Exploring the success of the Affordable Art Fair

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Preface

I bought my first piece of art at the age of ten at ‘Kinderen kopen kunst’ (children buy art) organized by the museum Boijmans van Beuningen. Within this concept children enter a gallery room in which parents are not allowed. All the prices of the artworks are set on a price of thirty euros and the names of the artists are not displayed. As a result the children make a decision that is purely based on their feeling.

We see the opposite happening in the professional art market. Art collectors spend outrageous amounts of money for the big names such as Hirst, Koons or Warhol. This end of the market is only accessible for a relatively small group of art professionals and buyers, yet this is where the media headliners find their origins. *‘Qatar Purchases Cézanne’s The Card Players for More Than $250 Million, Highest Price Ever for a Work of Art’, ‘At $142.4 Million, Triptych Is the Most Expensive Artwork Ever Sold at an Auction’ and ‘Damien Hirst sale makes £111 million’ (www.telegraph.com)* are only a few examples of these headliners. Yet the art market is so much bigger than the record sales that reach the newspapers. This was supported by TEFAF’s annual report of 2014, which reported that globally 92,5% of lots on auction were sold for less than 50.000 euros, from which 50% sold under an amount of 3.000 euros and 22,5% even sold under 1.000 euros (TEFAF Annual Report, 2014). Leaving only 7,5% of lots on auction sold above 50.000 euros.

I experienced the great interest for the lower priced art last year when I visited the Affordable Art Fair (AAF) in Amsterdam. The AAF made buying art more accessible by creating an event for the whole family and for people from different societal levels with prices up till maximum of 5.000 euros. I was amazed by the quality of the art and the number of people visiting the fair. Ever since I believe that there is great potential for the exchange of art in the lower segments of the market. For this reason I just set up a small Internet company called V.art, which sells art below 300 euros through the medium of Facebook. My two companions and me have the same motivation as the AAF, making art affordable and accessible for all, yet aiming at an even lower price segment of the market.

With my bachelor degree in Event Management and my interest of making art affordable and accessible, I found the AAF an interesting case and decided to make it part of my thesis. My knowledge of affordable art and art fairs was small, so there was much to learn. My research topic has never bored me and I hope that my readers will find pleasure in reading my thesis. I even hope that it will arouse my readers with interest to attend more fairs and buy art, especially at the AAF.

Acknowledgements

As suspected, writing this thesis was not always easy and therefore I would like to thank all the people that made part of the process: the Affordable Art Fair Amsterdam, my supervisor Filip Vermeylen, my family and friends, my classmates, and not to forget Carla Bruni, Bach, Beethoven, Michael Jackson, the Opposites and Justin Timberlake for their musical support while typing my final words of my university career. I embraced the challenge to follow the Master Cultural Economics and Entrepreneurship and I am proud to become a graduate and Master of the Arts.

Abstract

The art market has experienced a great growth in numbers of art fairs during the last two decades. Consequently the market segmented into niche fairs that respond to the more specific demand of the public. The Affordable Art Fair (AAF) has been the answer to the exclusion of the lower end of the market, providing art for an 'affordable' price in a non-exclusive atmosphere.

The lower end of the art market and art fairs are subjects, which are not yet fully explored and understood, especially not in combination with each other. This thesis serves to fill that gap in the literature and questions what determinants have contributed to the success of the AAF. The research focuses on the satisfaction of both the visitors as well as the attending galleries with the AAF in Maastricht; by measuring the intention to return and the intention to recommend the event. In total 359 visitors and 24 galleries have collaborated in the research.

Expected was that the lower prices would result in higher sales in comparison with other fairs. Yet it was found that the number of sales for the galleries was disappointing and a large number of visitors still consider the prices for the art pieces too high. Nevertheless, the overall satisfaction of both parties is positive and the success can above all be subscribed to the non-exclusive atmosphere.

1. Introduction

1.1 The field of research

In the last decade the contemporary art market has experienced a big change. Due to the fact that geographical borders have been broken down, players from the BRICS countries (Brazil, Russia, India, China and South Africa), but respectively also the economies of Asia, Arab nations, Latin America and Africa, have taken part in the global art market. As a consequence, the volume of sales and the price level of art have risen significantly. The growth of demand tested the adapting abilities of the concentrated art market, largely centralized in Europe and the United States. To adapt to the increasing demand, a significant number of popular artists started producing prints in high numbers. Damien Hirst, Jeff Koons, Takashi Murakami, and Keith Haring are examples of artists that have commercial purposes and who desire a democratized art market that is accessible for all. Such artists play into the growing market of affordable art by producing pieces of art for less than 5.000 euros, which stimulates the cultivation of the arts and enables the art lover with a limited budget to acquire art from the big names. These popular artists attract new consumers and introduce them to a market segment in which also original pieces from emerging artists can be purchased. The affordable art market segment rose by 131% in 2013 in comparison to the year 2006 (Artprice, 2013).

Still, next to this movement, an even bigger shift has started: the development of a mass-market structure with the stunning growth of fairs and Internet auctions in recent years. The art fairs have experienced a remarkable lift in the past two decades and every year new art fairs pop up. Where in 1970 there were just 3 main events (Basel, the Brussels-based Art Actuel and Kunstmarkt Koln), 2005 counted 68 art fairs and this number grew up to 189 fairs in 2011 with approximately 3 million visitors worldwide (Baia Curioni, 2014). Consequently, the market for fairs is becoming segmented as niches are established. For instance, within contemporary art (art from living artists) there are fairs that solely focus on a single type of art such as photography, design or jewelry. Other fairs do not explicitly focus on one form of art, but distinguish themselves by price range, such as the AAF.

The commercial minded artists and the mass-market structure illustrate a modest resistance against the extreme prices in the higher segments and a frail sign of opposition against the hierarchical structure (Baia Curioni, 2014). The traditional business model of the primary market, where offline auctions dominate, is being undercut by the rise of multiple art fairs. Art fairs stimulated the integration of the above named international newcomers in the global art market (Vermeylen, yet to be published), as fairs make it possible to meet many influential players from the art market in one place at the same time. The BRIC countries hence started to organizes their own fairs. Baia Curioni (2014) questions the effect of the increase in number of fairs on the quality of the market. He illustrates this with the example of an art fair that took place in dusty venue, that made no sales and with organizers that were 'uncaring' (Baia Curioni, 2014, p.121). The quality of fairs therefore is at stake as a result of the growing supply.

Despite the developments in fairs and the affordable art segment research on these topics are scarce; there is a lack of quantitative data on consumers, the volume of sales, and the number of attending galleries and so the literature on affordable art and on art fairs is limited. This thesis aims to explore these two growing fields by combining the two subjects within a case study of the internationally established Affordable Art Fair, thereby generating more data on the lower segment of art fairs. Research question: ***What determines the success of the Affordable Art Fair?***

1.2 Subject of research: The Affordable Art Fair (the AAF)

Will Ramsay, co-founder of art Hong Kong and partner of the India Art Fair, wanted to open the 'closed' gallery market and democratize the arts, so he started his own gallery in South West London with art that represented prices between 50 and 2.500 pounds with the name Will's Art Warehouse. In 1999 he organized the first edition of the Affordable Art Fair (AAF) in London. Today, the art fair is a worldwide phenomenon with satellites in the big cities of the world: Amsterdam, Brussels, Hamburg, Hong Kong, Maastricht, Mexico City, Milan, New York, Singapore and Stockholm. Over 1 million people worldwide have visited the AAF and more than two million dollars have been spent on buying affordable art.

The AAF is all about inclusivity in contrast to the classic fair model, which is all about exclusivity. Prices on the AAF vary between 100 and 5.000 euros, by which they aim to make the art accessible for 'all'. Buyers can make their choice between paintings, sculptures, photos and original prints. The art represents established and young emerging artists at the beginning of their careers, making the artworks an interesting investment and an attraction to seasoned collectors. The galleries attending the fair are international, but mostly situated in the hosting city.

With the AAF, Will Ramsey wanted to make the fair a leisure activity for the whole family. The AAF is open to a broad public, inviting children and even pets to come along. The visitors of the AAF are described in the media as young professionals, with cultural interest, money to spend and maybe with a family. Ramsey aims at establishing a fair with a relaxed atmosphere that takes away the intimidating sphere of the gallery world, which forms a boundary for many people to enter the art market. During the event there are several workshops for young and old, a crèche for the children and the restaurant gives the opportunity to sit down for a while and consider the impressions of the artworks. This social and relax atmosphere is, next to the prices of the art pieces, the characteristic that distinguishes the fair from the high-class fairs such as The European Fine Art Fair (better known as TEFAF), Art Basel or Frieze London.

Within the Netherlands, the AAF made its entrance in Amsterdam in the year 2007. After seven successful years the organization decided to duplicate the fair in the south of the country. Maastricht hosted its first edition between the 3th and 6th of April 2014, this edition forms the case study for this Master Thesis. In the coming chapter the previous literature is reviewed in order to gradually explain the growing role of art fairs in the current art market. The third chapter describes the research methods and data. A mixed method is used, consisting of a qualitative interview with the organization of the AAF and quantitative questionnaires with the visitors and galleries. The analysis and results are discussed in chapter 4. Finally, in chapter 5 conclusions are drawn providing a final answer on the success of the AAF.

2. Literature Review

The literature review that follows, presents a brief overview of the literature on the art market and the development of art fairs. The review searches for the answer on the question why art fairs have become so important in the art market. Additionally, a conceptual framework is offered, which is needed to explore the success of the AAF. In order to explore the reasons for the rise of art fairs and to come to this framework, several sub-questions will be explored. What are the characteristics of the art market? What institutions influence the value of art? What is the role of fairs within the art mediation model? How have art fairs developed in time? What makes an art fair successful? How can we measure this success? And how does the satisfaction of the visitors and the galleries play part in the viability of a fair?

2.1 The art market

2.1.1 Characteristics

At the art market suppliers and buyers of art meet in order to exchange. A supplier can be the artist himself, a private collector, a public institution or a gallery. A buyer can be a private collector, an art lover, a firm, or a museum. Within this process of exchange intermediaries can come into play, such as art consultants, art dealers and auction houses. These intermediaries provide the information on the object of exchange and take care of the financial settlement.

The art market is divided in many segments and categories. The distinction between the primary and the secondary market is the most important for the exchange of art. This separates the artworks entering the market for the first time from the art pieces that are on resale. In both the primary and the secondary market, contemporary art (art from living artist) plays an important role in the growth and the total turnover within the art market (Velthuis, 2011).

The art market is a market that distinguishes itself from other markets by its unique features. Some scholars study the field of arts and culture with the use of economic analysis. Others state that 'normal' market theories are not applicable to the market of art and hence focus their study on the differences between the art and other markets (Santagata, 1995). Both research forms take place within the growing field of cultural economics that studies the influence of culture on economic outcomes.

One of these features that distinguishes the art market is the almost solely presence of heterogeneous goods, meaning that each piece is unique. There is only one *Nachtwacht* by Rembrandt, only one *Mona Lisa* by Da Vinci, only one *Girl With The Pearl* by Vermeer, etc. For all art pieces there is no perfect substitute, all are unique. Moreover, there are high transaction costs that result from a lack of transparency and information asymmetry, meaning that art suppliers have more information on the art piece they put up for sale than the buyer. Art dealers can take advantage from this position and provide the buyer with false information. In order to overcome this problem the buyer can hire experts. In addition, the exchange of art is limited by its speed as quick sales have the trade-off of price raising limitations. Because the art market is relatively small and the goods are heterogeneous, only small groups of buyers or even no buyers are willing to buy a piece of art at a certain price. To continue the list of characteristics of the art market, it is a market of credence goods; the utility of the goods is hard to measure even after the consumption experience (Velthuis, 2011; Wolinsky, 1995). As a result, the judgement of experts and the prices they assess for the object are used as an indicator of quality. So what motivates people to buy art in this uncertain and complicated market?

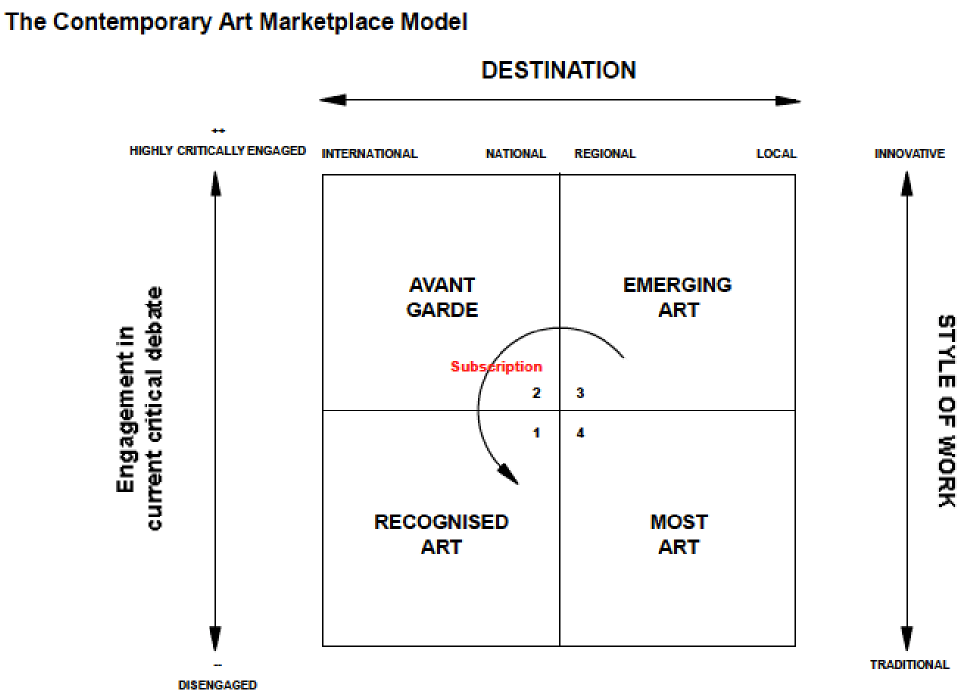
Velthuis (2011) distinguishes three motives: aesthetic pleasure, financial investment and social status. Aesthetic pleasure is a matter of personal taste, and is an opinion on beauty. People place a piece of art in their home or workplace as decoration and perceive enjoyment from looking at it. One would think buyers always purchase art pieces they admire for their beauty; yet art can also be bought with the reason to make a financial profit. Commercial collectors for instance, buy art from upcoming artists. The prices of these artists are set low, however the perspective of an increasing value makes it a financial smart choice. The third motive, the social status motive, is also referred to as 'conspicuous consumption', a term that was introduced by Thorstein Veblen (1902) in *The theory of the leisure class*, which reveals that people derive social status from buying art. People buy a car, join a sport association, or in this case, purchase art, with the main aim of showing of their wealth. With the purchase of a piece of art they retrieve a place in the 'art buying class'. Therefore a higher price, which reflects a higher quality and popularity, could even mean that the product is more desirable as people derive a higher social status from it. As a result the demand for the arts is price-inelastic, which means that a price increase has little to no effect on the quantity demanded, making it a luxury good.

2.1.2 Lowbrow vs. highbrow art

Although art is labelled a luxury good, this does not mean that art only is for the riche. There are different levels of quality and price in the arts depending among others on the name, the material as well as the number of productions. Bourdieu (1993) makes a rough distinction by splitting the arts in high- and lowbrow art. Related terms are large-scale vs. small-scale and commercial vs. non-commercial (Bourdieu, 1993). Lowbrow art is often described as the answer to the demand of the public taste, commercial and easy to understand. In contrast, highbrow art is exclusive for a smaller group of people as this type of art is innovative and consequently asks for a certain level of cultural knowledge. The distinction between highbrow and lowbrow art therefore has to do with cultural taste and intelligence, defined by Bourdieu (1986) as 'cultural capital'. The level of cultural capital rises with the experience of the arts and someone without cultural capital is expected to lack intellect to completely perceive the art as the maker initially intended it to be. Subsequently, the higher levels of cultural capital result in a cultural elite group that excludes the lower end of the market in which the majority of the public is situated.

Morris Hargreaves McIntyre's (2004) model (figure. 1) divides the market in four levels in which art can be situated. These segments are comparable with Bourdieu's (1993) segmentation. The *avant-garde* and *recognized art* make part of the high end of the market. *Most art* would be equal to the lower end of the market and the *emerging art* is situated in between. The term *emerging art* tells that the artist is new to a gallery or that the artist is young of age, while his or her success remains uncertain (Thompson, 2011). These artists have their first fair exhibition at fairs like the AAF, because their prices are still low. At these fairs they attract both the professional art collectors as well as the first time buyer with a smaller budget, hence everybody has the chance to buy a future master.

Figure 1. The contemporary art marketplace model



Source: Morris Hargreaves McIntyre (2004)

In time, new theories on the segmentation of art knowledge and taste have developed. Peterson's (1992) pyramid shaped model states that the high class is open to a great variety of art, which makes them an *omnivore* group. Opposite to this all-consuming group, is the *univore* group that only consumes one or two art forms. The changing perspective brings the two ends of the market together, likely a result of the democratization of the arts, in which both the government and today the Internet has played an important role. While the government has achieved this by providing subsidies, the Internet has contributed by opening up the mysterious art world and allowing art information available online for everybody, subsequently turning it in to a commodity (Baia Curioni, 2014). It is important to note, this aspect of the democratization of the arts is not directly of interest for this research on art fairs. However, we must not underestimate the importance of the online marketplace of today and realize art fairs are also taking place here. As such, this research aims to keep the online movement in mind in respect of further development of fairs.

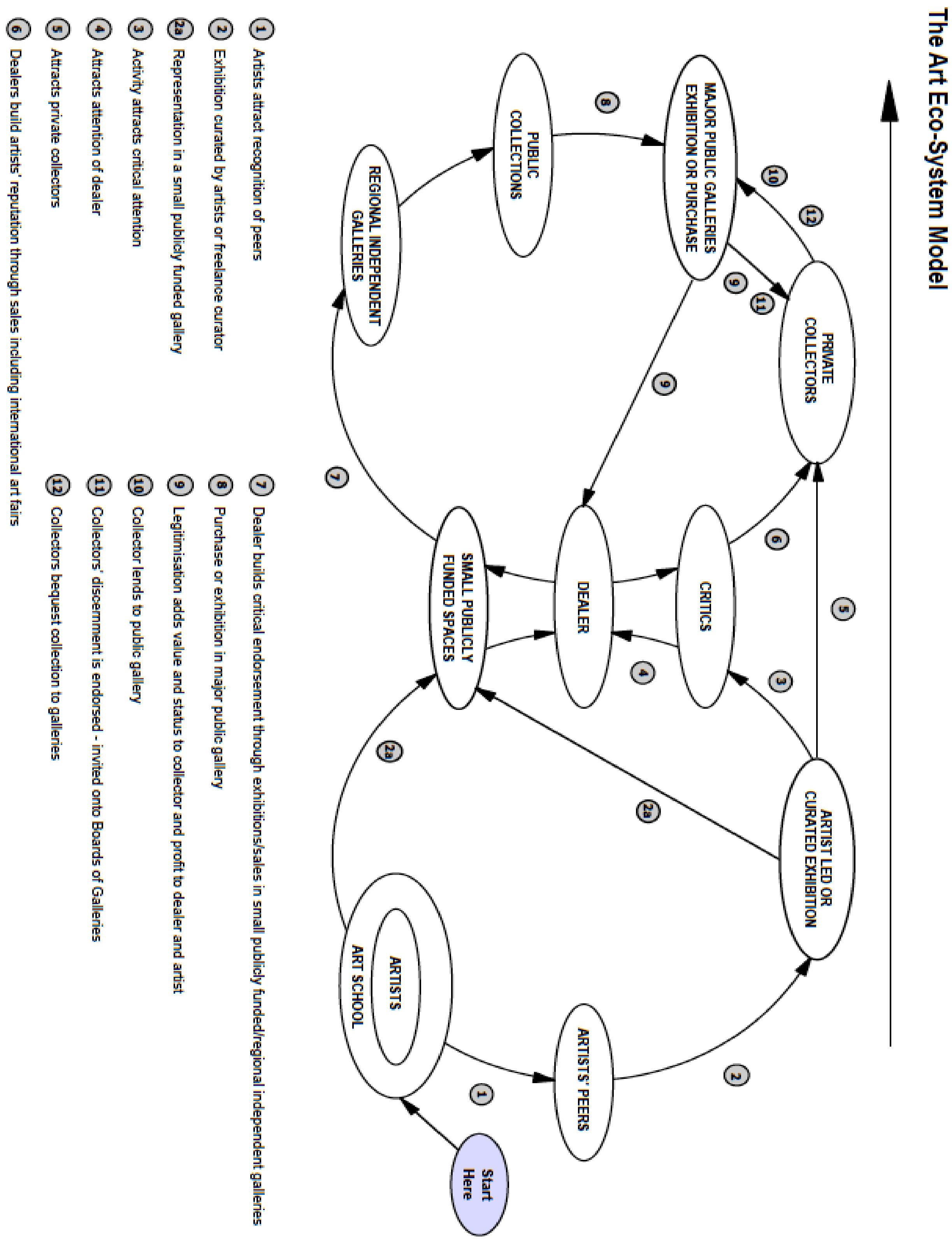
2.1.3 Art valuation

Despite the increase of information through the Internet, the art market is characterized with uncertainty, as explained earlier. It remains impossible to predict which artwork or artist will be successful (Salganik, Dodds, and Watts 2006) as there are no objective measures to determine the quality of products (Beckert and Rössel 2004; Plattner 1996; Velthuis 2005; Yogev 2010). Institutions that take part in the valuation of art entail museums, exhibition spaces, galleries, auction houses and fairs. From which the latter three have commercial means. These institutions, commercial and non-commercial, together with actors such as collectors, dealers, critics, and curators determine the value of art. The valuation of art is much more than putting a price tag on an artwork, it contains of rating, distributing, and exhibiting, quoting, philosophizing, value and authenticity determination of artworks (Baia Curioni, 2014). It is a mediating construction in which aesthetic and social values create a buzz around an artist or an artwork, which results in a symbolic value in monetary numbers (Thompson, 2011). It is a social process, which makes networks essential for the determination of the value.

