

What is the relevance of entrepreneurship for the artist and gatekeepers in the art world?

A Master thesis on entrepreneurship and the artist

PORTFOLIO

Drawings



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The cover page of this thesis features a screenshot of my own website

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3. Foreword

I would like to thank all of my interviewees for their time and insights, my supervisor Laura Braden and my mother Wil Koning for their feedback during the writing process. This thesis research is focussed on entrepreneurship for the artist. As a graduated fine artist I've been lucky to have several exhibitions after my graduation show and have sold several of my works. However, I've been unable to successfully turn my artistic practise into a stable income. I've always found entrepreneurship fascinating, which is why I decided to continue my studies in a Master's art and cultural programme at the Erasmus University, to learn more about the functioning and legitimisation of the art world and gaining insight on how to become a creative entrepreneur. Once I have obtained my diploma, I will continue painting. This is my lifelong passion, however to generate an income in the future I have started an apprenticeship at a tattoo parlour. With a bachelor diploma, pre-master certificate and a master's degree I understand not everyone will see this as a logical sequence of my educational track record. I've started crowd funding amongst friends and family and have managed to collect the money in order to buy a tattoo machine. I'm very excited to start this new adventure. If you're excited too, which I'm sure you are, check out my works on www.sarakoning.com .



4. Introduction and research question

In 2013 I graduated from the Royal Academy of Art in The Hague (KABK) with a bachelor degree in fine arts. I have found through my own experiences as a graduated fine artist there is a discrepancy between the need for practical entrepreneurial knowledge for the artist, and what is taught at art academies. One of the reasons for this is that there is a lot of confusion on what entrepreneurship should entail in respect to arts education (Bridgstock, 2012). In the case of my alma mater, the evaluation form (see appendix A) that was used as a standard procedure to document a student's progress featured a total of 7 artistic qualities. These qualities are used as guidelines to evaluate the process of becoming a legitimate artist. The 'big seven' feature the ability to create, reflect critically, to grow and renew, organise, communicate, cooperate and to have a wide orientation on the artistic and social environment. But why don't they mention entrepreneurship as needed skill for the artist? What happens when a fine art student graduates? Will commissions and exhibitions just fall to the most talented lot, without any need for them to network, promote, making a business plan and setting appropriate prices for their work? What about maintaining contact with gallery owners, curators and keeping track of administration and taxes? As it stands, these aspects are not dealt with sufficiently in art academies in The Netherlands and in an eager attempt to attract students to choose for their academy they fail to mention the hardships that will come with life as an artist.

Therefore, the broad research question that will be examined through the usage of interviews with artists and gatekeepers form of art world is: **What is the relevance of entrepreneurship for the artist and gatekeepers in the art world?** And more specifically: **What aspects of entrepreneurship for the artist are mentioned by gatekeepers and artists as significant to earn money of one's art and acquire fame, and to what extent are they seen as significant?** The emphasis interviewees put on the entrepreneurial aspects will measure the significance. I hypothesise that a basic understanding of the art world and entrepreneurial facets such as networking can offer the (starting) artist to an advantage. Merely the knowledge of basic pricing strategies for artworks can be helpful in starting a career in art, as I have found through my own experiences as a graduated fine artist. The relevance of this research mainly

lies in an addition to art education at (Dutch) art academies. I suggest there is a lack in practical knowledge that could be introduced to fine art students.

In contradiction to the realm where exorbitant amounts are being paid for high end art works by artists like Damien Hirst (Goetzmann, Renneboog, & Spaenjers, 2011) there is a persistent taboo of mentioning money and art in the same sentence within art academies. Even though the upper segment of the art world frequently features very expensive art works, there is secrecy about these acquisitions (Giuffre, 1999) and it is not uncommon for art works to be bought anonymously at an auction. Even when there is a willingness to pay a high amount of money for an artwork, openly discussing this is not common. I would argue that this atmosphere is holding back art academies to focus more on teaching their students about entrepreneurship, since being an artist entrepreneur also means dealing with money. In this thesis I will examine to what extent entrepreneurship is relevant to artists and gatekeepers in the art world, by interviewing 6 artists and 6 gatekeepers such as judges for art prices and gallery owners. These interviews lasted 60 minutes on average and were coded with a pre-defined coding scheme. They were then divided into categories. The interview quotations of one particular category were analysed and compared to one another, in search of a pattern.

The structure of this thesis consists of a theoretic framework, methodology, analysis of the found data, a conclusion and a discussion of the research. The theory and previous research chapter is divided into 4 segments, being Artists, Entrepreneurship for the artist, Gatekeepers and Art education. Art education is not a theoretic concept of the research question, but my findings are linked back to art academies' preparation of their students as artists. Hence, Art education is included in the theoretic framework. The theoretical concepts to the research question are essentially artists, gatekeepers, entrepreneurship for the artist, and art worlds.

5. Theory and previous research

5.1 Artists

5.1.1 *What is meant by art?*

5.1.2 *Who are artists?*

5.2 Entrepreneurship for the artist

5.2.1 *Art as cultural product*

5.2.2 *The art market*

5.2.3 *Art market pricing strategies*

5.2.4 *Funding*

5.2.5 *Entrepreneurship for the artist*

5.3 Gatekeepers

5.3.1 *Gatekeepers in general*

5.3.2 *Art critics*

5.3.3 *Art curators*

5.3.4 *Art dealers*

5.4 Art education

5.4.1 *Dutch art academies*

5.4.2 *Art education and entrepreneurship*

5.1 Artists

5.1.1 *What is meant by art?*

Bourdieu (1993, p35) writes: *“The work of art is an object which exists as such only by virtue of the (collective) belief which knows and acknowledges it as a work of art.”*

Essentially, this means “it’s art if we say it is”. Collectiveness, or “we” is also mentioned by Tolstoy: (1998, p. 41) *“Every work of art causes the receiver to enter into a certain kind of relationship both with him who produced, or is producing, the art, and with all those who, simultaneously, previously, or subsequently, receive the same artistic impression.”* This comment goes further than to define art, it emphasizes the context an artwork has and even stresses a collective understanding/appreciation of it. I have chosen this quote, because it taps in to what distinguishes artworks from other objects.

This unique value is partially responsible for the way art worlds function. Thinking about art as a collective production process has been examined by Becker (1974) who challenged the popular belief of the solitary genius creating art by his or herself. In fact, people outside of the artistic creation process might have a role in the dealing, collecting, transporting, promoting of art or the supply of materials to create art.

Art can be elite or popular, respectively “higher art” and “lower art”. Either way, art is commonly defined by its lack of utilitarian purpose, such as that of clothing or furniture for example (Becker, 1974). On the other hand, Crane (2007) states that artworks defy the rules of conventions, which is what lends them their status of art. However, the receiving audience may not always understand this. Their aesthetic experience lies in part in their knowledge of art’s conventions. Though being unconventional does not necessarily mean to divert completely from the norm. Van Gogh is often regarded as an unconventional painter, even though he made use of canvas, paint and traditional exhibition methods (Fillis, 2000).

5.1.2 Who are artists?

In this research, the definition of artists is followed as mentioned by Throsby (1994). He takes an economic point of view as he defines artists as the selling or willingness to sell their artistic practice. As is customary in the art world, artists will usually sell their work through an art gallery. The connection an artist has with their gallery(-ies) is essential to their career. Art galleries tend to be convertible as their life expectancy on average is quite short, in the research of Giuffre (1999) this was in fact under one year. Artists may tie themselves to one gallery in particular, or be represented by several galleries simultaneously. The interchangeable nature of art galleries creates mobility in the web of networks in the art world, which is constantly changing. Giuffre (1999) describes a common way for an artist to set foot in the art world: gaining success on a local scale can lead to gallery representation, which can lead to the attention of more prestigious art galleries and finally national and international recognition. This example illustrates how relative the position of an artist in the art world may be; it is a movement within the structure of relationships in the art world. The status of artists and gallery owners works both ways. Galleries might acquire recognition by selecting

the right kind of artists, and artists might acquire fame by being picked up by a prestigious gallery. The path to success for an artist means moving upward from one segment of galleries to the next. This movement, or flux, is important to bear in mind when discussing artists' careers. There are various segments or arenas in the art world, for example in content (high/low- brow), value (money) and status. In any case, artists are only competition to each other within the same segment as they aim to move on up to a higher one. Giuffre (1999) mentions the reputation and prominence for the artists largely originates in the status of his or her gallery. Often representation by esteemed galleries generates other factors of success, such as critical notice and admission to famous collections.

In terms of employment, galleries can be considered as employers and the artists as employees. However as mentioned before, this connection is often a temporary one since relationships and positions in the art world are in a constant state of flux. Artists' income is often linked to their status and position in the art world. Their status and position is consequential to the actors (gatekeepers, artists) they are associated with. Associations of the past affect the status quo of an artist's position in the present as part of their current reputation. In conclusion to this paragraph, artists' careers can be viewed as relative positions in a field (art world) which itself is constantly undergoing changes.

In the statistic research of Schreven & van der Rijk (...) the Dutch population of artists was set at 117 thousand people. This accounted for 4% of the total working population. Amongst these artists, men are overrepresented with 62% on average. About 11% of artists work in the creative industry, meaning to be employed by a company where the main activity is a creative one. Artists often have multiple jobs at the same time, twice as often than people working in other industries. Their working week is relatively long. Despite of having multiple jobs, their main profession takes up more time than that of people working in different fields. In fact, working hours per week are increasing in every creative occupation of artists (compared 2004-2006 with 2007-2009). Over half (57%) of the artists works independently, in strong contrast to the rest of the working population (12%). However, working artists are more often dependant on welfare. A specific form of welfare for artists, the "WWIK", has been cancelled since 2012. 2% of all Dutch artists received the WWIK at the time of Schreven

& van der Rijk's research. Income wise, artists on average make a little less money than the rest of the working population. However, 16% of working artists make more than twice the national average income (over €60.000 per year) (Schreven & van der Rijk, 2011).

5.2 Entrepreneurship for the artist

5.2.1 Art as cultural product

According to Groys (2011) art can be considered as such once it has entered the art market. Marcel Duchamp is a notorious example of an artist who proved art is art when it is surrounded by the proper context, such as a gallery or museum. To create art, is to place it in the proper context that defines it as such. In this sense, the art market functions as context for art works, turning art into a buyable product. Large-scale momentary exhibitions such as Documenta, Art Basel and Biennials are growing and becoming increasingly popular, for the wider audience in particular, as opposed to art buyers. Art fairs are turning into public events, when they were initially organised for art buyers. Since an exhibition cannot be sold as a product, turning them into public events makes the organisation more lucrative. People with limited financial resources are able to visit these fairs too, instead of closing of the art works for the wealthy. Despite of this movement, the art market is still controlled by a secluded, privileged and relatively small group (Groys, 2011).

A cultural object, in this case art, is only seen as such once it has entered the public domain; therefore the receivers are key in the process of transforming a regular object to a cultural object. In Grisworld's theory (2012), cultural receivers form an active audience. They take great part in giving meaning to cultural objects. Both these objects and the receiving audience are situated in the context of the social world. In the public view culture is closely connected to elitist activities or high culture, however it entails much more. Various schools of thought in sociology are likely to see conformity between culture and society, as opposed to humanist thought that stresses on their division. (Grisworld, 2012).

The cultural product, works of art in this case, dictate the strategy of cultural institutions. Adizes (1975) states that artistic institutions apply their strategy based on their product, whereas other lines of business will be more concerned with the demand of the market and apply their product accordingly. Finding niche-markets for their existing products and creating a need for them should be a priority of the artistic entrepreneur. Smaller businesses will likely pick aesthetically pleasing works as opposed to ones that heavily question the rules and conventions of art (Adizes, 1975).

So what is it exactly about artworks as objects that create a market distortion in the cultural sector? Throsby (1994) goes against the theory of art as a collective action by Becker (1974). He argues that artworks are distinguished from other objects because they were created by an individual, meaning every piece has a unique value. Art works can be re-created in the sense that they can be copied, but the original piece will be one of it's kind. There could never be a second Mona Lisa that holds the exact same significance as the original painting made by Da Vinci.

In his literature review Blaug (2001) discusses how numerous studies have shown that art audiences tend to have a higher income, age, education and occupation. Products of cultural industries tend to be experience goods (Blaug, 2001), meaning in economic terms products or services that have a hard to establish intrinsic value, as opposed to lets say, a bread, where the concept, originality and creativity of the product do not way in massively in the establishing of the price. Art objects tend to maintain or even rise in value as time goes by. They do not suffer the wear and tear products of utilisation do. Therefore, art can be seen as an investment good. This brings us to the different purposes a buyer can have when acquiring a work of art: investment purposes, immediate aesthetic appreciation, status or prestige. The reputation of the artist is mentioned as a decisive factor in the purchasing of art (Throsby, 1994).

Consumption of the arts is unique in the sense that it has an addictive element to it. This means that when a person consumes more art, it is very likely he or she will continue to do so in the future. The act of cultural consumption leads to knowledge and expertise, which in the moment will be pleasurable but will also lead to more consumption later on. For the artist, this means having a consistent support base. A link has been made between education and long-term art consumption, which often indicates a higher income as well. However, a consistent support base for the arts does

not make the artist's income any more steady. Artists' incomes vary a lot. They vary on an individual level where the artist will experience peaks and drops in sales, and as a group where some key player will make large amounts of money whereas others make very little profit on their art (Throsby, 1994).

