and their followers. It is their intention to include not only resales of works of art but all sales of works of art in their price index based on hedonic regressions. It is the believe of Chanel, Gérard-Varet & Ginsburgh (1996:19) that their created price index on hedonic regression provides a better base for studying the

predictability of returns and the efficiency of the market.

Velthuis & Rengers (2002) tried to find out what the determinants of prices in the contemporary arts are. The focus of this research lies within Dutch contemporary art galleries and their works sold between 1992 and 1998. The study of Velthuis & Rengers (2002:2) differs from other studies for three reasons. First, the focus is on the primary market instead on the secondary market. Second, the analysis is based on the determinants of prices rather than on the rate of return. Third, there is a multilevel regression analysis used instead of an ordinary regression analysis. Velthuis & Rengers (2002: 8-12) use a hedonic pricing method, which they call *pricing scripts*, to explore the different levels of factors which influences supply, demand and the price-level on the art market. These different levels are the works of art (size, style and material), artists (age, sex, place of residence and institutional recognition), and galleries (location, institutional affliction and age). Breaking down the variance in price into these three levels, does not only allow a better estimation and modelling, it is also helpful for exploring new theoretical edges and for reinterpreting existing ideas (Velthuis & Rengers, 2002:23). The hedonic pricing method of Velthuis & Rengers (2002) highlighted different processes in explaining prices of visual arts. Velthuis & Rengers (2002) found that size is one of the strongest predictors. But size only explains variance on the level of works of art, not on the level of artists or galleries. Further, it shows that the initial price-level of artists correlates with the price of extra centimetres. Also, the number of works of art that had been sold has a positive effect on the prices of works of art. This relates to the mentioned Veblen effect, where price is seen as an indicator of quality. Strong overall predictors of the price level are the material used and the size of the work of art, and also the age and place of residence of the artist (Velthuis & Rengers, 2002: 23-24). What is remarkable is that the characteristics of the artists explain a large amount of variance on the level of galleries. And this suggests that the main function of galleries is to select artists. To the contrary, characteristics of galleries only explain a small amount of the variance in prices. The research of Velthuis & Rengers (2002) does suggest that our understanding of how markets work can be improved when we pay close attention to supply, demand and prices of art when they are determined by factors that operate on different levels of quality. But of course does this research not only answer questions, it also raises questions. For example, why are the labour hours of an artist to produce a work of art not taken into account?

Another researcher who used a hedonic pricing method to assess quality in the arts is Lazzarro (2006). In her research Lazzarro (2006) tries to analyse how originality is priced by the market. For this research there was the use of the market for prints of Rembrandt which included more than 5000 transactions between 1985 and 1998. The research is defined as a contribution to the development of the analysis of originality and to possible ways to measure

it and its markets impact, given the other quality attributes. There are three factors that are used for the hedonic pricing method, these factors are: originality, authenticity and rarity. Originality has a small border with aesthetic value because it takes into account the artist who first expressed the idea. Authenticity is different from originality, but provides informative support and proof of originality. Rarity relies mostly on quantitative availability, which depends on stocks, demand and preservation (Lazzarro, 2006:16).These factors are all split up in variables to use them for the hedonic pricing method. Originality and authenticity are split up in state (which was split up again in: total number of states produced by Rembrandt, Rembrandt's state, last original state, later print, posthumous state, and history of the title originality), number of posthumous states, later printer known, posthumous reworker known, and history of plate collection. And rarity is split up in relative number of transactions, historical rarity, rarity of the first state, existence of proof (Lazarro, 2006:21-24). The conclusions of the research were that when there was the control for rarity, the original states prove to be more expensive than later prints and posthumous states. But also, the results point to higher prices for first states as compared to further original ones (Lazzarro, 2006:31).

Budding (2007) is another scholar who examined the auction market between 1986 and 2007 for works of art from Rembrandt and also used a hedonic pricing method. Her interest was to find out which phenomena and factors play a significant role in the determination of prices for works of art from Rembrandt. Budding (2007) found that pre-sales estimates are a good predictor of the hammer prices for the works of art from Rembrandt. There is no clear relationship between size and price, but also there is a weak relationship between price and the number of years between the sales of a particular work of art. The signature of Rembrandt (the recognition of the 'hand of the master') has an influence on the price of the work and a proof of authenticity from the Rembrandt Research Project is a strong predictor of price. Paintings on panel are more expensive than paintings on canvas. Paintings of heads are valued high, also portraits with persons close to Rembrandt are valued higher than commissioned paintings (Budding, 2007).

The discussed perspectives from the different economic scholars can be summed up by stating the following. Consumers from the arts have a scarcity of information, this makes it that they do not know what the value of art is. Therefore investing in the arts is all about risks. The scholars have tried to capture the value of these works of art by calculating risk-returns and by using hedonic price methods.

This chapter started with discussing the perspectives from art critics throughout history. In extension to the ideas of the art critics, the research from some scholars, who state that quality can be judged objectively, was discussed. The sociological perspective, where scholars state that judging quality is a matter of social activity, is discussed. In contradiction to the sociological perspective, there was the cognitive perspective in combination with the use of computers. The chapter ended with discussing the economic perspective and one of the often used methods in this perspective. The following part of this thesis is addressed to the data and methodology used for this research.

III. Data and Methodology

Chapter 3: Mixed Methods

To answer the research question of this thesis in a grounded way, there has been chosen to apply a so called mixed method. A mixed method consists out of qualitative and quantitative techniques. The qualitative technique which is applied on this research is that of interviewing, the quantitative technique used is that of the content analysis. The meaning of these two techniques will first be discussed in general terms. After this general explanation there will be, in detail, explained how these two techniques are applied on this research.

Within the field of qualitative interviewing, there are different techniques to be found. For this research the *semi-structured* type of interviewing will be used. Within this type of interviewing a researcher has a list of questions or specific topics that need to be covered, also called an *interview guide*. But the interviewee always has a great space in how to reply on the questions asked. Questions asked by the researcher are not always asked or answered in the planned order. Some questions asked are not always included in the guide. This makes a semi-structured interview very flexible and open for an in-depth conversation (Bryman, 2008:438). An interview guide helps the researcher to create some structure and some grip during the interview. When preparing the interview guide, there are some basic elements that need to be considered. The first one is to create a certain way of order on the different kinds of topics one would like to discuss. Secondly, questions should be formulated in a way that it will help to answer the research question. Third, the language used during the interview should be understandable for the interviewee. Fourth, questions should not be leading so that they cannot lead the interviewee in a particular direction. And lastly, one must remember to ensure that one asks or record information of general and specific kind. This because this type of information can be useful to contextualize the interviewees answer (Bryman, 2008:443).

A content analysis is an approach to analyze documents and texts. It is a method that searches to quantify content in terms of predetermined categories, this in a systematic and replicable manner (Bryman, 2008:274-275). Within a content analysis it is very important to specify the research question very precisely. This, because it is the guide to the selection of the type of media which will be analyzed, and the *coding schedule*. To specify the research question precisely, a few extra questions could be of great help. These questions are: *who* (gets reported); *what* (gets reported); *where* (does the issue gets reported); *location* (of coverage within the items analyzed); *how much* (gets reported); and *why* (does the issue gets reported) (Bryman, 2008:276). All these questions will be answered later on. As stated

before, when the research question is precisely, it is a great help to create a coding schedule. A coding schedule is a form in which all the data relating to an item being coded will be entered. A coding schedule is a simple form to facilitate the discussion of the principles of coding in a content analysis, and of the construction of a coding schedule in particular (Bryman, 2008:283). Related to the coding schedule is the *coding manual*. A coding manual is a statement of instructions that include all possible categories for each dimension that has to be coded. Or simply said it is a way in which one knows where variables have to be placed within a coding schedule. A coding manual provides the following: a list of all possible dimensions; the different categories subsumed under each dimension; the codes that correspond to each category; and a guidance on what each dimension is concerned with and any factors that should be taken into account in the decision process of how to allocate any particular code to each dimension (Bryman, 2008:283).

Before starting with the detailed explanation on how the interviews and the content analysis are used for this research, the six questions as mentioned by Bryman (2008:276) need to be answered first. When these questions are answered one has an overview on what to look for and one could create a sample.

3.1 Six questions and sampling

For sampling the interviews as well as the content analysis it is important to answer the six questions as mentioned by Bryman (2008:276). Firstly, who is getting reported? These are Amsterdam gallery owners, who judge the quality of art, art made by artists that the gallery represents. Secondly, what gets reported? The characteristics which gatekeepers use to define quality in the contemporary arts, is what gets reported. Third, where does the issue gets reported? The issue gets reported out of interviews with the gallery owners and of data found on websites from the different galleries. Fourth, what is the location of coverage within the items analysed? The items analysed can be found within the interviews with the gallery owners and on the websites of the selected galleries. It are the background stories of the artists that the gallery represents. Fifth, how much does there get reported? The idea is to report on at least five different galleries and all their artists that they represent. Lastly, why does the issue gets reported? The issue gets reported to find out which characteristics gatekeepers use to define quality in the arts.

With the help of the above answered questions there can be a sample created for this research. Every year the magazine *Kunstbeeld* publishes a *Galeriegids* (Kunstbeeld, 2011). That is a guide where all galleries and museums of The Netherlands and Belgium are mentioned in (most of them have applied to receive a spot). Therefore, also galleries in

Amsterdam are mentioned. The list with Amsterdam galleries and museums contains 165 names of the different institutions, which can be used for creating a sample. But with every sample there are always a few biases that one needs to overcome. Firstly, there are museums mentioned in the list. Secondly, not every gallery has a website. The latter is important due to the fact that a website of the gallery is a requirement for the content analysis. After removing these biases there are 129 galleries left that could be used for the research. Thirdly, there has to be a distinction made between the contemporary art galleries and all other galleries. This is important because the research is on the contemporary arts and not, for example, on glass art. After removing the galleries that do not have a contemporary background, 78 galleries are left over. Fourthly, there has to be questioned if there is enough information to be found, on the websites, on the artists that the gallery represent. Enough information in this matter means that there is not only a C.V. of the artist to be found on the website from the gallery, but that there is also a biography. This means a short text on the oeuvre/career of that particular artist. In this way there can be searched for characteristics that gallery owners use to define quality. After removing these biases there are twenty websites from galleries left over and those can be used to apply the content analysis on. The last possible bias is if the gallery owners would like to cooperate on this research. This could be easily solved with a simple phone call. After calling and/or sending the gallery owners an email, there were 8 gallery owners left who could cooperate. There must be said that there were more gallery owners that liked to participate but due to time constrains, from both sides, this was not possible.

Name Gallery	Adres	Zipcode & City	Phonenumber	Website	Discipline	Enough Info	Cooperation

Table 1: The schedule for the sample selection.