The model on page 16 illustrates the complexity of valuating art, and the route the artists have to pass through in order to reach the top value for their work. This process is also referred to as 'canonization', which originates from the Catholic and Orthodox Church and means the act of declaring a deceased person to be a saint. Artistic saints for instance are van Gogh, Rembrandt, Matisse, Warhol, etc.

The canonization of artists is a complex process: from exhibiting for the first time amongst other artists to being purchased by a super star private collector, who eventually donates your work to a high prestige museum, often suggested as the ultimate finishing point. However, which player in the network is most important is not derivable from this model. Conjointly, two important players are left out: the consumer, who has gained a voice through the Internet by sharing their opinions online with friends, family or even the world (Arora & Vermeylen, 2012), and the auction house, which is a remarkable missing link as they dominated the secondary market for a long time.

Figure 2. The Art Eco System model



Source: Morris Hargreaves McIntyre (2004)

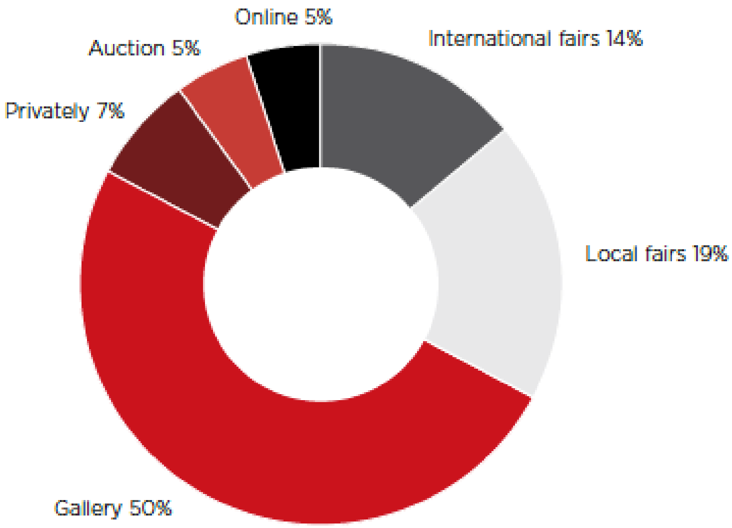
2.2 Auction houses

An auction is a commercial activity that puts artworks from artists for sale that have already built up a status in the market. Simply said the highest bid takes home the art piece. The starting price during an auction is set low and builds up value as bids raise the price. The auctioneer acts on behalf of the seller and the auction house receives, from both the seller as well as the buyer, a percentage on the exchange price. The auction house is eager to reach the highest price possible and so the auctioneer plays in important role in the final value. During an auction, the tension can rise within this psychological game of overbidding, hoping to outreach the estimated value. The tense situation at auctions is not for everyone. As a buyer, one should have knowledge on the market, like to take part of contest, be resolute, and able to make quick decisions (Zorloni, 2013). Often intermediaries are set in place to bid on behalf of the buyer, allowing the buyer and seller to stay anonymous.

As stated before, auction houses have dominated the secondary art market for a long time. The biggest players within the global market for art auctions are Christie's and Sotheby's. These organizations set record prices, while a small number of auction houses organize auctions for works of lower prices. The barrier to enter the market of auction houses is significantly high, resulting from the costs for building a reputation (Ashenfelter, 2003). Even satellites from Sotheby's or Christie's in economic upcoming nations do not always make it, though their establishment in these places is often proof of the presence of an art market. When we are talking about the art market condition, this often refers to the sales and revenue that are made through auctions as it is this part of the market that reach the media.

If we look at the total market share of auctions on the total sale of the market in figure 3 on the next page, they only count for 5%. Despite the fact that galleries lost 5% in respect to 2012, they are responsible for half of the turnover, which shows their importance for the market.

Figure 3. Share of dealer sales by value in 2013



Source: TEFAF Annual Report (2014)

2.3 Galleries

Galleries are situated in the primary, as well as the secondary market, and in the low and the high end of the market. Moreover they can play a role on a local, national or international level (Shubik, 2003). Their mediating function has served to solve the information asymmetry between the supply and the demand side (Baia Curioni, 2014). Galleries, referred to as 'dealer' in the Art-eco system model (figure 2), play a central gatekeeping role in the canonization of the arts with their market share of 50%. Dealers can be divided in roughly five types:

- Businessmen dealers, who have salesmen talents and are often experts
- Collector-connoisseur dealers, dealers that started with putting their own collection for sale
- Artist dealers, artists that do their own sales
- Amateur dealers, dealers whit no experience or expertise
- Souvenir merchants, who deal in massed produced prints of famous sites such as the Eiffel Tower or the Amsterdam's canal houses are exchanged on the souvenir market (Shubik, 2003)

Dealers act as gatekeepers; they scout and represent somewhere between 5 and 30 artists. Trading in the primary market in living artists that are unknown is a difficult job in comparison with doing business in the secondary market in deceased artists with a reputation. At the secondary market there is already an opinion and a previous exchange price for the art piece. Making it easier for the dealer to determine its own price. At the primary market prices are set in dialogue with the artist. Prices are experimental, because art is subscribed a credence good and is characterized with the feature of conspicuous consumption (explained under 'Market characteristics'). Therefore, prices sometimes are set higher in order to create demand.

To be successful galleries are dependent on their networks: museums, private collectors and other cultural institutions (Shubik, 2003). A personal approach to the customer can create frequent buyers, and in order to nurture and expand their network galleries organize exhibitions with VIP openings in their own venue or in collaboration with other galleries. Consumers that are not part of this network often feel a barrier to enter a gallery and on a regular day it could happen that no one walks in the venue. In order to reach a greater public galleries therefore attend fairs. A day on a fair can easily attract a few thousand visitors, making it a useful marketing tool (Zorloni, 2013; Baia Curioni 2012; Velthuis, 2011). Hence, fairs have become to play an increasing role in the art market and consequently this affected the working routine of galleries.

2.4 Art fairs

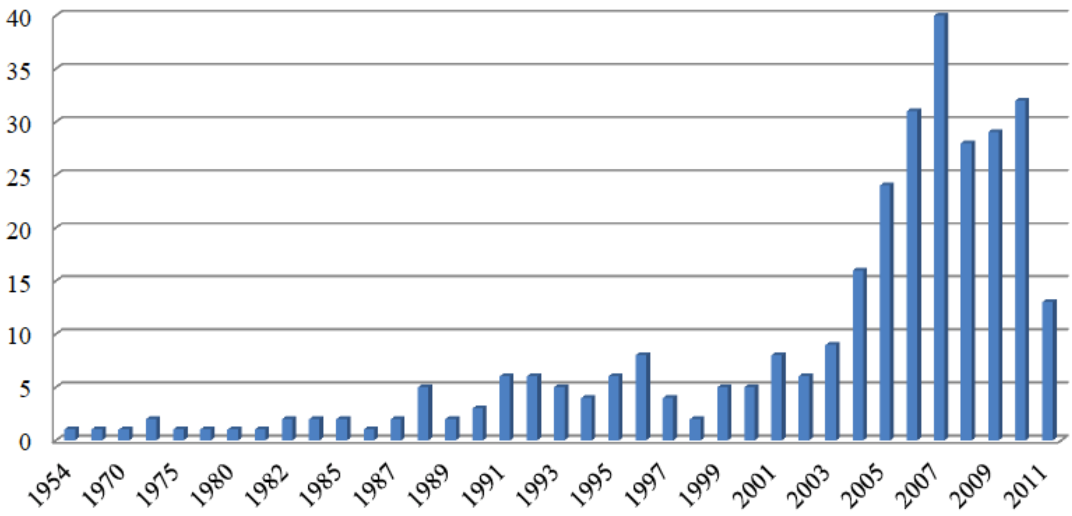
Despite the great increase in numbers in the last two decades, fairs have had a lack of interest from economics, management and sociology scholars. Historians have shown interest in fairs, as the roots date back to Medieval and Roman times, already functioning as an incentive to break with the cycle of daily trade (Braudel, 1992). Fortunately the interest is growing within academia, as scholars agree that the art fairs have developed as one of the key institutions within the global art market and play part in the valuation of art next to galleries and auction houses (Baia Curioni, 2014; Morgner, 2014; Thompson, 2011). Thompson (2011) even states that the fair is the competitive solution against the market power of the two leading auction houses of the world: Christie's and Sotheby's.

Previous studies explore the variety of contemporary art fairs, such as fashion, design or architectural fairs (Larson 1994; Skov 2006; Power & Jansson 2008). However most studies research the galleries attending the art fairs, identity formation, exchange of knowledge, market strategy and effects on export markets (Corrado & Boari 2007; Moeran 2011; Thompson 2011; Yogev & Grund 2012). Morgner (2014) focuses more on the institution itself, and explores the development of the art fair with respect to the history, the organizational form and the position in the market and society.

2.4.1 The development of fairs

The base of the art fair is the exhibition, presenting a variety of art objects such as sculptures, drawings, pictures, installations, video, sound, interactive and even new media art to an audience. There is a distinction between commercial and non-commercial exhibitions. Non-commercial exhibitions are mostly presented in art halls, museums or biennales, and are curated within a certain theme aiming to educate and be enjoyed by the visitors (Baia Curioni, 2014). Commercial exhibitions, in which the artworks are for sale, are termed 'art fairs' and feature the following characteristics: organized gathering of artworks, held regularly at specific locations, attended by art galleries from distant places, attracting international visitors and aiming to make a profit (Morgner, 2014).

Figure 4. Art Fair Foundations, 1954-2011



Source: Morgner (2014)

Since the 18th and the 19th century art exhibits have played an important role in the valuation of artists. This started in France with the Paris Salon in 1737 and the Royal Academy in London in 1769. However the first art fairs did not emerge in the artistic cities like London or Paris, which had an established network of galleries, but in the periphery of the art market. Switzerland and Germany had galleries scattered around the country, with the establishment of the Art Basel and Art Market Cologne (now Art Cologne) the networks of galleries became concentrated and visible. Besides concentrating the network of galleries in one venue at the same time, the fair connected the local players with the global players of the market as they cross borders to attend the fair (Morgner, 2014). This connection is also defined as 'a small-world network with global paths' by Watts and Strogatz (1998) or as Bathelt and Schuldt (2008) call it 'local buzz and global pipelines'.

With their success the two art fairs became an example (Haskell, 2000) and the first to copy the network structure were FIAC in Paris and Art Fiera in Bologna in 1974.

Till the 1990's the number of fairs did not grow with worth mentioning numbers. Instead of creating a concentrated network in the periphery, these fairs made use of the existing networks of galleries and the niche fair arose. Works of art that were no competition against high valued pieces of art were brought to the attention on these fairs for art from the lower end of the market (Morgner, 2014). This movement occurred in the second half of the 80's, parallel with the Japanese economic period of economic wealth. Because of the high demand from this nation, niche objects were purchased as well (Ardenne, 1995). After this period of wealth a downturn took place, which resulted in the bankruptcy of galleries. In contrast to the galleries, the fairs experienced a triple growth. Galleries coped with the decreasing sales at their venues by searching up the demand in niche markets such as craftwork, affordable art, jewelry, photography etc. and by attending fair. The latter we can see in practice today. The galleries in the economic unstable nations of Spain, Portugal, Greece and Italy are searching up the demand for art in rising countries and attend fairs like the Indian Art Fair (Vermeylen, yet to be published). The growth of the number of art fairs during both economically good and bad times proved that fairs are here to stay as a global institution (Morgner, 2014).

2.4.2 The value constructing role of art fairs

Next to Morgner (2014), Moeran and Strandgaard Pedersen (2011) contribute to filling the literature gap on fairs with a bundle of different papers researching the value of fairs as an entity. Starting with the aspect of constructing economic value from symbolic and cultural value, the bundle follows with a paper by Thompson (2011) that examines the role of festivals and fairs within this valuation construction. Thompson (2011) focuses on the fair as entity and gives a thorough description of this 'temporary cluster' (Bathelt and Schuldt, 2008) and theorizes the fair, likewise as Entwistle and Rocamora (2006), and Skov (2006) did, with the use of the notion of 'tournament of value' (Lampel & Meyer, 2008). The 'tournament of value' was introduced by Appadurai (1986), which he describes as:

> *'Complex periodic events that are removed in some culturally defined way from the routine of everyday economic life. Participation in them is . . . both a privilege for those in power and an instrument of status contests between them. The currency of such tournaments is also . . . set apart through well understood cultural diacritics . . What is at issue . . . is not just status, rank, fame, or reputation of actors, but the disposition of the central tokens of value in the society in question. Finally, though such tournaments of value occur in special times and places, their forms and*

outcomes are always consequential for the more mundane realities of power and value in ordinary life.' (Appadurai, (1986: 21))

In the context of art fairs this means: fairs are complex events organized in period of time and take galleries out of their daily routine. Participation is restricted to art dealers that perform on a certain level of quality. Galleries derive status from attending fairs and thereby distinguish themselves from other galleries. The location, the performance and the sales that are made during a fair reflect and predict the trends and fashion, and thereby influence the wider art market.

With this description Appadurai (1986) and Thompson (2011) indirect argue for the value constructing role fairs play within the Art-eco model (Morris Hargreaves McIntyre's, 2004. Figure 2, page 16). According to them, fairs preferably go beyond adding value to the worth of an artist (Thompson, 2011). The art fair itself also adds value to the status of the art dealer. Basel Miami, Frieze, Art Basel and the TEFAF have high standards for participation, therefore a spot on the fair reflects quality on the art dealer. Not attending a fair could speculate that the fair would not allow you to participate and thereby damaging the status of a gallery (Thompson, 2011). Fairs take place in the artistic capitals of the world, attending gives galleries the opportunity to create a status on a global level (Baia Curioni, 2014).

The participation at fairs challenges the dealer's organizational skills: arranging the transport, taking care of the insurance, choosing artworks to exhibit, participating and positioning themselves among other galleries. The costs for a gallery to participate in a fair are high; a booth at the TEFAF for instance costs 50.000 euros. If this expenditure is worthwhile depends on the contacts and sales the gallery makes during a fair (Thompson, 2011). With the knowledge that on a regular day there is a possibility that not a single person enters the gallery, chances of selling art on a fair are remarkably higher. Dealers can earn their yearly income on a fair, yet in this case we are only talking about the big names, like Dickinson Fine Art, which was offering *Moulin de la Galette* by van Gogh on the TEFAF (2014), which was estimated at 10 million euros. Such a sale can secure a gallery's yearly income, though these situations are extremely rare and on the lower segments of the market sales like this do not occur. In contrast to making a fortune, art dealers can also end up in red figures by attending art fairs as a result of the high costs involved. Consequently, galleries choose to exhibit art that will attract buyers, this could be a piece from an emerging artist (for the collector who is not afraid of taking a risk), but more often it is art from the established popular artist, which attracts buyers only by its name, such as an Andy Warhol or a Damien Hirst. Accordingly during Frieze 2011 four artists were exhibited in more than six gallery booths (Baia Curioni, 2014).

The presentation and location of the art pieces within the exhibition space is equally essential for the value creation of a particular piece. The prices of surrounding artworks and the names of others artists can influence the crowd's opinion (Baia Curioni, 2014). The classic booth is a simple white box, though it has to be recognized that galleries have learned to play with their spaces. During the TEFAF 2014 gallery Röbbige München created a piece of art from its booth, transforming it into a palace with a dome roof. While some may find it kitsch, it did catch the eye of the visitor, luring them to the booth.

2.4.3 The networking role of art fairs

Galleries not only participate to exchange artworks, equally important is the face-to-face meetings with other galleries to interchange information and test what sells is equally important (Vermeylen, yet to be published). Hence, the side events are of great importance (Yogev & Grund, 2012). The parties and private openings that take place during a fair give galleries the opportunity to invite their network to meet and discuss with peers and other influential people from the scene. Fairs therefore can be considered a trans organizational structure (Anand and Watson, 2004) that functions as a temporary cluster for network building, idea generation and exchange (Maskell et al, 2006; Bathelt and Schuldt, 2008). Providing the dealers with a networking place on a regional, national, or international level in the artistic capitals of the world such as London, New York and Berlin. With artists, collectors and galleries travelling the globe to these cultural hubs to exchange art, the art fairs have begun to play an important role in the global art market.

Where the fair gives the gallery the opportunity to reach a great public, a fair gives the visitor the convenience to visit a great number of galleries in one place at the same time and thus reduces the costs of traveling from gallery to gallery (Velthuis, 2011; Thompson, 2011). By visiting galleries collectors built up a relationship with the art dealers, which could lead to invitations for other fairs and exhibition openings. For collectors, attending these events enhances their social status. A growing group that visits and develops their own art fairs are the wealthy of China, Russia and Middle East. Collectors from these countries want to be spotted buying art to show off their wealth. The development of art fairs within such growing economies reflects the nation's economic power, highlighting that the art market is connected with the economic rise of the country (Baia Curioni, 2014).

2.4.4 Today's market for fairs

Nowadays there are four fairs that have the status and the ability to influence the future of artworks, artists and their respective: The European Fine Art Foundation (TEFAF) in Maastricht, Art Basel, Miami Basel, and Frieze in London. These fairs compete on the level of auction houses (Christie's and Sotheby's) with prices, quality and speed of sale (Thompson, 2011). Yet Baia Curioni (2014) puts the emphasis on quantity; the importance of a fair is directly related to the amount of visitors. From which can be concluded that Guanghou International Art Fair in China is the most important, followed by Acro Madrid and India Art Fair. Showing that the 'new' participating countries in the art market, such as China and India, are playing subsequent roles.

Table 1. The most visited art fairs

Fairs	Cities	Visitors
Guangzhou International Art Fair	Kanton (Guangzhou)	200.000
Acro Madrid	Madrid	160.000
India Art Fair	New Delhi	128.000
arteBA	Buenos Aires	120.000
FIAC	Paris	85.000
TEFAF	Maastricht	73.374
The Armory Show	New York	65.000
Art Basel	Basel	65.000
Art HK	Hong Kong	63.000
Kunstmarkt Köln/ Art Cologne	Köln	60.000
Frieze Art Fair	London	60.000
Korea International Art Fair	Seoul	56.000
Art Chicago	Chicago	53.000
Contemporary Istanbul	Istanbul	52.000
Art Paris	Paris	48.000
Total visitors of the 15 largest fairs		1.288.574

Source: Baia Curioni (2014)

The market for art fairs can be divided in three groups. Below the influential group of high-end fairs there is a group of about twenty fairs that attract the mainstream dealers and where the prices do not set records. The third group represents the lower end of the market. Price, quality, speed of sale, and the quantity of visitors therefore result in a hierarchy of fairs and in segmented supply, some aim for the high-end others choose a lower segment and penetrate a niche market. Examples of today's niche fairs are Art14 in London, which is specialized in international art galleries with less fame, UNSEEN in Amsterdam, which focuses on photography, and off course the Affordable Art Fair, which provides the visitor with accessible art between the 100 and 5.000 euros. The Affordable Art Fair has clearly chosen a niche in the still growing market for fairs and the growing share of affordable art. The name of the fair may insinuate that the fair is part of the lower end of the hierarchy, as price and quality are inextricable of each other. However by aiming at a greater public with the use of lower prices the fair has established an international brand for itself having organized the fair in 13 different cities all over the world. Yet we could question the added value to the status of the attending galleries of the AAF and the quality of the artworks.