5.2.2 The art market

The art market is divided into three segments, or submarkets if you will. The highest is centralised and organised, the lowest is not. The lower segment is where individual artists offer their works to galleries, art fairs, private art collectors and small-scale exhibitions. There is a lot of competition in this market segment, since there are more artists offering their works than there are buyers for these works. As a result of this market distortion artwork prices in this segment are low. The middle segment is centralised into cities such as New York and London. They attract artists, art dealers and collectors and thereby these places become physical art centres that bring producers and consumers together. The artists in this market segment have likely started out in the lower segment. Two examples are mentioned by (Throsby, 1994) that could cause this transition, being the artist's work is featured by a recognised gallery or has been acquired by a museum. Status and recognition mean everything here, as was discussed earlier in the theoretic framework. The highest art market segment is international and controlled by the leading auction houses. The most reputable artworks are sold at exorbitant prizes. Gallery owners or art dealers can contract a particular artist to make sure their work is not sold anywhere else, giving them a monopoly on this particular art. This can happen in all three of the market segments. In their professional career artists will preferably move up to the highest market segment, which will ensure them more recognition for their work. Buyers might try to collect work from artists who they feel are more likely to move up in the art world market, which will make their investment profitable. Many studies have found art to be a poor investment, meaning their return for investment is lower than financial (liquid) assets. Price expectations in the art market are too random to allow dependable predictions of prospective art prices. As mentioned in the article by Schreven & de Rijk (2011), Blaug (2001) also finds that education in the arts has little influence on their creative careers.

Many artists work part-time and hold several jobs, more so than in other sectors of the labour market (Blaug, 2001; Schreven & de Rijk, 2011).

Additionally, the art world is built upon networks. However, talent would ideally be the driving force here, and not the underlying relationships within. The importance of networking within the field of art and for artists in particular, is highlighted by the findings of Giuffre (1999) who conducted a research based on a network analysis of 159 contemporary fine art photographers whom had achieved a degree of status by receiving grants and/or solo shows. In short, Giuffre's (1999) findings indicate that many superficial ties are more beneficial for an artist as opposed to fewer yet closer ties to agents in the art world, when it comes to gaining fame. In this case, fame is defined as a large amount of critical notice.

Flew (2002) further discusses what characterises creative industries. In brief, he mentions seven elements that are unique to the cultural industry. These elements can be applied to the art world. There is the uncertainty of the demands of the market, the non-economic motivations of many producers combined with their reliance on economic means to survive. There is the collective essence of production, which is very much in line with what Becker wrote on art worlds (1974) in *Art as collective action*. To continue Flew's list (2002) there is a large assortment of cultural products to choose from, large quality differentiation in personnel and products, a short time frame and lastly, the durability of cultural products. For example, a baker can make bread everyday because there will be a new need for it each day. However, when a painter or musician finishes a work, they will add to the endless supply of cultural product.

5.2.3 Art market pricing strategies

The problem with pricing contemporary art is that there are no set collective criteria to value it by. Therefore, there is ambiguity and dispute on its (economic) value. In traditional economic theory, price is the outcome of the balance between demand and supply of commodities or services. The price of a product will give an indication of the readiness of consumers to pay for this product. In the art world, this readiness is based on collective views that are strongly subject to change. The economic value of a work of art is not inherent to the piece itself. This is done by contextualisation, and is constantly

in dispute. Quality is read by the by price level. A high price will convey a message of high quality of a work of art. On the other hand, a low price might lead buyers to question the quality of a work of art. Art buyers can acquire art for various reasons. Art as a commodity has three definable values. Aesthetic value, social value (status), and investment value. Art dealers partially base their price estimations on the credibility of an artwork; low prices might cause distrust with art buyers. Inexperienced art buyers frequently see high prices as a sign of artistic quality. This does not mean they are insensitive for a bargain; however, this will likely be under the construction of a 'discount' where the dealer gives the buyer an exclusive opportunity to buy the work at a lower price (Velthuis, 2003).

Pricing strategies in the art world convert more than the mere economic value of artworks, which in it self is relative and fluctuating. Actors in the art market read and give intellectual and cultural meaning to art prices. This giving and understanding the meaning of art prices can be compared to a language, price deviations function as a communication tool for actors in the art world. Velthuis (2003) found this through his analyses art prices in the primary art market, meaning the market where contemporary pieces are vended for the first time. The art dealers that are active in this segment usually take a percentage of the sale price of an art work; a commission. A series of equally sized works by the same artist will be priced identically, despite of some of the works being higher in demand. This in part is because at dealers do not wish to prioritise one work over another, because customers might deviate from their perspective. In this case, price differences will convey a message of quality that art dealers prefer to avoid. Price decreases are unmentionable within the art market, despite of the fact that they do occur. Art agents ignore price elasticity. However, if art can lever loose value, the art market cannot deal with excess supply. Art dealers disregard the possibility of art works losing value. Velthuis (2003) further argues art dealers focus more on enlarging prices more so than profit. Success is assessed by price increase, as opposed to a rise in sales. For example, galleries mostly restrict the number of works they exhibit to enhance a sense of exclusiveness. A scarcity in production is more lucrative, since there is already a vast quantity of works any artist attributes to when making work (Velthuis, 2003). Currid (2007) also mentions that scarcity builds up the market demand for art, and the symbolic and aesthetic value that is represented

through the price of an artwork. However, scarcity is not a given for success on the art market, it merely enhances prices with established artists.

In sum, price formation in the art world is a social process, not a mere economic one. Prices are socially constructed by actors in the art world. Price can be seen as a symbol of status. Price carries cognitive and cultural meaning with it. Additionally, price levels convert messages on the status of an artist, an artistic movement and the art dealers that facilitate them.

5.2.4 Funding

There are three sorts of funds in cultural entrepreneurship: autonomous income, income through government subsidies, and external income, like sponsorships and donations (Zee, van der, 2011). All democratic countries maintain a form of support for the arts; this could be through subsidies, supply of art materials, services through state facilities, tax reductions or benefits, art propaganda (positive communication on art to the public), and legislation in terms of protection, think of copyright for example (Throsby, 1994). Entrepreneurship in The Netherlands is valued when applying for government subsidy for cultural institutions. One of the main criteria is “Entrepreneurship: every organisation or individual artist has to apply entrepreneurship now even more previously” (www.rijksoverheid.nl, www.cultuursubsidie.nl).

When the Second World War had ended, art was used by the Dutch government as a way to re-establish culture and spread social messages. The policy of taking over the public initiative with subsidies peaked during the sixties and seventies because of the country’s economic prosperity. During the eighties the nation’s economy had a set back that abruptly called for a renewed cultural policy, which meant severe cuts in art subsidies. Where the artist’s autonomy had been prioritized before, now came a need for entrepreneurship. Key aspects of a more business like orientation that became more important during this time are creating and finding new markets, attracting a larger audience, captivating different sponsors and in creasing efficiency. The lack of government support increased the competition between cultural institutions.

Furthermore, it has become more common to consume art from home (for example watching a movie) than to visit a cultural institution (Van der Zee, 2011).

The cultural sector still is strongly dependant on government subsidies. The pressure on cultural institutions has been raised to seek for alternative resources. Capital in the cultural sector has been decreased even further by the financial crisis, which causes for a drop in public donations. A sad example of this is the VSB fund when it witnessed the annual amount of donations decline from €98 million to €25 million euros, in part due to a high homogeneity of their market shares. In The Netherlands, alternative funding has become indispensable for the cultural sector and the artist respectively. Subsidy as a form of government intervention is based on the concept that culture is danger when left to commercial forces. The need for these values supposedly is universal. Furthermore, subsidy policy is based on the thought that the open market cannot satisfy this need independently (Flew, 2012). Government support for arts and culture often is justified by the following five arguments. First of all, the community benefits from arts and culture. This is linked to the second argument, being that support for this sector brings externalities like tourism and employment. Thirdly, there is the existence value, meaning the idea that a cultural institution or artistic product exists gives people a sense of benefit, even if they don't use it: "I don't go to the opera, but I'm happy it exists. It gives more depth to my city". The fourth argument is elaborated on in this thesis proposal: there is a clear market distortion in the cultural sector. The final argument is merit goods, meaning goods that have some sort of intrinsic value that people should have access to, even if they don't have to money to pay for it (Flew, 2010).

5.2.5 Entrepreneurship for the artist

As the previously discussed literature implies, entrepreneurship for the artist should be tailored accordingly as opposed to using only traditional business techniques. However, they have in common the pursuit of economic profit. For the artist entrepreneurship revolves mainly around application, sharing and distribution of work (Bridgstock, 2012). Strikingly, participants of the creative industry are not expected to have the entrepreneurial knowledge that will secure them of economic profit (Burton, 2003).

Burton (2003) mentions that it is likely cultural institutions will seek for their managers and entrepreneurial experts outside of the cultural market, as opposed to developing the necessary skills with people within their field. Therefore being trained in entrepreneurship and business could lead the artist to a unique advantage over his or her colleagues. Traditional business merits and knowledge generally do not apply and speak to creative/art school students. The research of Carey and Naudin (2006) suggests that there is a need for intermediates that can serve to interpret and translate between the creative and business world.

Three types of funding we have already established are autonomous income, income through government subsidies and external income (Zee, van der, 2011). Ideally, these are to be pursued by the cultural entrepreneur. So how does he or she achieve this and what qualities should a successful cultural entrepreneur adhere to? Some necessary competences for the cultural entrepreneur have been mentioned by van der Zee (2011). A combination of knowledge, attitude and skill. According to her, in order to succeed as a cultural entrepreneur, one must adopt to the following qualities:

- Keeping in mind that the main focus is the artistic product
- Insurance of a satisfying business and societal gain
- Thinking in a market oriented way
- Financially opportunistic
- Maintain an innovative and enterprising attitude
- Creative
- Not afraid to take risks

Furthermore, the artistic entrepreneur is not a solitary genius who produces artworks by him self and gains status and wealth in this manor. Becker (1974) states art as a social process, in the sense that it is a collective action. Therefore, being a successful artistic entrepreneur also means to be able to collaborate.

The cultural entrepreneur could draw from of traditional business literature, by incorporating a business model. It could be used as a tool to evaluate the artistic product and make conscious decisions on whether or not to commercialize the artistic practice. A business model is a set of ideals on how a business, organisation or venture should produce and maintain economic profit. A business model should answer the following six questions. 1. How will the business create value? (What, product). 2. For

whom is this value created? (Who, market, customers). 3. What is the expertise/competence? (What, production, networking, marketing). 4. How does the business create a competitive advantage/position? (How, image, efficiency, customer relations). 5. How will the business generate profit (How, pricing, volumes) 6. What are the practical limitations and ambitions? (When, time, size, income, growth).

It is the entrepreneur's responsibility to create a combination of choices that works to his or her specific situation and product. Morris, et al. (2005) mention consistency and creating a balance between the economic aspects with aspects like customer relationships is one of the key aspects of creating a successful business plan.

Furthermore, networking can be used as a strategic tool for the development of an art career. Establishing multiple network connections can assist in establishing a positive reputation. Goldberg, Cohen and Fiegenbaum (2003) propose a positive venture reputation can be achieved by the implementation of four strategies, two of them internal and two external, meaning to focus on assets within the venture or outside of it. Their article is aimed at small ventures with small software companies as case study, but the theory can be interpreted for artists as well, to an extent. As discussed in earlier, the art market functions differently from commodity markets and literature on entrepreneurship for the artist has proved to be scarce and/or very conceptual. Therefore theory on alternative markets and small business ventures has been used for this section. The artist as entrepreneur can be seen as a small business venture, depending on the approach he or she takes on.

To continue with the propositions of Goldberg et al. (2003), the internal strategies being: 1. Dynamic exploitation of assets and 2. Develop core competencies. The first one is aimed at short-term positive reputation building, the second one at long-term reputation building. Advantage of dynamic exploitation is that it pursues rapid market entry, however, stakeholders and buyers will eventually lose interest if product value turns out to fall behind. The development of core competencies does the opposite by strengthening the product value and services. As an artist, this would mean creating durable, high quality art works and accessibility (for example, is it clear from the website that the artworks are for sale, are buyers able to find relevant information).

The third and fourth strategies are: 3. Image management and 4. Strategic Alliances. Again, the latter is long-term and the previous short-term based. The third

strategy focuses on association with external successful corporations, ventures and so on. For example, if an artist is associated with a legitimate gallery or prestigious institute, this would be considered an aspect of image management. The fourth strategy, which contains establishing network relationships, will be discussed more elaborately in the analysis and result section, since networking has been one of the topics that came up frequently during the interviews.

The strategies discussed above can be seen as guidelines for the artist as entrepreneur, and are especially of interest to the beginning artist, since starting ventures have the disadvantage of 'liability of newness' meaning they do not yet have a history of successes to prove their competitive advantage, As a consequence they lack legitimacy and have trouble drawing in stakeholders and buyers. Starting ventures commonly have a four to seven year time frame to acquire legitimacy (Goldberg et al., 2003). Although there are examples of artists acquiring fame at a mature age (sculptor Louise Bourgeois) or even after they have passed away (Vincent van Gogh) from the perspective of the artists as entrepreneur, this finding attributes to the hypothesis of the first few years after graduating from an art academy are essential to the starting artist. Although an education in the arts is not a formal requirement to having a career in the art world, art academy students have the advantage of a graduation show as their first introduction in the proper context as legitimate artists. Furthermore, the analysis and result section proves the majority of artists that gatekeepers encounter have had a recognised education in the arts.