The six questions are answered and there has been explained how the sample is created. For this research there was a particular order followed namely that of a semi-structured interview and after that a content analysis of the websites of the galleries. Therefore the next two paragraphs will discuss the used methods also in that particular order.

3.2 The technique of interviewing applied to this research

As stated before, there is the need to create an interview guide. This is needed for the creation of structure and grip during the interview. When creating the interview guide the already discussed elements of Bryman (2008:443) need to be taken into consideration (order, formulation, language, leading questions, and information of general kind). In the next part the interview guide as a set up for this research will be discussed.

When starting the interview there is the need to tell and ask for some general information. There will be started by given some information about the researcher and the intention of the research. After this the gallery owner is asked to give some general information about the gallery. How did it all started? Do you have any employees? And do you participate on art fairs? One of the things to know for this research is how many artists the gallery represents. Therefore, before visiting the gallery owners there is a list created. This list contains the names of the artists mentioned on the website of that particular gallery owner. And this list contains three different variables namely: worldwide, Netherlands or none. This to find out which artists where being represented for the first time worldwide, for the first time in the Netherlands, or that that particular artist was already represented by another gallery. The idea behind it is to find out how many exclusive artists the gallery represents. The meaning of exclusive in this way is if the gallery owner was the first to find that particular talent and if he was the first to represent that artist worldwide. In addition there will be asked to mention ways on how the artists represented are found.

During the preparations of this part of the research, the criteria which Roger de Piles (1708) and Ramachandran & Hirstein (1999) used to judge quality in the arts, attracted my interest. The idea of this research is not to test whether the theories of Roger de Piles (1708) and Ramachandran & Hirstein (1999) are still applicable, but to find out whether these theories are found important by the gallery owners when they judge quality in the arts. The next questions in the interview are therefore about the importance of the criteria from these authors when they tried to judge quality in the arts. After a short introduction on Roger de Piles and his *Cours de peinture par principes* (1708) the gallery owners are asked if they find these four components still important (composition, style, color, and expression). All gallery owners could answer on a scale which have the variables: not important, fairly important, important, very important, and no opinion. Next to that the gallery owners are also free to clarify their scales answer. The same construction was used for the eight laws of Ramachandran & Hirstein (1999). Again the idea of Ramachandran & Hirstein (1999) is explained and their eight laws (defining figures, grouping, work vs. picture, black/white, hidden meaning, symmetry, viewing point, and metaphor) can be answered with the scale of not important, fairly important, very important, and no opinion. Also the gallery owners were, again, free to clarify their answers.

After discussing the criteria of Roger de Piles (1708) and Ramachandran & Hirstein (1999), there are some additional criteria that need to be discussed. These additional criteria are based on own thoughts and experience within the contemporary art world. Again the gallery owners can answer on a scale consisted out of not important, fairly important, important, very important, and no opinion. And of course they are free to clarify their answers. The additional criteria are: age of artist, gender of artist, education of the artist,

minimal degree of education, style of the work, medium, use of techniques, use of material, size of the work, if the work is in edition, theme of the work, accessibility of the work, and the hours spend by the artist for making the work of art.

When all these criteria are discussed there are a few questions left to ask the gallery owners. Firstly, if the gallery owners think that there are criteria missing? And if so, which one? Secondly, are there any other matters that make it that the gallery owner would like to represent a certain artist and another one not? Lastly, does the gallery owner think that quality still is important nowadays? Or is it something else?

After all these questions, the gallery owner is asked if they would like to give permission for a content analysis of their website and the interview will be round off. As one can see later on in the results the elaboration of this interview will be two-folded. There is a sheet created in spss to have a clear overview of the given scale-based answers. And there will be discussed what the gallery owners freely told. But first the detailed explanation of the content analysis will be discussed.

Name_gallery	RDP_composition	Ram_metaphor	Crit_theme
Year_gallery	RDP_style	Crit_age	Crit_access
Employees	RDP_colour	Crit_gender	Crit_hours
Artfairs	RDP_expression	Crit_education	Crit_missing
Amount_artists	Ram_figures	Crit_edu_degree	Crit_others
Amount_world	Ram_grouping	Crit_style	Meaning_quality
Amount_NL	Ram_work	Crit_medium	
Amount_none	Ram_blackwhite	Crit_technique	
Found_1	Ram_hidden	Crit_material	
Found_2	Ram_symmetry	Crit_size	
Found_3	Ram_viewing	Crit_edition	

Table 2: Coding schedule for the variables of the interview.

3.3 The technique of content analysis applied to this research

Before discussing the coding schedule and the coding manual, there is the need to give some explanation. The idea behind the content analysis was the search for confirmation of the discussed criteria during the interviews with the gallery owners. The criteria as mentioned by Roger de Piles (1708) and Ramachandran & Hirstein (1999) can certainly not be tested. This because it is not the intention of this research to test if the criteria of Roger de Piles (1708) and Ramachandran & Hirstein (1999) are (still) applicable for judging quality in the arts. The use of these criteria was to find whether the gallery owners find these criteria important when they judge quality in the arts. Testing if the criteria of Roger de Piles (1708) and Ramachandran & Hirstein (1999) are still applicable when judging the arts can be done, but that is something for a totally different research and will not comply in this research.

In addition, some discussed additional criteria could not be tested. The content analysis is based on the information of the artist that the gallery owners place on their websites. The information found on the websites gives background information on the oeuvre/career from that particular artist, which can test the discussed criteria of age, gender and education. All the other criteria discussed during the interviews could not be tested with the provided information. To test some of the criteria discussed there is the need for an extended research with a content analysis of the websites of all the artists represented by the interviewed gallery owners and then the average of some of these criteria has to be calculated. Other criteria could just not be found with this content analysis or without extending the research. Therefore the criteria of style, technique, size, edition, theme, accessibility, working hours, missing criteria, and the criteria other were deleted. It seems that not much is left to test, but there was some hope. The gallery owners did not only place background information of the artists on their websites, this background information was accompanied by a picture of a work of art of the artist, which could provide some extra information. There has been chosen to do a little research on these pictures to get an idea of the preferences of the gallery owners, because gallery owners always would like to give a good idea of the work of art from the artist who they represent. It is therefore that they place a picture of a work of art which is typical for that artist. Out of these pictures preferences on medium, material, and colour can be tested. Therefore these criteria were added. During the content analysis it was found out that the criteria of origin of the artist was not discussed during the interviews but was found on the websites. Therefore the criteria origin of the artist was added to discover any preference.

An extra dimension of the content analysis was added with the search for characteristics. The search for characteristics mentioned in this context means the following. The information placed on the websites from the galleries is information that received approval by the gallery owners. It cannot be convincingly demonstrated that the texts placed are written by the gallery owners, but the texts are approved and therefore useful for the analysis. The information placed on the websites can give more insight on what the gallery owners found important criteria when discussing the oeuvre/career of the artists that they represent. One can question what can be noted as a characteristic and what not. The author of the website www.taaldokter.nl has dedicated a category on languages used in the description of works of art. Out of these texts which he found in museums, galleries, during exhibitions, on the internet and so on, he created the *kunstbullshitdetector en –generator* (artbullshitdetector and –generator). In this detector he comes up with sentences that, according to him, are used to hide the lack of quality of the work of art. Examples of these sentences are: the loaded image, plays a game with, as a red line, investigates, and so on. For more of these

sentences I would like to refer to the website www.taaldokter.nl. But what are the characteristics that can and cannot been used for the content analysis. Based on own logic and coherence with the used sentences on taaldokter.nl there a distinction is made. Sentences that will not be used for the content analysis are for example: 'The meticulously and patiently crafted sculptures….' This sentence is not used because meticulously and patiently tell something about the way a work of art is created. Another example of a sentence that will not be used is: '…their disquieting aesthetics becomes apparent…' This sentence is not used because it is not a descriptive criteria, it does not tell that much. Sentences that will be used are: '…their beauty is of no ordinary kind'. This sentence is used because beauty tells something about the work of art. The same counts for the sentence: 'These figures are hybrid beings…' Here hybrid tells something about the work of art. With the search for this type of characteristics more insight can be received on what the gallery owners find important when they discuss the oeuvre/career from artists that they represent.

Gallery	Material
Artist	Colour_blackwhite
Representing	Head_colour
Useful	Char_1
Gender	Char_2
Age	Char_3
Origin	Char_4
Education	Char_5
Degree_Edu	
Medium	

Table 3: Coding schedule for the content analysis

The coding manual related to the coding schedule for the content analysis is as the following. 'Gallery' and 'Artist' represent the names of the gallery and the name of the artist. 'Representing' is if the artists are represented for the first time by the gallery in the world, in the Netherlands, or that the artist was already represented by another gallery. Then there is the variable of 'Useful', this means if the information, given on the website of by the gallery owner, on the artist is enough to use it for the content analysis. The variables 'Gender', 'Age' and 'Origin' speak for themselves, the gender, age and origin of the artist. 'Education' is if the artist had followed an education. And 'Degree_edu' is which degree of education the artist had followed. The variables 'Medium' and 'Material' present the medium and the material of the works of art (thus, based on the image that is placed on the website). 'Colour_blackwhite' and 'Head_colour' are used to describe if the artist uses colour in his work of art and what the main colour of that work of art is (again, based on the image that is placed on the website). The last five variables are 'Char_1', 'Char_2', 'Char_3', 'Char-4', and 'Char_5'. These variables represent the characteristics of the oeuvre/career of the artists mentioned on

the websites. One can question why there has been chosen to mention only five characteristics. This is because some texts did not contain at least five characteristics and some texts contained more than fifteen characteristics. Therefore there has been chosen to use an average number of mentioned characteristics. In this way the mentioned characteristics are more synoptic to use when discussing the results.

This chapter explained in general the techniques of interviewing and of the content analysis. Next to that there was discussed, in to detail, how to give substance to the methods applied on this research. In the next part the results out of the interview and the content analysis will be discussed.

IV. Results

In this part, there will be started by discussing the results found during the interviews. After that the results found during the content analysis on the websites of the galleries will be discussed. Due to anonymity there will be no names mentioned from the galleries or from the artists that the galleries represent.

Chapter 4: Results found during the interviews

The starting years of the eight galleries were very different. The oldest gallery started in 1984, the youngest in 2009. From the eight galleries, three started before the year 2000, two started in the year 2000, and three started after the year 2000. Two gallery owners had more than one location of their gallery; one of these two also had a foreign location of the gallery. From the eight galleries, six galleries participate on national and international art fairs. On the question whether or not the gallery owners had employees, seven answered that they have employees and one had no employees. But the gallery with no employees has some persons close by that always helped when needed.