This question relates to the latest contribution to the topic of art fairs by Baia Curioni (2014). Baia Curioni (2014) describes the rise of the fairs in the last two decades and questions the quality/quantity aspect of this 'fairly tale'. Baia Curioni (2014) focuses on the mass-market structure represented by Internet auctions and fairs. In his attempt to research this part of the market Baia Curioni (2014) is very aware of the lack of quantitative data and therefore focuses on qualitative data. The paper ends with an interesting remark for this research: Baia Curioni (2014) emphasized that the fair movement will cause a shift in the social value of art, which implies that the distinction between the high brow and the low brow would become even smaller. Thereby suggesting that the system should respond to a variety of customers and values by segmenting into different niches. Segmentation has taken place ever since the success of the first art fairs, and already started in the last years of the eighties (see *The development of fairs,* p.21-22). It is questionable how far the segmentation of the art market for art fairs can develop. An over supply of fairs will endanger the quality and will increase the numbers of unsold art pieces. Further segmentation of the art market therefore asks for specific information on the visitor to give answer to their demand.

2.4.5 The visitors of art fairs

Despite the need of information on the fair visitor, research on this subject is scarce, if not to be found at all. As a result of this gap in the literature we have to search in related fields in order to make assumptions. As aforementioned, for a great deal of the visitors the fair performs an exhibition function; those visitors come to the fair to browse art and not to buy art. For that reason comparisons can be made between the visitor of the museum and the fair.

Museums function as a place for exhibiting and preserving art. There are several motives for the visitor to attend a museum: cultural entertainment, reliving history, escapism, personal identification, but mainly fun and leisure (Sheng & Chen, 2011), which are positively influenced by age, income and education (Fernandez-Blanco & Prieto-Rodriguez, 2011). The motives to visit the museum also count for the fair visitors that aim to browse art, nevertheless it has to be recognised that the historical motivation cannot be experienced on every art fair. At the TEFAF, the art ranges from antiques to modern art, and from Old Masters to today's visual art 'rock stars', providing the visitor with a historical line of development. The AAF represents contemporary art and therefore lacks the historical experience.

Visitor satisfaction is of essential and significant value to the museum. Satisfied customers come back and tend to tell friends and family about their experience, thereby stimulating the long-term viability of the institution. The research of Harrison and Shaw (2004) found that the satisfaction of museum visitors and their intention to recommend and intention to return are related. The satisfaction of the museum visitor therefore has become part of the museum strategy as it plays a crucial part in their success after the governments in a lot of countries have withdrawn their financial support.

Paul Dimaggio states that word-of-mouth communication is the key tool for the promotion of cultural institutions (1985, as cited in Harrison and Shaw, 2004, p.23). Hence, this also counts for fairs. Today's technological developments make it possible to reach a great public in very little time. Social media tools, like Facebook and Twitter, enable people to share one's opinion and recommendations with friends, family and even the world. The larger the number of visitors, the greater the snowball effect in the communication of the event. Positive reports therefore are essential for the success of the fair.

Many art galleries and museums prioritize the visitors' satisfaction as an organizational goal (Harrison and Shaw, 2004), which stems with the findings of Hartman (1998), who researched the success in the entertainment industry. Generally success in project management means that the project is completed in time, within the budget and that the project met the expectations of the stakeholders. In the entertainment industry it was found that within the different stages of a project the customer satisfaction had the overall priority as a mean to success. Art fairs do not necessarily fall under the header of entertainment, though they share equal elements: artistic products, a great public, commercial means, and providing an experience.

The intention to return and the intention to recommend are variables that are questioned in surveys in order to estimate the satisfaction of events. Within the field of tourism the variables have been used to measure the satisfaction of museum as well as festival visitors. Festivals resemble the temporary nature of fairs. The organizers of a festival want their festival visitor to return a next year and therefore it has to develop a memorable experience. In order to do that the organization needs information to influence the satisfaction, the experience and the intention to return of the visitor (Cole & Chancellor, 2008). The relation that was found in the research of Cole and Chancellor (2008) showed that high-level service quality led to more satisfied visitors what in turn led to returns. Another factor in the satisfaction is the expectation of the visitor.

2.5 Expectation and satisfaction

Expectations are the beliefs in a certain performance of a product or service. The expectations can be built up from previous experiences with the same or similar products or services, the needs, the objectives and the alternatives (Pizam & Ellis, 1999). It is the evaluation from the comparison between the expected and the experienced that is expressed in the quality or satisfaction (Diaz-Martin Iglesias, Vazquez & Ruiz, 2000); it is the opinion of a consumer after weighing the costs and benefits of the purchased service or product (Harrison and Shaw, 2004).

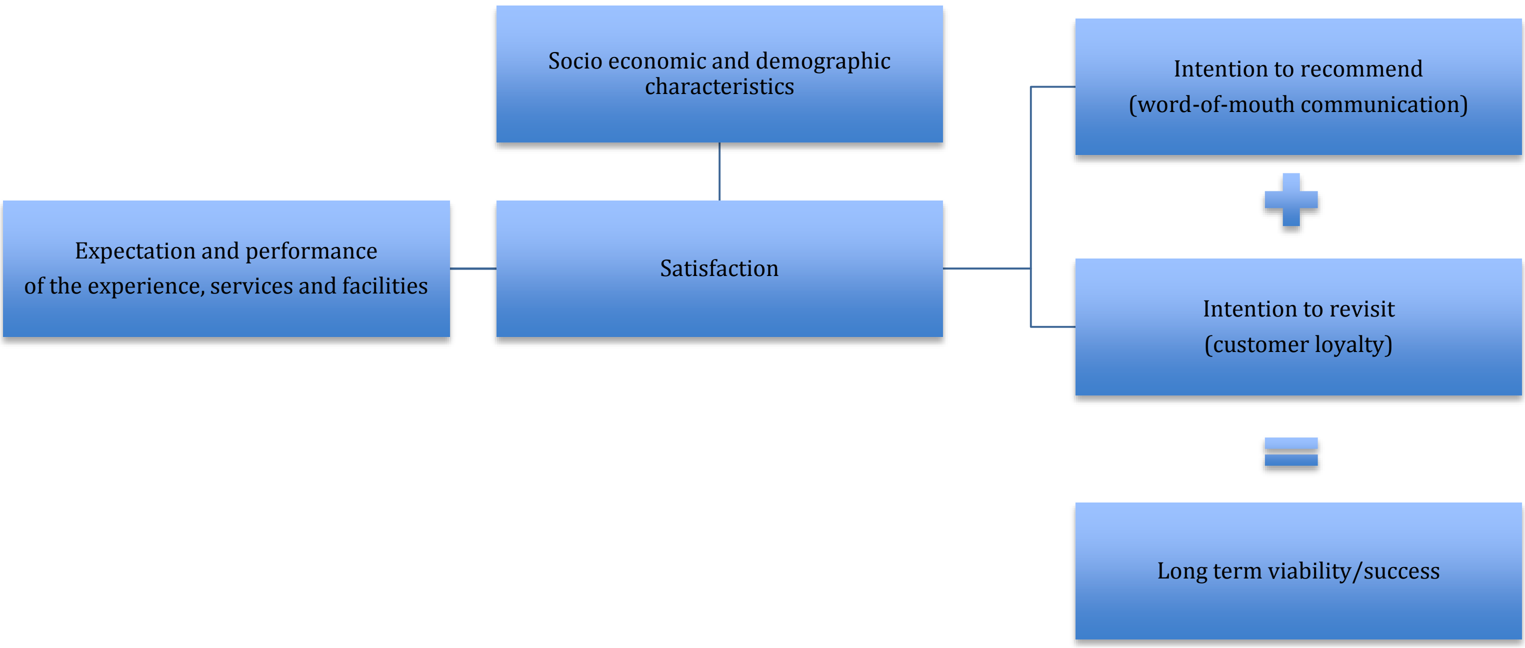
Problems in the performance of the product or service are directly retraceable in the satisfaction statement, often referred to as the customer gap (Petrick & Backman, 2002). This gap needs to be closed if the organization wants to build up a long-term relationship based on satisfaction (Dagger & Lawley, 2003). Besides the expectation the satisfaction is influenced by socioeconomic, demographic and behavioural characteristics of the consumer (Yavuz, 1994) such as age, gender and income. The satisfaction of the consumer is a good indicator for future performance and turnover (Fornell, 1992) and therefore its success.

2.6 Conceptual framework

Customer satisfaction within fairs is assumed to lead to repeat purchases in the form of tickets and booths, word-of-mouth communication, and loyalty (Fornell, 1992), as was found for the subjects of museums and festivals. These effects in turn are cost reducing for the organization. The customer is the paying party; in case of the fair it is the visitor who pays an entrance price and the gallery that pays booth rent. The fair organization is dependant on the income from the tickets, but even more on the booth rents in order to reach a financial viable level (as will be explained in paragraph 4.1.2.). The fair organization as a result deals with the satisfaction of the galleries as well as of the visitors, both are consumers of the service they provide.

The current research combines the frameworks of both the museum and festival researches into the following figure.

Figure 5. Conceptual framework fair satisfaction



Source: based on Hou (2009) and Cole & Chancellor (2008)

Figure 5 illustrates the relationship between the satisfaction, the expectations the demographic characteristics, the intention to return and the intention to recommend the fair. As stated above in this study the customer represents both the visitors as well as the galleries attending the fair. The relation can be explained as follows:

The satisfaction of both the visitors and the galleries is influenced by the quality of the services and the facilities of the fair, together with the expectations both parties had of the fair. The satisfaction of the visitor in turn may be affected by the demographic characteristics of age, gender and income. Finally, the satisfaction of both parties leads to the intention to recommend and the intention to return, which are related to customer loyalty and the word of mouth snowball effect for the marketing for the fair. When both recommendation and re-visitation are high, this will stimulate the long-term viability of the fair and therefore its success.

2.7 Concluding remarks

Art fairs arose in down-turning and upcoming economical periods. The overall success of art fairs can be explained by its networking function, the overall growth of the art market and the upcoming group of wealthy buyers from China, Russia and the Middle East.

The field of art fairs exists of segments that specialize in different regions, art styles, art forms and prices. The subject of this research, the AAF, is a result of the segmentation of the market due to the increasing demand for art. Because of the increasing numbers of local and global fairs it is becoming more important to identify the variables that will enhance the attraction and retention of fair visitors and galleries for further development in the field. Is a fair's success attributable to the quality, the number of sales, the price ranges or perhaps the number of visitors as was suggested by Baia Curioni (2014)? This thesis researches the success of AAF by measuring the satisfaction on different themes, and by making use of the intention to return and intention to recommend. The next chapter will explain the method.

3. Method

3.1 Determining success

Success is a subjective notion that differs per culture, industry, firm and person. For the determination of success the research will make use of equal variables that were used to measure the level of satisfaction in the related fields of museums and festivals, (Brida et. al, 2010; Cole and Chancellor, 2008; Harrison and Shawn, 2004; Simpson 2000; Thrinh and Rian, 2013) as was already stated in the previous chapter. In all of the research *the intention to recommend* and *the intention to return* are the two determining factors for the satisfaction of the experience. This approach suits this research, as satisfaction is of importance for the long-term viability and therefore leads to success. Success in this study therefore is defined as a level of satisfaction that indicates long-term viability. The satisfaction will be measured for the visitor as well as for the attending gallery of the AAF Maastricht 2014 in order to detect the determinations of success. Results will show what factors are most important for the visitors as well as for the galleries.

3.2 Data collection

The research consists of three data collections, retrieved from the Dutch delegation of the organization of the AAF, the visitors, and the attending galleries. Using a semi-structured interview for the organization and self-completion questionnaires for the visitors and galleries. The quantitative data was collected during and after the art fair in Maastricht, this was the only edition that took place in the Netherlands in the time frame of the research.

The AAF is a growing organization that takes the opinion of the public and its attenders serious, every edition a survey is conducted among both the visitors and the attending galleries. The survey is conducted at every edition of the AAF and therefore the questions were already tested in terms of reliability and validity. The existing survey also gave the research the opportunity to make comparisons to an earlier edition in Amsterdam in the case of extreme outcomes. Besides the questionnaires a post fair report is drawn up with numbers of visitors, gallery sales, ticket sales etc. This report was not given free, still certain numbers were retrievable through the contact at the AAF.

3.2.1 The interview

The qualitative data was retrieved from a one-hour during interview with the Dutch fair manager of the AAF, Lotte Godfroy. The interview has given in-depth information on the strategy and the business model of the AAF with focus on the Netherlands.

The interview consisted of all open questions and was semi structured in order to get the AAF's perspective on their success. During the interview an interview guide (Appendix 2) was used, all questions were asked though the formulation deviated. The interview was recorded and the transcription can be found in Appendix 3. This transcription was also sent to the interviewee, Lotte Godfroy, in order to give her the opportunity to give notice of private information and to add new insight on questions.

The interview provided information on the culture, the aims and the developments of the Dutch department of the AAF. Subjects like the business model, city presence factors, success criteria, aims, communication and collaboration with the international organization, quality guarantee, status, competition and future plans were treated. Questions among others were: Which developments have taken place since the first edition in Amsterdam? When, in the organization's opinion, is the fair a success? Does the AAF experience any competition? Etc. (All questions can be found in Appendix 2) The interview took place in a very relaxed setting, which reflects part of the working culture of the AAF.

3.2.2 The questionnaires

In collaboration with the organization several questions were added to the existed visitors' survey in order to get the information for answering the research question. The most important added question was if the visitors had the intention to come back next year and with which motivation: to buy art, to browse art, to spend time with family/friends or for other reasons.

The survey consisted of a majority of closed multiple-choice questions, both descriptive and coded, from which some had the option to add their own answer. Two open questions asked the respondents to describe the fair to a friend and to give feedback on the organization. Although open questions take more time to process they do give the opportunity to provide new insides and explore new areas, which the researcher perhaps did not came up with (Bryman, 2008). The questions asked for personal information, facts on age, sex, income, and traveling time as well as on values in relation to the arts and the AAF, about their motivation for buying art, the influence of the word 'affordable, etc. The total list of questions can be found in the appendices.

The data was collected during the two busiest days of the AAF in Maastricht, on Saturday and Sunday, and afterwards the questionnaire was posted online on the Facebook page of the AAF. During the fair visitors were randomly approached to collaborate in the research by filling in a questionnaire on paper. The questionnaires were spread out at the restaurant area so that respondents had the convenience to sit down and take their time to fill in the form.

With self-completion questionnaires the respondents feel free to give their own opinion rather than in the presence of the interviewer. The presence of the interviewer can lead to a social desirable bias, as respondents may tend to give answers in which they pretend to be more than what they are or by giving answers they think the interviewer desires (Bryman, 2008). Several questions in the questionnaire were sensitive for the social desirable bias, such as the question about the yearly income or the question in which feedback on the fair is asked. In general respondents may feel pressured to state a higher yearly income or feel obliged to give negative feedback directly to the interviewer. Moreover self-completion questionnaires have the positive effect that the respondents are not influenced by the tone of voice of the interviewer or the chosen words for formulating the question can differ per interview (Bryman, 2008). Therefore paper questionnaires were handed out and I took an appropriate distance in order to prevent the latter two negative effects of conducting questionnaires. By being present on a distance respondents felt free to privately fill in their opinion, yet had the opportunity to ask for support when things were not clear. Online questionnaires are less vulnerable for the social desirable bias, however for the online questionnaires counts that it is harder to state if the 'right' people have filled in the form. It might be possible that people who did not attend the fair did carry out the questionnaire, even so chances are considered low.

Beforehand a total population of between 6.000 and 7.000 visitors was expected by the organization. A sample size of 150 respondents was the target in order to have a representative sample. In the end a total of 359 questionnaires were completed, from which 200 offline and 159 online on a total population of 7500 visitors.

Besides the questionnaires that were conducted among the visitors, the galleries were requested to fill in a form. The questionnaire existed of mostly multiple choice questions designed with scales ranked from 1 to 10 to give notice of the level of satisfaction. The questions were grouped in organizational subjects: the organization, the technical aspects, the services, the marketing, and side events. Several loose variables asked for the satisfaction on the overall quality of the event, the interest in the stand, the sales and profitability, new customers and the atmosphere. Next to this the galleries were asked for their opinion on the quality of the fair in comparison with other fairs, the turnover they made during the fair, the intention to return and suggestions for the development of the fair.

The questionnaires that were conducted under the attending galleries were all filled in online within 2 weeks after the event, the gallery owners therefore had the time and privacy to fill in the form truthfully. In total 24 out of 45 galleries contributed to the research.

3.3 Analysis

The research will foremost perform univariate analyses, analysing one variable at a time. The analyses result in pie charts and bar charts that visualize the relation between possible choices of answers in terms of percentages. Percentages not only express the proportionate relationship between the categories of responses, also between the categories of respondents. This allows easy comparisons and descriptive results for the satisfaction and the profile of the visitor and the galleries. In addition, percentages are also useful for showing a frequency distribution of grouped data. A frequency table classifies the answers into categories arranged in order of size. To explore the findings even further creating cross tables and sub-sorting the respondents into groups are useful steps (Taylor-Powell, 1996). To make clear on what number the percentage is based, the total of respondents that answered the question is indicated with the capital 'N' and the subgroup, for example an age or income group, is indicated the normal 'n' (Taylor-Powell, 1996).

As aforementioned the research analysis will make use of two variables, *the intention to return* and *the intention to recommend*. In order to create a total view on the research groups, the two variables will be supported by another three themes: *the demographics, the expectation of the visitors* and *the overall satisfaction of the galleries.*

Demographic and socio economic characteristics

Age and income are two important matters within the concept of the AAF. The concept contradicts with the theory that age and income are positively related with the attendance at art events and therefore it is interesting to see how the consumer replies to this.

The respondents of the visitors' questionnaire were categorized into ages and income subgroups to see if the categories within these variables rate differently on the amount they are willing to pay for a piece of art. The results of these analyses show if the AAF has set the right price limit for the target group.

An univariate analysis on the traveling time indicates how long people are willing to travel for the AAF. This is a variable that stands on its own and no relational analyses were performed with the use of the variable.

The intention to return

Return on itself is an indicator of a successful experience. This counts for both research groups; visitors and galleries. The motivation to return will give more in-depth results. By analysing the motivation to buy with the income, it can be explored if a higher income is related with the intention to buy art.

For in-depth results on the return of galleries it was tested if their turnover is related with the intention to return to the fair in Maastricht.

The intention to recommend

The intention to recommend is an indicator for the presence of word-of-mouth marketing, which was named the key tool for the promotion of cultural organizations (Dimaggio, p.28). The more people recommend the AAF to friends or family, the more likely it is that the number of visitors will increase. The more galleries recommend the fair to other galleries, the more likely it is that more galleries will subscribe for participation and so more income is generated. The number of visitors and the income are indicators for a successful edition of the AAF (Godfroy, 2014, personal communication).

The variable of recommendation was ranked nominally, were 1 is not at all likely to recommend and 10 is extremely likely to recommend. The average grade will not only indicate the average likeliness to recommend, the variable also indicates the average satisfaction, as unsatisfied visitors and galleries will not be likely to recommend the fair.

The expectation of the visitor

The AAF's aims to provide original art, from mostly upcoming artists, that ordinary people can afford (Godfroy, 2014, personal communication). If the word 'affordable' also expresses this aim is questionable. The results on the questions if the visitor was influenced in his or her decision to visit the fair by the word 'affordable' and how the word influenced the expectations for the level of art on the fair, show if the AAF successfully markets their concept or that it leaves the visitor in a state of confusion and disappointment.

Overall satisfaction of the galleries

Galleries were asked for the overall satisfaction within different themes and on the basis of separate questions as mentioned before. The variable was nominally ranked, were 1 is very poor and 10 excellent. Frequency tables will show the deviation of opinion on these themes and subjects.

To conclude the analysis the typical AAF visitor and the typical gallery will be described by making use of the mode; the answer with the highest response rate (Taylor-Powell, 1996), to create a summary of both research groups.

3.4 Limitations

This research was performed with a focus on the Dutch department of the AAF and therefore the generalizability is restricted to the Dutch borders. It would be interesting to compare the questionnaires from all countries, to investigate if all editions perform on the same level and if the same points of improvement are detected.

Moreover the data was gathered during the first edition of Maastricht. This made the visitors unknown with the concept and the gallery holder perhaps even more critical. However by comparing the results to the last edition in Amsterdam nuances could be identified.

After conducting the questionnaire and inserting the gathered data within the Survey Monkey program it became clear that some questions lacked clarity. Several points of improvement were given to the organization in order to conduct a questionnaire next year that is more concise.

In addition, time restricted the research to only perform questionnaires with the galleries. When this research would be performed again, interviews with several of the AAF galleries would be performed in order to retrieve more in-depth information.