5.3 Gatekeepers

5.3.1 Gatekeepers in general

Currid (2007) mentions gatekeepers function as intermediates between cultural markets, the production and receiving end of art. In this sense, they are the link between the artist and the wider public. Their role is crucial since they make a selection of the vast amount of art and artists for the receiving public to view and recognise as legitimate. Crane (2007) points out that artists must connect with gatekeepers and broaden their network in order to set foot in the art world. Gatekeepers in the art world

are people who have an influence on the recognition of art and artists. Most commonly, this group of people consists of art critics, curators and art dealers (Greenfeld, 1988). Bourdieu (1980) analyses the art world and concludes that the business of art is one that deals in objects that have no infinite and unconditional value. There is a hierarchy relation between who has the power to legitimise what is considered art. This authorisation is essential to Bourdieu's (1980) theory on the art world, which is opposite to the idea of having the intrinsic value of a work of art determine its acceptance to the art world. This authorisation of art goes through the hands of gatekeepers.

Greenfeld (1988) mentions two segments of gatekeepers; on the one hand the media and public art organisations like museums, critics and curators as well. On the other hand, there are the commercial art galleries in which art dealers perform the role of gatekeepers. Crane (2007) discusses small institutions, small profit oriented institutions and non-profit institutions. Non-profit institutions and organisations focus more on maintaining the artistic value of works, whereas small profit oriented institutions look for works that are most likely to sell through their aesthetic appeal. Small institutions are the most progressive in terms of taking up works that challenge the art world's conventions.

Avant-garde art is most likely to be supported by the first group Greenfeld (1988) mentions, being the media and public art organisations. Figurative and traditional art by the second, the art dealers. The decision making process of gatekeepers in the art world affects the structure of the art world and even the artistic creation accordingly. In figurative art styles the decisions of gatekeepers are more personal than in avant-garde art styles. Their choices are more clearly linked to their personal or material interests. The problem with avant-garde art is that it is unclear as to what 'art' exactly entails. Artistic expression should be able to take upon any form, way or shape and requires openness from the viewer. However, if such openness would occur in gatekeepers' evaluations, one would expect great diversity within avant-garde art movements. Even still, the social structure within avant-garde art is clustered and gatekeepers within one particular avant-garde movement consider their own cluster as genuine art. In this sense, choices of gatekeepers reflect the general consensus within a social group in a particular art movement (Greenfeld, 1988). However, Hekkert & van

Wieringen (1998) mention art experts struggle to predict which artists have the potential to become successful, and do not always agree on what is good art and what is not.

I hypothesise that answers of art collectors and gallery owners will differ a lot from recognition and status agents, mainly because the first two will likely be more affected by commercial merits. I believe that recognition and status agents are likely to be less concerned with the demands of the market.

5.3.2 Art critics

For this research several art critics have been approached however they either did not respond or were unable to conduct an interview. However, for the comprehensiveness of the theoretic framework, an inclusive understanding of the art world and possible expansion of this research, art critics are included.

In the research of Greenfeld (1988) art critics in Israel were inclined to accept most anything that was presented in the proper context as art. This artistic context could be locational such as in a gallery or museum, or in the sense that work is done by recognised artists, meaning they have gained critical notice that has justified them as legitimate artists. However, if the meaning of art is open, so has to be the notice of what good and bad art is. Even still, critics have to evaluate art. Greenfeld (1988) states their judgement criteria are not based on the appreciation of the artist's technical abilities.

There is a seeming inability amongst critics to defend their assessment of art. This ambiguous atmosphere originates in the lack of a shared understanding of what art is. This brings the problem of reliability of the art 'specialists', the persons we believe to know good art. A notorious example is the Academy in Paris, who initially refused to take on impressionistic paintings, which are now considered to be great art. In contrast, critics nowadays are very aware of the altering meaning of art, judgement criteria, and the transitory nature of society. For this reason, critics are predestined to redefine their judgement criteria in accordance with changes in society (Greenfeld, 1988). According to Bourdieu (1983), the meaning the viewer gives to an artwork alters simultaneously with changes in the cultural field it is placed in. Works of art are deeply rooted in the spirit of their time (Bourdieu, 1993), meaning a Vermeer-style (17th century Dutch

painter) painting could be created today but would hold a completely different context than an actual 17th century work of art.

The function of art critics has changed over time. Originally, art critics were meant to build a bridge between the public and art, by functioning as 'art translators' to an extent. However the art critic of today is generally less concerned with the interests of the broad public. It is believed and accepted that art is created for a relatively small group that is knowledgeable in art. Thus the art critic has shifted from a public aid, to an agent in the art world with art as their main prerogative. Art critics are creators themselves. If there is justification to their judgements it is that they are occupying a creative charge.

In addition, in his research Galenson (2000) found the connection between art auction market prices and critical assessments to be very strong. As an example he mentions art critic Clement Greenberg, who ensured recognition for Abstract Expressionism in the United States during the '50ies and '60ies. He stressed the importance of visual aspects of a painting as opposed to the subject matter.

In conclusion, there is a seeming reluctance with art critics to openly discuss either formal judgement criteria or clearly explain their own personal preferences by which they might work. Greenfeld (1988) explains this by their desire to remain free in their evaluations; they therefore do not obligate themselves to standardised theories on art (Greenfeld, 1988). Furthermore, the influence of a single critic may be very strong and reflect upon art auction prices (Galenson, 2000).

5.3.3 Art curators

Art curators hold a similar stance toward art as art critics, in the sense that they are reluctant to tie a solid definition to art. There is a seeming pressure for them to demonstrate openness toward boundary seeking objects or events that could be considered art. In agreement with art critics, art curators in general are uninterested in the artist's technical and professional capacities. The only criterion that is prioritised is the artist's ability to innovate. Whether or not a curator is able to find these innovative artists is a decisive factor in his or her reputation. However, they are not eager to accept the accountability for the discovering something completely new, there has to be an

outside reference that will support their claim of the object/artist in question to be legitimate. Greenfeld (1988, p 915) continues: *“As a result, in reality, though curators demand that there be no limits to the creative freedom of the artist, they accept only those innovations which are already defined as art. Art has no definition, they claim, and, therefore, there exist no prior criteria for the judgement of art; however, “art is a result of the works of art that have been created already,” and this, of course, creates a framework for the selection of new works of art.”* In her research, Greenfeld (1988) found a mere 11% of the curators exhibited art from a completely unknown artist. Giving unknown artists the chance to exhibit, means taking up complete accountability of his or her (the curator’s) choice.

Even though art curators display an openness to objects that could be considered as art, and the possibility of all styles of art being good art, the same openness is not reflected in their decision making process. Figurative art works are less likely to be picked up by curators of public art organisations (Greenfeld, 1988).

In conclusion, art curators are not likely to acclaim full responsibility for discovering innovations in the art scene. The art world must be understood as a framework, with each agent, in this case art curators, filling in a specific role that is relative and interchangeable to the larger structure.

5.3.4 Art dealers

Art dealers introduce unknown artists into their professional careers. Making a name for oneself is essential to gaining any type of symbolic capital, and having the power to consecrate objects or persons. ‘Who you know’ should not be underestimated in the cultural field. When it comes to art prices for young, beginning artists, art dealers are more eager to grant them with exposure such as critical notice and a spot at art fairs, as opposed to rising the prices for their work quickly. Art dealers not only have a gatekeeping role toward artists, but also as their associate and benefactor. They provide the knowledge on the art market beginning artists may be lacking (Velthuis, 2003).

Artists obtain most work through informal (social) and formal (professional) contacts. Commissions and offers are made based on the evaluation of previous work, as opposed to traditional formal application and interviews (Bridgstock, 2012). If the

works of an unknown artist are vended and received well by the public, the price of the work from this artist will be increased and he or she may be given a solo exhibition. In most cases, works that are exhibited in a gallery space are sold with a third percentage of the selling price going to the gallery, although this percentage may be much higher depending on the prestige of the gallery. Galleries usually have a committed, permanent clientele that consists of frequent visitors and buyers. They are notified and invited to every opening of a new exhibition or event in the gallery. The public of figurative art galleries is generally wider than that of avant-garde art organisations, partially due to the accessibility of the meaning of the art works (Greenfeld, 1988).

In comparison with art curators of public organisations, art dealers are not expected to provide the public with justification of their choices in art. Art dealers in the commercial market base their judgement on their own personal taste as well as respect for their public. Art critic's views are not taken into consideration in the art dealer's selection process. They demonstrate less concern with theories and as opposed to denying there is a solid definition of art, are more likely to admit their disinterest in it. Even though art dealers do not have to justify their choices in the same way curators do, art dealers choose works on the premise that the wider audience will like it. In contrast, art curators are focused on art for art's sake, as opposed taking into account how the great public feels about it. Their selection criteria are generally quite clearly formulated, such as technical capabilities and an accessible meaning of the work of art. This accessibility clarifies the art dealer's frequent choice for figurative art works (Greenfeld, 1988).

Another contradiction between art curators and art dealers is their interest in investment purpose of an artwork; art dealers see investment in art works that will stand the test of time, as opposed to avant-garde art, which is a risky bet. Art dealers generally see the opinion of art curators and critics as irrelevant, which demonstrates a self-assurance that is unique to this set of gatekeepers. Seeing how art dealers take the views of their public in high account, choices of art dealers could be seen as indicator of the taste of the wider audience. They learn about the public's taste and disposition by a trial and error process. In conclusion, art dealers feel responsible to showcase works that will likely be well received by a broad audience as they depend on them for their commercial success. Conceptual works are less likely to be a commercial success,

whereas figurative works are less likely to be picked up by gatekeepers in the avant-garde scene (curators/critics) (Greenfeld, 1988).

Bourdieu (1980) further points out that within the cultural field amongst high end art dealers there is a seeming disinterest in the pursuit of economic profit, however, the obtaining of symbolic capital usually guarantees economic profit in the long run. Even though they might depend on economic capital, publically embracing it as part of the art world is an elitist faux pas. Legitimate capital is consisted of prestige and authority.

5.4 Art Education

5.4.1 Dutch art academies

Art education in this research is defined as a fine arts bachelor degree at a (Dutch) public art academy. Since the research takes place in Holland, it is likely that gatekeepers and artists will mention Netherlands-based art education. In The Netherlands, there are eight Dutch public art academies that offer a (full time) bachelor degree fine arts (www.studiekeuze123.nl). Two of these academies have separate locations in two different cities. These eight academies are:

Gerrit Rietveld Academy in Amsterdam

HKU University of the Arts Utrecht

Royal Academy of Art The Hague

Willem de Kooning Academy in Rotterdam

The School of Fine Art and Design St. Joost in Breda and 's-Hertogenbosch

The Minerva Academy in Groningen

The Maastricht Academy of Fine Arts and Design

ArtEZ Institute of the Arts in Arnhem and Enschede

The content of a bachelor of fine arts differs at each academy. Students might be taught to behave and create in a certain way, to be a particular kind of artist. It is also possible that the art world, specifically gatekeepers in the field art, expect certain artistic and

professional traits before supporting them. Bresler (1994) identifies three types of learning in visual arts curricula. The teacher-centred approach, the open-ended student-centred approach and the higher-order cognitive approach. The first approach is one that envisions the creation of art in a reproductive manner. Traditional art academies, that focus on the importance of mastering skill fit into this approach to learning to create art. Students follow the ways of their teacher. The open-ended student-centred approach sees the creation of art as the unique expression of an individual student. The higher-order cognitive approach is more complex: it forms a combination of knowledge while taking into account a student's past experiences and views. In this sense, the higher-order cognitive approach forms middle ground between the other two types of art education. Bresler (1994) also mentions that in reality there is often overlap between the orientations. However, they may be useful in classifying the way gatekeepers and graduated fine artists look at preparation for the art world through education. When it comes to teaching art, qualification standards for teachers differ than those for example for biology teachers, who need to be educationally classified to teach this particular subject. However for art educators, experience in the field of art might already be sufficient (Heilig, Cole, Aguilar; 2010). The signature of art teachers might well be more present in the teacher-centred approach, where students are expected to mimic the knowledge that is presented to them.

As a graduated fine artist myself and having a large network of people in the same position, I expect to find graduated fine artists feel unprepared for the business aspect of artistry through their education in the arts.

5.4.2 Art education and entrepreneurship

Carey and Naudin (2006) conducted research that connects entrepreneurial, educational and creative aspects. One of their main conclusions was that approaches that work for business students are not as effective for students in creative programmes. The latter group generally does not connect as well to traditional entrepreneurial and business literature and lectures as the business students. Carey and Naudin (2006) thus suggest that there is a need for knowledgeable intermediaries that can function as business and entrepreneurship translators for students of creative

educational programmes. Over half of Carey's and Naudin's survey respondents admitted to desire to be taught basic entrepreneurial teachings through their curriculum.

The need for entrepreneurship in the creative industry is increasing (Gibb, 2002), since the industry is constantly undergoing growth and development and more intensely contingent on freelancers. Gibb (2002) further states that traditional literature on entrepreneurship does not fit current trends in society and that there is a high demand for entrepreneurship teachers in Europe (Gibb, 2002).

Entrepreneurship often has a bad ring to it when it is associated with the arts. It's reminding of overruling commercial merits, an idea that has its roots in traditional business discourse (Bridgestock, 2012). Bridgestock (2012) mentions the art for art's sake mentality is potent when talking about entrepreneurship with artists. However, communication skills, engagement with a community, praise from other artists, development of one's work, career progress and earning money are just as potent in these conversations with artists. These are qualities that can easily be linked to cultural entrepreneurship.

Of the 429.000 people in 2007-2009 that have obtained a degree in art education, 28% actually has a creative profession. Within that 28%, 77.000 people have an artistic profession and 43.000 people have another creative profession. At the moment of research by Schreven en van der Rijk (...) 58% of people with a degree in arts did not have a creative profession. This means that within the field of art, a formal education is less important than in other professions. Not everyone that studied to be an artist becomes an artist, and not everyone that is working as an artist has received formal education in the arts (Schreven & van der Rijk, (...)).