Together all eight galleries represent 214 artists. The lowest appearing number of represented artists is 11; the highest appearing number of represented artists is 61. From these 214 represented artists, 81 artists were represented for the first time worldwide by the different galleries, 90 artists were represented for the first time in the Netherlands by the different galleries, and 43 artists were already represented by another gallery before they were represented by the interviewed gallery owner.

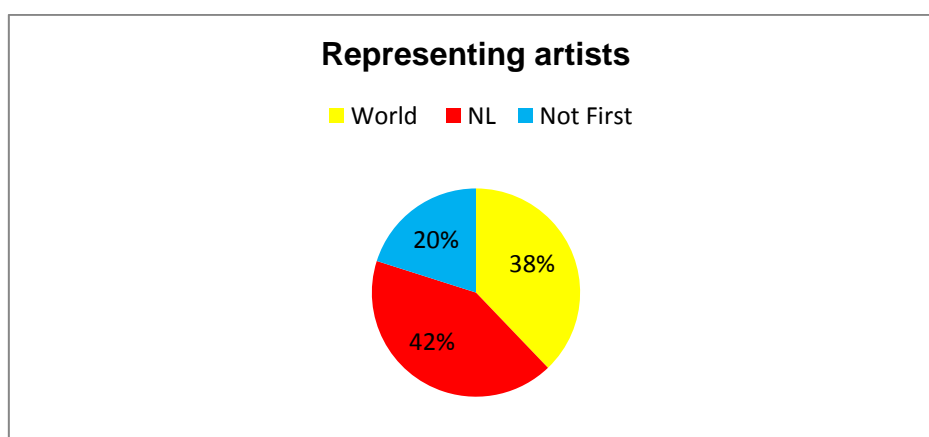Figure 1: 214 artists defined by representation worldwide, in the Netherlands, or not represented for the first time.

On the question about the ways the gallery owners find their artists, there could be multiple answers given. Seeing figure 2, there can be stated that most of the time the gallery owners find their artists by visiting (graduation) exhibitions and art fairs. Other mentioned ways for

finding new artists are: passing by (walking along the streets and see something interesting), studio visit (making appointments with the artists to visit their studio), traveling (making trips abroad to find new artists), word of mouth (tips from art lovers and other gallery owners), and invitation (visit the artists on their invitation).

Ways of finding artists

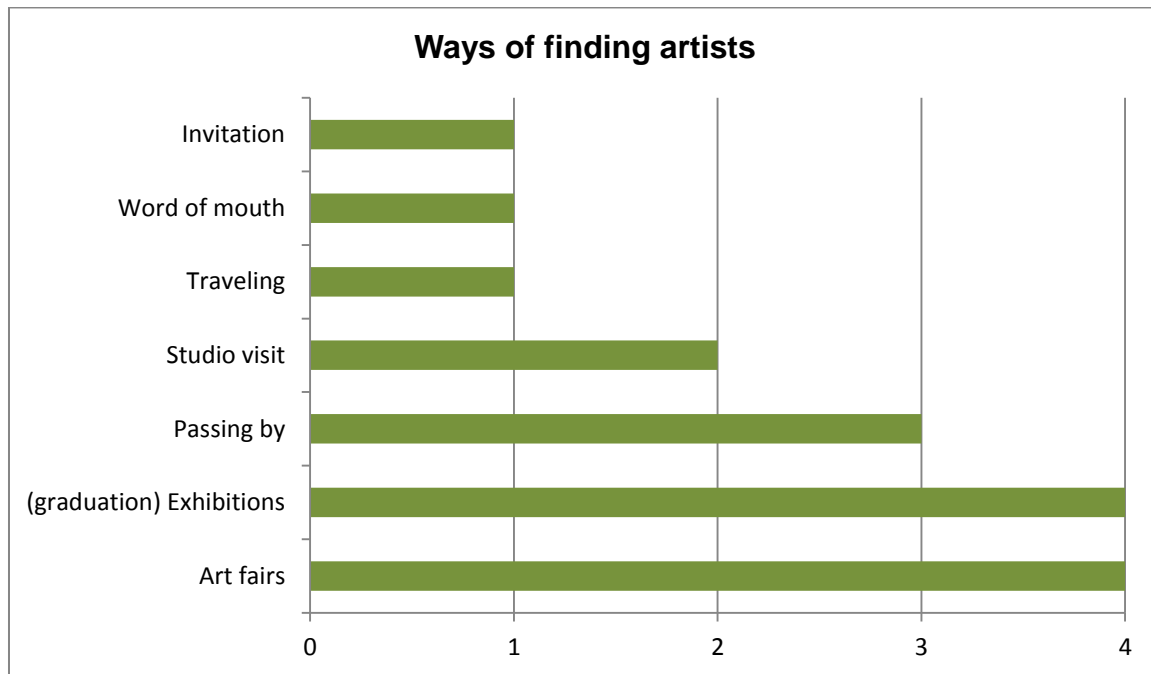| Way	Value
Invitation	1
Word of mouth	1
Traveling	1
Studio visit	2
Passing by	3
(graduation) Exhibitions	4
Art fairs	4

Figure 2: The ways that gallery owners find artists that they would like to represent.

The idea of Roger de Piles (1708) and his four components (composition, style, colour, and expression) was explained to the gallery owners and there was asked if the gallery owners still find these components important when they judge quality in the arts. As mentioned before, this could be answered by the scale based answers of not important, fairly important, important, very important, and no opinion. On the question how important the component of composition was, four gallery owners answered with important and four with very important. On the question how important the component of style was, three gallery owners answered with important, four with very important, and one with no opinion. On the question if colour is an important component, one gallery owner answered with fairly important, two gallery owners answered with important, four gallery owners with very important, and one gallery owner had no opinion. On the question if expression is an important component, one gallery owner answered with fairly important, four gallery owners answered with important, two gallery owners answered with very important, and again one gallery owner had no opinion (table 4).

After discussing the criteria of Roger de Piles (1708), the eight laws of Ramachandran & Hirstein (1999) were discussed with the gallery owners, also to find out if the gallery owners find these laws important when they judge quality in the arts. These eight

laws are: defining of figures, grouping, work vs. picture, black/white, hidden meaning, symmetry, viewing point, and metaphor. Again the gallery owners could answer with the help of scale based answers. On the question if the law of defining figures was important for the gallery owners, five answered with not important, one with important, and two gallery owners had no opinion. The importance of the law of grouping was answered by the gallery owners as the following: five gallery owners answered with not important, one with important, and again there were two gallery owners who had no opinion. On the question if the gallery owners found an edited picture more important than a regular picture, three gallery owners answered with not important, two with important, one with very important, and two answered with no opinion. On the question if the law of black/white was important, the gallery owners answered as follows: four stated that it was not important, two that it was important, and again two gallery owners had no opinion. Whether or not a hidden meaning was important in a work of art two gallery owners found it not important, two gallery owners found it fairly important and two gallery owners had no opinion. If symmetry in a work of art was important for the gallery owners they answered as the following: three gallery owners found that it was not important, one gallery owner answered with important, two answered with very important, and two gallery owners had no opinion. On the question if a unique viewing point was important for the gallery owners, three answered with not important, one with important, two with very important, and two with no opinion. The last law questioned was the law of the use of metaphors, three gallery owners answered that it was not important, one answered with fairly important, two gallery owners answered with important, and again two gallery owners with no opinion (table 4).

When the criteria of Ramachandran & Hirstein (1999) where discussed, the gallery owners were asked to answer on the additional criteria, again with scale-based answers. On the question whether or not the gallery owners found the age of the artist an important criteria, six answered that it was not important, one gallery owner found it fairly important, and one gallery owner found it very important. The same answers for the criteria of age can be applied on the criteria of gender, six gallery owners found it not important, one fairly important, and another one very important. On the question whether or not the education of the artists was important, three gallery owners answered that it was not important, four gallery owners found it important, and one gallery owner founds it is very important. But on the question what then the minimal degree of the artists must be, four answered that there is no minimal degree needed, two gallery owners found a first degree necessary, one gallery owner found an second degree necessary, and one gallery owner found that the artists must have an higher degree than a second degree. On the question how important the style of the works of arts was, the gallery owners answered as follows: five gallery owners answered with not important and three gallery owners answered with important. Five gallery owners found

the medium of the work of art not important, two found it fairly important and one gallery owner answered with very important. The use of techniques was found very important by three gallery owners, one gallery owner found it fairly important, and four gallery owners answered with not important. The use of material was found not important by four gallery owners, one gallery owner found it fairly important, one gallery owner answered with important, and two gallery owners found it very important. On the question whether or not the size of the works of art was important, all eight gallery owners found that it was not important. The importance of whether or not the works of art were in edition, three gallery owners answered with not important, two gallery owners answered with fairly important, two with important, and one gallery owner answered with very important. On the question whether or not the theme of the works of art was important, three gallery owners found it not important, two gallery owners found it fairly important, one found it important, and one gallery owner found it very important. Whether the accessibility of a work of art was important, four gallery owners answered that it was not important, one gallery owner found it fairly important, one important, and two found it very important. On the question if it was important how many hours the artists spend on making the work of art, four answered that it was not important, one found it fairly important, one gallery owners found it important, one gallery owner found it very important, and one gallery owner had no opinion (table 4).

Answers given by the gallery owners on the level of importance of the different criteria.								
Criteria of Roger de Piles	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**
Composition	1	1	1	1	2	2	2	2
Style	1	1	1	1	2	2	2	
Colour	1	1	1	1	2	2	3	
Expression	1	1	2	2	2	2	3	
Criteria of Ramachandran	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**
Meaning	2	2	3	3				
Symmetry	1	1	2					
Viewing Point	1	1	2					
Work vs. Picture	1	2	2					
Metaphor	2	2	3					
Black/White	2	2						
Defining Figures	2							
Grouping	2							
Additional Criteria	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**
Education	1	2	2	2	2			
Edition	1	2	2	3	3			
Technique	1	1	1	3				
Material	1	1	2	3				
Accessibility	1	1	2	3				
Education Degree	1	2	3	3				
Theme	1	2	3	3				
Working Hours	1	2	3					
Medium	1	3	3					
Style	2	2	2					
Age	1	3						
Gender	2	3						
Size								

Table 4: Answers given by the gallery owners on the level of importance of the different criteria.

Caption: The left column provides a distinction between the criteria of Roger de Piles (1708), Ramachandran (1999), and the additional criteria. The numbers one until eight represent the number of gallery owners interviewed. Behind the mentioned criteria one can find the answers of the gallery owners on the level of importance of that particular criterion. Number 1 represents the answer 'very important'. Number 2 represents the answer 'important'. And number 3 represents the answer 'fairly important'. The answers 'not important' and 'no opinion' are the blue cells. By presenting the answers, given by the gallery owners, in this way there is a clear overview on what the gallery owners find important criteria when judging quality in the arts.