4. Results and discussion

This thesis aims to explore the segment of affordable art and to determine the success of the AAF. Chapter 4 assesses and analyses the results that are conceived from the collected data. The empirical results are divided in three paragraphs: a descriptive analysis of the interview in paragraph 4.1, the visitors' satisfaction in paragraph 4.2, and the galleries' satisfaction in paragraph 4.3.

4.1 The organization

A description of the AAF can be found in the introduction. In order to begin to answer the thesis question, and to build on the literature review, the developments of the AAF will be explored in this chapter. Where can the success factors be found?

The next part will go more in depth and will explore the strategy of the AAF on the subjects of choosing a city, the earning model and the competition. The information for this descriptive analysis was retrieved from the interview with the Fair Manager, Lotte Godfroy and forms a context for the discussion of the results on the quantitative data.

4.1.1 Choosing a city

Started in London in 1997, today the AAF has spread its concept all over the world, by duplicating the fair in 13 different cities. The choice to establish a new edition of the fair in a new city is a well considered one with the use of local research. First of all the number of inhabitants of the city region is of importance. In addition, the presence of other fairs or similar institutions in the surroundings reflects the interest of the locals. However, the interest in the arts alone is not sufficient, the income and expenses of a region show if the population is willing to spend money on art. For example, one perhaps may find it remarkably that the organization has not established a German edition in Berlin, the artistic city of Germany. Though with the use of research it was found that Berlin's population did not match all city determinants. Despite the interest in the arts, Berlin is known for its alternative art scene, a scene that does not support commercial fairs, such as the AAF. Hamburg is more exceptional as it is situated in a wealthier part of Germany, and research showed that the inhabitants spend money on luxury goods and therefore the AAF established the German edition Hamburg (L. Godfroy, personal communication, May 1, 2014).

Today the AAF is hosted in 13 different cities, all of which have their own or shared organizing teams. This development in growth asked for restructuring of the organization and in the last few years, especially on the field of finance, significant changes have been applied. Where in earlier times each city had its own financing system, today a worldwide digital system is used and each region (America, Asia, Europe) has its own Financial Controller (personal communication, May 1, 2014). Yet, exactly how does the AAF generate revenue with their concept?

4.1.2 The earning model

Simple economic principles state that revenue is built up from a multiplication of the amount of sales and the price of the product. The price of the exhibited artworks at the AAF are low in comparison with other fairs, this may imply that the concept aims at making more sales for a lower price. However from the interview it may be concluded that this is not the right assumption, because the organization does not earn any money from the sales.

The earning model of the AAF exists of four elements. First and most important source of income is the rent for the booths paid by the galleries. The price for a stand exists of a price per square meter, which can differ per city. For instance, in Amsterdam a gallery paid 220 euros per m2 and in Maastricht this was an amount of 190 euros per m2. The final price, depending on the surface, is a so-called 'total price', which consists of the lightning, 100 invitations for the gallery's guests, technical assistance during the fair, and a reference in the catalogue. In respect to other fairs within the same level these prices for stands are equal (L. Godfroy, personal communication, May 1, 2014).

Secondly, income from catering is received; the amount differs per fair as it depends on the negotiation with the concerned parties. The agreement may consist of a payment or the service of delivering lunch for the employees and the party for the exhibitors (L. Godfroy, personal communication, May 1, 2014). With this partnership costs are reduced. Besides this, financial sponsoring is received from a variety of different brands worldwide. Within the Netherlands the biggest sponsor is the ABN AMRO bank.

The last source of income is the amount retrieved from the ticket sales, however this number is considered 'negligible' as Godfroy (personal communication, May 1, 2014) expresses, which is understandable when the following calculation is made: a square meter brings in 190 euros (in the case of Maastricht), a moderate stand is somewhere around 20m2, moderate revenue per gallery thus is 3.800 euros. This means that the turnover from one stand is equal to 380 visitors with an entrée price of 10 euros. The effort to sell one stand therefore is more effective than getting in 380 visitors. Besides this, lots of tickets are giving away for free as part of the marketing campaign, in order to create brand recognition. This year was the first edition in Maastricht, the number of free tickets was high in the hope that people who received a free ticket will be willing to pay for a ticket the next year (L. Godfroy, personal communication, May 1, 2014).

In conclusion, the income made from booth sales is the determining factor for the success of the fair in monetary terms. For this reason it can be derived that the satisfaction of participating galleries is of great importance. Satisfied galleries come back a next edition, consequently resulting in a higher income. The relationship with the gallery therefore is of importance for the success. The essence of the relation with the art dealers is also proved within respect to the competition.

4.1.3 Competition

In the submarket of affordable art fairs the competition is slim, though is has to be acknowledged that online galleries for affordable art are growing in numbers. For example WeLikeArt, an organization that writes blogs, has an online web shop and organizes art shows. WeLikeArt has a similar vision as the AAF and also operates in the affordable art segment, wanting to open up the art world by providing high art for low prices (under 1.500 euros). WeLikeArt however focuses on online sales, per month more than 10.000 people visit the website. Although they do not have an own fair, WeLikeArt exhibits at fairs such as Art Rotterdam, they also organize their own exhibitions.

Nevertheless the interview with the AAF explained that competition is not based on sales or visitors, but on attracting galleries to participate. Art Breda and Art & Antiques Fair 's Hertogenbosch are hence considered to be competition, because both work with galleries who also participate at the AAF (L. Godfroy, personal communication, May 1, 2014). Art Breda and Art & Antiques Fair 's Hertogenbosch, searched up the competition this year by rescheduling their fairs to the same weekend of the AAF. Despite the attempt to lure away galleries from the AAF, the exhibition meters were sold out. The contact with the organization of most other fairs is amicable. The AAF even visits these fairs to wish their relations success, with the view that if galleries have success on other fairs they are more willing to attend the AAF (L. Godfroy, personal communication, May 1, 2014).

To conclude, competition occurs when other fairs take place in the same region, during the same period and attracting the same galleries. In this situation galleries will have to choose, as it is impossible to be present on more fairs at the same time. The AAF does not seek for competition, they rather find their own way. Still this does not mean that other fairs will not search up the competition with the AAF as happened in Maastricht.

4.1.4 The criteria for success

The AAF sets up different success criteria for itself in the organization of the fair. The first criteria identified were the amount of visitors followed by the number of sold art pieces (L. Godfroy, personal communication, May 1, 2014). Despite the fact that the AAF does not retrieve income from the art sales, the number of sales does reflect on the success of the gallery and consequently influences their level of satisfaction. This satisfaction in turn is an indicator for the success of a next edition, because without participating galleries there is not enough income to make the fair financially viable, as was already stated above in the description of the earning model (paragraph 4.1.2). The way to keep galleries satisfied is to make sure they continue to sell, and so the organization must attract visitors that have the intention to buy art.

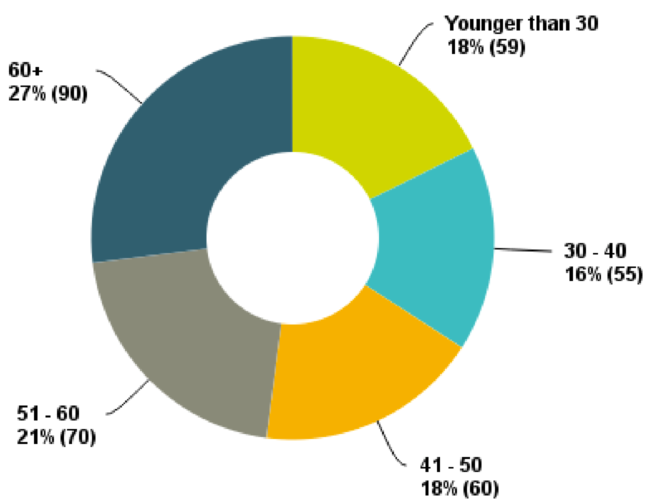
4.2 The visitor

The questions included in the visitors' survey were categorized in themes to draw up a profile of the AAF visitor and to measure their satisfaction. The following section presents the results.

4.2.1 The demographics and social economic characteristics

The majority of 56,42% of the visitors (N=358) have travelled less than 30 minutes to reach the location of the AAF, which indicates that the AAF mostly attracts local people. The close geographical distance to the borders of both Belgium and Germany resulted in an international crowd with inhabitants from Aken, Keulen, and Hasselt. Furthermore the majority of the visitors were females (62%) and the biggest share within age deviation is filled by the group of 60 years and older (27%, n=90).

Figure 6. Age (N=334)



The age of the visitor is surprisingly higher than expected. With a percentage of 48%, the seniors (51-60+, n=160) almost reach half of the population (N=334). It was presumed that the subgroups under 40 years of age would dominate the public. Can it hence be acknowledged that the AAF fails to reach their target group of 'young professionals'?

Before jumping to conclusions it has to be said that it is hard to define what the target group in terms of age entails. *Young professionals, with cultural interest, money to spend and maybe with a family*, was the description presented in the introduction. I would put an age category of 30-40 on this description. Yet Godfroy (personal communication, May 1, 2014) gave notice that the aimed target group was between the ages of 20-30 years old. But even the sum of the subgroups of 'younger than 30' and '30-40' does not reach the majority of the visitors.

The organization learned from experience that the older age groups are more likely to walk away from the fair with a piece of art under their arm (L. Godfroy, personal communication, May 1, 2014). Godfroy (personal communication, May 1, 2014) declares that they shifted interest by attracting 'all' instead. From the chart on the previous page, it can be concluded that they succeed in attracting all, as the age groups are pretty much equally distributed. In other words the AAF lived by their slogan for the Maastricht: "Art for all."

For all not only means for all ages and all genders, it furthermore implies financially accessible for all income levels. A pie chart, supported by a frequency table, presents the yearly income showing where the AAF's visitor stands on the socio economic ladder. The group of visitors that earns below 50.000 euros has the greatest share within the division of the yearly income (40,3%, N= 325). With an average income set at 34.500 euros in the Netherlands in the year 2014 (CBS), the result shows that the AAF attracts 'Joe Average', which is a good sign in respect of the aim to attract 'all' people.

Figure 7. Yearly income (N= 325)

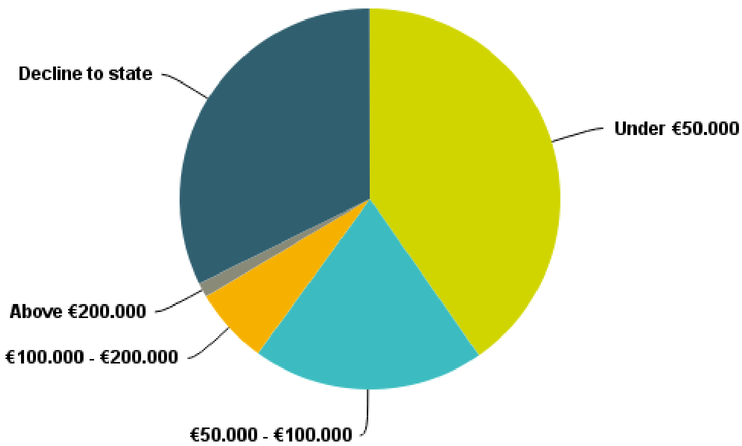


Table 2. Yearly income

Answer Options	Response Percent	Response Count
Under €50.000	40,3%	131
€50.000 - €100.000	19,7%	64
€100.000 - €200.000	6,5%	21
Above €200.000	1,2%	4
Decline to state	32,3%	105
answered question		325
skipped question		34

It is interesting to question what the relations are between the demographics of age and income. Recalling to the assumption that the age and the income is of influence for attending arts (Fernandez-Blanco & Prieto-Rodriguez, 2011). The following analysis examines the relation between the age and the income. In order to make the analysis possible it was decided to leave out the last option (above 200.000 euros), because the open end made it impossible to calculate the average in this category. Besides the share was almost equal in both groups, respectively 1,3% for under 50 and 1,2% above 50 years of age.

The outcome resulted in an average income of 50.000 euros for the subgroups of under 50 years of age and an average income of 50.560 euros for the subgroups above 50 years of age. Hence, the 50 plus group indeed has a higher average income than the group under 50 years of age, yet the difference is very slim and thus the assumption that the 50 plus group has more money to spend and therefore is more likely to walk away with an artwork is not true for the AAF visitor.

A reason for more sales within the older age group could be the priorities people have set for themselves at this point in their lives. The group of under 50 may still be dealing with high costs for their children or the mortgage on their house, while the 50 plus group probably does not have to deal with expenses like these.

Figure 8.

Yearly income under 50 (n=150)

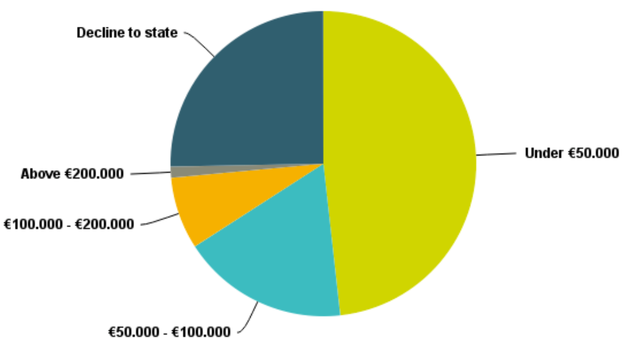


Figure 9.

Yearly income above 50 (n=160)

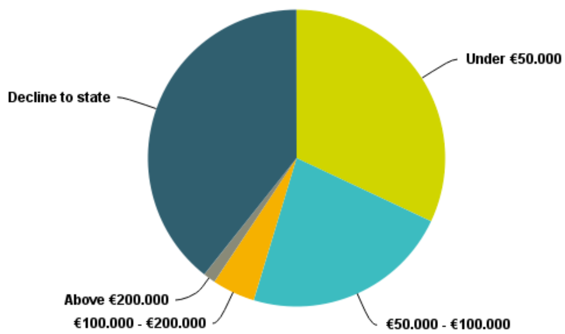


Table 3.

Yearly income under 50 (n=150)

Answer Options	Response Percent	Response Count
Under €50.000	32,0%	48
€50.000 - €100.000	22,7%	34
€100.000 - €200.000	4,7%	7
Above €200.000	1,3%	2
Decline to state	39,3%	59
answered question		150
skipped question		10

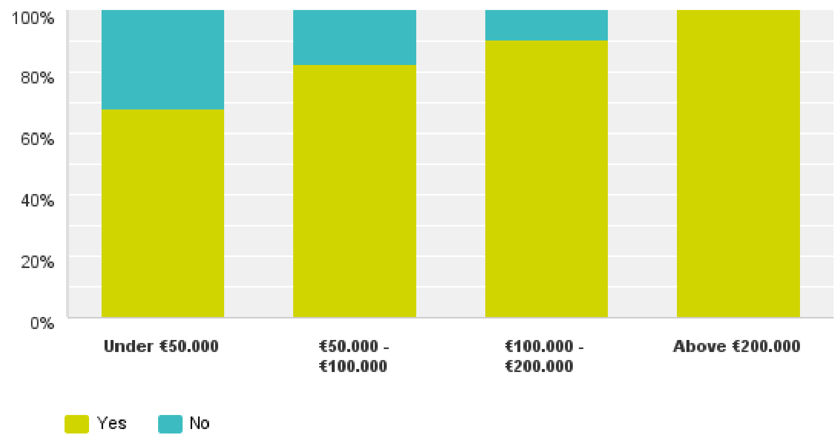
Table 4.

Yearly income above 50 (n=160)

Answer Options	Response Percent	Response Count
Under €50.000	48,2%	82
€50.000 - €100.000	17,6%	30
€100.000 - €200.000	7,6%	13
Above €200.000	1,2%	2
Decline to state	25,3%	43
answered question		170
skipped question		4

An assumption that does seem to be true is that people with a higher income are more likely to buy art (see bar chart below).

Figure 10. Relation income vs. art purchases



In the income group of above 200.000 euros 100% has bought an original piece of art. Though with only two respondents earning above 200.000 euros the outcome is not representative against the group of 131 respondents with an income under 50.000 euros. What about the correlation between income and the amount people are willing to pay for an artwork?

Table 5. Relation level of income and the price willing to pay for a piece of art

	Up to €100	Up to €250	Up to €500	Up to €1.000	Up to €2.000	Up to €5.000	Up to €10.000	More than €10.000	Total
Under €50.000	2.34% 3	5.47% 7	12.50% 16	28.13% 36	28.91% 37	17.97% 23	3.91% 5	0.78% 1	128
€50.000 - €100.000	0.00% 0	0.00% 0	6.35% 4	15.87% 10	34.92% 22	30.16% 19	9.52% 6	3.17% 2	63
€100.000 - €200.000	0.00% 0	0.00% 0	5.00% 1	0.00% 0	20.00% 4	40.00% 8	25.00% 5	10.00% 2	20
Above €200.000	0.00% 0	0.00% 0	0.00% 0	0.00% 0	25.00% 1	50.00% 2	0.00% 0	25.00% 1	4
Total Respondents	3	7	21	46	64	52	16	6	215

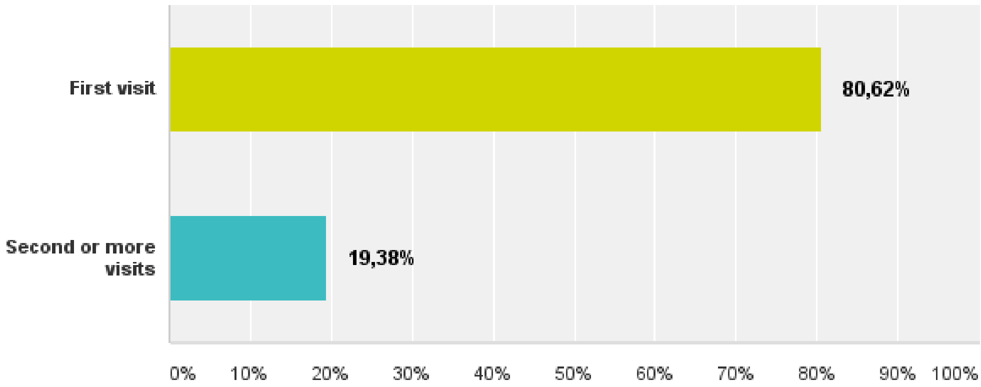
From the cross table above it may be concluded that there is a relation between the income and the price people are prepared to pay for a piece of art. The percentages grow as the income rises (see arrows). Even more important for the case, is that the mode (29,77%, n=64) is set at a price up to 2.000 euros. It was noticed from observation during the fair that the prices for the artworks were set high within the price range (100 till 5000 euros). The majority of the art pieces were above the price of 2.000 euros. Nevertheless the second biggest group is willing to pay up to 5.000 euros, with a share of 24,28%, (n=52).

In total 34,42% (52+16+6/215x100=34,42) is willing to pay a price up to 5.000 euros, 45,58% is not willing to pay a price of 5000 euros, and 14,88% ((16+6)/215) is willing to pay more than 5.000 euros. The gap between the categories of 2.000 and 5.000 euros is an interesting area. Many of the visitors were not willing to pay 5.000 euros, but would they consider a price up to 3.000 or 4.000 euros? This should be questioned in a next edition by adjusting the price classes in this question as the information on this question can advise the galleries in their art selection for the fair. A question that we can answer is if the price influenced their intention to return.

4.2.2 Intention to return

The variable of intention to return was built up out of three items. The first questions if the visitor had attended the AAF before, followed by the question if the visitor attended more fairs this year and if so which, and the last variable asked if the visitor was planning to return next year and with what motivation.

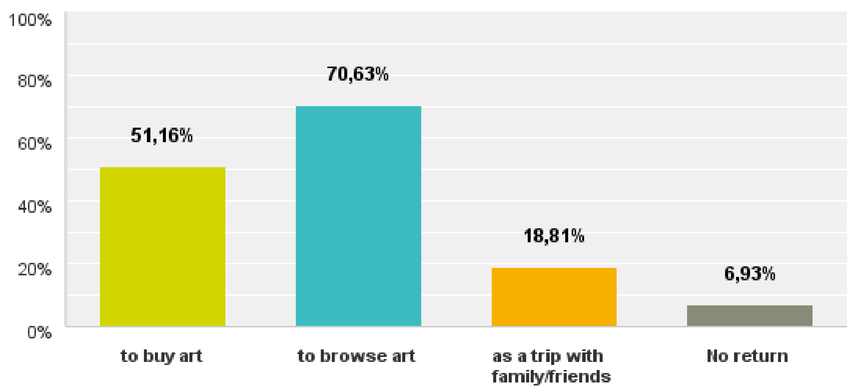
Figure 11. Number of visits to the AAF (N= 356)



A great majority experienced their first AAF (80,62%, N=356) and for 45,9%, of the visitors (N=329) counts that they have not visited a fair in the same year. Some people even indicated that it was their first visit to an art fair ever (from written remarks in questionnaires).