Finding markets for your work and being innovative in making a profit of one's creative product are aspects of entrepreneurship that artists are faced with. Every year well over 400 students graduate from a public art academy in The Netherlands with a Fine Arts Bachelor degree (www.vereniginghogescholen.nl, www.cijfers.hbo-raad.nl). However over half of them (58%) is not employed in the creative sector or as artist of profession, meaning to make a living out of one's work. Even though the supply of educated fine art professionals is very high: 41% of employed or working artists have said to not have had any training or education in arts (Schreven & de Rijk, 2011). This

means that an education in the arts is not enough to distinguish one's self from other untrained colleagues and art associates. Competition and supply are very high in the art world, and seeing how a formal education in the arts does not guarantee a career in the arts, one might wonder what will. Much literature has been written on traditional business and many theories on consumption and markets have been laid down. The art world seems to be more untouchable.

Education in the arts is seen as a way to maintain and facilitate status hierarchy (Davis, 2005). To obtain status means to have recognition, or 'making a name for oneself' (Bourdieu, 1980, p. 262). An artist's reputation is constructed within the field of cultural production as explained by Bourdieu (1980). It is structured as a scheme of relations between institutions and agents in the cultural field. These relationships and ownership of the power to authorise artworks as legitimate art change continuously. The status of an artist is determined by players in the cultural field who have acquired ownership to authorise art as legitimate.

In conclusion to this paragraph, it should be noted that art education can prepare one for the business side of the art world, by incorporating entrepreneurship, but there is no such thing as a recipe for success. Even if there is such a thing, it seems rather impossible for an individual to produce artistic works and embody all entrepreneurial elements as well. However, I hypothesise that a basic understanding of the art world and entrepreneurial facets such as networking can offer the (starting) artist to an advantage. Merely the knowledge of basic pricing strategies for artworks can be helpful in starting a career in art.

6. Methods and data

6.1 Research question

The conceptual research question is “*What is the relevance of entrepreneurship for the artist and gatekeepers in the art world?*” More specifically: **What aspects of entrepreneurship for the artist are mentioned by gatekeepers and artists as significant to earn money of one’s art and acquire fame, and to what extent are they seen as significant?** The emphasis interviewees put on the entrepreneurial aspects will measure the significance. The theoretic concepts; artists, entrepreneurship for the artist and gatekeepers, along with a literature overview on the functioning of the art market and art education have been defined by the theoretic framework (chapter 3). Sub questions are: *How do gatekeepers and artist define entrepreneurship for the artist?* And: *How do artists incorporate entrepreneurship in their artistic practice?* The eventual thesis will conclude in defining entrepreneurial/business knowledge specific to the artist, with a link to the artistic curriculum. The research question has been examined through the use of literature and a qualitative data analysis, by self-conducted interviews with agents from the art world; gatekeepers and artists.

6.2 Qualitative data analysis

Interviewing is the most widely applied method for conducting systematic social data. Interviewing provides a way of collecting empirical data about society that allows for in-depth answers that structured survey interviews would not be able to provide with. Interviews allow for interaction, which is suiting for a topic on which still remains confusion, as I mentioned earlier with entrepreneurship in the artistic curriculum (Holstein&Gubrium, 1995, - Bridgstock, 2012). The interviews have been half structured, meaning a topic list has been used and a set of structured questions that were equal for each respondent, however with liberty to delve into an interviewee’s specific situation and views. Questions will vary in accordance with the interviewee’s background. For example, an artist that has gained financial independence through his or her art will be asked how he or she has started his or her professional career, what

choices they have made along the way and what advice he or she would give to aspiring artists based on their experiences as a professional artist. An art collector however, can provide insight in what aspects they are drawn to when selecting a work of art, or even a specific artist of interest. Their taste may not be representative to art collectors at large, but may indicate if the attitude of an artist, or external aspects beside the intrinsic value of the work of art has an influence on the actual purchase. Graduated aspiring artists will be asked for their art world related experiences after graduation; have they been able to instigate and/or maintain public attention for their work and have they been able to gain financially from their work? And why? Agents that deal in recognition and status, like museum curators, art journalists, publicists of books on art and judges of art contests (such as the Piket art prize) will be asked for what they look for in a work of art, and respectively the artist. Small business owners, like those of art galleries, will be asked the same questions.

The research of this thesis is deductive, meaning it is preformed based on a theoretic framework that is constructed prior to the interviews. A possible downside of this is that the theoretic framework excludes any possible research outcomes outside of it, whereas an inductive research is more explorative (Saunders, Lewis, Thornhill, Booij, Verckens, 2013). To prevent steering the respondents in a certain direction, I have combined structured questions with less structured questions to leave respondents enough liberty to answer extensively, and have made sure the theoretic framework is as inclusive as possible. On average the interviews lasted about 60 minutes, which provided opportunity to ask in-depth questions. All interviews have been recorded after receiving permission to do so from the interviewee. Each interview has been transcribed. The recordings will not be published or shared online or any other way, however interview transcripts are available upon request. The conducted interviews were mostly being held in Dutch transcribed in Dutch as well. Quotations in the thesis will be translated as literally as possible to English.

6.3 Interviewees

For this qualitative data research I have attempted at approaching as many gatekeepers in the (Dutch) art scene as possible, since they form an important step in the

legitimization of art careers. One of my contacts falls into several fields. Her name is Lou van Rossum. She recently became the director of The HKU; Higher School of Arts in Utrecht, and owns a goldsmith workshop together with her husband. Together they have collected art and it is because of this that we met during the KABK graduation show in 2013, where she was looking for interesting artworks. During my interview with her I asked her about the HKU's policy toward incorporating entrepreneurship in the curriculum, her personal views and preferences in arts, why she decided to collect art from unknown artists, what factors are decisive in acquiring an artwork, how she and her husband incorporate entrepreneurship in their own business and most importantly; how to best incorporate entrepreneurship for the arts and what it should look like.

Other gatekeepers, such as art prize judges and a talent scout, have likewise been asked about entrepreneurship for the artist, what they believe it should entail and what artist attitude they believe is most beneficial to starting a career in art. Artists have been asked about their experiences in the art world, with galleries for example, and, about their stance toward entrepreneurship and what they believe it entails.

I've managed to arrange an interview with one of the two curators of modern and contemporary art at the museum Boijmans van Beuningen. I also arranged to meet with the head of collections of The Mauritshuis in The Hague, who has also been a judge in the Piket art prize for which I had been nominated. The third interview was held with Maarten Demmink, also one of the two judges for the Piket painting art prize and independent working artist. Catinka Kersten is has also been interviewed. She graduated in 2013 from the Royal Academy of Fine Art in The Hague and has recently received funding from both the Mondriaan Fonds and Stroom The Hague to continue her work as an artist. Three of her works will be featured on the Biennale in Saint Etienne in april. Furthermore Wijnand Zijlmans, who has over 30 years of experience of working and making a living as an independent artist, has been interviewed for this thesis. Marijke Everts is a recently graduated fine artist who is starting her career as an independent artist. Simone Kol is a talent scout and director at Gallery Bart in Nijmegen, we have come into contact with each other after my graduation show and I exhibited some of my paintings at their gallery in Nijmegen and Amsterdam for the 'Nieuwe oogst' exhibition; a yearly exhibition in which they showcase some of the fine

art graduates of that year. Stein Koning is co-owner and founder of the creative company 'Ik Wil Graffiti'. The company was founded over ten years ago and ever since the duo is creating murals, workshops and projects as a full-time profession. Their work is commission based as opposed to an artist creating free work and selling it after hand, however they have over ten years of experience dealing with customers, networking, visibility and establishing prices for creative practices, which is why they have been approached for an interview. The last interview was held with cultural entrepreneur Peter van der Helm, a tattoo artist that has founded and owns tattoo parlour Walls and Skin almost two years ago. He was approached on the base of his artistic work, his experiences of running a creative business and dealing with the entrepreneurial and administrative side that is inherent to the trade. Below is a table with all the interviewees and their occupations:

Gatekeepers	Occupation/function
Lou van Rossum	Director Art Academy HKU, co-owner goldsmith workshop, art collector
Simone Kol	Talent scout at gallery Bart in Nijmegen
Maarten Demmink	Judge Piket Award, Fine Artist
Edwin Buijsen	Judge Piket Award, Head of collection at the Mauritshuis The Hague
Mo van der Have	Director Torch Galery in Amsterdam
Fransesco Stocchi	Curator Modern Art Boijmans Museum Rotterdam

Artists	Occupation/Function
Catinka Kersten	Recently graduated fine artist, Sculptor
Wijnand Zijlmans	Established Fine Artist, Sculptor
Domenic Brown	Autodidact artist
Marijke Everts	Recently graduated fine artist, installations, paintings
Stein Koning	Cultural entrepreneur, graffiti artist, co-owner and founder of Ik Wil Graffiti v.o.f.
Peter van der Helm	Cultural entrepreneur, tattoo/graffiti artist, owner and founder of tattoo parlour Walls and Skin

6.4 Codingscheme

The collected data will be transcribed in the language in which the interview was held, either Dutch or English. These transcribed interviews will be coded by the usage of a coding scheme. This coding scheme is based on the theoretic framework as well as the interviews themselves, to be sure any patterns that the theoretic framework did not cover are not overlooked. I will then summarize the respondent's answers and use the coding to divide them into categories. These categories will be broad initially for the practical purpose of dividing them easily and keeping an overview, after which they will be divided into more specific categories. Based on these divisions, some patterns should arise. What are most common answers to a specific question? Is there a strong consensus on certain topics? These patterns will be compared to each other, to see if they match or contradict one another. The selected quotes will be translated in English as literally as possible. I will then build a statement on the found data and conclusions. The statement will be compared to the theoretic framework.

Once conducted, I will code different quotations of the interviewees and give them labels, starting from broad labels such as "entrepreneurship", and dividing those into more specific categories, like "networking", "online visibility" to create a clear structure to draw upon. Quotations of different speakers have been connected if they fell under the same label, aiming to find a concrete and general notion on the specific topic/label. By the usage of a coding scheme (appendix B) the transcribed interviews are coded. Each quote that concerned for example, the importance of entrepreneurship was marked with **IMP** and compared to one another. The codes are divided by the theoretic concepts of the research question. An example of a Dutch questionnaire that has been used is in appendix C.

7. Analysis and results

7.1 Definition of entrepreneurship by interviewees

7.2 Importance of entrepreneurship

7.3 Non-commercial selection criteria

7.4 Selling artworks

7.5 Commercialism

7.6 Art Galleries

7.7 Online and physical visibility

7.8 Networking

7.9 Public and governmental support for the arts

7.10 Graduation shows

7.11 Entrepreneurship and art education

For reading purposes and the extensive use of quotations, each quote of interviewees starts on the next line with a line spacing, and is put in italics. Brackets with three dots: (...) indicate a segment of the interview that was found less informative was removed at this point. Sentences in italics that are underlined as well, are the interview questions that were asked.

7.1 Definition of entrepreneurship by interviewees

From the theoretic framework entrepreneurship for the artist can be understood as dissimilar from traditional business techniques. However the pursuit of economic gain is alike. For artists entrepreneurship lies in the creation, sharing and distributing of their artistic product (Bridgstock, 2012). One of the interviewees mentioned such qualities, in this case creativity, could be trained:

Creativity is like a muscle. If you use it frequently, it will expand. I noticed when I got back to doing concept-based work it went more slowly than it used to. So I like it whenever I get to do it again. I always try to do something with entrepreneurship that makes me improve creatively. – Peter van der Helm

Van der Zee (2011) mentions ideal competences for the cultural entrepreneur. However, none of these specifically mentions networking or visibility, two aspects which frequently were mentioned, repeated and emphasised by interviewees, for example:

What do you think is typical for entrepreneurship for the artist?

The network is the most important thing.

And do you invest in that?

I am getting better at it. I still don't do enough. I'm not that bold but do notice that I should be. I notice that I have to keep on investing in my network.

Do you see yourself as an entrepreneur?

Yes.

How do you incorporate entrepreneurship in your artistic practice?

I spend half my time investing in establishing new contacts. So visiting people and showing them my work. – Domenic Brown

Another interviewee adds to this notion of entrepreneurship:

Entrepreneurship is really about, yes, positioning (presenting) yourself, about building a network around you. - Francesco Stocchi

This idea of the artist as entrepreneur goes against the belief of the artistic solitary genius who produces artworks by him self and gains status and wealth in this manor. The aspect of networking can be seen in line with Becker's (1974) theory on art as collective production process. Therefore, being a successful artistic entrepreneur according to the majority of found data means to be able to establish a network. There were no contradictions by interviewees who did not mention this. The consulted literature confirms that networking can be used as a strategic tool for the development of an art career. Establishing multiple network connections can asset in establishing a positive reputation (Goldberg, Cohen and Fiegenbaum, 2003).