The scale based given answers tell us something on how the gallery owners think, but some aspects need a certain nuance. These nuances were given, by the gallery owners themselves. When discussing Roger de Piles (1708) with the gallery owners, most of the gallery owners found that the four components (composition, style, color, and expression) are important but this in relation to each other. There must be a cohesion found between the four components, if the four components stand on their own then they are less important.

When discussing the eight laws of Ramachandran & Hirstein (1999) the opinions of the gallery owners were divided. Most of the gallery owners thought it was an interesting theory but found that the eight laws of Ramachandran & Hirstein (1999) were not a criteria for quality. Some gallery owners found some criteria important or very important but that was because it was their personal preference or that they had the feeling that one of these eight laws will perform wel on the art market. Two gallery owners answered with no opininion. One gallery owner answered with no opinion because this gallery owner believes in coherence and concept and that those are more important then the use of the eight laws. One gallery owner found that it was nonsense to look at art in a neurological way, according to that gallery owner the only way to look at the arts is in the way of art history. And that way is the only way, to look in another way to the arts is an insult.

There are nuances found on the additional criteria mentioned. Most gallery owners prefer to represent artists for the first time when they are younger. This due to the fact that when these artists are younger they can develop themselves. They can build up a career and therefore they have value for the gallery owner who can place this artist for a longer period on the market. One gallery owner admits that representing younger artists is better for development, but that the gallery had a lot of old artists that it represents, this because the older artists know how apply different techniques when making art. Another gallery owner found that it is important to represent young artists, but these artists should gain some experience, after their graduation, before the gallery owner would like to represent the artist. He rather invests in experienced artists due to the fact that the generated returns equal the costs put in the career of the artist.

Also most gallery owners answered that it was not important if the artist is male or female. There were a few exceptions. One gallery owner stated that the gallery works more with females then with males, these because females are softer in their appearing then that males are. Two other gallery owners had their thoughts about gender just the other way around. They rather deal with males then with females, because females are too soft, males are tougher and therefore easier to work with.

Five gallery owners found education important, but the minimal degree of this education was answered in different ways. Four of the gallery owners found that a minimal degree of education is not necessary. They know artists that are very successful and had no

art degree. The other four gallery owners found that a degree is useful, because then the artists had some background knowledge on techniques, history and so on.

Five of the gallery owners stated that the style and the medium of the work are not important, the other three stated that they found style and medium important but more because of their personal preferences.

On the importance of the material of a work of art, the gallery owners sort or less agreed with each other. The type of material used is not important, there are artists who use dead animals or their own bodies for example, but the gallery owners found it important that the material that the artists use must be of excellence quality.

In the criteria of edition there is a certain nuance to find. Three gallery owners stated that it is not important for them if the artists make works in edition or not. Other gallery owners stated that editions are important criteria, this in the sense that they rather do not have work in editions, because in that way works of art are easy to sell on the market and they do not want to sell art because it is easy. They want to sell art because it is good art and they want to give the individuals who buy the work of art a sense of uniqueness.

The theme of the works of art is not important for the gallery owners in the sense that they found that there is a red line to discover in the works of art of that particular artist. As long as the works are unique and edgy it is no problem. Some gallery owners rather do not present certain themes, but this is because of their personal preferences.

The criterion of working hours is for four gallery owners not important. If it is a good work of art, it does not matter how many hours the artists spend on creating that work of art. One gallery owner had no opinion and the other three gallery owners found that, in different matters, the number of working hours is important. But only in means in the way of experience, they find that the more hours an artist spends on making art the more skilled the artist gets. They therefore accept the *10.000 hours theory*. In 1993, K.A. Ericsson, R. Krampe, and C. Tesch-Römer published the article *The Role of Deliberate Practice in the Acquisition of Expert Performance.* The team of researchers followed violinists of the Music Academy in Berlin on their deliberated practice for a period of 10-years. They found out that the violinists that had practiced more than 10.000 hours playing the violin became experts. This research is repeated several times by other researchers on different topics. All of them found out that when one practice for at least 10.000 hours one will become an expert on his or her discipline. 10.000 hours is: three hours a day, seven days a week, for the duration of ten years.

After discussing all the determined criteria, the gallery owners were asked if they missed some criteria next to the already discussed ones. Three gallery owners found that the criteria authenticity was missing. Two gallery owners found that the criteria craftsmanship was

missing. And three gallery owners found that the criteria time was missing. On the question which other criteria makes it that the gallery owner would like to represent an artist or not, the gallery owners gave the following answers. Two gallery owners answered with authenticity, one with kitsch, two gallery owners gave the market as a criteria, and three gallery owners found that the social behaviour of the artist was a criteria. In figure 3, the answers of the gallery owners were combined, this because of the fact that some criteria where mentioned by the gallery owner as missing and as a criteria which made it that the gallery owner would like to represent an artist or not. Authenticity was described by the gallery owners when artists use a touch of a style from another artist but that they give their own meaning to that work of art. Thus, that one can see that the idea of an old master is intertwined with the idea of the new artist. Copycats are not allowed. It also means that one can notice the personal background from the artist in the work of art. With craftsmanship the gallery owners meant that the artists should do what they do best. If an artist does not control certain techniques in an excellent way, the artist should not try to apply these techniques. With kitsch was meant that art must not be decoration, it must be art. The criteria social behavior speaks for itself, when an artist is antisocial gallery owners rather not work with that artist. The criteria time and market are connected with each other. Time is the hype of the moment, what is found important on the market in a particular period. What is the demand from the market and how can the gallery owners answer on that particular demand is very important for the gallery owners to deal with.
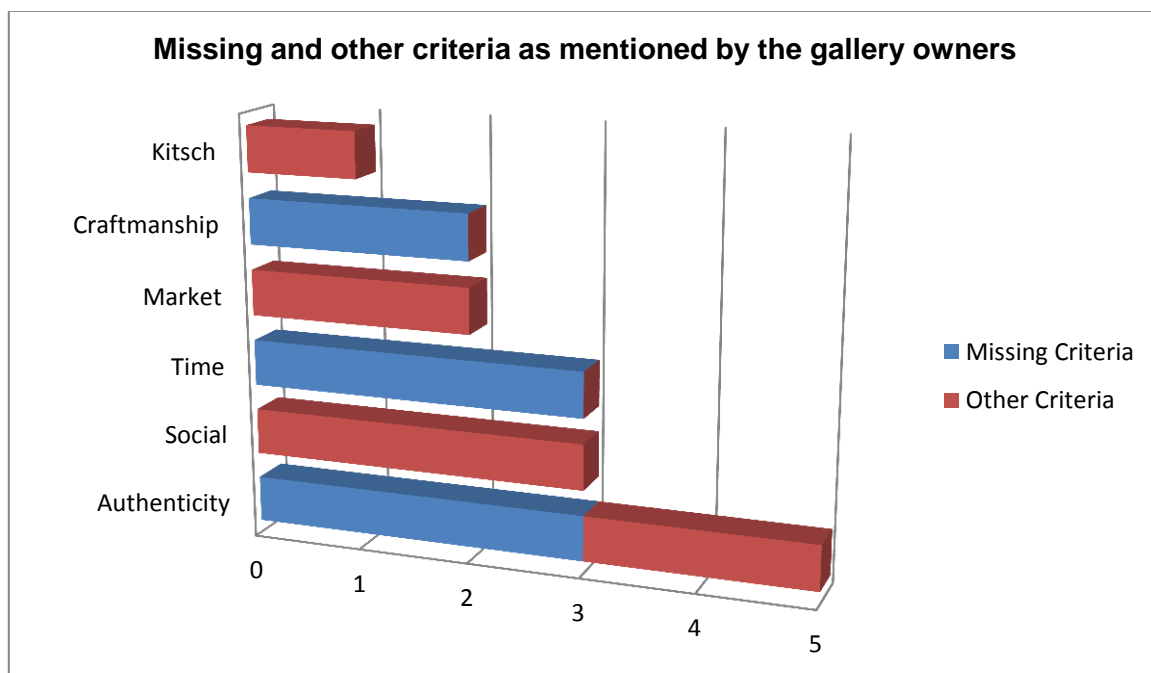

Figure 3: Missing and other criteria as mentioned by the gallery owners.

On the question whether or not the gallery owners think that quality is still important nowadays, seven gallery owners answered with 'yes'. One gallery owner still believes that quality is important but that the market thinks it is something else. But this 'something else' could not be defined by the gallery owner.

This chapter discussed the results found during the interviews. On itself these results do not tell that much. After discussing the results found during the content analysis, in the next chapter, the results found will be clarified.

Chapter 5: Results found during the content analyses

The eight selected galleries together represent 214 artists (100%). When starting the content analysis there were three biases found. First, some artists were represented by more than one gallery and the gallery owners that represented these particular artists all stated that they were the first to represent the artists worldwide. Because of this, ten cases were deleted. Secondly, there were 34 cases deleted due to the fact that there was not enough information on the artist to be found on the website of the gallery. Thirdly, there were artists that combined their skills in a group. Due to the different individuals in such a group it makes it hard to define gender, age or education. Therefore nine cases where deleted. After deleting these biases there were 161 cases of artists left (75,2% of the original number of 214 cases) that could be used for the content analysis. Due the deleted cases the number of the ways of representation should be divided differently, see table 5.

Adjusted number of the representation of the artists	Frequency	Percent
Representation worldwide for the first time	71	44,1
Representation in The Netherlands for the first time	56	34,8
Not represented for the first time	34	21,1
Total	161	100

Table 5: The adjusted number of the representation of the artists.

From the found 161 artists, 101 artists were male and 60 artists were female. The ages from the artists differed between 26 (the youngest) and 90 (the oldest). To create a better overview the ages of the artists are split up in classes. The class 'missing' gave a frequency of 37, this because not all ages of the artists where mentioned on the website, therefore these where labeled as 'missing'. From the 161 artists (100%), 34 artists (21,1%) have an age between 31 and 40, 38 artists (23,6%) have an age between 41 and 50, and 28 artists (17,4%) had an age between 51 and 60. When counted up it is a number of 100 artists (62,1%) that have an age between 31 and 60 (table 6).

Artists ages in classes.		
	Frequency	Percent
Missing	37	23
21-30	3	1,9
31-40	34	21,1
41-50	38	23,6
51-60	28	17,4
61-70	11	6,8
71-80	7	4,3
81-90	3	1,9
Total	161	100

Table 6: The ages of the artists divided in classes.

As discussed earlier, the variable origin was added later on. The origin of 39 artists was not known, leading are the artists with a Dutch background (62). A total of ten artists came from the United States of America. Both the United Kingdom and Germany are the country of origin from 7 artists. The origin of 16 artists was spread over 16 different countries (table 7).