The inexperienced public is pleased by the experience on the fair. This probably is influenced by the fact that they had no expectations based on a previous visit. The large percentage of 70,63% (N=303) states that they will come back a next edition with the motivation to browse art. For the AAF this means visitors and therefore a greater group of potential buyers for the galleries. Yet if this public only looks and does not make the step to buy art this will influence the satisfaction of the gallery owners. It can be argued that sales stay out in this browsing group of visitors because they also have declared that they are not willing to pay more than a certain amount of money for a piece of art.

Figure 12. Motivation to return (N=303)



Those who have an income above 100.000 euros are more likely to state that they intend to come back the next edition to buy art (68%, N=303). This indicates that the earlier mentioned assumption that people with a higher income are more likely to buy art is true in this case.

Figure 13. Motivation to attend next year with an income above €100.000 (n=25)

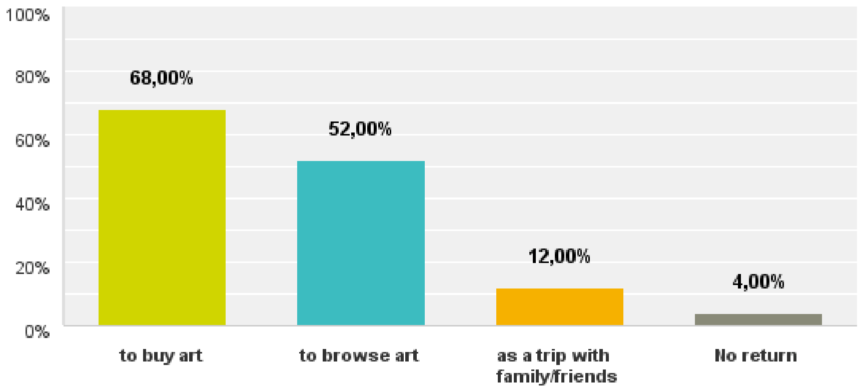
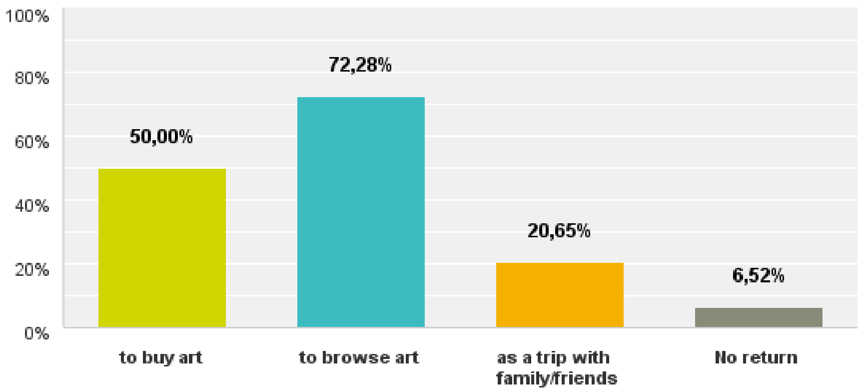


Figure 14. Motivation to attend next year with an income below €100.000 (n=184)



4.2.3 Intention to recommend

The average grade of an 8,1 on the question if the visitor will recommend a friend to visit the art fair and the positive notes in the free feedback section show that overall the visitor is very content with the organization of the fair. Despite the fact that most people's opinion was that they *could not find anything in their price category* (36%, n=90) they would recommend the fair to a friend with a likeliness of a 7,9 and intend to come back next year mostly to browse art.

4.2.4 Expectation

The word 'affordable' attracts a great public to the art fair, 51,82% (N=330) states that it was the main reason to visit the fair. Nevertheless, this public often was disappointed how the word 'affordable' was reflected by the prices during the fair. Several people found the used words in the communications ('Affordable', 'Art for everyone' and 'Art on every wall') misleading (information retrieved from the feedback). Consequently the art did not level with the expectations of the visitors, resulting in a customer gap. Many surveyed people responded that they expected original work that everybody can afford (n=167), yet part of this group (40,65%) also answered that there was nothing in their price category. So how 'affordable' is the AAF? Surprisingly, despite their disappointment the majority left with an intention to return and 'hope next year prices will be lower'.

4.2.5 Feedback

The open questions gave more inside on the opinion of the visitors. Frequently used words in the description of the art fair to a friend were 'cosy', 'inspiring', 'accessible', 'interesting' and 'great variety', however the opinions on the variety were divided. A great deal of the negative feedback from the questionnaires pointed at a lack of variety in the art styles and a lack of variety in the prices for the art pieces. More critique was given on the space set up, the temperature, the communication, the catering and the entrée price. Visitors experienced a lack of space in order to fully browse the art pieces, as booths were small and the paths between the stands were narrow. This is the consequence of the fact that meters are worth money and as a result the AAF is not willing to waste space.

4.2.6 The profile of the average visitor

The previous paragraphs analysed the empirical data quite extensively, in order to summarize these findings a profile of the typical AAF visitor is set up by using the mode of all variables. This resulted in a list of 22 characteristics.

- The typical visitor (26,95%) is plus 60 years of age.
- The typical visitor (61,98%) is female.
- The typical visitor (40.31%) has a yearly income under 50.000 euros.
- The typical visitor (54,1%) has visited another fair in the same year, from which the TEFAF was the most popular.
- The typical visitor (80,62%) has not visited the AAF before. (Yet it should be considered that this was the first edition in Maastricht)
- The typical visitor (37,75%) decided to visit the fair within a week before the event.
- The typical visitor (56,42%) travelled less than 30 minutes to reach the fair.
- The typical visitor (37,31%) heard about the fair through friends/family.

- The typical visitor (69,35%) amongst others finds it interesting to buy art in order to make their house a home; it personalises the space.
- The typical visitor (74,93%) has bought an original artwork before.
- The typical visitor (27.27%) is prepared to spend up to 2.000 euros on an artwork.
- The typical visitor (21,86%) has spent up to 2.000 euros on the last piece of art they purchased.
- The typical visitor (59,16%) does not spend more than the amount of money they intended to spend on a piece of art.
- For the typical visitor (51,82%) the word ‘affordable’ motivated their decision to attend the fair.
- The typical visitor (50,15%) expected original art that ordinary people can afford.
- The typical visitor (36,0%) did not purchase a piece of art because they could not afford it.
- The typical visitor (70,63%) will attend the fair next year to browse art.
- The typical visitor (29,88%) will recommend the fair to a friend (with the likeliness of an 8 out of 10).

4.2.7 Concluding remarks

From the fact that 70,63% stated that they have the intention to visit the fair a next edition and with an average grade of an 8,1 for the intention to recommend, we may consider the fair to be successful with respect to the satisfaction of the visitors. However there were points of improvement mentioned frequently in the questionnaires. It is found that enlarging the exposition spaces and creating more price variety (more art priced up to 2.000 euros) will increase the satisfaction of the visitor. Consequently, the price per square meter for the galleries would rise. It is questionable if this will influence the satisfaction of the galleries. A higher price for the rent of a stand means a higher turnover has to be made by the gallery. If there is financial space for this will be shown in the analyses of the galleries.

4.3. The galleries

4.3.1 Overall satisfaction

An overall final grade of a 7,6 shows that the galleries were satisfied with the overall organization of the fair, existing of the organizational team, the location, the marketing & PR, the security, the ticket sales, the atmosphere and the decoration. Surprisingly, the overall grade for the quality of the fair, shown in the next table, gets a noteworthy lower grade of a 6,3. Although it is not specific if the 6,3 points at the quality of the art or at the organization, the feedback of the galleries indicate that both are of issue, however these are issues that can be solved.

Figure 15. Gallery's perception of organizational aspects (N=24)

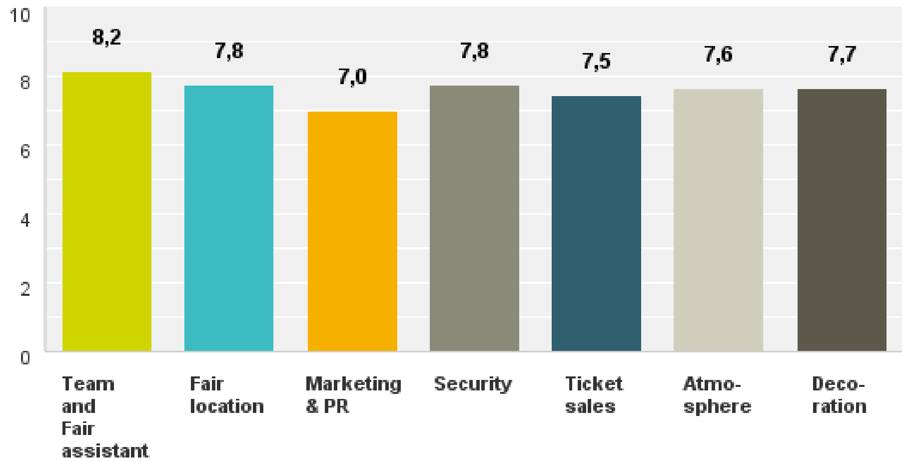


Table 6. Gallery's perception of organizational aspects (N=24)

What do you think of the organisation of the event? (1 = very poor, 10 = excellent)													
Answer Options	1	2	3	4	5	6	7	8	9	10	N.A.	Rating Average	Response Count
Team and Fair assistants	0	0	0	0	0	2	3	12	3	4	0	8,17	24
Fair location	0	0	0	0	2	3	4	7	6	2	0	7,75	24
Marketing & PR	0	0	0	1	3	6	6	3	3	2	0	7,00	24
Security	0	0	0	0	0	4	2	12	3	1	2	7,77	24
Ticket sales	0	0	0	0	1	2	6	5	2	1	6	7,47	23
Atmosphere	0	0	0	0	3	3	2	10	4	2	0	7,63	24
Decoration	0	0	0	0	0	5	5	9	1	3	0	7,65	23
												answered question	24
												skipped question	0

Figure 16. Gallery's perception of different fair aspects

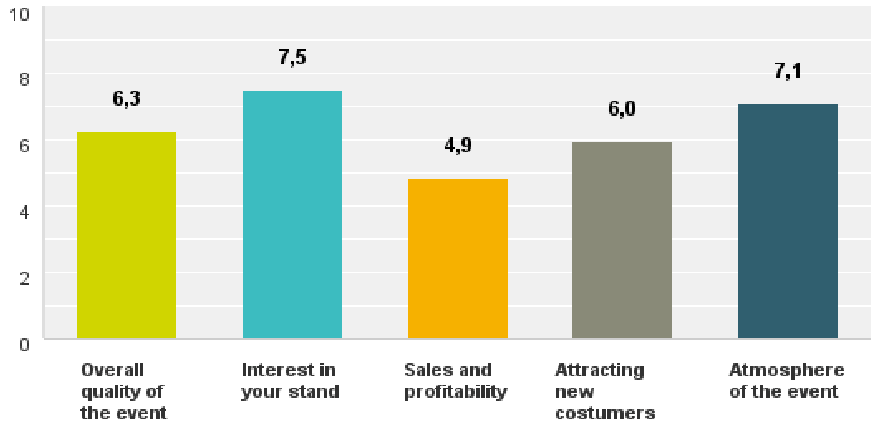
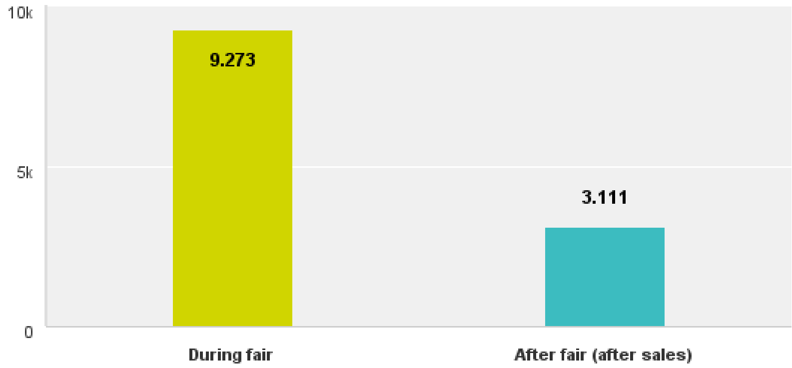


Table 7. Gallery's perception of different fair aspects (N=24)

Could your rank your perceptions of the fair overall against the following criteria: (1 = very poor, 10 = excellent)													
Answer Options	1	2	3	4	5	6	7	8	9	10	N.A.	Rating Average	Response Count
Overall quality of the event	0	0	2	1	4	4	9	3	1	0	0	6,25	24
Interest in your stand	0	1	0	0	1	2	4	11	3	1	0	7,48	23
Sales and profitability	4	0	1	4	5	5	1	1	1	1	1	4,87	24
Attracting new costumers	1	0	2	3	4	3	3	5	1	1	0	5,96	23
Atmosphere of the event	0	0	0	1	2	3	8	7	1	1	0	7,09	23
												answered question	24
												skipped question	0

In this same table we can find an unsatisfying grade of a 4,9 for the sales and profitability. As mentioned before, the profitability was assumed to play an important role in the satisfaction of the gallery and so for the intention to return. The turnovers ranged from 0 to 22.000 euros and an average turnover was set at 9.273 euros (N=20).

Figure 17. Gallery's turnover



4.3.2 Intention to return

It was calculated that a basic booth on the AAF Maastricht costs the gallery about 3.800 euros. When one adds traveling, employees, insurance and residence costs to this and the participating at the fair is likely to cost the gallery a few thousand euros more, especially for international galleries. At least six galleries (N=20) therefore made a loss by participating in the fair, with turnovers that did not get above the 5.000 euros. One would assume that these six galleries would all state not to return next year, though three galleries indicate to come back and one is in doubt. From the nine galleries that earned more than 10.000 euros it is expected that they all will return, yet revenue shows not necessarily to be an indicator of return, as two galleries answered not the come back and five gave notice that they are not sure of a return.

Consequently, the intention to return is quite disappointing; 31,82% intends to participate next year, 22,73% is not attending and 45,45% states maybe. Despite the fact that a minority of 7 exhibitors (N=22) stated to take part in the next edition of Maastricht, a majority of 16 galleries confirms to want to participate in Amsterdam's edition in October 2014. Even though galleries were not totally satisfied with the edition of the fair in Maastricht, as they indicate not to take part in the next edition, the galleries do believe in the organization itself and for that reason want to participate at the AAF Amsterdam. Hence, it can be concluded that the relation with the galleries is considerable strong.

4.3.3 Intention to recommend

Today, the art world is still influenced by a culture of status, with the result that some institutions think little of the AAF. For instance: the PAN (Amsterdam) does not appreciate it when their participants also attend the AAF. (L. Godfroy, personal communication, May 1, 2014). In their eyes, when galleries participate in both fairs it sheds a bad light on the quality of their fair. The attendance at art fairs not only influences the status of the collector as described in the literature review (paragraph 2.4.3), galleries also believe that the participation at fairs affects their image. Therefore some of the galleries that attend the AAF leave out the event on their list of fairs on their website. Those galleries do not want to be associated with the word 'affordable'. Younger galleries are more open to these new affordable art consumers and therefore the AAF can form a great opportunity as a step up fair for young art dealers (L. Godfroy, personal communication, May 1, 2014).

The profitability was unsatisfying and negative critic was retrieved on the quality of the art, the climate, the layout of the venue, and the Marketing & PR. Nevertheless, the intention to recommend has an average grade of a 7,2 (N=23), indicating that the galleries are reasonable satisfied.

4.3.4 Gallery's profile

A profile of the gallery participating the AAF is set up in the same way as for the visitor. This profile is focused on opinion statements more than on factual information.

- The typical gallery (50%) states that the fair is worse in comparison to other fairs they attended in the past year.
- The typical gallery sold 7 artworks during the fair.
- The typical gallery made a turnover of 9.273 euros.
- The typical gallery (60,87%) states that Sunday was the most successful day of the fair.
- The typical gallery (45,45%) states to 'maybe' take part in the next edition in Maastricht.
- The typical gallery (72,73%) states to want to take part in the next edition of the AAF in Amsterdam.
- The typical gallery (70,59%) wants to take part in the next edition of the AAF in Hamburg.
- The typical gallery (34,78%) would recommend the AAF to other galleries with a likeliness of 8 out of 10.
- The typical gallery graded the fair a 7,63 on the total organization: decoration, atmosphere, ticket sales, security, marketing &PR, fair location and team& fair assistants.

- The typical gallery graded the fair a 7,03 on technical aspects: lay-out, entrance, quality of the stands, quality of the lights, signage within the venue, signage/marketing outside, technical assistance, stand location.
- The typical gallery graded the fair a 7,27 on the offered services: storage galleries, catering, lectures& documentaries in the LAB Project Space, Young Talent show in the LAB Project Space, Kids space/crèche, wrapping service an the info desk.
- The typical gallery graded the fair a 6,25 on the overall quality.
- The typical gallery graded the fair a 4,87 on the sales and profitability.
- The typical gallery graded the fair a 7,09 on the atmosphere.
- The typical gallery graded the fair a 6,38 on the overall marketing campaign.

4.3.5 Concluding remarks

Overall the galleries have experienced a satisfying edition of the AAF in Maastricht, indicated by their intention to return and recommend, and the satisfying grades for the organizational aspects. Still the organization has to take notice of the quality issues addressed in the results from the questionnaires. Out of all galleries 50% (N=24) stated that the fair was overall 'worse' in comparison with other fairs, a comment that cannot be neglected by the organization in a market were competition is growing. Practical issues, such as climate control and the dustiness have to be solved the next edition in Maastricht. In addition, more attention must be given to the marketing and PR, and the quality of the participating galleries must remain to be given priority. The organizing team gets credits in the feedback and therefore there is trust in the improvement.

5. Conclusion

Fairs made a striking rise in the art market over the last two decades. Reasons for the rise were: the decreasing revenues at galleries, who found a solution by gathering together in one place so visitors got the opportunity to visit many galleries at one time; the upcoming BRIC countries, which enlarged the global art market; and the networking benefits, connecting the local with the global market. The AAF is a fair that makes part of this flourishing time for fairs and grew from one fair in London in 1999 to 13 fairs worldwide today. This thesis explored the success of the fair and measured the satisfaction of the AAF in order to explore their success.

The AAF has attracted a new group of art consumers to its fair by setting a price limit of 5.000 euros and by inviting the whole family. By doing so the AAF broke with the high-class model for fairs, which excluded the majority of people. With this destruction the fair has played with the level of quality, as price and quality are indissolubly linked together. Baia Curioni (2014) feared that the speed of growth would damage the quality level of art fairs. This study found that quality indeed is an issue within the concept of the AAF that needs constant attention. Some of these quality issues came to light in the research: the venue lacked quality, it was dusty, too warm and the set up of the stands was to narrow, nonetheless the atmosphere of the old factory was beloved by both the galleries as well as the visitors. For the visitor the atmosphere may be considered more important than the price of the artworks as a great group of visitors intends to return, because they like spending time at the event and enjoy browsing art.

Another critical point to the success is the choice of name for the fair, which is debatable. Marketing wise it sends out a clear message: art that is not expensive. However, 'affordable' may be an overstatement in the eyes of the public as 32% of the visitors still considered the prices to be too high. The price range that is communicated states that the fair exhibits art with prices varying from 100 euros up to 5.000 euros. One expected to find art pieces at a price of 2.000 euros, but was disappointed, as the majority of the artworks were priced higher in value. The gallery should not forget that their attitude towards these first time visitors, buying or non-buying, is of great importance for their own success. A better balance in the variety of prices is a first step towards more buyers.

Nevertheless the visitors, who consider the prices to be above their budget, do state to return next year in order to browse or even buy art. Their return to a next edition means their cultural capital has grown; they know what the fair entails, they have learned that art never is cheap and they experienced that buying art could be fun. The fair has accomplished this by taking away the threshold, by playing an educational role and with that opening the gate to the market for buying art.

The return of the galleries is less sure and consequently the financial viability is uncertain, as it was found that the revenue from the booth rent is the main source of income. Galleries were assumed to be satisfied when they at least recover the rent for the stand. Yet the research shows that the turnover is not necessarily an indication for successful participation. It is a combination of sales, atmosphere, organizational aspects and the number of visitors. Remarkably, a lot of galleries indicated to participate in Amsterdam's next edition, uncovering a trust in the organization, though the trust in Maastricht as a hosting city clearly has to grow.

In short, the success of the AAF is mostly attributable to the atmosphere, in which the visitors as well as the galleries feel comfortable. The prices of the artworks and the quality of some organizational aspects need attention in order to organize a fair that is even more successful. Further research should therefore investigate the opinion of the galleries with the use of qualitative research to get more in-depth results. Many more questions remain and more quantitative data, such as numbers on sales and visitors' numbers, should hence become available for research.