A talent scout formulates a more elaborate and very concrete notion of entrepreneurship;

To be very professional. To have a good text on your work, so you have a long text of a couple of pages, in which you thoroughly discuss the meaning of your work or what you want to say, but to have that same text in 10 lines as well. And not just in Dutch but in English too. Too have good visual footage, so if you sell a work you still have a good

documentation of it. Yes, I do notice, it's just so nice when you're working with an artist that has these things taken care of. (...) It's very nice when the artist is able to talk about his work. Attends exhibition openings. Is able to give a speech on his work. – Simone Kol

This comment shows common ground with van der Zee (2011) abstract notions of cultural entrepreneurship, especially maintaining an innovative and enterprising attitude and thinking in a market oriented way. A quite opposite stance is taken by an art prize judge/artist:

It might sound negative, but perhaps you could give shape to entrepreneurship in such a way that you earn your money through art related things such as teaching. That way you are more or less independent in your art. Or you have to seriously look at doing commissioned work. – Maarten Demmink

A recently graduated artist mentions she does not recognise herself as an entrepreneur, however she does highlight two aspects that she believes demonstrate entrepreneurship: exposure of the artistic product and taking risks. Therefore, the lack of incorporation of entrepreneurship with artists is not necessarily caused by a mere lack of knowledge on entrepreneurship:

I don't consider myself much of an entrepreneur. Because a lot of the time I'm the one found by people, and I don't really put myself out there, going to galleries and show off my stuff. I haven't taken any risks. (...) To me it's (entrepreneurship) really about understanding the business side of the art world. Because nowadays people are really interested in selling. Art galleries want to know if they can sell your work. Before they really consider having you there with them. So as an artist, I've never really known the business side of the art world. I still don't. – Marijke Everts

The liability of newness of a venture is demonstrated by the following quote, which also mentions qualities this cultural entrepreneur and business owner has acquired along the way:

What are some qualities you have gained along the way of owning a business?
Customer service, to deliver professional work, so think about the preparations and work afterwards... For example spray painting a room includes taping and covering everything else up, to think what would make the customer happy down to the last detail. You learn how to do so over the course of the years. In the beginning you are just a newbie showing up to spray paint a room. – Stein Koning

The maintaining of a creative company is explained by another business owner:

I used to work for advertising agencies. It differs a lot. You deal with colleagues, of which one half is creative and the other half a little less. That's a task at itself, especially with tattooing. (...) You have stuff like rent, gas and lights. Those are basic things but they need to be taken care of. And you have the supplies that you need to manage. You don't just need inks and machines, but working stations have to be set up in a workable manor. (...) Keeling your cleaning supplies separate, alcohol, Dettol, green soap, water, glycerine, distilled water, which hazel... There are so many liquids you work with.

Do you feel like entrepreneurship takes away from the creative practice?

Yes, I think I can say that it does. (...) It's a completely different way of thinking. However, once you have found the professionalism to combine the two, it goes more easily. Because than you can use your energy to... I'm not quite sure how to explain it, but if you understand the business side of things you can take a business like approach on creativity, so you have a different outlook on what works and what doesn't. I don't just mean making money, but you'll be capable of separating doing work for the money or to do it because it's beautiful. You'll be capable of deciding whether or not to invest time in it, and thus sell yourself better, and make better work. – Peter van der Helm

Granted that running a business like a tattoo parlour is differs from running independent artistic practises of that of a fine artist, there are naturally overlapping elements. Especially the fact that making money out of an artistic practise inevitably brings with it a practical approach of running a venture, which was demonstrated by the previous quote. An art collector's approach to entrepreneurship is more generalising, yet differs from other interview respondents:

(When asked about entrepreneurship for the artist) "I feel very strongly about craftsmanship. The craft. The expertise." – Lou van Rossum

On a financial matter, a practical side of running a creative business such as an art gallery, a gallery director mentions:

The exhibitions cost a lot of money. Amounts like €20.000,- will not even get you far. You won't have paid for the rent and not a single sale was made. (...) These are just the production costs. Sometimes you will have to fly in an artist. A while ago we had a stand made for Tinkerbel. Having a stand built and transported costs a fortune. Not to mention the additional costs for having a stand, which can easily be €10.000. In Holland. It's much

more expensive abroad. A good venue in Amsterdam is expensive. Gas, electricity, storage, there are a lot of expenses. - Mo van der Have

7.2 Importance of entrepreneurship

The tendency for interviewees, especially from the higher art segment, is to be remorseful on the importance of entrepreneurship for artists:

Do you think entrepreneurship is an important aspect for the contemporary artist?

Unfortunately yes. Unfortunately, because it should not be relevant at all. – Mo van der Have

...Is entrepreneurship for an artist even important, you think?

(Pauze) I guess it's necessary. It will always be. It's always been necessary the way the artist presents himself to society. So the way the artist would support the development of his work by in different ways. So it always existed, it just varies the way this attitude is being pursued. – Francesco Stocchi

Do you think an artist can become successful without any form of entrepreneurship?

Not now. Maybe in a while, yes. Now, not at all. (Later on in the same interview:)

I think the direction is going towards too strong awareness of the artist, about his own capacities, and therefore the spontaneity gets lost very soon, the more you do this kind of implementations. Even sometimes good dogmatic and very practical issues to artists, the more they lose spontaneity. And they all become strategic. And I think it makes them change the work into a job. And that's very sad. – Francesco Stocchi

However, most interviewees take a more inevitable approach on entrepreneurship, accepting it as 'part of the job':

To be so special, that you accidentally are noticed by people. But, I think that that is a very special position to be in, when that happens. You can't count on that to happen. And if you wish to be somewhat successful you have to take entrepreneurship seriously. But, be careful that you won't be preoccupied only with money, marketing and so on. – Catinka Kersten

It (entrepreneurship) is very relevant for young artists. To have their own website. A website doesn't cost a thing. A couple of images and you're already traceable. That already adds a lot. And what people tend to think, that artists have to be free and creative,

is not possible anymore. In any case in the cultural climate in The Netherlands. There are still 'the poor starving artists', it's more hip to be that way in New York, but in The Netherlands you can't. So you have to be more professional. Those aspects matter. – Mo van der Have

Do you feel like entrepreneurship is an important aspect for artists today?

Yes! Definitely. Really much so. As I said, at the moment you really have to get to know the art world and if you want to survive, in my mind, you really have to become an entrepreneur as well. You can't just sit back and hope everything is going to go your way. (...) I don't consider myself an entrepreneur, but well, you have to think about the business side of things now more than ever. – Marijke Everts

Do you feel like entrepreneurship is an important aspect for artists today?

Yes, you're even forced to incorporate it. Or else you won't be able to make it all. You're a business yourself, almost. It has become that way because society expects it. – Wijnand Zijlmans

I definitely feel entrepreneurship is important. Not just now, I think it always has been. Because you might make incredible work, but if no one sees it you will never be able to sell anything. And that's why you need entrepreneurship, to put yourself on the map. So alongside of being able to create amazing works, you have to be driven to sell your work and bring it to the marketplace. And there are several ways of doing that. That's what I think is entrepreneurship. You can be an autonomous artist, but apart from making work, you have to sell it. And selling is entrepreneurship. – Stein Koning

Do you feel entrepreneurship is an important aspect for artists nowadays?

Yes, but Leonardo Da Vince was also an excellent entrepreneur, inventor, artist, and so on. He had it all in him. (...) Now entrepreneurship feels more like an obligation, you know. Society is changing, we don't have subsidies anymore. It was thought of well but there were cases of people exploiting them. I think if you're a good artist, you will just sell your work and live of the fact that other people support your artistic practice. (...) But people with tattoos... You share a special bond with them. Because you've put something into their body. Especially when you're doing someone's first tattoo, you will just be friends for life. That relationship is special. – Peter van der Helm

Lastly, an artist and art prize judge takes away a little from the general consensus of the quotes above, by taking a slightly different approach on entrepreneurship and focussing more on an educational aspect:

And do you think entrepreneurship is an important aspect for artists?

It might become important in the future. I think up until a few years ago, there were quite a lot of arrangements for artists, there were many ways to go. For example, there have been artists that never sold a lot of works but had a good career none the less because of subsidies and other arrangements. That all has become more difficult now. Two or three years ago I had exhibitions with my work in The United States, and I found out that practically all artists I met there were educated in a different profession, alongside their artistic practise. But in a serious way, so on a university degree. That's why I think that it's smart what you do. See, if I would like to do something on the side now I would start at the bottom of the ladder as dishwasher or something, which is a fine profession at itself, but you'll make €10,- an hour. And you'll have to work at least four days a week to have a basic income. – Maarten Demmink

7.3 Non-commercial selection criteria

This section will deal with interview quotations on selection criteria of a modern arts curator and two art prize judges. By non-commercial is meant that the art works they select are not meant to be sold by them or their institution, such as in an art gallery, which, in essence is a commercial organisation: in this sense, meaning to make a profit out of a product or service. The saleability of art works will be dealt with in the next section, *7.4 Selling artworks*. The following quote is by a modern art curator, discussing the selection process:

Well, for example, does the fame or status of a certain artist matter a lot in selecting those works?

It depends on the nature of the project. The space, the period, the budget. And maybe the fame and what the artist presents would be a second or third criteria.

(...)

Well what constitutes work that is eligible for you to select it for an exhibition?

Yeah, usually, it's the budget, the period in which you have to install it, and also the purpose. Because sometimes, there is a different purpose depending on the context and on what the exhibition needs

(...)

And as far as the attitudes concerned, the attitudes can bring some surprises or can help. Can help, or maybe not. But can be an additional element. But it's not necessary of course.

(...)

Of course knowing the artist personally, can help the professional relation.

(...)

You could basically select any kind of artist of any segment of the art world.

Yeah. I would say it doesn't matter at all. Unless the exhibition needs to be relevant in terms of number of visitors, but that's not always the case. So... besides this request which goes beyond the artistic terms, artistic discussion, no. The fame of the artist is not of any importance.

(...)

Selecting the work is my decision. (...) it's the creator's responsibility to propose a new interpretation. Which doesn't mean that the artist has to be involved every time his work is shown. . - Francesco Stocchi

As the literature discussion has implied, this curator also takes on an open approach on art. No concrete requirements are mentioned. The Piket art prize judges talk about the way they went about on selecting the nominees, but they neither describe requirements of works/artists that are eligible for selection, beside of the fact the art prize was aimed at young fine artists that had a connection to the city of The Hague:

So we have looked at the quality of the work, which comes first, but also how someone handles their profession. Are they trying to work as an artist, to develop themselves... (...) Those websites are important to gain an impression of the work of an artist, but also his or her ambition. (...) How someone presents his or her self, what sort of information it says. If they have just put a small selection of works online or have taken the time to tell something about themselves. Those things matter. You will get an impression of the person behind the artist, and that is what you want to know. – Edwin Buijsen

We started looking on Internet first. Through the website of the art academy. And Haagsekunstenaars.nl. (...) We visited the art academy a few times. Then we had to make a

long-list. When we finally made a short-list, on which you were listed as well, we made an effort to see everyone's work in person. That turned out not to be easy. (...) We saw Inge's work on an art fair. Those kind of things can help. (...) There were some people that we crossed of the list because they were so hard to find. There was one, we both liked him, he was graduated three years earlier and had a website that was updated until 2012 and not more recently. (...) So I think many websites are messy or not very informative. Or there just isn't a good website at all. But if you exhibit at a few good places your website becomes obsolete, more or less, because people will be able to find you. (...) The work itself has to appeal to you, which could mean anything. And it has to appeal to both judges. There have been some artists that for example I found very good but Edwin didn't, or vice versa. But I don't look at figuratively or abstract, image, small or big... I don't care about that. So we looked as broadly as possible. You don't even have to know a lot about a person to be able to see if a work has a certain concentration. – Maarten Demmink.

Art prizes can be seen as a significant tool to legitimize (beginning) artists. Of my interviewees, several people such as a judge of the Piket Art price and a talent scout have mentioned art prizes to be a possible boost in an art career. However, how the artists chooses to continue his or her path must be chosen wisely:

"You can win a prize, but if you don't act on it, you can be forgotten in no-time." – Maarten Demmink

In sum, there were no obvious non-commercial selection criteria found through the conducted interviews.

7.4 Selling artworks

While preparing the interview questions, there was one aspect in particular I had not foreseen, namely, the possibility of artists not being willing to actually sell their works. Personally, I have never had encountered difficulties with this, despite of some works having a very personal motive. To me, every sold work meant a financial mean to buy art supplies to create new works, and it felt very reassuring that there were people who liked my works enough to pay money for them. Not every artist feels the same way:

Did you sell works too?