Country of origin artists	
	Frequency
The Netherlands	62
United States of America	10
United Kingdom	7
Germany	7
Belgium	5
Canada	3
India	3
Japan	3
China	2
Colombia	2
Spain	2
Other countries	16
Not known	39
Total	161

Table 7: Origin of the represented artists.

For 65 artists out of the 161 artists, it was not found on the website whether or not they had followed an education, 94 artists had followed an education, and two artists did not follow an education. From the 94 artists that followed an education for sure 47 artists followed a second degree education. A second degree education means that the artists have followed a higher vocational education on an Academy of Arts. The remaining 47 artists followed education on a higher degree. A higher degree in this sense means all other forms of education with a higher degree than a higher vocational education (table 8).

Degree of education from the artists	
	Frequency
Second degree	47
Higher degree	47
Not known	65
None	2
Total	161

Table 8: The degree of education followed by the artists.

As discussed, the variables medium, material, colour vs. black/white, and the main colour used are a bit tricky. These variables actually do need some extra research, but because of the background information in combination with the picture added, one still can get an idea of the preferences of the gallery owners. The criteria medium is a bit tricky because artists can use multiple mediums to present their work of art. The mediums mentioned here are the mediums that where discussed in the captions related to the picture which was added with the background information on the websites of the gallery owners. Of all the mediums used the medium of painting is most popular (60), second is photography (31), and third is the use of mixed media (27). Mixed media is the mix of all different types of mediums, but it is no collage. Objects are random items which, because of the presentation, are dignified to a work of art by the artists. An installation is a spatial arrangement of heterogeneous items or objects. A sculpture is a work of art that is produced by the elimination of material (table 9).

Mediums used by the artists	
	Frequency
Painting	60
Photography	31
Mixed Media	27
Objects	13
Installation	9
Sculpture	9
Drawing	5
Video	3
Own Body	2
Silkscreen	1
Ets	1
Total	161

Table 9: The mediums used by the artists.

The criterion of the material used to create a work of art is complicated to define. Surely a photograph could be printed on paper, dibond or another material; a painting can be made on canvas, paper, wood, panels and so on. Because of the very difficult task to define these different materials, they will not be discussed any further. What is interesting to mention though is that all the paintings (60) were made on canvas.

The pictures of the work of art by a particular artist gave some inside on the use of colour in the works of art. From the 161 works of art, 136 works of art had multiple colours, and 25 works of art consisted only out of black and white. There was investigated which colours appeared the most in the works of art. This was done by having a look at the most appeared colour in the work of art. For example, a work of art could contain the colours blue, red and yellow. If the colour blue was the most present colour than it was addressed as the main colour of that work of art. Most works of art where a mix of colours (53), in these works of art there was no colour that was the main colour. The second most used colour is natural colour (43), natural means earth tones, skin tones and real nature tones. Then there are 31 works of art where black and white is leading, although only 25 works of art where only black and white, in the other six works of art black and white was leading. From the primary colours (blue, red, yellow) used blue is the most popular one.

With the search for characteristics mentioned on the websites more insight can be received on what the gallery owners found important criteria to mention when they discuss the oeuvre/career from the artists that they represent. To find any cohesion in the characteristics mentioned on the websites, there was chosen to search for the first five mentioned characteristics in the background information of the artists. As discussed before some characteristics were not included and some were included. There were 118 characteristics found which were mentioned at least one time, some were mentioned even more. After applying the content analysis there was a total of 676 characteristics mentioned which could be useful for this research. It is not convenient to discuss all these characteristics mentioned, therefore there has been chosen to discuss them as the following. First, the top ten most mentioned characteristics were defined. Secondly, the characteristics that were mentioned in relation with the characteristics in the top ten were also defined. Third, the top ten of most mentioned characteristics in relation to the original top ten were defined. And last, these characteristics were combined. One must keep in mind that the characteristics mentioned are not an interpretation on my side; these characteristics are discussed as found on the website. The characteristics in the original top ten will be discussed in combination with the related characteristics and their context will be explained. The top ten mentioned characteristics is as follows: 'space' (36), 'history' (27), 'daily life' (26), 'landscapes' (24),

'symbols' (23), identities/individuals' (21), 'human beings' (20), 'abstract' (19), 'nature' (18), and 'architecture' (17).

The characteristic space was mentioned 36 times. The context of the characteristic was to define outdoor as well as indoor settings, and also personal and public settings. Examples can be living rooms, cafes, festivals, and so on. Related to the characteristic space the following characteristics were mentioned. The characteristics daily life and architecture were both mentioned eight times. The characteristic landscapes were mentioned seven times in relation to space and the characteristic nature was mentioned six times. Mentioned five times in relation to the characteristic space are: 'society', 'tension', 'real/fairytale', and human beings. Real/fairytale means the boundary between the real world and the world of imagination. The characteristics identities/individuals and 'construction' where mentioned four times in combination with the characteristic space. Identities/individual can be interpreted as the idea that every individual has an own identity, it is a subject by itself. Construction is the way the artist has built up his work of art and the story that the work of art tells (figure 4).

Figure 4: The characteristic space with the related characteristics.

The context of the characteristic history almost speaks for itself. It is the history itself but also traditions which have been developed because of history. When analyzing the characteristic history the following related characteristics where found. The characteristic 'memories 'was mentioned eight times in relation to history. The characteristics real/fairytale and landscapes were mentioned six times. Five times mentioned where the characteristics 'media/advertising' and daily life. Media/advertising means the message of the artists in relation to or in combination with media and advertising. 'Tradition', 'symbols' and architecture were mentioned four times. And the characteristics 'children' and 'war' were mentioned three times in combination with the characteristic history (figure 5).

Figure 5: The characteristic history with the related characteristics.

The third most mentioned characteristic is daily life (26). In its context daily life means every type of surrounding which is related to an individual. For example, street life, modern life, and ordinary life. The characteristic related most with the characteristic daily life is space, which was mentioned eight times. Identities/individuals and architecture are mentioned six times. The characteristics history and landscapes are mentioned five times. 'InnerReflection' is the idea of self-reflection; this characteristic was mentioned four times. The characteristics symbols, nature, construction and memories were mentioned three times in relation to the characteristic daily life (figure 6).

Figure 6: The characteristic daily life with the related characteristics.

The context of the characteristics landscapes is every type of outdoor sights. This can be land, city, or harbor, for example. The characteristics mentioned in relation to the characteristic landscapes were as the following. Space was mentioned seven times. The characteristics history and architecture were mentioned six times. Five times were the characteristics nature and daily life mentioned. The characteristic real/fairytale was mentioned four times. Symbols and human beings were mentioned three times. And the characteristics 'flowers' and abstract were mentioned two times in relation to the characteristic landscapes (figure 7).

Figure 7: The characteristic landscapes with the related characteristics.

The fifth most mentioned characteristic is symbols (23). The context of symbols is the images, signs and codes which appear in our surroundings. This can be traffic signs, images on TV, billboards and so on. Related to this characteristic is the characteristic tension, which was mentioned five times. The characteristics space, architecture, media/advertising, abstract, and real/fairytale are all mentioned four times. The characteristics construction, human beings, daily life and landscapes are all mentioned three times in relation to the characteristic symbols (figure 8).

Figure 8: The characteristic symbols with the related characteristics.

The characteristics identities/individuals can be seen in the context of persons, but also in the context of our own identity. This characteristic must been seen from a philosophical point of view, it is about our thoughts and the thoughts of others. The most mentioned characteristic in relation to the characteristic identities/individuals is the characteristic daily life (6). The characteristic society is mentioned five times. The characteristics space and children were mentioned four times and the characteristic media/advertising was mentioned three times. The characteristics 'isolation', 'melodramatic', 'contrast', human being and 'religious' were all mentioned two times in relation to the characteristic identities/individuals (figure 9).

Figure 9: The characteristics identities/individuals with the related characteristics.

The characteristic human beings were mentioned twenty times. The context wherein this characteristic must be placed is simple; it is the human being as a person, as a human. In relation to this characteristic the characteristic real/fairytale was mentioned seven times. The characteristics space and nature were mentioned five times. The characteristics landscapes, 'animals', media/advertising, 'portraits', society, children, and symbols were all mentioned three times in relation to the characteristic human beings (figure 10).

Figure 10: The characteristic human beings with the related characteristics.

Number eight of the most mentioned characteristic is abstract. There is not much to tell about the context of this characteristic; it is one of the trends within the arts. In relation to this characteristic, the characteristic patterns were mentioned five times. The characteristic symbols were mentioned four times. Space and monumental were mentioned three times. The characteristics 'lines/shadows' (the use of), landscapes, 'explosion of colour', 'emotions', real/fairytale, and human beings were all mentioned two times in relation to the characteristic abstract (figure 11).

Figure 11: The characteristic abstract with the related characteristics.

The context of the characteristic nature must been seen in settings where nature appears, but also where materials of nature appear. This can be gardens, forests, and a vase with flowers and so on. The most mentioned characteristic in relation to the characteristic nature is space (6). The characteristics human beings and landscapes were mentioned five times. Society and architecture were mentioned four times. The characteristics real/fairytale, daily life, 'realistic', animals, and 'female 'were all mentioned two times in relation to the characteristic nature (figure 12).

Figure 12: The characteristic nature with the related characteristics.

The last most mentioned characteristic is the characteristic architecture. The context of architecture is also one that almost speaks for itself, it are buildings, roads, cities and so on. The characteristic space is mentioned eight times in relation to architecture. Daily life is mentioned six times. The characteristics nature and landscapes are mentioned five times and the characteristics history and symbols are mentioned four times. The characteristics 'objects', monumental, inner reflection and media/advertising are all mentioned two times in relation to the characteristic architecture (figure 13).

Figure 13: The characteristic architecture with the related characteristics.

The results found during the content analysis do not tell us that much on itself, just like the results found during the interviews. In the next chapter the results found during the interviews and the content analysis will be, were necessary, combined, and clarified.

Chapter 6: Clarification and summarizing the found results

In this chapter some of the found results from the interviews and the content analysis will be discussed in depth. This because some results on itself do not mean that much, there are certain nuances found in the results that need to be repeated, some results have to be combined, and some results need more clarification or an extra dimension. There will be started with discussing the results of the interviews and then the results of the content analysis will be discussed.

As mentioned before, the criteria which Roger de Piles (1708) and Ramachandran & Hirstein (1999) use to judge quality in the arts, are discussed with the gallery owners to find out if they find these criteria important when judging quality in the arts. The discussed components of Roger de Piles (1708) were found important by the gallery owners when they judge quality in the arts. The nuance that has to be made here is that they only found the components important if there is a coherence to be found between the four components. If there is no coherence then these components do not mean that much when judging quality in the arts. The gallery owners were divided in their opinion about the eight laws of Ramachandran& Hirstein (1999). Some found the eight laws not important at all, some found them important but this was because of their personal preferences. And some even found that it was unacceptable to look at the arts in this way.