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Appendices

Appendix 1. Survey visitors

AFFORDABLE ART FAIR MAASTRICHT 2014

YOU & THE FAIR

1. Is dit je eerste bezoek aan de Affordable Art Fair?

□ Ja □ Nee

2. Wanneer heb je besloten naar de beurs te gaan?

□ Op de dag van mijn bezoek □ 2-4 weken geleden

□ Binnen een week van tevoren □ Meer dan 4 weken geleden

3. Hoe lang heb je gereisd om hier te komen?

□ Minder dan 30 minuten □ Minder dan 2 uur

□ Minder dan een uur □ Meer dan 2 uur

Waar vandaan (eerste deel van de postcode)?_________

4. Hoe heb je gehoord over de beurs?

Geef alsjeblieft zoveel mogelijk details (bijv. naam van tijdschrift). Selecteer zoveel opties als van toepassing is

□ Advertentie □ E-mail van galerie

□ Artikel □ Facebook

□ AAF flyer □ Twitter

□ AAF uitnodiging □ Online

□ Uitnodiging van galerie □ Via vriend/familie

□ AAF e-mail

Details____…

____

5. Toen je ons reclamebeeld zag (of een advertentie, uitnodiging of flyer), wat dacht je toen?

Saai	1	2	3	4	5	Vermakelijk
Intimiderend	1	2	3	4	5	Aantrekkelijk

Duur	1	2	3	4	5	Goed geprijsd
Ongeïnspireerd	1	2	3	4	5	Inspirerend
Kunst kijken	1	2	3	4	5	Kunst kopen

YOU & ART

6. Wat vind je interessant aan kunst kopen?

Selecteer zoveel opties als van toepassing

□ Door kunst kijk ik naar dingen vanuit een nieuw perspectief

□ Door kunst wordt mijn huis een thuis; het maakt de ruimte persoonlijk

□ Een kunstverzameling opbouwen geeft me plezier

□ Kunst is een financiële investering

□ Mijn kinderen zijn gefascineerd door kunst

□ Mijn familie en vrienden bezitten echte kunst

□ Ik vind het leuk om galeriehouders en kunstenaars te ontmoeten

□ Ik vind het leuk/belangrijk om startende kunstenaars te ondersteunen

□ Anders, namelijk

---

7. het je al eerder een echt kunstwerk (dus geen replica) gekocht?

□ Ja □ Nee

8. Wat zou je bereid zijn uit te geven voor een kunstwerk?

□ Tot €100 □ Tot €2.000

□ Tot €250 □ Tot €5.000

□ Tot €500 □ Tot €10.000

□ Tot €1.000 □ Meer dan €10.000

9a. Hoeveel heb je de laatste keer dat je een kunstwerk kocht uitgegeven?

□ Tot €100 □ Tot €2.000

□ Tot €250 □ Tot €5.000

□ Tot €500 □ Tot €10.000

□ Tot €1.000 □ Meer dan €10.000

9b. Was dit….

□ ...het bedrag dat je van plan was uit te geven?

□ ...meer dan je van plan was uit te geven?

□... minder dan je van plan was uit te geven?

10. Als je meer hebt uitgegeven dan je van plan was, heb je dat gecompenseerd door aan andere dingen minder uit te geven?

□ Ja □ Nee

Zo ja, waaraan?____

____

11. Hoe beïnvloedde het woord "affordable" je besluit om naar de beurs te komen?

□ Het is de belangrijkste aanleiding voor mijn komst

□ Het is een van de aanleidingen voor mijn komst

□ Het heeft mij niet beïnvloed

□ Ik vind het minder aantrekkelijk om naar de beurs te gaan

12. Toen je voor het eerst over de Affordable Art Fair hoorde, wat verwachtte je toen?

□ Afgeprijsde kunstwerken

□ Een manier om goedkope kunst te vinden

□ Echte kunst die iedereen zich kan veroorloven

□ Echte kunst die ik niet zomaar bij mij in de buurt vind

□ Echte kunst van opkomende kunstenaars

□ Een kans om in kunst te investeren waarvan de waarde zal toenemen

13. Als je niets op de beurs gekocht hebt, welke redenen, als die er zijn, had je hiervoor?

□ Ik heb niets gezien wat ik wilde hebben

□ Ik heb iets moois gezien maar kon het me niet veroorloven

□ Ik had meer tijd nodig om erover na te denken

□ Ik wilde het eerst met iemand bespreken (bijv. mijn partner)

□ Ik moest eerst bedenken hoe ik het kon betalen

□ Ik was bang dat ik het werk niet veilig naar huis kon vervoeren

□ Ik wilde kijken of het kunstwerk qua ruimte in mijn huis past

□ Ik kon niets vinden binnen mijn budget

□ Anders (graag aanvullen) ________________________

ABOUT YOU

14. Leeftijd

□ Jonger dan 30

□ 30 - 40

□ 41 - 50

□ 51 - 60

□ 60+

15. Geslacht

□ Man

□ Vrouw

16. Mag ik vragen naar je jaarlijkse inkomen?

□ Onder €50.000

□ €100.000 - €200.000

□ €50.000 - €100.000

□ Boven de €200.000

□ Wil ik liever niet beantwoorden

17. Wat zou je, naast kunst, van onderstaande eventueel ook willen kopen?

Selecteer zoveel opties als van toepassing is

□ Kunstnijverheid

□ Hedendaagse meubels en design (huis, kantoor, keuken)

□ Luxe producten (horloges, sieraden, wijn)

□ Tuinartikelen: planten, tuinmeubilair, gereedschap

□ Bijzonder/gezond eten

□ Reizen

□ Mode

18. Heeft u in het afgelopen jaar ook andere kunstbeurzen bezocht? Zo ja, welke?

□ Ja, namelijk ____

□ Nee

BACK TO THE FAIR

19. Hoe zou je de Affordable Art Fair beschrijven aan een vriend(in) die er nog nooit is geweest?

____

____

____

20. Bent u van plan volgend jaar weer naar de AAF te komen?

□ Ja, om kunst te kopen

□ Ja, om kunst te kijken

□ Ja, als uitje met familie/vrienden

□ Ja, namelijk ____

□ Nee, omdat ____

21. Hoe groot is de kans dat je de Affordable Art Fair aan een vriend of collega zou aanbevelen?

Waarschijnlijk niet 1 2 3 4 5 6 7 8 9 10 Zeer waarschijnlijk

22. We zijn altijd op zoek naar manier om de beurs te verbeteren. Heb je suggesties?

____

____

____

____

Hartelijk dank voor je tijd. Na de beurs willen wij een aantal bezoekers benaderen voor extra informatie. Mogen wij jou hiervoor benaderen?

Naam:

____

Email:

____

Appendix 2. Survey Exhibitor

AAF Maastricht 2014 Exhibitors' Survey

1. FAIR AND FACILITIES

Dear AAF exhibitor,

Now that the fair is over we would like to assess your experiences so that we can continue to improve the Affordable Art Fair Maastricht for next year. We would be grateful if you could fill out this survey. Please do be candid, but constructive, and we will do our best to implement any suggestions you have. We would very much appreciate your feedback and ideas. (answers can be in Dutch)

1. What do you think of the organisation of the event?
(1 = very poor, 10 = very good)

	1	2	3	4	5	6	7	8	9	10	N.A.
Team and Fair assistants											
Fair location											
Marketing & PR											
Security											
Ticket sales											
Atmosphere											
Decoration											

Any comments?

AAF Maastricht 2014 Exhibitors' Survey

2. What do you think of the technical aspects of the event? (1 = very poor, 10 = very good)

	1	2	3	4	5	6	7	8	9	10	N.A.
Lay-out (Plan) of the fair	○	○	○	○	○	○	○	○	○	○	○
Entrance of the fair	○	○	○	○	○	○	○	○	○	○	○
Quality of the stands (walls)	○	○	○	○	○	○	○	○	○	○	○
Quality of the lights	○	○	○	○	○	○	○	○	○	○	○
Signage within the venue	○	○	○	○	○	○	○	○	○	○	○
Signage/marketing outside the venue	○	○	○	○	○	○	○	○	○	○	○
Technical assistance during the fair	○	○	○	○	○	○	○	○	○	○	○
Stand location	○	○	○	○	○	○	○	○	○	○	○

Any comments?

3. Could you rank the different services offered to both visitors and exhibitors:

	1	2	3	4	5	6	7	8	9	10	N.A.
Storage galeries	○	○	○	○	○	○	○	○	○	○	○
Catering	○	○	○	○	○	○	○	○	○	○	○
Lectures & documentaries in the LAB Project Space	○	○	○	○	○	○	○	○	○	○	○
Young Talent show in the LAB Project Space	○	○	○	○	○	○	○	○	○	○	○
Kids Space/Creche	○	○	○	○	○	○	○	○	○	○	○
Wrapping service	○	○	○	○	○	○	○	○	○	○	○
Info desk	○	○	○	○	○	○	○	○	○	○	○

Any comments?

AAF Maastricht 2014 Exhibitors' Survey

4. Could your rank your perceptions of the fair overall against the following criteria:
(1 = very poor, 10 = very good)

	1	2	3	4	5	6	7	8	9	10	N.A.
Overall quality of the event											
Interest in your stand											
Sales and profitability											
Attracting new costumers											
Atmosphere of the event											

Any comments?

5. Could your rank your perceptions of the fair overall against the following criteria:
(1 = very poor, 10 = very good)

	1	2	3	4	5	6	7	8	9	10	N.A.
Exhibitors build up											
Welcome drinks/reception											
Private View											
Thursday, Friday, Saturday, Sunday											
Exhibitors party											
Exhibitors breakdown											

Any comments?

AAF Maastricht 2014 Campaign

ART
ON EVERY
WALL

AAF Maastricht 2014 Exhibitors' Survey

6. What do you think of the Marketing Campaign?
(1 = very poor, 10 = very good)

	1	2	3	4	5	6	7	8	9	10	N/A
Campaign visual (see above)	◯	◯	◯	◯	◯	◯	◯	◯	◯	◯	◯
Customized invitations	◯	◯	◯	◯	◯	◯	◯	◯	◯	◯	◯
Digital customized invitations "2 for 1"	◯	◯	◯	◯	◯	◯	◯	◯	◯	◯	◯
Catalogue	◯	◯	◯	◯	◯	◯	◯	◯	◯	◯	◯

Any comments?

7. How does AAF compare to other art fairs you may have participated in this year?

◯ Better
◯ Comparable
◯ Worse

Why is this?could you please explain?

8. Are there any other suggestions you can make on how we can improve the fair in future years?

AAF Maastricht 2014 Exhibitors' Survey

2. Sales & Turnover

We would very much appreciate if you could fill in the next questions regarding your sales and turnover. All the information will be used explicitly for the evaluation of the fair.

1. How many art works have you sold?

During fair

After fair (after sales)

2. What is your turnover?

During fair

After fair (after sales)

3. Do you think you will have after sales?

4. Which day was most succesful for your sales and making new contact/networking?

- ☐ Private View
- ☐ Thursday
- ☐ Friday
- ☐ Saturday
- ☐ Sunday

AAF Maastricht 2014 Exhibitors' Survey

3. AAF and more.

1. Would you like to take part in the next edition of AAF Maastricht (2015)?

○ Yes ○ No ○ Maybe

2. Would you like to take part in the next edition of AAF Amsterdam (Oct 2014)?

○ Yes ○ No ○ Maybe

3. Would you like to take part in other AAF editions? If yes, which one?

- ☐ Amsterdam
- ☐ Bristol
- ☐ Brussels
- ☐ Hamburg
- ☐ Hong Kong
- ☐ London
- ☐ Los Angeles
- ☐ Melbourne
- ☐ Mexico city
- ☐ Milan
- ☐ New York
- ☐ Singapore
- ☐ Stockholm
- ☐ Seattle

Other idea of city?

4. How likely is it that you would recommend the Affordable Art Fair to other galleries?
(1 = not al all likely, 10 = extremely likely)

1	2	3	4	5	6	7	8	9	10	N/A
○	○	○	○	○	○	○	○	○	○	○

If 6 or lowe, please let us know your reasons

5. Is there anything else you would like to share with us?

AAF Maastricht 2014 Exhibitors' Survey

4. Your information

1. Please specify your information below:

Name:

Gallery:

Email Address:

Appendix 3. Interview questions AAF

1. Hoe ziet het verdien model van de AAF eruit? (Wat betalen stands? Horeca? Munten? Lagere prijzen meer verkoop? Is de winst groeiend?)

Doelstellingen

2. De eerste editie van de AAF werd gehouden in Londen in 2001. In 2007 vond Amsterdam voor het eerst plaats. Wat waren de motivaties om naar Amsterdam te gaan? Welke factoren moeten aanwezig zijn om een stad te kiezen?

3. Inmiddels hebben er al de AAF Amsterdam al 7 keer plaatsgevonden. Waaruit blijkt dat het een succes is. Hebben er veranderingen plaatsgevonden binnen het concept ten opzichte van de eerste keer? Zo ja welke?

4. Spelen de deelnemers en bezoekers enquêtes hier een grote rol in?

5. Wanneer is een beurs voor jullie succesvol? (Aantal bezoekers, verkochten werken, feedback, sfeer, winst etc.)

6. In online stukken staat beschreven dat de beurs meer is dan kunst kopen en dat het een evenement is voor het hele gezin en dat kunst kijken ook erg belangrijk is. Ligt voor jullie als organiserende partij de nadruk op kijkers of kopers?

   Het hogere doel van de AAF is om de kunsten te democratiseren en galerie wereld open te gooien en voor iedereen te maken als ik het juist heb….

7. Hebben alle steden dezelfde doelstellingen of kan dit verschillen per land en stad? Zijn er bijvoorbeeld verschillen tussen Amsterdam en Maastricht in de organisatie/het concept?

8. Dit jaar was Maastricht voor het eerst wat waren de doelstellingen voor deze eerste editie? Hebben jullie deze behaald?

9. Hoe verloopt het contact en de samenwerking met de overkoepelende organisatie?

Kwaliteit

10. In het algemeen en vooral in de kunsten worden kwaliteit en prijs aan elkaar gekoppeld. Hoe kijken jullie hier tegenaan?

11. Hoe bepalen/garanderen jullie kwaliteit? Wat zijn de criteria voor galeries om deel te nemen aan de AAF?

12. In de enquête is ook een vraag opgenomen waarin gevraagd wordt wat men van de beurs vooraf verwachtte. Opties zijn afgeprijsde kunst, goedkope kunst, kunst die iedereen zich kan veroorloven, unieke kunst die ik niet zo maar in mijn buurt vind, opkomende kunstenaars, of kans om te investeren. Welke boodschap willen jullie overbrengen met 'affordable'?

13. 'Art for all' & 'Art on every wall' waren twee spreuken van de afgelopen editie in Maastricht. Maar hoeverre is de kunst echt voor iedereen? Want het merendeel van de kunstwerken zat toch boven de 2000 euro en in de enquête werd aangegeven dan het merendeel van de mensen niet meer uit wil geven dan 2000 euro (Voorgaande editie A'dm en nu Maastricht). Dus wie bedoelen jullie met iedereen?

14. Galeries ontlenen status aan de beurzen waaraan ze deelnemen. Deelnemen aan de TEFAF bijvoorbeeld is helemaal niet makkelijk dus wanneer een galerie hier aan deelneemt zegt dit iets over hun kwaliteit. Wat is de toegevoegde waarde van deelname aan de AAF?

Concurrentie

15. Ondervinden jullie enige concurrentie?

16. Je ziet dat er tijdens veel grote beurzen er meer beurzen in de omgeving worden georganiseerd, zoals bij Art Rotterdam. Waarom hebben jullie niet gekozen in hetzelfde weekend te zitten als TEFAF?

Omgevingsfactoren

17. Op de beurs zijn internationale, nationale maar vooral ook lokale galeries aanwezig, heeft dit volgens jullie invloed op het succes van een beurs? Kiezen jullie bewust voor lokale galeries?

18. Toekomstplannen?

Appendix 4 Interview Affordable Art Fair

De eerste vraag gaat over het verdienmodel. Wat is de structuur van de fair? Waar halen jullie geld mee binnen? Wat zijn jullie kosten?

Ja ok staat ie aan al. Nou ons grote ding is wij verhuren stands aan galeries. -*Ja*-Dus we hebben een vierkante meter prijs die was in Amsterdam afgelopen jaar 220 euro per vierkante meter en Maastricht was het 190 per m2 en aankomend jaar gaan we naar 230 per vierkante meter in Amsterdam. –*Ok*- Uhmm… De galeries huren dan een stand bij ons die kan verschillen van 15 m2 naar 50 m2, ligt er net aan welke van de stands zij voorkeur naar hebben. Dus dan kan je het makkelijk uitrekenen 220 euro maal 20m2 komt op een paar duizend euro uit –*Ja*- Dat is ons grootste verdienmodel of waar we aan verdienen. Wij verdienen verder niks meer aan wat zij nog verkopen aan kunst of zo dat is helemaal… dat staat er los van. –*Ja*- Wij krijgen daar geen fee meer over of zo iets. Die stands staan dan helemaal klaar met wandjes aantal lampen zitten erin, er zitten uitnodigen bij -*Ja dus dat zit er allemaal bij in*- Ja dus dat noemen wij altijd een beetje de all-in prijs. Je hebt soms ook beurzen die bijvoorbeeld ver onder ons bedrag zitten.. en dan nou 150 euro per m2 –*Ja*- maar dan moet je nog los 200 euro voor uitnodigingen betalen en nog 300 euro voor lampjes en dan weet je kom je op hetzelfde bedrag uit.

En wat bedoel je hier met uitnodigingen?

De galeries krijgen 100 uitnodigingen voor de openingsavond om uit te sturen naar hun klantenbestand –*ja*- en 100 uitnodigingen om uit te sturen naar.. of voor de rest van de week zeg maar. Je hebt de private view die is op woensdag avond dus die uitnodiging is voor twee personen geldig en dan heb je de gewone toegangskaarten die zijn gewoon voor donderdag tot en met zondag voor een persoon zeg maar. Dus in die zin die zitten ze er bij in. Dan heb je nog standaard verlichting die zit er ook bij in, de wanden zijn gewoon af klaar dus in principe kan je zo je stand in –*ja*- mocht je nog extra wandjes of deuren of iets willen bestellen dan kan dat – *ja*- maar dan zitten er weer extra kosten aan verbonden en een catalogus vermelding die zit er ook bij.

En hoe zit het dan verder met de horeca?

Dat is weer een verhaal apart eigenlijk. Uhm.. daar werken we vaak of met een afdracht mee of dat we het oplossen dat zij bijvoorbeeld de fair assistent lunch verzorgen. We hebben op zaterdagavond het deelnemersfeest met alle galeries daar is ook altijd een diner voor nodig dus uhm… In Amsterdam werkt het in ieder geval zo dat een catering partij. wij betalen die niet maar zij komen de hele week staan dus verdienen van de mensen aan koffie, wijn, weet ik veel wat ze bestellen. En in ruil daarvoor of zoveel procent afdracht of een wat mindere afdracht maar wel de fair assistent lunches of het deelnemersfeest op zaterdag *–ja-* en dan hebben we ook nog de ticket verkoop daar verdienen we ook aan maar dat is altijd een beetje het verwaarloosbare bedrag op een of andere manier uhmm.. Kijk hier in Maastricht was de eerste keer natuurlijk en willen we gewoon zoveel mogelijk mensen op de beurs dus dan staat de ticketverkoop achteraan in het rijtje waar we aan willen verdienen. Ok zo veel gratis uitnodigingen of acties of weet ik veel wat mensen die aan de deur komen kunnen gewoon nog steeds kaartjes kopen we hebben gewoon een kassa gehad en op zich zijn er best wel wat kaartjes verkocht maar we hebben zoveel vrijkaarten uitgedeeld dat als je een beetje je best doet kun je er wel aan komen.