Well, my works were never really about selling because they are installations and quite big. Everything sort of goes together. I don't really see the pieces as separate works, and no one wants to buy a whole installation. Especially because it's quite personal. And there's a lot of my own personal things from home. So it's not really sellable. But I've definitely had people tell me: oh why don't you just sell your paintings, and I have sold one work because I was sort of forced to. Even though I didn't want to. – Marijke Everts

In which case, if the artist still wants to make money of their artistic practise alternative ways have to be found. For example, selling limited edition prints, other sort of reproductions of the work, preparation sketches, crowd funding for projects, subsidies or paid exhibitions. Need less to say the latter two are hard to come by, especially in the beginning of an art career. Another artist takes on a different approach:

I tried, and still do, to sell my work online through websites such as Saatchi Art and there is this website named Kunstkonig, (...) You pay them €25,- to be on the website and they make sure people visit it, and don't take a commission of the work. I have two works on there for two weeks now and haven't got a response yet, so it still has to prove whether or not it's useful to me. But these are ways in which I'm looking if I can sell through the internet. Because so much going through the Internet. – Domenic Brown

The same interviewee continues as he talks about a beneficial location and entrepreneurial approach to sell his artworks:

Well when people would come out of the station, they would pass by my workspace and my works were there displayed behind glass. I've put an a4 sheet next to it saying: 'I'm Dominic and I've recently started working here, would you like to take a look at my work, call me or find me online'. That way I've sold some works, through the workspace. It was on a very central location. A very nice spot, it was really nice. – Domenic Brown

The approach an artist takes on can influence whether or not an artwork is sold:

A while ago I almost bought something from a student at the art academy where I work, he had presented his work in the showcases. It were two sculptures of heads. I saw it and stood still, informed who made them, but it became an exhausting quest. I think it took me two months to get a hold of him. (...) Eventually... he asked a price for the work, I just thought it was too much. And than I lost interest. It was done. The love for art is strong, but you also have to be realistic. You have to think about whether you have the money, and whether you are you are willing to pay it. – Lou van Rossum

However, eagerness to sell should not be exaggerated by the artist:

That is the biggest mistake that young artists can make, that I've made in the beginning, that when someone comes to your working space you hope they buy something that same day. But they very often don't buy something on that day. However, it can still turn out to be a valuable contact. (...) try to be relaxed about it. – Maarten Demmink

In stead, an art collector makes a suggestion of an artist's attitude and approach:

Well, the nice thing about artists is that they are passionate about what they do, so I would say, be passionate about the process as well. Talk about that. As a buyer, I enjoy hearing about that. If the work touches me, I will be curious about the motives of the artist. – Lou van Rossum

On a practical note, establishing a price for an artwork to be sold can be a challenge:

I always have a hard time deciding on prices. I think that is what I get from visiting art fairs and galleries. – Domenic Brown

A gallery director discloses to doing the same:

I visit the traditional art fairs because the atmosphere and trends are not captured well online. (...) There is a lot of obscurity when it comes to prices. Those are being masked to a great extent. (...) That's why the art fairs are so important, because it's a very exclusive (shielded) market. - Mo van der Have

As mentioned in the theoretic framework, establishing art prices for contemporary art is problematic because there are no set collective criteria to value it by. The price of a product will give an indication of the readiness of consumers to pay for this product. In the art world, this readiness is based on collective views that are strongly subject to change. Quality is read by the by price level. A high price will convey a message of high quality of a work of art. On the other hand, a low price might lead buyers to question the quality of a work of art (Velthuis, 2003). An art collector mentions art prices are subject to changes in society:

People are not willing to pay for a craft that entails 1000 working hours anymore. Maybe a work of art that was created in 100 hours that comes with a striking story. Because 1000 working hours are unaffordable. And if you look at entrepreneurship... take an hour wage for that and it becomes an exorbitantly high amount for a work of art. So I

believe that is it, society is less willing to pay for durable, hand-made pieces. Society itself is hastily, transitory. – Lou van Rossum

Another interviewee also includes changes in society as he discusses art prices, and more specifically various segments of price levels artists can accustom their work to:

For example, the fact that the exhibition of Marlene Dumas in the National Museum drew in so many visitors is significant. An artist who is still alive, who still makes work. I think the interest in art is growing, although the group of people who are interested in art is limited. I just think it would be good if art would be affordable, that artists have to look at ways to make affordable art, so more people can purchase it. The problem nowadays is, is that when someone becomes famous, prices increase so much that only a small group of people can still afford it. (...) Because making art affordable could mean switching to a different medium: prints of drawings are cheaper to make than paintings. (...) I think it would be good if artists look for artworks of different price divisions to make for specific art market segments. And that is entrepreneurship, to look at your own qualities and see for a way to market them. (...) At some point, if you're an established artist, you can choose one specific market segment, but in the beginning it's good to experiment and make works that are more affordable. Not compromising the quality, but creating works that are inexpensive; either because it takes less time to make them or because the base materials are cheaper. (...) I think that by doing that, you will reach an audience who would otherwise not buy a painting. (...) However, you have to stay true to your principles in the works that you make. You shouldn't make something you don't like, or just because you think it will be sold. –Edwin Buijsen

A cultural entrepreneur agrees to finding specific markets for artworks, however not price-wise, but content-based:

When you make artworks because you like that particular type of style of art, you have to think about bringing it to a market segment that has an appetite for that style. You have to make a living. So that means if you have a very dark or hard to understand style of art, you have to think about what kind of people would want to have that. And where you can exhibit it so that kind of people comes there, and your work is sold. – Stein Koning

When discussing a higher segment of art, a gallery director does not mention these separate markets of artwork contents. He claims whatever is bought by a prestigious institute or established and recognised agent in the art world, there is little need for much else to make sales go up:

To name Saatchi, for example. In a nutshell, he often buys 100 works of an artist, then sells 60 of those to his friends. They believe, 'If Saatchi buys it it's good. He has an eye for it.' People that are not knowledgeable on art view him as someone who knows what he's talking about. He will auction 20 of the works and people think it must be good. He really creates a hype around it. – Mo van der Have

The same interviewee further mentions a target group of people who are most likely to buy art:

Most art buyers are over 35 years old. It's around that age that you start acquiring small things. Then it will take about 10 to 15 before they start to buy more expensive items. – Mo van der Have

Later on in the interview, van der Have made a comment on the art market that indicates art prices are not set in stone, as the discussion of theory implied. However, the consulted theory suggests price decreases are a taboo within the art market, despite them occurring. Art agents supposedly ignore price elasticity, and especially ignore the possibility of art works losing value (Velthuis, 2003). However, in the interview van der Have exemplified artist Damien Hirst of price collapse within the art world. On the art market he had the following to say:

I do see the market fluctuating immensely. That used to not be the case. Entrepreneurship in the arts nowadays is a factory. (...) Today they will put their signature on it, and often not even that. (...) Today it (art) is just a product. – Mo van der Have

During the interviews, there were two practical comments which could be taken into account by the enterprising artist. When asked about saleability an interview mentioned:

Size matters. The durability. If you have a large object that is constructed out of thin layers of plastic, you know it's going to collect dust that won't come off, it could tear or break, can not stay up on it's own... Yes, those are obstacles. (...) I think that there will be some artists that will try to make smaller paintings or something like that. Those sell more easily. And can't focus on their art 100% anymore, because they need to have jobs on

the side. That's a reality. I think it matters a lot, that you spend three days a week on painting. To organizationally sit behind your canvas 30 hours per week. So maybe it's more structured now than it used to be. It has to be. – Simone Kol

And lastly, on weighing out aspects of price setting against each other an interviewee mentions three aspects that account for financial value of a creative product:

We have a goldsmith workshop and we price our works by balancing out certain things against each other. Your material, working hours, perhaps the intension... I think those are the three things that are involved. – Lou van Rossum

7.5 Commercialism

As the following quote implies, there seems to be a general lingering aversion for commercialism mixing with the arts:

A lot of people say that it's not good for the artist, when he has to think very commercially, because it will limit his free spirit. But I don't mind. I don't think it's a dirty word. I actually think it's good if an artist is not sitting in solitude on his attic room and starts working whenever he feels like it. That just doesn't fits in this society anymore. – Simone Kol

The consulted literature, my conversations with artists and gatekeepers, along with my own experiences as a fine art student at an art academy have led me to believe commercialism is looked down upon within the fine art scene. However, being commercial could simply mean to make a product or service profitable. Currid (2007) expands on this by mentioning the contrast of 'art for art's sake' and mass market preferences. This causes conflict for artists to choose between their own artistic integrity and public appeal of their work. The artist has to make a decision to produce for niche or mass markets. The need to earn money might necessitate a redirection of the artist's artistic production. Though most interviewees drew a distinct line between being commercial and artistic integrity, one of them provided an alternative:

"Artists in the 17th century made work based on commissions, but there also were plenty of artists that made work for the free market. They made paintings which they knew were high in demand, or they would create this demand themselves. (...) They would

try to make their own free work popular. And that is something artists can still do today.”

Edwin Buijsen

This statement links in to a distinct quality of the cultural industry. Namely, the necessity of creating a demand for a product once it is realised, as opposed to creating a product based on the demands of the market and adjusting it accordingly (Adizes, 1975). Another interviewee continues:

It is very difficult to make your work commercial in a way that doesn't interfere with your own integrity, but that it will also sell. Those are two different things, of course. (...) I believe that you have to be much more versatile as entrepreneur than to be an autonomous artist. I think that maybe as an autonomous artist you could take up on illustration. If you broaden your view... You can work at an advertising agency as an autonomous artist. Instead of staying put in one segment. You need to be more versatile. (...) It used to be sort of not-done to design for Ikea, now it can be attractive. The product is valued, produced... Your name is tied to it. I think it's less 'dirty' now to tie yourself to a commercial organisation. – Lou van Rossum

The public of figurative art galleries is generally wider than that of avant-garde art organisations, partially due to the accessibility of the meaning of the art works (Greenfeld, 1988). Accessibility is agreed to (as opposed to initiated by the interviewee) when asked about commercialism:

I'm not quite sure how long it can go on like this, but some things are going well right now, but that is because I'm doing commercial commissioned works as well. What I did for the NS (Dutch railroad company) is related to art, but commercial. If I hadn't done that commission or the one for the city counsel I would have not been able to live of my art. Because selling artworks alone... It happens so rarely. I can't live of that.

So what do you mean by commercial? That it's accessible?

Exactly. Quite accessible. – Domenic Brown

Commercialism is more widely discussed by the following quote by a cultural entrepreneur. Although commercialism is celebrated due to financial benefits, the interviewee simultaneously discusses remorse over losing time over it for own artistic practise:

We focussed more on a commercial segment. You have to be organised, think about numbers, think about taxes... There's much more involved (in running a business) than to just be an artist. – Stein Koning

What exactly do you mean by commercial segment?

Well, you have to put yourself on the map. Make sure people come to you, and when they do, make sure they're so happy with your work that they will talk to others about you. (...)

We own a business that turned an artistic practice into a craftsmanship, basically. People come to us and want an image they came up with, not something we thought of.

Do you think artists would benefit from becoming more commercial?

Yes, of course. Because then you'll make money. In the end, you have to make money to survive as an artist. And especially with art, the more you're in the picture the more

interesting people will find you. (...) My own work is very raw. It's mainly about graffiti tags. I think it's awesome to turn something everybody hates, which is my medium, the

ugly graffiti so the tags, the signatures, to make a good-looking product out of that. It's kind of funny that I say it like that, to turn it into a good-looking product. That means I

think about ways to make people like something. To come back to entrepreneurship.

That's really a way of thinking, that I do. (...) Just because of the commercial work, because we are busy, you have less time for it (own work). That's a shame. I think that's a pity

sometimes, because your own work is a feeling, at least that's how I experience it. A feeling that must come out. You want to make it, because it must be made.

7.6 Art Galleries

Art dealers are commonly the first step into introducing unknown artists into their professional careers. Art dealers not only have a gatekeeping role toward artists, but also as their associate and benefactor. They provide advice and knowledge on the art market beginning artists may be lacking (Velthuis,2003). However, quotes by artists on art galleries were apprehensive of nature:

Can you tell me something about your experience with art galleries?

Well, it's not very positive to be honest. There are some exceptions. It's a strange phenomenon, galleries. They're basically shops. With a very elitist appearance. There's someone sitting behind a desk, very unapproachable actually. You often have to open a

door to get in, and once you're in you'll be the only one there, which makes you feel obligated to buy something, whereas you should feel like you are welcome to just look around. (...) As an artist I find the relationship with galleries difficult. Especially because you rarely get the feeling they are in it for the art. They're in it for the profit. If you sell well, you are very welcome, if that turns out to not be the case, they would rather drop you as an artist. Despite of the fact that your work might actually be better. I've seen colleagues that have success with the same sort of work that they have been making for a very long time, they (galleries) embrace that. So I think, that is not what it should be about. It should be about changes, dynamics, reflecting society, not just selling sculptures and paintings like some shop. (...) I also believe they (galleries) ask for exorbitant percentages of the selling price. It's often 50%. I think that is disproportional. The one that sells makes just as much as the person that develops and creates. I think that doesn't make sense. – Wijnand Zijlmans.

I've exhibited at galleries where the owners had no notion at all of what I was doing, or how I had made a work. They couldn't answer questions that viewers might have had on my work. The only thing they would mention to buyers was: 'This is Catinka Kersten, a young artist, bought by so and so, still young and thus cheap, get it now!' I find that very depressing. (...) They only thing they're concerned with is my position in the art world and who might be supporting me. (...) If you don't know galleries well, don't just assume they have your best interest at heart. And try to get everything in writing, every agreement that is important to you. Try to do that via e-mail. – Catinka Kersten

They all want to exhibit your work for free. They all want to have you there; it's even difficult to ask for paid transport. Most of the time, I get transport paid but it's also a bit of a struggle, to get that paid. There was one exhibition where I got paid, it wasn't much but I thought wow, like it's even hard for me as an artist to show my work, if I don't have a job. Because I have to pay for so many things myself just to show the work. I'm paying, even though I was invited to show my work there. I'm paying to show it. – Marijke Everts

A show in a gallery is very thought out... it can sometimes be slightly intimidating. It's made to impress you. In your own working space it's more... There's an unfinished piece on the floor, there's a semi-failed thing lying somewhere... So you show a more vulnerable side as an artist. Most people really like to see that. – Maarten Demmink

Well, I have some bad experiences with galleries. That I brought my works there and nothing was sold. Or that I had the feeling that no attention was given to my work, that it was just standing there in the back. In any case it hasn't created much positive response. I've become a bit weary of them and have written to many that wouldn't reply my e-mails, calls, I even visited them and so on... Turns out there is just little response. That's why I decided to make money in a different way. – Domenic Brown

In sum, the general consensus on art galleries by artists is not very well, mainly because interviewees felt art galleries were not as concerned with art for art's sake as they are. The last quote illustrates a symbolic boundary on which I haven't been able to find specific literature, but have experienced this myself through my own dealing with art galleries and multiple conversations I've had with artists and gallery directors. Even if you have a fine art diploma, galleries are likely to not accept walk-ins with portfolios. In stead, galleries choose to find their artists through their own network, or art academy graduation shows. The reason for this is probably because the supply of artists that want to sell their work is extremely large, and galleries will be more likely to cooperate with artists that have some sort of legitimation or experience in the art world already. This would supply them with the confidence that taking a risk with a specific artist is legitimate. The unwillingness of galleries with whom you have not yet established a network connection, to browse through your work, has surprised me a lot.