The discussed additional criteria also gave some different opinions among the gallery owners. There is no cohesion to be found in what gallery owners found important criteria when they judge quality in the arts. What they do have in common is that they find that an artist always must be authentic. Authenticity has two meanings. The first meaning is that an artist must not forget what his own background is, thoughts which keep the artist busy, like stories of his own life, should be recognizable in the works of art. The second meaning is that the artist can be influenced in his works of art by colleagues or predecessors, but that it always must be possible to identify the own style of artist. Gallery owners would not want to present a 'copycat'. Gallery owners also have in common that they find that they found craftsmanship very important, craftsmanship means that the artist should control the techniques that the artist use to create the work of art. This relates to the criteria of technique, the gallery owners find that the artists can use every type of technique as long as they control the techniques. The additional mentioned criteria time and market are related to each other. Time is the hype of the moment and thus very important for the market. The demand of the consumers on the market and how to answer this demand is an issue that gallery owners always have to deal with. Although gallery owners feel the need to fulfill the demand from the consumers with presenting hypes, they also find that they do not only want

to present hypes but also exceptions, art of which they believe it is 'good' art. Social behavior is found very important by the gallery owners. Although it is not a criteria for judging quality, gallery owners do not want to work with an artist if the behavior of that artist is antisocial. The age of the artists is not a criterion for judging quality in the arts, but gallery owners do found the age of an artist important. According to the gallery owners, young, starting artists have a better career opportunity compared to artists who start up a career at a later point in their life. This so that the artist can develop itself and the gallery owner can present the artist on the market for a longer period. The gender of the artists is not found important by the gallery owners for judging quality. Most gallery owners do prefer male above female, because they found males easier to work with. The gallery owners found it important that the artist that they represent had followed an education. The degree of the education was not found important as long as the artists, due to their education, had gained background knowledge on techniques, history, and so on. The use of medium is not important when judging quality, for the gallery owners it is a matter of personal opinion. The use of material was found important by the gallery owners in the sense that the material must be of good quality, it should last a while. The theme of the work of art is not important for judging quality; gallery owners are willing to present a certain theme as long as one can recognize the red line of that theme in the works of art from that artist. And some gallery owners do not present certain themes due to their personal opinions. Size was not an important criterion for measuring quality at all. Gallery owners do not find the criteria edition important when judging quality in the arts, edition is important in the sense that it is easy to sell on the market but the gallery owners do not want to sell works of art very easily.

Some characteristics used for the content analysis are objective, they can be measured. This does not mean that these criteria are used for judging quality; these criteria give more insight on the backgrounds of the artists which are represented by the gallery owners. During the content analysis there was found that of the 161 artists there were 101 males and 60 female. This do not automatically means that, due to the preferences of the gallery owners and due to the number found, working with male artists is better or easier. *Statistics Netherlands* published a table with the numbers of working persons within the creative sector. In the period between 2006 and 2008 there were 57.000 persons working within the creative sector. Of this 57.000 persons, 32.000 persons were male and 25.000 persons were female (statline.cbs.nl). These numbers can therefore explain the difference between the amount of males versus females, there are just more working males in the creative sector then that there are females. The age of the artists differs between 26 and 90. This corresponds with the answers given, on the criteria age, by the gallery owners. What raises a question is that 38 artists had an age between 41 and 50 and 28 artists had an age between 51 and 60.

Although age is not a criteria for judging quality it makes one wonder how old these artists were when they were presented for the first time by the gallery owners. The most appearing origin found in the content analysis was the Dutch origin. The characteristic of origin is not used as a judgement for quality and it does not mean that the gallery owners prefer the Dutch above other artists. The research was applied on the city of Amsterdam and it is therefore not strange that the Dutch are presented the most. Of all the represented artists, 94 artists, of which there is known for sure, had followed at least a higher vocational education. Again the education is not related to judging quality or to the preferences of the gallery owners, the table of *Statistics Netherlands* also provide the number of persons who had followed an second degree education or higher. It is a number of 24.000 persons, working in the creative industries, who had followed a creative education (statline.cbs.nl). These numbers therefore explain that the amount of artists that have followed an education. The most used mediums used for the works of art were the medium of painting (60) and the medium of photography (31). This could imply that the gallery owners have a preference for works on art that are a photograph or a painting. Interesting to mention is that all of the 60 paintings were made on canvas. In the presented works of art on the websites, 136 works of art contained colour and 25 works of art were just black and white. The use of different colours in one work of art appeared the most. Can the results on the characteristic colour found during the content analysis be related to the ideas of Roger de Piles (1708) and Ramachandran & Hirstein (1999) on colour? Actually, they cannot. Although Ginsburgh & Weyers (2005) tested the ideas of Roger de Piles (1708) they only found out that the rating of colour still correspond to what is thought today of the paintings that De Piles ranked in 1708. This means that there is another research needed to find out if the use of colour as mentioned by De Piles (1708) is still applicable on the contemporary arts. The law of Ramachandran & Hirstein (1999) on contrast can also not be combined with this research. This also means that there is another research needed to define if this law is applicable. This because Ramachandran & Hirstein (1999) state there are some cells in our retina that respond to edges and not to homogenous surface colours. They state that a simple line can trigger us the same as a black and white painting, and it is therefore very pleasing for our eyes. Out of their research there cannot be stated that we, in our brains, prefer black and white or a simple line above the use of colour. Eventually, there can be stated that the artists use a lot of colour within their works of art, this does not mean that is a criteria to judge quality in the arts. This means that the gallery owners are not bothered with the fact that a work of art contains colour or not.

Probably the hardest part of this research is to explain the meaning of the used characteristics mentioned on the websites of the gallery owners when they describe the oeuvre/career of the artists that they represent. Note, the mentioned characteristics or their context are not an interpretation from my side, these characteristics are mentioned as found on the websites of the gallery owners. Out of the 118 mentioned characteristics mentioned on the websites, the following represent the top ten: space (36), history (27), daily life (26), landscapes (24), symbols (23), identities/individuals (21), human beings (20), abstract (19), nature (180, and architecture (17). The context of the top ten mentioned characteristics was explained in chapter 5. As discussed in chapter 5 and which also can be noticed in the appendix, all characteristics are related to each other. The characteristics are not only related to each other in the sense that they are mentioned in relation to each other, most characteristics have sort of less the same meaning. Space can be mentioned in the same context as architecture, landscapes, nature and daily life. Human beings can be mentioned in the same context as identities/individuals. And history can be mentioned in the same context as symbols. Abstract is a characteristic that stand on its own and is therefore difficult to mention within the context of other characteristics. It is a characteristic that describes a trend within the contemporary arts. Although all characteristics can be divided in different 'subgroups' they still are all related to each other (table 13). The characteristics need another explanation, to keep a clear overview this explanation will be given in the conclusion.

This chapter has provided more insight in the results found during the interviews and the content analysis. Some results are discussed again, some results are combined and some results are further clarified. In the last part of this research the conclusion will be made and there will be explained what these results mean in relation to the research question.

Space
• Landscapes
• Nature
• Architecture
• Daily Life

Human Beings
• Identities/Individuals

History
• Symbols

Abstract

The most mentioned characteristics are all related to each other
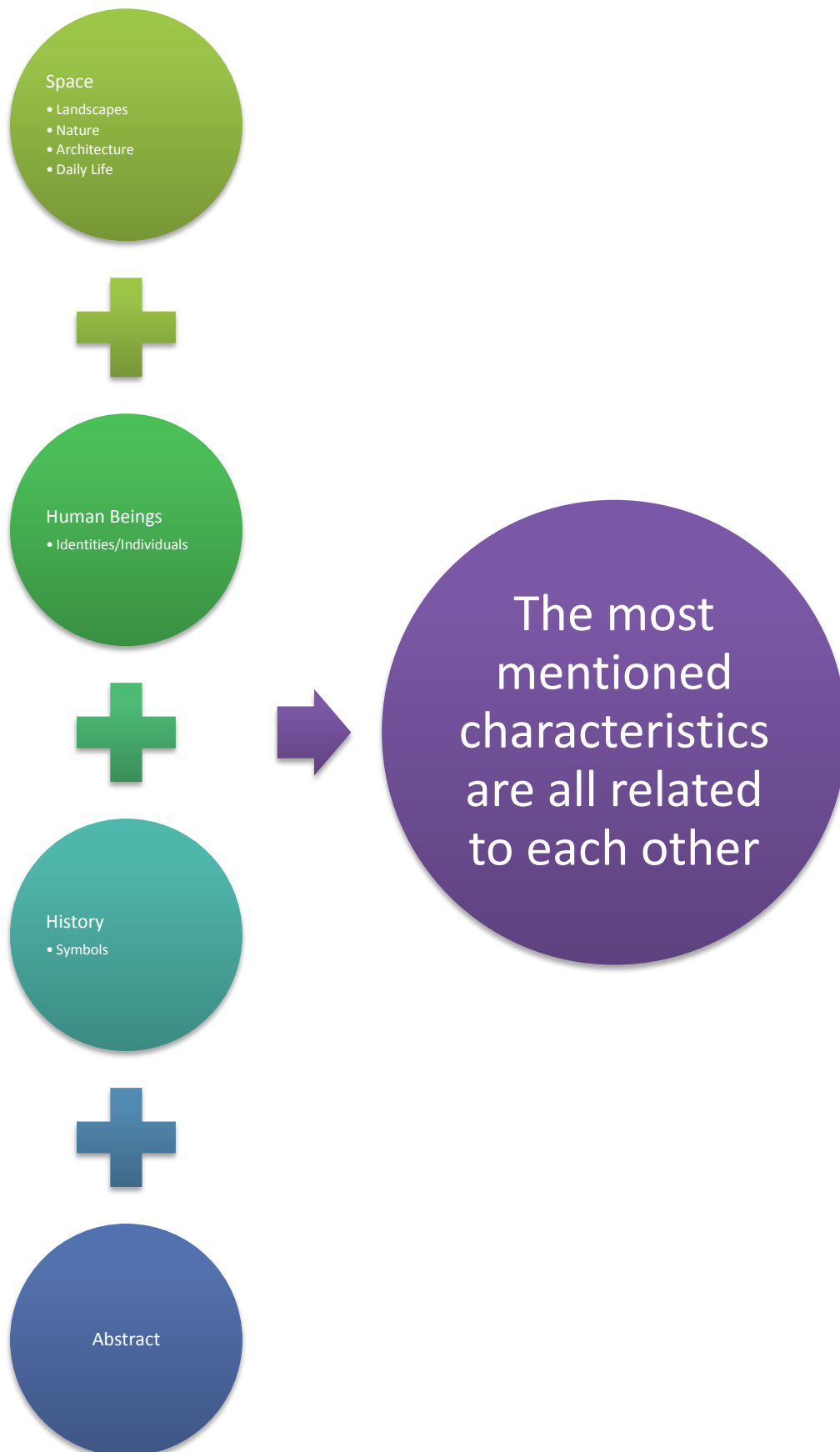
Figure 13: The most mentioned characteristics on the websites of the gallery owners are all related to each other.