Dus dan is het puur om naamsbekendheid te genereren voor de eerste keer? Ja om mensen binnen te laten komen en als ze een keertje binnen zijn geweest dan volgend jaar denken ja dat vond ik eigenlijk wel leuk. Nou ik heb nu geen vrijkaart. Want volgend jaar zullen we minder vrijkaarten gaan ronddelen. Maar dat ze dan wel getriggerd zijn een kaartje te kopen*. -Ja precies-* In Amsterdam is het wel een bedrag weet niet precies het cijfer maar dat kan ik nazoeken uhm waar, uh ja dat gewoon in het budget staat dat we binnen moeten halen. *–Ja precies –*

Maar het belangrijkste is dus gewoon dat jullie stands hebben verkocht? Ja Want dat is gewoon jullie inkomsten bron. Is dat dan ook hetgene waar je winst op maakt? Uh ja uhm kijk we maken een plattegrond daar zitten zoveel aantal verkoopbare meters in. Bijvoorbeeld vorig jaar Amsterdam was dat 1750m2 die we moeten verkopen om zoveel procent winst te maken. Vorig jaar Amsterdam is het niet helemaal gelukt. Zijn we op 1700m2 blijven hangen dan gaat het ergens aan het eind van het budget, lopen we daar zoveel vierkante meter mis *–ja-* en kan je het zien als 50m2 niet verkocht maal 220 euro is zo'n bedrag wat je dan mis loopt onder aan je budget lijstje zeg maar. Dus dat is ons grootste ding maar daar doen we ook het gebouw van huren, alles betalen, de fair assistents, ons loon.

Dus in principe moet je daarop al quite spelen en eigenlijk ook je winst uithalen, puur op de vierkanten meters? Ja

En het begon natuurlijk in Londen in 2001 en in 2007 voor het eerst in Amsterdam. Welke factoren moeten aanwezig zijn in een stad om te kiezen we gaan nu met de fair naar Amsterdam of nu naar Maastricht?

Nou we doen per stad best wel veel onderzoek en dan kijken we naar inwoners, hoeveel inwoners. Maar bijvoorbeeld bij Maastricht slaat dat ook nergens op want Maastricht heeft 220.000 inwoners – *Ja*- Wat veel te weinig is voor zo'n beurs als wat wij willen neerzetten zeg maar –*ja* - Maar je moet het dan weer regionaal kijken, met Duitsland, Belgie, EUR regio noemen ze dat dan. We kijken verder ook naar of mensen huizen kopen of ze geïnteresseerd zijn in andere dingen bijvoorbeeld meubels design, zijn er design beurzen waar mensen wel heen gaan. Dat soort dingen kijken we ook allemaal meer naar. Of er werkloosheid veel is of veel interesse in kunst. Bijvoorbeeld in Berlijn, is onwijs creatieve stad maar er zitten heel veel jonge kunstenaars uhm in van die wijkjes waar arme kunstenaars bij elkaar zijn gaan zitten en het is super creatief en heel leuk maar het is geen stad om een beurs neer te zetten. Dat zijn niet de mensen die gaan kopen – naar een beurs willen – *ja omdat ze meer op het alternatieve zitten en niet massaal* – nee klopt alternatief precies dus als je denkt Berlijn creatieve kunst stad hartstikke leuk, maar niet voor als zo'n beurs als dit. We zijn toch een commercieel bedrijf is het geen goed plek om te gaan zitten. Dus daarom is ook besloten om niet naar Berlijn te gaan maar wel naar Hamburg. Gewoon een rijker gebied, gewoon mensen die echt huizen kopen dat is echt een van de belangrijke dingen, of mensen echt geld uitgeven aan woningen, vakanties aan auto's.. – *aan luxe goederen dus..*- Ja en je kijkt ook of er andere beurzen in de buurt zitten.

Want is de TEFAF dan belangrijk geweest als factor dat het daar zit?

Nee, Tefaf is natuurlijk een heel ander segment we hebben daar niet… ik denk dat als de Tefaf niet in Maastricht had gezeten waren we ook naar Maastricht gegaan. Dat heeft weinig met elkaar te maken. We kijken meer naar beurzen waar ook veel van onze galeries staan. Er staat toevallig een galerie op de Tefaf die ook bij ons staat. Je hebt bijvoorbeeld ook in Breda en in Utrecht, daar heb je gewoon beurzen die ook een aantal van onze galeries hebben. Als we daar nou dicht in de buurt gaan zitten of in dezelfde stad, dat is gewoon niet efficiënt.

En wat ik mij afvroeg… in Rotterdam, bij Art Rotterdam heb je gezien dat er veel side fairs waren. Hebben jullie bewust gekozen om niet in dezelfde periode als de Tefaf te gaan zitten?

Ja, uhm… kijk omdat de Tefaf zo ontzettend anders is komt er ook zo'n ander publiek op af. Dit zijn echt de grote miljonairs die worden ingevlogen met hun prive jet en uh die komen echt puur voor de Tefaf dat zijn niet mensen die ook nog eens AAF gaan bezoeken. En misschien als je tegelijkertijd had gezeten waren er misschien een aantal die wel de stap hadden genomen om ook even bij de AAF te komen kijken. Maar wat voor ons daarnaast een hele belangrijke reden was om er niet naast te gaan zitten was, is dat de stad Maastricht is heel blij met de Tefaf *–ja-* er komt heel veel publiek en heel veel toerisme op af uh.. wat betekent dat de hele stad qua marketing mogelijkheden in bezit is van de Tefaf. Dus elke vlag, elke poster, elke abri uh alles wat maar aan buiten reclame zichtbaar is in Maastricht is van de Tefaf die periode – *Ja precies*- en de stad Maastricht gaat dan niet zeggen ok Tefaf mag de helft en AAF mag de andere helft. Ze zijn veel te bang om de Tefaf kwijt te raken. *–Ja nee dat is ook heel begrijpelijk dan-* Dus we hebben daarvoor gekozen van laat hun lekker hun ding doen en op het moment dat de Tefaf klaar was kwamen onze vlaggen en onze abri's. En dan is misschien het verschil dan ook wel dat mensen denken he was is dit en dat ook heel anders. En we merkte ook wel uit het publieksonderzoek of reacties dat mensen het een verademing vonden of een verfrissing – *Want heel veel mensen zijn wel ook naar de Tefaf geweest en komen dan hierheen* – Ja en ik denk ook dat alle bewoners van Maastricht die gaan wel een keer naar de Tefaf omdat het gewoon onderdeel van de stad is en het hoort er ook gewoon bij. Maar het zijn allemaal niet de mensen die vaak iets kunnen kopen op de Tefaf. – *Nee zeker niet*- nee

En even terug naar Amsterdam. Als je kijkt naar een van de eerste keren dat het is uitgevoerd en nu naar het laatste jaar. Zijn er veel verandering geweest in de organisatie of hebben jullie veranderingen in het concept aangebracht?

Uhm.. Ja ik vind wel dat er heel veel veranderingen in de organisatie zijn geweest de afgelopen jaren want we zijn heel sterk gegroeid he de afgelopen jaren *–hmm-* ik denk de laatste drie jaar zijn we echt van 5/6 naar 15/16 beurzen jaarlijks gegaan. En dat vroeg ook wel om wat meer structuur. Voorheen deden we zelf onze financiële afhandeling en ik maakte facturen en we deden een Excel bestandje en hielden we het wel een beetje bij in de hoop dat alles wel goed ging. En er was totaal, nou totaal.. bijna geen controle op of ik heb geen financiële achtergrond en mijn collega's hadden dat ook niet. En dat is de afgelopen jaren wel ingevoerd. We hebben nu Victoria, die heb je wel gezien he*? - Ja die heb ik gezien*- Die is voor Europa ingezet om alle financiële zaken afte handelen. *–Dus zij doet alle landen in Europa?*- Ja behalve dan Londen want die hebben hun eigen kantoor. Ja en dan heb je nog iemand in Amerika, of iemand die Amerika en Mexico doet en iemand die Azië doet. Dus die hebben gewoon hun eigen afdeling die zelf facturen maken die zelf alles bijhouden. Daarnaast zijn er ook een aantal computersystemen bijgekomen –*Ja* – Die ik in eerste instantie echt verschrikkelijk vond, want ik had gewoon mijn eigen excelletjes en dingetjes. Dan zit je ineens in zo'n nieuw systeem, Vocalpoint heet dat, invoeren en dat werkte ook maar half en dat was echt verschrikkelijk en je moet daar even doorheen voordat je inziet dat het makkelijker is. en dat je op de lange termijn er minder werk in gaat zitten want je slaat het ergens op dus het jaar erna als ik eer die galerie nodig heb kan ik gewoon het bestand terughalen en staat het erin. In plaats van dat ik het elke keer opnieuw ga invoeren –*Ja precies* – Dus ik vind wel op dat gebied, op organisatie en structuur zijn we de afgelopen jaren wel echt vooruit gegaan er is heel veel veranderd. Aan het concept is niet echt veel veranderd uhm vind ik want het concept is gewoon heel sterk vind ik – *ja* - heel duidelijk en daar moet je ook moet je ook niet te veel aan moet rommelen anders wordt het onduidelijk voor veel mensen. En dit is gewoon duidelijk tot 5000 euro, levende kunstenaars, voor iedereen toegankelijk. Dat is gewoon klaar duidelijk. Wat je wel kan veranderen, elk team heeft zijn eigen vrijheid om de beurs aan te kleden en in te richten hoe zij dat zien zeg maar. Zijn een paar dingen van het concept waar je je aan moet houden bijv. Minstens drie kunstenaars meenemen , allemaal levend kunstenaars, geen mokken en muismatten en van dat soort troepjes. Dat zijn vaste regels maar voor de rest mag je het zelf indelen dus als je de catering ruimte in Maastricht daar hebben we nu dan voor het eerst zoiets geprobeerd met van die kraampjes, beetje dat festival uiterlijk, en dat was eigenlijk nooit eerder zo gedaan, dat was heel leuk. Dus dat kan jezelf aankleden en invullen. –*ja*-

Dus er is wel een bepaalde structuur aangebracht van bovenaf maar ver dingen als de restaurant mag jezelf bedenken en aankleding. En de communicatie staat allemaal vast?

Ja het logo, dat staat allemaal vast, huisstijl staat allemaal vast, dat roze vakje wat overal weer terug in moet komen. Maar hoe je je inschrijfformulier of je communicatie met je galeries doet dat mag je in principe zelf uitmaken zeg maar –ja-

En hoe verloopt verder de samenwerking en communicatie met het overkoepelde kantoor, de internationale organisatie?

Nou we hebben… zeg even in Europa heb je 5 kantoren –ja- uh en daarboven staat een regional manager, dat is Rupert, die was ook op de beurs, die was zaterdag ochtend weg, dus die heb je dan denk ik niet gezien. – nee – die uh zit in Schotland op kantoor dus naast Will de founder, hij is regional manager van Europa. En uh Sebastiaan, mijn collega, de fair director die heeft dan elke maandag een skypegesprek over hoe het gaat, wat er aan de hand is dingen die we moeten gaan doen., waar we tegen aanlopen. Alles kan besproken worden, duurt een half uur/ uurtje. En dan bespreken ze gewoon alles, hij overlegt dat weer met Will, en Rupert komt ook een keer in de zoveel tijd naar Amsterdam toe. Dan komt hij ook even zitten en dat contact is wel heel goed om het gevoel te hebben dat je wel onderdeel bent van een groter iets zeg maar. Rupert komt dan toevallig volgende week weer, alles doorspreken over wat we in Amsterdam gaan doen even Maastricht evalueren wat er beter kan, dat post fair report waar ik je eerder over vertelde moet dat af zijn. Daar staat ook alles in wat we gedaan hebben van extra of met wie we samen hebben gewerkt voor de crèche tot welke catering we hebben gehad wat de feedback was van de galerie houders, wat de feedback was van de galerie houders, de cijfers, ticket verkoop, alles staat erin, dat moet dan af zijn, dat bespreken we dan met hem. Dan kunnen we kijken wat gaan we volgend jaar veranderen liggen we op lijn met het budgetwant dat wordt vooraf vastgesteld dat staat vast ook helemaal en goedgekeurd door Schotland dan en dan doen ze daar allemaal van die reken methodes, zoveel procent mag je in het eerste jaar zitten en dat volgende jaar weer meer enzo..

We hadden het net al over dat er inderdaad veranderingen in zijn aangebracht. En spelen daar dan ook de deelnemers en bezoekers enquêtes een rol in?

Uh ja die nemen we altijd heel serieus hoor. We zijn nu bijvoorbeeld ook aan het kijken naar Jog talentwaar Anna dan mee bezig is geweest. Want wij vinden het belangrijk jong talent te steunen en hun te supporten en hun een opstapje te geven naar de kunstwereld. Maar op een of andere manier wat we ook geprobeerd hebben krijgt het nooit zoveel aandacht als we zouden willen of zo want we hebben bv geprobeerd een gekke gang door de stands met een gekleurde vloerbedekking en dat er groot boven staat jong talent en dat mensen erdoor heen lopen; niks verkocht. Nou jaar daarna dachten we doen we het anders, grote zwarte ruimte ook weer groot Jong talent maar echt mooi aangekleed; niks verkocht. Mensen dachten echt wat is dit, is dit een expositie, beetje eng. Toen dachten we nou dan doen we het net zo als alle galeries, witte stand tussen de galeries, niks speciaals ook bordje jong talent, na ook bijna niks verkocht. En dan zie je in de bezoekers enquêtes, 'ja ik mis jong talent, ik heb er niks van gezien misschien leuk voor volgend jaar' dat wij elke keer zitten maar het is er waarom zien jullie het niet? En daarom is Anna nu bezig die heeft na Amsterdam ook een enquête uitgestuurd van joh wat missen jullie dan? Hoe zou jij het indelen? En nu hebben e voor Maastricht eigenlijk iets heel anders geprobeerd. Daar hadden we LAB project space waar we een mooie ruimte hebben uuhm iets meer experimentele kunst, video kunst hebben we toegevoegd en daarnaast hadden we dus lezingen mogelijkheid om een documentaire te zien over kunst verzamelen er zijn sprekers geweest die zelf een verzameling hebben of die galeriehouder zijn of kunstenaar zijn waar je gewoon kon bij gaan zitten en vragen kon stellen. Ik vond het eigenlijk heel leuk, het werkte wel goed er waren niet zo heel veel bezoekers je zag elke keer zo'n 6/7/8 mensen telkens zitten, dus dat kan nog wel iets meer. Maar dit is voor het eerst dat we dan anders geprobeerd hebben naar aanleiding van alle publieksonderzoeken die we gehad hebben met joh jong talent ik zie het niet. Dat we elk jaar weer bezig blijven met joh wat kunnen we dan doen, hoe moeten we het verbeteren en dit was dus weer een eerste keer dat we het weer heel anders gedaan hebben.

En wanneer is voor jullie een beurs succesvol?

Uhm ja dat is heel verschillend want uhm in principe is een beurs succesvol als het gehoopte aantal bezoekers zijn binnen gekomen, uhm er veel verkocht is ook al krijgen we er niet meer over betaald is het wel voor ons belangrijk omdat galeries dan tevreden zijn uhm en als de reacties van publiek en galerie houders goed zijn. Want ja voor Maastricht vond ik echt een top beurs maar er was niet zoveel verkocht als sommige galeriehouders hadden gehoopt en dat krijg je van die kant wel weer een heel hoop gezeur en gezeik vind ik het dan een beetje. En dan krijg je weer zo'n beetje negatieve kant eraan en dat vind ik dan jammer want op papier was het gewoon een top beurs. Er zijn zoveel bezoekers door de deur gekomen, het aantal verkopen voor een eerste beurs is wat ons betreft ook prima en als je dan aan de andere kant de galeriehouders hebt die niet helemaal tevreden zijn… - *dan drukt dat weer op het succes dat je zelf voelde..* - ja dat vind ik wel jammer.

En uhmm ligt de nadruk bij jullie op kopers of bezoekers binnen halen?

Uhmm goeie… het liefs natuurlijk kopers maar je hebt ook je opvulling nodig, mensen die leren en de eerste keer komen, het ontzettend leuk vinden een wijntje drinken en een volgend jaar besluiten 'oja ik was daar vorig jaar ,had dit gezien, ik ga u kopen' je moet ook mensen soort van opleiden in het kunstkopen dus we hebben zoveel procent ervaren kunstkopers die komen, eigenlijk altijd een beetje 50/50. En zoveel procent mensen die voor het eerst komen of nog niet zo ervaren zijn met het kopen van kunst. Allebei zit het erin zeg maar. Want mensen die niks kopen wil niet zeggen dat ze nooit iets meer willen kopen 'he dit heb ik vorig jaar gezien, dit vond ik tof ik heb nu gespaard en ik ga nu iets kopen.

Ja want wat dat betreft hebben jullie natuurlijk ook een soort van educatieve functie met de workshops en tours die je geeft *–ja zeker-* dat je mensen opleidt in het kunstkopen. Ja want dat zeggen we, we zijn een laagdrempelige beurs voor iedereen, dus ook als jij thuis zit en denkt nou ik zou wel iets van kunst willen maar ik weet daar eigenlijk helemaal niks van juist die mensen kom zeker naar onze beurs en woon een lezing bij en kijk rond en dan ja ja … opvoeden is het helemaal niet, maar je geeft ze wel wat mee en misschien bijbrengen, meer ervaring. Volgens mij heb ik dat als eerder gezegd. De eerste keer dat we die enquête eruit deden was denk ik 70% een onervaren kunst koper en nu is dat 50/50 Dus je ziet wel dat mensen vaker komen en meer ervaren raken *– ik zie nu al uit reacties dat 80 % zeg dat ze volgend jaar weer willen komen. Ja* – dus wat dat betreft ja..-

En je zegt AAF is voor iedereen 'Art for All' 'Art on every wall'. En wie bedoelen jullie dan precies met iedereen?

Nou wat wij eerst als onze doelgroep hadden. Is wel grappig, want dat is echt ontzettend verschoven uhm 20-30 juppen, net gaan samenwonen, geld over nou niet geld over maar in ieder geval goed inkomen allebei. Dat zijn de mensen die wij in eerste instantie als doelgroep hadden ingezet. Maar nu blijkt ook dat die leeftijd eigenlijk steeds hoger, de mensen die toch echt kunst kopen zijn 50plussers. En vooral in Maastricht… Volgens mij zag ik dat ergens, de grootste groep was 60 plus of zo. Ik was echt verbaasd maar dan zie je toch dat uh… En dat is dus ook wel het grappige van onze beurs is dat het echt voor iedereen is. want de 20/30 denken joh leuk hip evenement ik neem mijn vrienden mee en die raken er langzaam aangewend dat je dus op een kunstbeurs uitgaan of een middagje hebt. En de mensen die dan toch uiteindelijk kopen zijn toch echt de 40/50/60-ers en ja de mensen die jong zijn en gaan die groeien ook uit tot kopers en daarom denk ik nog steeds dat de beurs echt voor iedereen is. *–ja-* ja wat ik zeg echt voor elke leeftijd. Want m'n ouders komen elk jaar en die kopen ook bijna elk jaar wel iets en dat zijn niet de mensen die je in eerste instantie had gezien als de doelgroep - *ja, nee* **–**

Nee want als je dan ook kijkt van uhm je zegt dus niet perse de doelgroep want eigenlijk had je in eerste instantie op wat jonger gericht –ja- Maar wat mij dan ook op viel uit de uit de antwoorden is dat toch ook veel mensen zeggen dat ze toch tot 2000 euro wel betaalbaar vinden en alles daarboven toch wel iets te veel uhm in hoeverre kunnen jullie naar de galeriehouder daar iets over zeggen. Want het viel mij op dat het grootste deel boven die prijs zat.

Dat hebben we in Amsterdam een paar keer geprobeerd aan te pakken. Kijk voor zo'n galerie is het best wel duur om op zo'n beurs te staan. Dus als zij een keer een werk van

5000 euro verkopen dan zijn zij al eerder uit de kosten dan dat zij … *-10 keer iets van 500 verkopen-* Ja inderdaad*.* Wat we wel proberen te stimuleren is dat er betaalbaarder werk komt dus ook onder de 1000 en 2000 euro is. We hebben dat een keer met stickers gedaan, na grote stickers, van onder de 1000 zodat je die naast een werk kan plakken. Fel groen was het volgens mij ook dat het opvalt en dat het duidelijk is uhh.. -ja- We hebben ook een keer een onder de 500 muur gedaan - *ja* – Die hadden we zelf georganiseerd, stukken stands met nog een gangetje eraan uhm waar galeries zelf stukken konden inleveren van joh dit is onder de 500 euro, dit is mijn informatie erbij en wij hadden er zelf iemand staan die dat dan als galerie houder verkocht. *–en zij hadden daar zelf geen kosten aan?- nee*, dus het was eigenlijk een kadootje van ons, van joh gratis stand ruimte. Want op het moment dat jij dus in je stand 500 euro gaat ophangen dan heb je eigenlijk een duur stuk wand wat je zoveel vaker moet verkopen in plaats van dat je er iets van 5000 ophangt. –Precies- Dus dat hadden we eigenlijk als een soort van kadootje aan de galeriehouders gegeven en dat werkte eigenlijk heel leuk dat was echt heel… grappig. Ja het is een soort koopjeshoek *–ja-* klinkt het een beetje maar wel met serieuze kunst gewoon. Niet van oh dit is troep, hier is een stukje van af laat ik het in de koopjeshoek hangen. Maar het werd wel gewoon serieus bezocht en veel verkocht dus dat willen we dit jaar misschien wel weer gaan doen, maar het ligt er ook wel een beetje aan of we daar ruimte voor hebben. Zeker Maastricht is best wel een kleine beurs en als wij dan een aantal meters niet kunnen vullen dan zijn dat dus verkoopbare meters waar we niks op verdienen, die we dan zelf wel leuk kunnen inzetten maar we verdienen er niks meer op. Dus dat is alleen mogelijk wanneer je ruimte over hebt. – precies en die je dus doet op een beurs waarvan je weet dat het goed loopt en die je niet doet op een eerste keer Maastricht- Ja het zijn wel extra leuke dingen om te doen. En dat horen we ook altijd uit onze publieksonderzoeken 'nou affordable, niks affordable.' 5000 euro is ook veel geld ik heb het ook niet op mijn rekening staan. Ahaha Maar ja wat ik zei een beurs voor iedereen is ook voor mensen die wel 5000 euro willen uitgeven aan een kunst werk. En ook zie je dat nog steeds door de deur gaan.