7.7 Online and physical visibility

Online visibility is a topic that came up frequently during the interviews that had not been foreseen in the theoretic framework. Hence, a hypothesis had not been established on this topic. Drèze & Zurfrayden (2004) mention companies nowadays are interested in improving their Internet position and online visibility, regardless of their size and competitive advantages on the market. Online visibility is defined by the extent to which a person browsing online is prone to encounter a company's website or reference to the company. Needless to say, the usage of the Internet has expanded immensely over the past decade. Furthermore, it is a growing medium for commercial purposes and trade, which is only expected to increase. Research has shown Internet users are becoming more and more accustomed and skilful in their ability to use the Internet, along with a

declining patience with delays or impediments that might cause a long waiting time during their browsing online. Search engines have come to be more refined to cater more efficiently to the needs of Internet users in their online searches (Drèze & Zurfriden, 2004).

Determinants of online visibility are online advertising, search engines, external websites, news reports, chat rooms and e-mails. Offline causes that benefit online visibility are news reports, word-of-mouth and advertising (Drèze & Zurfriden, 2004). Drèze & Zurfriden (2004) further suggest ways in which to improve online visibility is by the placement of the company's website link on external websites, the usage of suitable keywords and a high-ranking position of the website on the search results page of a search engine, such as Google for example. A cultural entrepreneur mentions this exactly:

What do you do to make Walls and Skin visible?

Well, I have 23 years of advertising agency experience. There are ways. The website is very well visited because we provide a service to preserve tattoos after a person is deceased. There's been so many websites that have written about it and linked our page. (...) Google loves us. If you search for 'tattoo shop Amsterdam' we are nearly at the top. (...) We made sure when people wrote about us that the website was easily found with a few keywords. But that's something I do because I'm accustomed to it. (...) Someone walks around with your tattoo and people will ask them, who made that? Well he or she. And that way you'll start building up your own clientele. – Peter van der Helm

In that same line of thought, the importance of search engine results is underlined by an autonomous artist:

How are you visible as an artist?

On the Internet of course. I have a website on which I made a lot of afford and I try to attract people to visit it through Instagram and Twitter, but I would love to advertise. Preferably as soon as possible and to make use of networks and SEO (search engine optimisation) for my website, so more people will visit it. But that's a financial matter. You can only invest once you have the funds to do so of course. I have some ideas on how to do it, but for now I make use of free promotion applications such as Twitter, Instagram and Facebook. (...) I've invested quite a bit over the last few years. I have advertised through Google, but would like to do that more often. I've tried promoting through Facebook, but it

costs quite a lot of money. In the end, you'll only end up with a few more likes. It's difficult. (...) you do notice more people visiting to your website. And they'll start liking my art page. But then you would have paid €40,- for 10 likes, which is quite a lot. (...) Unfortunately it's (artist visibility) a financial thing. If you have a lot of money as an artist, (...) see what happens. I would advertise on Google, I'd make sure that everyone who types in 'art' would see my website as third link. Maybe second. Then I would get people to visit my website and that's how it works unfortunately. And that way I can sell more works, which does not necessarily mean that my work is better than that of the artist who's link comes up on the 50th place, but just because people believe... If you have money, it's easier to make more money and put yourself in the spotlight. It's wrong on some level, but that's the way it works with all products. Producers that have money to invest and be visible on Google have the opportunity to be great. It's all about money. It's no different in the art world, I've noticed. – Domenic Brown

Another interviewee, an art collector, adds to the notion of artist visibility:
I sometimes think that there might be gems of artworks not being picked up because the way they are presented might not appeal to everyone. – Lou van Rossum

Making sure to stay visible as an artist is emphasized by nearly all interviewees. Both fine art Piket Art Price judges have said to start with their search for candidates for the price through the Internet. Art academies websites and art collective websites that focussed on artists nearby were the first links to the individual artist's websites and facebook pages. However, both of them mention the disappointing quality of visual representation of the artistic products:

I found many websites to be messy or not very informative. (...) But if you manage to show your work in a couple of good places your website will be more or less obsolete, because you will be visible. (...) I also noticed many artists had bad quality pictures of their work. Which is an art at itself. – Maarten Demmink

The quality of visual footage of the works is often low. So I think it is important for artists to invest in having good pictures made, because you often see a lack in qualitative pictures. Especially with the Piket Art Price, we initially look at websites, you can't see the work itself, and you notice that a website is just thrown together, and the quality of the pictures does not do the works justice. (...) So actually you could advice artists to invest in

a good photographer, good visual footage, to be able to present their work in a good way through their website or social media. – Edwin Buijsen

On the visibility of websites a talent scout ads a specific word of advice:

“Give your website your own name. That’s the best thing to do. We often deal with people that use a name like ‘pink rabbit’ or complicated names in Latin. Well, you won’t be able to find them.” – Simone Kol

The following quotations further demonstrate the importance that is given to an artist’s website:

I try my best to reach people much as possible. To stay visible. Mainly by having a website that is structured well and up to date. By having a mailing list. And a list of addresses for when a gallery chooses to send flyers by mail. I make sure I can get in touch with people when I need to, and to be able to do that quickly. I still need to create a facebook page. To be reachable (by phone etc.), that’s also very important. – Catinka Kersten

We are mainly visible through the Internet. By using Social Media as well, that will also put you on the map more. But mainly by ensuring your website is good. As I said before, we are very involved in being found, mostly. That’s the most important thing there is, which is entrepreneurship. And eventually finding commissions. So we take a look at our medium, and are gladly not shy for work, but if we were, we would go somewhere and try to get our work to the market. So calling several people with ideas, we’ve done that in the past. – Stein Koning

My website of course, and I’ve exhibited a lot, and for a very long time too. Because I’ve been doing this for over 30 years. A lot of my sculptures are in the public Dutch environment, business collections, and in a couple of museums. At some point they will know who you are. (...) Now instead of visiting an art exhibition, you can shop around on the internet too. So you will see many artists. And chances that they will pick you are slimmer. Aspects like price will be decisive. And everybody can present themselves as an artist, the amateurs as well. (...) Make sure to stay visible. So exhibit as much as possible. (...) Make sure you have a good website. And be visible on new media. And organise more with each other, with fellow artists. Make an exhibition yourselves. Those kind of things. – Wijnand Zijlmans

Contrary to this interest and popularity of websites, a graduated fine artist mentions:

Well the thing is I don't have a website, I have a facebook and a tumblr page. In my mind, my work isn't really website type of work. But, I'm found. I'm not sure how exactly. So far I've been found all the time. I guess a lot of my work is on the internet. And via via people end up finding me. I really have no idea, but I've always been contacted by e-mail so far and people say: 'Oh I saw your work on the internet' and they're interested in working with me. – Marijke Everts

There is a seeming unwillingness of discussing how artists are found by a modern art curator:

And how do you find these artists?

It's our work. (Pause) It's if I would ask you if you go to the supermarket, how do you find what you want. You know.

(...)

For example, you find someone that you like, or that is appropriate for this exhibition, do you contact them personally...? How does this...

Yeah, usually one is not found for the exhibition. It's artists we know already. – Stocchi

Little information on artists' visibility was subtracted from this interview. As mentioned in the discussion of theory, art curators in general display openness to what could be considered as art and the possibility of all styles of art being good art. However, the same openness is not reflected in their decision making process (Greenfeld, 1988). Found data confirms this notion. When asked further about visibility and self-representation of artists, the interviewee continued:

Well, there is all sorts of different ways, but instagram is just an example of social media, meaning of direct contact. (...) Of course, let's say, people in the creative field, collectors, always have the urge and the desire to deal directly with the artist. And therefore, any mediation would be seen as... as not satisfactory. And then it depends on the artist, there are some artists who are, very comfortable in society, and some artists who are not. So, it really depends on the attitude of the artist. Artists who are not comfortable in society, why would he or she implement or push when they are not good in talking to people? They are better at expressing themselves through the work. And then, there is some help, if not themselves than someone else, who can interpret entrepreneurship for

them, just to help to relocate the work. So... and others who are very comfortable in being their own impresario. The generation of young British artists like Tracy Amen, Damien Hirst, Sarah Lucas, Marc Quin, etcetera etcetera, are very good examples of self-impresario. - Stocchi

Although the interviewee does mention entrepreneurship as the ability of building a network around the artist, there was little interest in the artist's technical and professional capacities. The attitude of an artist was said to possibly help the professional relation, however there were no requirements attached to this. The only criterion that was prioritised was the artist's ability to spark curiosity. However, this seems contradictory to the previous statement of working almost exclusively with artists that are already known to the institution, which means others have most likely already legitimised those particular artists, and established a network around them.

Whether an artist is more easily noticed by the use of digital media, is discussed by the following quote:

I don't think that it's that easy to be noticed, because everyone sees more, so there is more to choose from. You sometimes hear people speak about it with excitement: 'Now I reach 1000 people when it used to be 10.' But well, those 1000 people see 1000 things while they used to see only 10. So the attention span has lessened. You might have a slightly bigger chance that the right person sees your work, but I think most people can't even process that many images. (...) But on the other hand, compared to 20 years ago, I myself am better informed because of this (digital/social media). The advantage is that if something catches your eye you can delve into it easily by clicking further. Maybe I even see more exhibitions now because of it. It doesn't have to be confined to your computer screen, if something interests you, you will take a look eventually. – Maarten Demmink

So how do artists themselves think they are found? The following two quotes demonstrate two different ways of artist visibility.

How do people find you?

Well, the mailing list I have, I keep adding to it. For example, when I'm talking to someone and that person says: 'that's so interesting, do you have a website?' I would say, 'would you like to be on the mailing list? So I can keep you up to date.' If they say yes, I'll save their e-mail address, along with a little information on where I found that particular person. (...) I

would like to mention how surprised I was to find that the mailing list actually works.

Because I get great responses, people really follow me. – Catinka Kersten

We do a lot to promote our business, we mainly focus on word-of-mouth, that flows from the work that we deliver. To make people so happy that they will talk about us everywhere. (...) So if you're somewhere talking to someone, you can mention that you are an artist and you could show a picture for example. People like seeing that. In our case, there still are a lot of people in The Netherlands that don't know we exist. (...) So it's smart to put that on the map. I've heard plenty of times: 'I didn't know you guys existed', if they would pass by a place where we would be working. – Stein Koning

7.8 Networking

Networking can be used as a strategic tool for the development of an art career. Establishing multiple network connections can assist in establishing a positive reputation. A positive reputation is commonly recognised as sign of a venture's success. As Goldberg et al. (2003) established in their description of strategic alliances, which includes networking, the downside of this approach is that it creates dependence on external parties. The advantage is that association with legitimate and recognised parties can draw in stakeholders and customers and increase an entrepreneur's reliability and establish a positive reputation (Goldberg et al., 2003). One interviewee mentions how the artist's reputation has changed and a different attitude is expected:

Professionalism, capacity, networking is very important (...) They have to at least pick up their phone and e-mail me back. It used to be, in the eighties, when artists didn't and gallery owners had to chase them. That aspect has changed a lot. – Mo van der Have

The artists that art dealers work with are often connected to other artists within the dealer's network. Also, dealers frequently visit art fairs and art academy graduation exhibitions to find potential new artists to represent (Velthuis, 2003). One of my interviewees, a talent scout for a Dutch gallery who I've met through my own graduation exhibition at the KABK art academy in The Hague, confirms this when asked how she keeps track of developments in the art world:

I look at blogs, online, Kunstbeeld (Dutch art magazine), I visit art fairs... I see a lot. Sometimes, when I really like an artist, I will look for connections he or she has with other

artists, and look at what they make. I think I easily spend a couple of hours a week looking for new artists. – Simone Kol

A vital aspect of networking is centrality, more specifically, how central the position of an actor is in the field in which he or she is active. Actors that have a central position in a network are more capable of gaining access to pertinent resources. They can gain influence and power by ensuring the dependence others have on them (Chriss, 2007). However, artist and art prize judge Maarten Demmink illustrates the beginning artist's position as being dependant on others, but also the fact that his or her position in the network can alter once he or she achieves a level of recognition in the art world:

You can choose not to (networking), but then you will need a gallery to do it for you. And you will have to be at the highest segment of galleries. (...) There is a group of artists that achieves a serious segment and they won't have to worry. If their gallery stops they will surely find another good place. – Maarten Demmink

Throughout the interviews, the weak position of starting artists was mentioned either briefly or extensively. To put it in plain words, no one said being an artist is easy. Chriss (2007) mentions power differences in networks can be overcome by joining forces. For example, two actors in a network can choose to cooperate by combining resources. This is one way for 'the underdog' to change his or her position in the network. However, artist Wijnand Zijlmans who has over 30 years of experience in the field, is sceptical on artists cooperating:

The difficulty with artists is, that they are such individualists. Doing something together barely happens. It's impossible to form a unit with artists, because they are all mavericks. – Wijnand Zijlmans

Marijke Everts continues: *I think if we worked more together, than individually, I'm sure as artists we would be a lot stronger. (...) There's a lot of artists who started small initiatives, and I think that's really good. All you can really do is come together, and work through it together. Make something new.*

There are 4 types of artists according to Becker (1982), the integrated professional, the maverick, the folk artist and the naïve artist. Integrated professionals are the artists that have managed to fully integrate in the art world and gain recognition for their works. A maverick type of artist is one that strays away from conventions until the art world no longer accepts them. Van Gogh is an example of a maverick, whom in

his lifetime gained no particular recognition for his work but as times changed became imbedded in the history of renowned artists. Folk artists participate in a creative process that is part of their cultural heritage. Naïve artists work alone and have had no formal training or education in the arts. They exist outside of the art world (Becker, 1982). Out of these 4, the integrated professional is the most likely to do networking. He is well acquainted with the mannerisms of the art world and behaves accordingly.