V. Conclusion

The attempt of this thesis was to answer the research question: *'What are the characteristics on which gatekeepers judge quality in the contemporary arts?'* The research had a focus on the city of Amsterdam, because that is the cultural capital of The Netherlands. The distinction made between the primary and secondary market was explained and the term gatekeepers was discussed. After that the role of the gatekeepers in the primary art market was put up for discussing. The role of gatekeepers in the primary art market is to lower the uncertainty and the scarcity of information for consumers, this to gain trust which, eventually, will create a better economic perspective. A remark to be made is that the use of internet is still rising. One can wonder if this will change the position of the gatekeeper in the future.

The judging of quality was discussed with the use of different perspectives. There was started with the historical perspectives. Those perspectives have in common that they found that quality in the arts can be judged with the help of created measurements. In line with that perspective was the research of Rosenberg (1967) and the article of Cramer (1988) who discussed the selection procedure of the *Fonds voor Beeldende Kunsten, Vormgeving en Bouwkunst* when they decide whether or not an artist will receive a subsidy. In contradiction of the objective perspective was the social perspective. The researches of the discussed authors find that judging value in the arts is a social convention; it is very much related with networking. The cognitive perspective was used to present the cognitive approach from Ramachandran & Hirstein (1999); quality can be judged with the use of eight laws. The comments on this research were also discussed. In addition the research of Li & Chen (2009), who investigate the possibility of letting a computer make a judgement on whether or not a painting is beautiful in the eyes of a human being. The last perspective discussed in this research was the economic perspective. Different scholars investigated the possibilities to judge the quality of art in economic ways. This was done by the risk returns of the secondary market, but a much more used approach is the hedonic pricing method.

The used approaches for this research were the technique of interviewing and the technique of the content analysis. For this research there were interviews held with eight Amsterdam gallery owners. And there was a content analysis done on the websites of these eight gallery owners. This created a database from 161 artists that were represented by the gallery owners and from which the information on the websites was useful for this research. All of this was used to find out which criteria gallery owners use to decide whether or not they would like to represent an artist.

There is the need to shortly discuss the role of the gatekeepers within the art market again, in relation to this role some of the founded results and their context will be discussed separately so that there is a clear overview before the actual conclusion is made.

Gatekeepers within the art market decide which works of art from different artists will enter the art market. The intention of the gatekeepers is to sale as many works of art as possible, this to maximize their profit and to ensure a long-run growth. Thus, gaining a better economic perspective for themselves. Gatekeepers are always trying to ensure their business by gaining trust of their consumers and by making sure that the reputation of the gallery and the artists represented is a healthy one. The gatekeepers lower the issue of uncertainty and the issue related to the scarcity of information. The function of the gatekeepers within the art market in relation to the founded results raises some questions.

First, the characteristic size. During the interviews all gatekeepers stated that size is not an important criterion to judge quality in the arts. On the contrary, Velthuis (2005:161-163) stated that when art dealers set their prices they take into account that art collectors make inferences about the quality of a work of art from its relative price or a price change. When prices for a work of art are higher than the market can handle, then the art dealer can increase the size of a work of art while the prices of the work of art stay on the same level (Velthuis, 2005:161-163). Can there then not be concluded that size is important for the gallery owners? Not to judge quality in the arts but to use changes in size to maintain the same price level and therefore gaining better economic perspective?

Secondly, only two gallery owners found the criteria of age important, but most of them stated that they prefer to represents artists when the artists are younger. This because when the artists are younger they can develop themselves, they can build up a career and therefore create value for the gallery owner, in the sense that the gallery owner can place the artist for a longer period on the market. One gallery had a slightly different opinion which was also related to the market. This gallery owner stated that artists need to gain some experience before the gallery owner placed them on the market. This because the gallery owner rather invests in experienced artists due to the fact that the generated returns equal the costs put in the career of the artists. The idea of representing younger artists is related to the idea of Towse (2003:173). Gallery owners have the desire to ensure the long-run growth of the firm; this desire can be fulfilled when gallery owners work with younger artists because they can place them for a longer period on the market. The idea that the generated returns must equal the costs put in the career of the artist is related to the idea of Caves (2002:19-21). Caves (2002:19-21) states that gallery owners search for profit so that the humdrum

inputs can be covered. The gatekeepers decide whether the prospective value of the creative output warrants the costs of the humdrum input needed when placing a work of art on the market. Again, can there then not be concluded that gatekeepers work with younger artists so that they can ensure the long-run growth of the gallery and therefore create a better economic perspective?

The third issue to discuss is the criteria social behavior, what was mentioned as missing criteria by the gallery owners. Although social behavior is not a criterion for judging quality in the arts, gallery owners do not want to work with an artist if the artists' behavior can be described as antisocial. This is coherent with the idea of Caves (2002:33) who state that gatekeepers do not only make a selection on talent but also on the personal qualities of an artist. The personal qualities of an artist are important for collaborating with other artists and humdrum inputs. But the personal qualities are also used as a promotional investment for developing their career (Caves, 2002:33). Thus when an artist behavior is social it means that he will be placed at vernissages of exhibitions in the gallery and in museums and that he will be present on art fairs. This can be done to give potential consumers the change to meet the artists, and hear the thoughts behind the works of art that the artist has made. The chance that a potential consumer will buy a work of art then is bigger than when an artist is not present or when an artist is antisocial. Can there be stated that an artist that is social can create a better economic perspective for the gallery then when an artist is antisocial?

Fourthly, the gallery owners have in common that that found craftsmanship important. The gallery owners found that the artists should control the techniques that they use when they create their works of art. If the artists do not control the techniques, the works of art can end up as a failure. The same counts for the use of material. If the material used for a work of art is not of good quality, then it is a failure. Failures do not sell, is it not so that artists therefore must control their techniques in an excellent way and that they must use the best materials so that the gallery owners sell more works of art and they can create a better economic perspective?

The fifth issue that needs to be addressed is a few discussed characteristics which turn out to be related to each other. It are the characteristics authenticity, medium, edition and theme. Gallery owners find that artists must always keep their own style, artists can be influenced by their colleagues or by predecessors, but they may not be a copycat. Gallery owners do not found the medium of a work of art important when they judge quality, that is a matter of personal opinion. They find the criteria of edition important in the sense that editions are easy to sell on the market, but that the galley owners do not want to sell art that is easy. Gallery

owners are always willing to present certain themes as long as the red line of that theme in the works of art from an artist can be recognized, and as long as the theme coheres with the personal preferences of the gallery owners. Related to these characteristics is the idea of the time and the market, which was found very important by the gallery owners. Gallery owners found it important that they have knowledge of the hypes of the market, to fulfill the demand on the consumers on the market. Gallery owners also state that they want to present 'good' art, art that is not subject to any trends. It makes one wonder. If the consumers on the market like certain trends, do the gallery owners then not fulfill the needs of the consumers on the market so that they can create a better economic perspective? To give some examples which are related to the mentioned characteristics here. It could be so that the consumers on the art market are very positive about the works of art from Erwin Olaf, but that the consumers find that the works of art from him are way too expensive. Is it then not so that the consumers on the art market are willing to spend some amount of money on a work of art that is made by a copycat of Erwin Olaf? And do the gallery owners then not fulfill the needs of the consumers by presenting the copycat, sell the works of art and create a better economic perspective? The same can be concluded for the characteristics medium and edition. If the demand of the art market exists out of a certain medium or out of works in edition, do the gallery owners then not present and sell that certain medium or those editions to create a better economic perspective? And what about the criteria theme? Gallery owners state that they would like to present any theme as long as it is unique, edgy or when it fulfills their personal preferences. What if a theme is not unique or edgy like landscapes? Or what when it seems to be that the theme of sexs is the demand of the market, but that it is not related to the personal preferences of the gallery owners, do they then not sell these themes? Gallery owners, again, always have to create a better economic perspective; it seems that they have to fulfill the demand of the market even if it is not the type of theme that they would like to present.

It is possible to question the theme of the market more in depth. This due to the fact that there was, during the content analysis, searched for the most mentioned characteristics. The most mentioned characteristics on the websites of the gallery owners to describe the oeuvre/career of the artist were: space, history, daily life, landscapes, symbols, identities/individuals, human beings, abstract, nature, and architecture. As discussed before (see figure 13 again), the characteristics architecture, nature, daily life, and landscapes can be placed within the same context as the characteristic space. The characteristic identities/individuals can be placed in the same context as the characteristic human beings. And the characteristic of symbols can be placed within the same context as the characteristic history. The characteristics abstract stands alone, but can be related to the context of space,

human beings and history. If one related al the contexts of the characteristics space, human beings, history and abstract to each other, do one then can define the theme that plays an important role on the market nowadays? There can be concluded that it is a point to make. Is it not so that the characteristics used to describe the works of art differ from that from ten years ago, or that they will differ from the characteristics that will be used to describe the works of art in ten years' time? Can there then be stated that the contexts of the characteristics space, human beings, history, and abstract together provide a theme that fulfill the demand of the market at this point in time? And that if the gallery owners supply this theme to the market, that they then can create a better economic perspective?
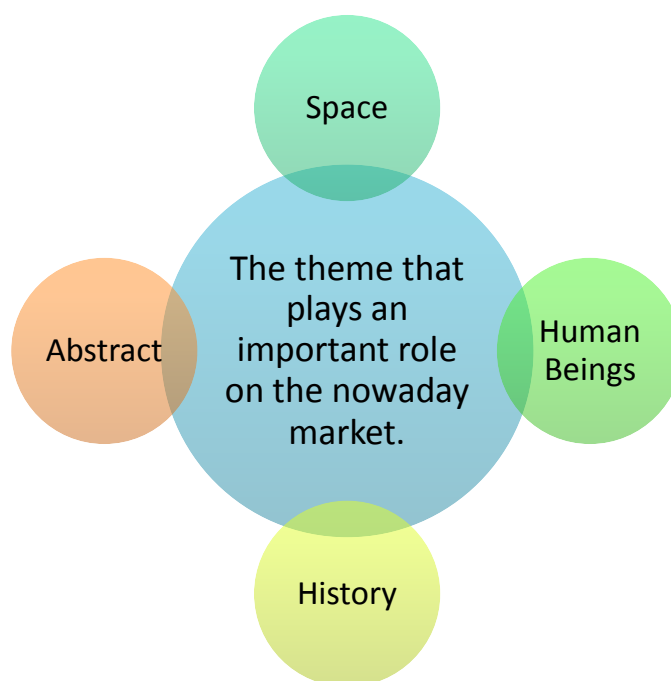
Figure 14: The characteristics that, together, form a theme which fulfills the demand of the consumers.