Ja want er was ook een vraag binnen de enquête, dat was de vraag wat verwachtte je erbij? En dan was de keuze afgeprijsde kunst, goedkope kunst, kunst die iedereen zich kan veroorloven, unieke kunst die ik niet zomaar bij mij in de buurt vind, kunst van opkomende kunstenaar of kunst die een investering is waar ik later op kan verdienen? Welke boodschap willen jullie overbrengen, wat voor kunst er hangt?

Uhm… Sowieso unieke kunst die je niet overal zomaar… mar als je een aantal galeries in Amsterdam bezoekt zijn dit ook onze galeries zeg maar. Maar ik denk dat het grootste voor ons is dat het kunst is die iedereen zich kan veroorloven. Dus… want wat zei je als eerste – *Afgeprijsde kunst-* nee dat niet- *dan heb je goedkope kunst* –nee- *Kunst die iedereen zich kan veroorloven dus* –Ja- *unieke kunst.. en opkomende kunstenaars-* Ja dat is ook, dat vinden we ook belangrijk met die jong talent dat je die kunt laten zien. Kijk net afgestudeerd, dit gebeurd er in je omgeving, dit zijn de jonge kunstenaars houdt ze in de gaten. Want misschien zijn ze over een paar jaar wel veel meer waard. Ja dat gaan we niet aangeven wie wel en wie niet – *nee maar dat kun je nooit zeggen want dat is altijd een loterij op een of andere manier* – maar afgelopen hadden we wel het idee om een expositie te gaan inrichten met kunstenaars die ons ontgroeit zijn. *–ja-* Je hebt een aantal galeries die kunstenaars hebben meegenomen die het eerste bij ons stonden en nu niks meer onder de 5000 euro hebben, die nu 20/ 50.000 euro zijn ze nu waard. Dachten we dit is wel leuk om te laten zien. Kijk als je het vijf jaar geleden had gekocht dan heb je eigenlijk onwijs geluk gehad want het is nu zoveel waard… en uh er zijn dus echt wel veel kunstenaars die ons echt ontgroeid zijn en ik vind dat heel leuk om te laten zien – *ja natuurlijk-* en mensen die dan denken oh ok het kan wel echt wat waard worden en een investering. Nou vind ik nummer 1 regelen dat je kunst moet kopen omdat je het mooi vindt en niet omdat het een investering kan zijn. Maar voor heel veel mensen is dat wel een van de motivaties om kunst te kopen. en als je met zo'n expositie laat zien dat is het wel gewoon heel erg duidelijk, dat het echt kunst is en niet afgeprijsd of er is een stukje af en het is goedkoper en daarom staat het hier, het is wel echte kunst die ook met de tijd meegroeit en ook in waarde stijgt.

Want in de kunstwereld gaan natuurlijk extreme prijzen rond. En daar wordt toch vaak prijs en kwaliteit aan elkaar gekoppeld. Als het een hoge prijs i,s is het een goede kunstenaar en betekend het wat. En als het een lage prijs is dan… ja wat stelt diegene dan voor…? Hoe kijk jij daar tegen aan?

Hmm nee… Ik uh.. het ligt natuurlijk aan de techniek want als je een zeefdruk koopt is dat natuurlijk anders dan een andere techniek en schilderwerk. Wat je bij ons vaak ziet, mensen komen naar de beurs met het idee van ik heb iets groots voor boven de bank nodig uhm maar ik heb maar 2000 of maar 1500 euro bijvoorbeeld maar mensen dien dan niet dat je voor dat geld niet zo'n twee beter breed werk kunt kopen. Want er zit als werk in van de kunstenaar – *ja precies dan heb je het over materiaal kosten* – ja dus dat kan al niet voor 1500/2000 euro. De prijzen voor grote werken liggen nou eenmaal gewoon veel hoger. -ja ja ja- En als je bijvoorbeeld een foto hebt met zo'n epoxie laag eroverheen, zo'n harslaag, dat proces zelf al kost 1500/2000 euro dus laat staan je eh.. je kan het gewoon niet voor 800/1000 euro verkopen en dat vind ik wel grappig dat mensen dat idee nog niet hebben. Want het is toch 'affordable' ik wil gewoon iets groots voor heel weinig. Maar ik vind zelf als ik kan zien dat er werk in zit van een kunstenaar dan vind ik het interessanter dan dat het groot en duur is. Je ziet heel vaak bijvoorbeeld een pen tekening of ik had een keer, het was 2 meter hoog, en dat was gewoon met een blauwe balpen gemaakt, maar bijna helemaal vol, Dat was zo indrukwekkend mooi, je ziet gewoon dat er zo veel werk in zit. Het moment dat je denkt… of dat ik het gevoel heb dit is wel heel makkelijk ervan af gemaakt maar wel dan wel 3/4000 euro vragen dan staat het mij toch altijd een beetje tegen –*ja*- maar ik vind niet perse dat wanneer een werk duur is dat het goed is en andersom. –*Ok*-

Deze vraag had ik eerder ook al een keer een beetje ingeleid. Bij de Tefaf, de galeries ontlenen status als ze daar op de beurs staan. Hoe denk je dat dat bij de AAF is?

Nou ik weet dat er bijvoorbeeld een aantal galeries die met de Pan of de Tefaf mee doen, dat de Pan het niet waardeert als je ook op de AAF staat. En zo zijn er ook een aantal andere grote beurzen als Art Basel die kijken heel erg als je als galerie mee wilt doen met zo'n beurs wat doe je nog meer. En als er dan AAF tussen staat dan werkt dit op ene of andere manier niet mee met de status van de galerie. –*nee*- Zo hebben een aantal galeries, kwam ik laatst achter, van twee weet ik het, die dan gewoon niet de AAF op hun website zetten. Dit irriteert mij eigenlijk mateloos want ze staan er wel elke keer ze verdienen zich helemaal suf, maar dan vinden ze het niet bij hun status passen en dan willen ze er niet aan meewerken en trots op zijn dat ze er staan en dat vind ik heel irritant dat misschien het woord 'affordable' art fair dan toch misschien klinkt als goedkoop, niet zo rijk of niet zo chique als de Art Basel art fair en dat vind ik altijd wel een beetje vervelend. Sommige galeries die zijn er gewoon trots op dat ze er staan en die laten dat overal in zien en die weten ook dat ze bakken met geld kunnen verdienen en andere galeries die ook bakken met geld verdienen schamen zich er een beetje voor. –*ja*- maar dat zijn vooral de galeries die hogerop proberen te komen die of op de PAN willen staan of op Art Basel willen staan.

Misschien binnen de kunstbeurzen zelf is het nog een beetje omstreden? Ja

Ligt dat aan het woord 'affordable'? Nee ligt ook aan de kunstkopers als jij onervaren kunstkopers hebt, wat wij willen trekken en wat wij leuk vinden en wat wij proberen dat onze galeries dat ook leuk vinden. Dat je mensen dingen kan leren, vinden heel veel galeries die van de wat grotere beurzen afkomen heel irritant. Krijg je mensen 'Ja ik kreeg een vraag wat die rode stipjes bij het werk betekenen. Nou dat kan je heel irritant vinden maar je kunt ook denken laat ik het eens uitleggen volgende keer weten ze het en dan vinden ze mij een aardige galerie houder en misschien kan ik ze nog wel meer leren. Waarom zou je ze er niet mee helpen? Maar heel veel galeriehouders vinden dat dan weer – *beneden hun niveau*- Ja wat doe ik hier dan eigenlijk, mensen een beetje uitleggen wat een rood stipje betekend ja.. Dus daar ligt het ook heel erg aan die denken ik ga niet tussen allemaal van dit soort mensen zitten. Maar ja dat zijn onze bezoekers gewoon**. *–Ja en is het dan misschien ook voor andere galeriehouders, dat je eigenlijk wel toch gewoon uuh misschien wel meehelpt aan de democratisering van de kunsten en het galerie leven meer open gooit. Dat mensen er meer voor open staan en meer mensen de kunstwereld in komen en dat andere die mensen wil ik helemaal niet in mijn galerie te hebben.-*** Ja die willen dat stukje elitaire erin houden. Maar ik denk dat gewoon niet kan in deze tijd. Je kunt wel elitair achter je tafeltje in je witte galerie gaan zitten en wachten totdat mensen binnen gaan komen. Maar mensen komen niet meer binnen, Je hebt echt je vaste klantengroepje die komen binnen en komen naar je tentoonstelling maar om nieuwe mensen binnen te krijgen en zeker in deze lastige economische tijd is het gewoon niet te doen. Maar voor heel mensen is het een grote stap om daar aan toe te geven en te denken waar ga ik heen? AAF staat erom bekend de grootste groep nieuwe bezoekers te trekken dat weten galeriehouders, iedereen weet dat. Maar om die stap te zetten en eraan toe te geven is toch wel weer echt lastig.

-Eigenlijk is het gek, want jullie zijn internationaal zo hard aan het groeien. Misschien hebben ze wel oog kleppen op… -Ja dat denk ik. Het is wel nog een beetje ouderwets groepje die willen heel erg in dat rijke ouderwetse mannen groepje blijven zitten en dat is prima maar je verdiend er geen drol meer mee. En het ding is om te blijven leven, is geld verdienen*. –ja-*

Zijn het dan ook vooral jongere galeries die deelnemen aan jullie beurs?
Ja wel steeds meer. Nee de beurzen die al 40 jaar bestaan zie je niet zo veel. Nee je ziet bijvoorbeeld wel als een galerie wordt over genomen door jongere mensen zie je toch vaak dat ze zich inschrijven. – *eigenlijk een soort van nieuwe generatie*- Ja dat denk ik wel en die dus ook minder waarde hechten aan 60/70 plussers waar geen muziek is en waar het naar groentesoep ruikt. Die ook denken we moeten nieuwe mensen hebben en hoe komen we aan nieuwe mensen hippe locatie, wijntje, dj, je moet toch nieuwe dinge proberen denk ik om te overleven.

Ik vroeg me af ondervinden jullie eigenlijk enige concurrentie? Want WeLikeArt is misschien beetje in hetzelfde segment, maar verder?

Na wij proberen, er zijn een aantal beurzen bijvoorbeeld art 2014 en art uhm.. Art en Antiek Den Bosch een aantal van onze galeries staan daar ook en wat eigenlijk best wel grappig was van Maastricht is dat wij opzoek waren naar een datum en deze twee beurzen waren vorig jaar eind april, begin mei. Wij wilden net na de Tefaf dus hebben wij gekozen voor begin april en stond toen nog niks in de cultuur agenda's dus wij wilden die datum. Op het moment dat wij die datum naar buiten gebracht hebben kwam 2/3 drie maanden later kwamen zij. Ze zijn allebei geopend in ons laatste weekend, op zaterdag zijn ze allebei geopend terwijl zei vorig jaar een maand laten zaten. En dat is puur die concurrentiestrijd aangaan, zo van o jullie komen ook ineens met een nieuwe beurs ik zal eens laten zien dat wij zoveel bezoekers trekken en galeries. Naja die hebben ook een beetje ruzie onderling ook met elkaar. En ik krijg dan galeriehouder aan de telefoon van 'nou heb e het gehoord ze zeggen nu dit…' ok maar wij willen ons er niet mee bemoeien. Wij zijn gewoon die datum, doe mee of niet. Als je niet mee wilt doen ook prima, even goede vrienden. Nu is toch gebleken dat heel veel van de galeries die altijd met die een of die ander toch met ons hebben mee gedaan, ik weet er een bijvoorbeeld ook al opende zij zaterdag die is pas dinsdag zijn stand gaan inrichten. Dus die hadden daar als drie dagen een lege stand staan. *–ja-* Omdat ze zeiden ik sta in Maastricht dus ik kom pas op dinsdag. Naja dat zijn natuurlijk stomme acties want ze gaan de strijd aan en ze verliezen het. En ik denk niet omdat wij… kijk zo'n eerste beurs is heel, gewoon een risico om aan mee te doen. Omdat wij ons daar een beetje buiten houden uhm dat… En wij zijn gewoon een sterk concept, internationaal sterk bedrijf en we hebben niks te maken met al die andere beurzen we hebben alleen ons eigen bedrijf waar wij achterstaan waar we hard voor werken dat dat wel oplevert dat mensen met ons mee willen doen. En andere beurzen een beetje links laten liggen.. - ***want heeft het nog invloed gehad dat ze in jullie laatste weekend zaten?*** – nee – ***en als je het over concurrentie hebt daar heb je het eigenlijk dus dan vooral over wie trekt er uiteindelijk de meeste galeries aan om op je beurs te komen staan? Dat is dan de concurrentie?*** Ja en bezoekers want deze zaten eerst in Utrecht en zijn naar Breda gegaan *–ok-* en Den Bosch. Dus dat is allebei Brabant wat onze bezoekers kan afnemen zeg maar. Maar we hebben niet minder bezoekers gehad. Niet dat we weten in ieder geval. Niet dat het opgevallen is hierdoor. En dan heb je bijvoorbeeld nog Art the Hague. Die zit een maand voor ons en dat is een vriendelijke kerel en uhm we vinden het een leuke beurs en dan gaan we even bezoeken, want ik ga wel naar veel beurzen *–ja-* om gewoon even gedag te zeggen galeriehouders succes te wensen en voor de rest wil ik niks met die andere beurzen te maken hebben. En wat wij vinden ook heel erg als je het op een andere beurs goed gedaan hebt kom je al met een veel beter gevoel bij ons terecht. *–ja-* dan dat je daar een klote beurs hebt gehad en een beetje chagrijnig bent omdat je echt winst moet maken omdat je er anders aan onderdoor gaat zeg maar*. -Je hebt dus liever dat ze het overal goed doen* – Ja en ik heb niet het gevoel dat andere beurzen er ook zo in staan. Want deze actie om op hetzelfde weekend te gaan zitten is gewoon niet zo'n aardige actie. *–nee-* dat kan iedereen vertellen – *nee ze hebben zich daar in hun eigen vingers gesneden* – ja dat denk ik wel *-dus dat is dan prima eigenlijk..* –ja.. –

Jullie zitten in heel veel landen en steden, en hier trek je ook vooral lokale galeries denk je dat, dat een sterk punt van jullie is? Ja dat is wel een sterk punt ja. Kijk Nederland is best wel klein dus op het moment dat je in een Amsterdam en een Maastricht gaat zitten heb je wel heel veel dezelfde galeries. Maar ik probeer dan wel vooral de nieuwe galeries uit Limburg, Brabant Duitsland en België te trekken dat er zoveel procent uit de omgeving komt en zoveel procent internationaal. Proberen het wel altijd in Nederland een meer Nederlandse beurs te maken dan een internationale beurs. Maar je hebt dan toch wel vaak 25% wat dan uit het buitenland afkomstig is. *En doe je dat ook om het klantenbestand mee te trekken van die galeries?* Ja nee plaatselijke galeries? Ja iedere galerie mag zoveel mensen uitnodigen op het moment dat er dus heel veel buitenlandse galeries heb, zorg ik er dus al voor dat ik minder bezoekers heb van die galeries. Dan moet je een ticket kopen en dan komen er toch minder bezoekers, dat is wel een van de redenen, maar de grootste redenen is gewoon, ook al is het een internationaal concept, het blijft wel een Nederlandse beurs, met in Amsterdam meer Amsterdamse galeries en in Limburg proberen we dus meer Limburg, Brabant, België, maar voor een eerste jaar is dat nog een beetje lastig zeg maar. *–ja tuurlijk begrijp ik-*

En jullie hebben dus ook VIP avond? – ja de openingsavond. – en uh is dat puur voor netwerken of wordt er al heel veel verkocht op die avonden? Meestal is dat niet een onwijs verkopende avond. Uhmm ja kijk wat we… *-Of is dit iets wat je naar de galerie toe doet?* Nee dat is wel echt voor bezoeker om mensen het eerste kijkje te laten nemen voordat er iemand anders geweest is mag jij als eerst kijken. Er wordt zeker ook gekocht maar het zijn vooral mensen die later terug komen, zoals om zondag of zo nog even met partner, van ik heb dit gezoen ik vond het te gek kom toch nog even terug en je merkt meestal met de openingsavond dat het kijken, hip doen, pers komt veel en wijntje drinken en dat soort dingen. En dat er echt pas gekocht wordt in het weekend ofzo, maar er zijn zeker ook wel mensen die kopen hoor. Afgelopen private view in Amsterdam was echt een hele goede verkoop avond. Echt beter dan anders. *–oke-* ja

Ok even checken, volgens mij gaan we best goed. Ja ik ben er doorheen.. laatste vraag. Zijn er nog spannende toekomstplannen waar jullie nu mee bezig zijn? Willen jullie bijvoorbeeld in Nederland drie steden hebben?

Nee qua AAF in NL zijn we wel redelijk klaar zijn. We hebben een keer een lente editie geprobeerd in Amsterdam. Maar daar zijn we toch te klein voor. In Londen kun je 4 keer een beurs hebben maar Londen is zo gigantisch groot. En daar is Amsterdam gewoon te klein voor. Dus op een gegeven moment is het plafond bereikt. We hebben nog gekeken naar kunnen we een andere beurs organiseren, van fietsen naar antiek alles ja. Want als je op een gegeven moment een beurs kan organiseren kan je het met alles vullen, maar hebben we ook niet gedaan. *En gebeurd dit wel in andere landen?* Ja nu in Londen is er de Hampshire fair, die is in juli altijd. En daar is geen gebouw maar daar wordt een hele grote tent gebouwd, en een tent bouwen is gigantisch duur dus voor een week was het bijna niet meer financieel haalbaar. Dus wat ze nu gedaan hebben is die tent wordt gebouwd en die week erna komt een tuin fair, the Grow heet dat. *–ja-* Dat is de nieuwe AAF fair, die gewoon de week erna in diezelfde ruimte gaat en zo kan je 2 fairs uit een locatie halen, die je een keer laat bouwen een keer afbouwen. *-Dus het heet anders maar valt onder hetzelfde merk-* Ja het heet ook Grow en dat is een tuinbeurs *–ok-* en nu eerste keer juni dat we het gaan doen dus ik ben heel benieuwd. Maar Londen is natuurlijk wel iets meer met tuintjes en schattige dingetjes. -*nee ja want die vraag zat ook inderdaad in de vragenlijst en wat willen ze hier eigenlijk precies mee? en het stond er af en toe ook als vraag van de bezoekers bij… 'hier op de beurs…?"* nee ja een soort van hippe tuinbeurs moet het worden. En in Stockholm hebben ze volgens mij gekeken naar design beurs of ze dat nog gaan doen om de overhead kosten meer te verdelen. Want als je twee beurzen doen en je hebt nog steeds hetzelfde team die het kan doen. Voor de rest hebben wij geen grote plannen meer omdat wij net Maastricht gelanceerd hebben en dat goed ging en dat willen wij gewoon verbeteren. Elk jaar weer. Vorig jaar Amsterdam met een nieuwe locatie en dat was spannend maar dat is ook goed gegaan. Misschien dat we ooit nog, Art Amsterdam bestaat natuurlijk niet meer, dat je een soort high end, dus niet een prijs onder 5000 euro maar dat je er echt boven gaat zitten met echt top galeries dat nog een idee is. Pulse is een zuster beurs van AAF misschien dat dat dan ooit nog naar Adam zou komen dat we dan hier Puls zouden doen of zo. Maar daar zijn geen concrete plannen voor. *–nee dat zijn mogelijkheden… Ok dankje wel!*

Na opname verteld Lotte ook nog dat er elk jaar in Schotland een bijeenkomst plaatsvindt waar alle teams samen komen. Tijdens dat weekend wordt er veel met elkaar gedeeld over de organisatie in de verschillende landen en steden.