The founded results during this research did not answer the original research question *'What are the characteristics on which gatekeepers judge quality in the arts?'* The founded results during this research answered another question, namely *'Which characteristics are used by the gallery owners to create a better economic perspective?'* This does not mean that this research was a failure; it means that this research provides other insights then there was expected up front. What can there then be concluded? Gallery owners always try to sell as many works of art as possible. This to maximize their profit and ensure a long-run growth, the gallery owners would always try to gain a better economic perspective for themselves. Gallery owners ensure their business by gaining trust of the consumers and by building up and maintaining a healthy reputation of the gallery and the artists that they represent. Gallery

owners try to lower the issue of uncertainty and the issue related to the scarcity of information. This research can question the intentions of the gallery owners, because do the gallery owners gain trust or do they want to create a better economic perspective for themselves? Gallery owners can adjust the sizes of the works of art to maintain their original prices. Gallery owners present young artists so that they can ensure the long-run growth of the gallery and that the generated returns equals the costs put in the career of the artist. Gallery owners rather work with artists with an excepted social behavior then artists with an antisocial behavior, because then works of art are easier to sell. Gallery owners only work with artists that control their techniques in an excellent way and who use the best materials, because failures do not sell. Gallery owners state that authenticity is important, that they do not want to work with certain mediums and editions because those are too easy to sell. But do they not throw these ideas away when they have to gain a better economic perspective. Gallery owners also state that the theme of the works of art is not important, but is it not so that the context of the characteristics space, human beings, history, and abstract are all related to each other and that they provide the nowadays trend in the art market. Gallery owners are always busy with, what I like to call, *Timing the Market.* I am sure that gallery owners always have some pure intentions, but they always try to gain a better economic perspective. If the gallery owners time the market they know what the demand from the consumers is at that time and they can react on that demand. If they do so and if they time the market in the right way then, in the end, they can create a better economic perspective. So, is a gallery owner trust worthy or has the gallery owner a hidden agenda by always timing the market so that a better economic perspective can be created?

This research did not answer my original research question, but provided insights that were not expected up front. Still, I would like to answer the original research question. My idea is that this question still can be answered with the help of a much more extended research. It then will be a research that will have more extended in depth interviews with the gallery owners and in which the context of the background information on the websites will be investigated even further. There will be interviews held with the represented artists and their websites will also be subject to a content analysis. Also the selection procedure and the selection criteria of the *Zomerexpo* will be investigated. In the end I hope that with this type of research will answer the question *'What are the characteristics on which gatekeepers judge quality in the arts?'*

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www.artxs.nl	www.galerierobkoudijs.nl	www.steendrukkerij.com
www.arttra.nl	www.vkgallery.nl	www.studio-k.nu
www.gerhardhofland.com	www.woutervanleeuwen.com	www.tegenboschvanvreden.nl
www.ayacs.nl	www.libbevenema.nl	www.torchgallery.com
www.baarsprojects.com	www.lievehemel.nl	www.upstreamgallery.nl
www.galeriebart.nl	www.ll-worldwide.nl	www.veemvloer.nl
www.beeldendgesproken.nl	www.locuslux.com	www.vousetesici.nl
www.bel-etage.nl	www.galerielughien.com	www.w139.nl
www.biemandehaas.nl	www.galeriecharlottelugt.nl	www.walls.nl
www.benedeninhetpand.nl	www.lumentravo.nl	www.weesperzijde.nl
www.blowupgallery.com	www.galerielww.nl	www.fonswelters.nl
www.galeriebmb.nl	www.marthousegallery.nl	www.weteringgalerie.nl
www.galeriejosinebokhoven.nl	www.yoshikomatsumoto.com	www.wieswillemsen.nl
www.borzo.com	www.mertensframes.com	www.galeriedewittevoet.nl
www.braggiotti.com	www.metis-nl.com	www.galeriewitteveen.nl
www.edbprojects.nl	www.mlbgalerie.nl	www.witzenhausengallery.nl
www.galeriebrandt.com	www.galerieutrecht.nl	www.gallerywm.com
www.canvas-art.nl	www.motivegallery.nl	www.zingerpresents.net
www.chailloux.nl	www.galeriemokum.com	www.vanzoetendaal.nl
www.chiellerie.nl	www.nieuwdakota.com	www.gmvz.com
www.galerie-clement.nl	www.gallerynine.nl	
www.delaive.com	www.galerieonrust.nl	
www.dieten.eu	www.opsteker.nl	

www.galerie-eewal.nl	www.galeriepetit.nl
www.europeanmakers.nl	www.planetart.nl
www.de-expeditie.com	www.eduardplanting.com

VIII. Appendix

Interview guide:

De Onderzoeker: Voordat er wordt begonnen met het daadwerkelijke interview zal ik kort iets over mijzelf, mijn opleiding en het onderzoek vertellen.

Facesheet: Om een beeld van de galerie te krijgen, een zogenaamd 'facesheet' te creëren, zou ik u willen vragen om kort iets over de galerie te vertellen. Hoe is het allemaal begonnen? Wat is de filosofie van de galerie? Hebt u personeel in dienst? Neemt u deel aan beurzen? En zo ja, kunt u enkele noemen.

Kunstenaars:

- Hoeveel kunstenaars worden er door de galerie vertegenwoordigd?
- Welke van deze kunstenaars zijn zogenoemde 'first pick' kunstenaars? (Met 'first pick' worden de kunstenaars bedoeld die als eerste door de galerie zijn ontdekt. Kunstenaars die dus nog nooit door een andere galerie zijn vertegenwoordigd.) Zie lijst per galerie.
- Kunt u voorbeelden noemen van de manieren waarop deze kunstenaars zijn gevonden? (bv. via eindexamenexposities, op advies van anderen, eigen initiatief kunstenaar)

Criteria: In 1708 schreef Roger de Piles (een Franse kunstcriticus) zijn *Cours de peinture par principes* met daarbij de *balance des peintres.* In deze *balance des peintres* verdeelt hij schilderijen in vier basiselementen, te weten: compositie, stijl, kleur en expressie. Deze basiselementen waardeert hij op een schaal van 0 tot 20, dit voor 56 schilders uit zijn tijd en uit de tijd voor hem. Als voorbeeld: Rembrandt komt erg laag uit en Michelangelo erg hoog.

- Vindt u dat de genoemde basis elementen van de Piles er nu nog toe doen bij het bepalen van kwaliteit? Waarom wel of niet?

Compositie:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Stijl:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Kleur:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Expressie:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Iemand anders die kunst op probeerde te delen in elementen is Ramachandran. In zijn artikel *The Science of Art* (1999) stelt Ramachandran dat er 8 wetten zijn die kunstenaars bewust of onbewust gebruiken om hun werken aantrekkelijker te maken. Kort gezegd: 1) onderscheiden van figuren, 2) groepen, 3) werk vs. foto, 4) zwart/wit, 5) verborgen boodschap, 6) symmetrie, 7) uniek ijkpunt, 8) metafoor (dit zal aan de hand van voorbeelden kort maar duidelijker uitgelegd worden tijdens het interview).

- Vindt u dat deze wetten of enkele hiervan er toe doen bij het bepalen van kwaliteit? Waarom wel of niet?

Onderscheiden van figuren:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Groepen:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Werk vs. Foto:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Zwart/wit:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Verborgen boodschap:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Symmetrie:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Uniek ijkpunt:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Metafoor:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Aanvullende criteria op basis van een schaal:

Leeftijd van de kunstenaar:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Geslacht van de kunstenaar:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Opleiding van de kunstenaar: (minimale graad?)

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Stijl van het werk: (minimalistisch, abstract, figuratief, enz.)

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Medium: (schilder, foto, installatie, enz.)

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Het gebruik van (verschillende) technieken:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Het gebruik van materiaal: (bv. duurzaam)

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Afmetingen van het werk:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Editie:

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Thema: (religieus, seksueel, enz.)

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Duidelijkheid/toegankelijkheid: (wat stelt het voor?)

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Aantal werkuren: (hoeveel uur er door de kunstenaar aan besteed is)

Helemaal niet belangrijk	Redelijk belangrijk	Belangrijk	Zeer belangrijk	Geen mening

Vindt u dat er hier nog een aantal criteria missen? Zo ja, welke?

Welke criteria vindt u het allerbelangrijkste om kwaliteit te bepalen?

1. …………………………………………………………………..
2. …………………………………………………………………..
3. …………………………………………………………………..

Zijn er nog andere dingen die het maken dat u een bepaalde kunstenaar wel wilt vertegenwoordigen en anderen niet?

Doet kwaliteit er überhaupt nog wel toe? Of is het iets anders?

Afronding: Afronding van het gesprek, bedanken en afspraken maken over het vervolg.

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All mentioned characteristics on the websites are related to each other

Space	Daily Life	Tension
	Architecture	Real/Fairytale
	Landscapes	Human Beings
	Nature	Identities/Individuals
	Society	Construction

History	Memories	Tradition
	Real/Fairytale	Symbols
	Landscapes	Architecture
	Media/Advertising	Children
	Daily Life	War

Daily Life	Space	Inner Reflection
	Identities/Individuals	Symbols
	Architecture	Nature
	History	Construction
	Landscapes	Memories

Landscapes	Space	Inner Reflection
	History	Symbols
	Architecture	Human Beings
	Nature	Flowers
	Daily Life	Abstract

Symbols	Tension	Real/Fairytale
	Space	Construction
	Architecture	Human Beings
	Media/Advertising	Daily Life
	Abstract	Landscapes

Identities/Individuals	Daily Life	Melodramatic
	Society	Contrast
	Children	Human Beings
	Media/Advertising	Religious
	Isolation	Space

Human Beings	Real/Fairytale	Media/Advertising
	Space	Portraits
	Nature	Society
	Landscapes	Children
	Animals	Symbols

Abstract	Patterns	Landscapes
	Symbols	Explosion of Colour
	Space	Emotions
	Monumental	Real/Fairytale
	Lines/Shadows	Human Beings

Nature	Space	Real/Fairytale
	Human Beings	Daily Life
	Landscapes	Realistic
	Society	Animals
	Architecture	Female

Architecture	Space	Symbols
	Daily Life	Objects
	Nature	Monumental
	Landscapes	Inner Reflection
	History	Media/Advertising