Somehow, the personality and professional side of the artists seem to be intertwined. When an artist is not comfortable talking about his or her work, this is accepted as part of their personality. When they fail to commit to appointments, hold an acquisition or network this is easily dismissed as 'it's just who he or she is' and the responsibility of these tasks is found to be better off in the hands of an external party. A talent scout mentions this as problematic:

The autistic kind of artists will struggle. They will be lucky to find a good gallery owner, who will safeguard their interests. But it takes time before you get there, and not everyone will. –Simone Kol,

Marijke Everts talks about the difficulty she sometimes experiences with networking, but the fact that she does not actively seek out initial contact has not seem to affect her opportunities strongly:

I'm already really socially awkward, haha. So... Luckily I've had people coming to me with an interest in my work and I somehow keep in touch with them. But I never think of it in a business sense, I think of it more in a free, friendship way. So my network is field with people, some of them curators, some of them art critics and so on. But it's more in a friendship way than being business partners. (...) This network of people that could help me out in the art world... I barely even ask them for help. It's more that they offer certain things for me. (...) I just like making the works. I'm not really one to go about and update people with images and say: 'come here, come see me!' I don't like doing that stuff. And I always leave that to the last last moment. Which is never good, it's not a priority for me. So if someone were to do that for me, it would probably help a lot. – Marijke Everts

One of the most important conclusions for artists that can be drawn from network analysis literature is that it is more effective to have a large range of weak connections in a network, as opposed to having few close ones. The 'strength' of weak connections is that they build bridges between different parts of a network, which

improves network mobility. Mobility is restricted for individuals who have limited interaction with other agents in a network, hence are less prone to receive information on commissions, job vacancies etcetera (Chriss, 2007). An interviewee expresses the seeming informality and exclusiveness of the art world's network:

For example the art magazine BK-krant, it used to have announcements and such. But also a very important segment with commissions. And that has disappeared almost completely. And city counsel commissions, if they are being given at all, you are unable to find out where they are published or how they found the artists. I find that very unclear. It used to all be open registrations, and you would have an equal opportunity (for the commission). – Wijnand Zijlmans

Not only is the art world constructed of an exclusive, dense network, it is also mentioned as small:

(When visiting art fairs) You also go to network. The art world is very small actually, because it caters to the wealthy, people who are able to spend €10.000, €20.000 or €100.000 per year on art. Those are sensible people and they all visit these art fairs. – Mo van der Have

The way to go about approaching external parties to establish a network is mentioned by the following quote:

No, I very actively have to look for them (commissions). Nothing is just handed to you these days. Things are only handed to you once you have established a name for yourself. And I'm not at that point yet. It's just about calling people. I have the advantage of having worked at T-Mobile for six years, I think I've learned how to deal with people in my own way. I don't want to suck up to them, I absolutely won't do that, but do want to show them my work. I've found my way in doing so. I keep getting better at calling people and have noticed too that visiting them is so much better than e-mailing. With galleries as well. A gallery at Noordeinde sold three of my works but they receive ten e-mails each day of artists that want to showcase their work there. If you receive messages like that ten times a day, you can imagine they won't read them anymore. – Domenic Brown

However, there is the option of having an external party, such as an agent to deal with networking:

If you're a painter, networking is important. That makes sense. It's interesting for a painter to talk to a customer that has an interest in their work and that has money. Than a

agent is most convenient and good for them because he speaks, most commonly, the language of entrepreneurs. – Peter van der Helm

7.9 Public and governmental support for the arts

Subsidy policy is based on the assumption that the open market cannot satisfy the need for art and culture independently, and the idea of culture being in danger when left to commercial forces (Flew, 2012). Governmental support for the arts could be through subsidies, supply of base material, services through state facilities, tax reductions or benefits, art propaganda and legislation in terms of protection, think of copyright for example (Throsby, 1994). The cultural sector in The Netherlands still is strongly dependant on government subsidies (Van der Zee, 2011). Although the pressure on cultural institutions has been raised to seek for alternative resources, art subsidies have been the centre of debate and some of them have been cancelled:

I was, and still am, very happy that the WWIK (social security for artists) has been cancelled. Because that has resolved an important argument against artists. People used to find it so easy to use that as an argument against art. In the notion that artists receive a welfare check just for being artists. But the problem in the art world is that it's still acting as though all artists receive WWIC. So we are still being asked to do many things for free. I hope that ends. – Catinka Kersten

Another artist provides a different view on subsidies, and mentions the current cultural climate in The Netherlands is becoming less supportive of artists:

You will have to take matters into your own hands. Because most galleries won't help you. So I think you will have to pave your own way. I think that's the only way. You see many artists taking up on something else alongside their art. It could be anything. And it's understandable, but will always affect your artistic practice. (...) It has never been easy, but I believe it has become much more difficult now. I'm not very optimistic on this matter, to be honest. (...) If you see a work of art, it's not just that work of art that took time to make, but all the works that led to it, to be able to create it, the newest one. People don't realise that. If someone asks me how long it took to make this work of art and I say thirty years, they won't understand. But that is how long it took to make that work of art. (...) Except for the higher segment of art, which is disproportional. That's that world, it's about

the status it represents. To be able to say, I have a Mondriaan at home. – Wijnand Zijlmans

As was mentioned in the theoretic framework, the Dutch government used art after the Second World War as a way to re-establish culture and spread social messages. Due to the country's economic prosperity the subsidy policy peaked during the sixties and seventies but declined during the eighties as the nation's economy had a set back (Van der Zee, 2011). These are indications that public support for the arts is influenced by a nation's economic prosperity. Another interviewee mentions the status quo on the financial side of the Dutch cultural climate in art education:

But, that is the way society is organised. And I believe, it's 2015 now, there will be a loan construction for students starting from September, I think that means that you will loan between €30.000 and €50.000 euros. So I think that not just the fun part of your studies, but also the necessary part to succeed in a society that expects certain things of you, that that part is also covered in your studies. - Lou van Rossum

An artist further mentions how artists are expected to provide their artistic practises for free:

On (art) festivals and events everybody get's paid, the board get's paid, the people that come and fix the lights are paid, the people that pour the drinks get paid. But the artists, the people that are the focal point, are doing it for free or even have to pay a fee just to participate. I still think that is very twisted. – Catinka Kersten

However, not every interviewee felt the public support for the arts was disappointing, for example, a cultural entrepreneur states the artist him- or herself can influence this process of support for the arts:

Offering our work to people in such a professional way makes it (graffiti) more socially acceptable. So I definitely think we can influence that (attitude towards graffiti). And I also think the fact our company was on television a lot influenced it greatly. (...) That has just been very positive for us. In stead of it (graffiti) being seen as mere vandalism. – Stein Koning

7.10 Graduation shows

Although an education in the arts is not a formal requirement to having a career in the art world, art academy students have the advantage of a graduation show as their first introduction in the proper context as legitimate artists. Furthermore, during the interviews with gatekeepers it was made clear the majority of artists that gatekeepers encounter have had a formal education in the arts.

Art academy graduation shows are opportunities for graduated fine art students to present themselves in a formal context, often for the first time, to the art world. For some, it's an essential step on the ladder of their art careers:

During the graduation exhibition a lot of people passed by to have a look. There were plenty of people who found my work interesting, which led to some exhibitions where I could show my work. There also was an art collector, the curator of a collection, that bought one of my sculptures. There are people who find that a pleasant confirmation, if they don't feel comfortable to completely rely on their own taste and preferences. That has helped a lot. – Catinka Kersten, artist

The importance of this moment should not be taken lightly, so says a talent scout:

I always say, your graduation exhibition is your most important moment. So many collectors and important people of the art world are going to be there, so you have to present yourself. And make sure you do it right. (...) I always say: be next to your work, because there just might be an important person passing by. (...) So, be there. – Simone Kol

An art collector mentions how she decided to visit graduation shows:

I used to speak with a colleague of mine about art, which always sounds very luxurious and expensive... So he told me that I had to take a look at a graduation exhibition. There's art that will speak to you, by people who just graduated, well it's fairly accessible, you talk directly to the artist, in stead of through a gallery or website or something like that. That's what I like most, the directness. – Lou van Rossum, art collector

However, the attitude of students differs a lot and might influence outcomes or possible connections with visitors:

I've been several times in The Hague. I'm coming as a visitor, and if the artists is not there... I've been plenty of times, I wanted to buy something from someone, that was not there up to three times. So I leave a note: 'call me, mail me, I'll be here tomorrow morning

at 9, will you be there? And then I think as a buyer, it's not worth the trouble. – Lou van Rossum, art collector

Another interviewee continues on the attitude of art academy students:
It differs a lot. In my view, they are not being well prepared for initial contact with galleries. – Mo van der Have, gallery director

Lastly, a graduated fine artist provides some words of advice for soon to be graduated fine artist:

After graduating, I was in a huge, huge rut. I thought okay, let me get a job, make money, make art, boom, everything will be sorted. But that wasn't the case, I was having exhibitions, which I was really happy about. But I found it really hard to get a job. Then it became really stressful because I had to really try just to pay my rent. (...) Everything in the art world was going well, eventhough I wasn't really producing anything anymore, it was just my graduation work, received a lot of good feedback and people wanted to show that off in some exhibitions. (...) I would say, after graduation, a lot of artists think the world is your oyster. But really just make sure you are financially okay. Right after graduation. It's very difficult. You're going to spend so much money on so many things to graduate, make sure you have at least some sort of part-time job or try your best to get some sort of funding for your work right after graduation, if you can. – Marijke Everts

7.11 Entrepreneurship and art education

Two graduated fine artists, when asked about entrepreneurship in art education made the following two comments:

I remember we had this business lesson. But it felt very vague and not... it didn't feel... all I remember from this business lesson is that it didn't feel like it fit us. As artists. It felt more for super commercial people, and it just seemed so unrelated. I don't remember all the questions, but I remember thinking, how do I relate to this? – Marijke Everts

Well, I had to learn everything by trial and error. I've been thinking about that. Should the art academy have done things differently? And have been more practical? I still don't know. On one hand, I think maybe so. Maybe we should have learned more on how galleries interact with you. Because they can be crooks sometimes. To have learned more on how to reach your audience. Which ways there are to give shape to your artistic

practice. There are many ways to do this, of course. Working in collectives, or by your self... To be part of festivals, galleries, al those things. You're either invited or you try to register yourself for these things. But there hasn't been much attention paid to that at the art academy. – Catinka Kersten

Both mention the possibility of the incorporation of entrepreneurship in art education. However, it is not seen as a mandatory aspect. An art collector mention that an education in the arts is not a requirement for working in the creative field:

It's a HBO degree, so a higher professional preparing education, but I don't believe I've ever seen a vacancy that required a degree as a fine artist. – Lou van Rossum

The next interviewee, who independently makes a living out of his artistic practise, adds to the notion of the previous quote. In the following quotation, he mentions how he got started as an artist, as opposed to having had a formal education in the arts:

I started as an artist... Digitally actually. I started by uploading my work on an international website where I could make wallpapers for people. And then I started making quite minimalistic drawings, partially inspired on Manga. I would post them online on that website and would receive a lot of good feedback and I think that feedback is what drove me to make more works. (...) at a certain point I made larger works and used other mediums in stead of digital media, and started printing the works. (...) I still do so (receiving feedback on his artworks). But on Facebook and Instagram now. I just think that other people's opinion on my works is a little less important now. I think it's important that I like the works enough to show them to the outside world. (...) Because beauty is in the eye of the beholder and you can't please everybody, and you don't have to. – Domenic Brown

An art curator discusses a disinterest in formal art education, and qualities he celebrates in artists:

*But what would be a good artist's attitude, for you?
Curiosity. (...) Surprising me, having an independent voice, and uhm, of course, probably forgetting what he has learned.*

And what has he learned, in most cases? What do you mean by that?

Forgetting the academy.

Do you feel the academy is even necessary?

No.

No?

The way academies are done now, they create clones. You... have artists that are very similar from one to another. (...) My experience with Dutch academies is very good. And I think it's a good model between the two extremes that we mentioned earlier on, the Italian and the Anglo-Saxon. It's a very good in-between and I think it's a... I've seen three or four so far and the impression was always good. – Stocchi

The quote above illustrates how a formal education in the arts is not found to be essential for a career in arts, which the following interviewee illustrates as well:

I don't think of it (art education) as a requirement, not at all. But it is convenient when you master a craft. And a craft like painting and drawing is hard to learn by yourself. So I do think it can be a contribution, but it's not a requirement.

However, both van der Have and Stocchi have mentioned most of the artists they work with have had formal training in the arts, by attending an art academy. An art collector takes on a different approach:

And that would be what I would like students to learn. The entrepreneurship, but also the consequences of their actions, which is not a priority in art education. - Lou van Rossum

In conclusion to this paragraph, artists need to balance out whether or not they feel the need to attend art academy, since gatekeepers mention an art education is not a requirement to becoming an artist. However, data has shown that most gatekeepers do work with a majority of artists that have had an education in the arts. This could be because the art academy actually does significantly attribute to the artistic practise, however it could also be because most artists decide to become so at an early age, and following an education in this direction is the most sensible thing to do, at the very least it would mean being able to spend more time creating works as opposed to studying something completely different. I would like to finish this data section with some words of advice for starting artists by an interviewee:

Be persistent. Believe in yourself. Try to stay true to yourself, but be open towards finding a way to make a living as an artist. - Edwin Buijsen

8. Conclusion

Entrepreneurship is broadly defined by interviewees as establishing networks, being visible, as professionalism, redirecting the artistic objective (in doing art related commissions on the side), understanding the business side of the art world and craftsmanship. The majority of found data indicated artists and gatekeepers feel networking a part of entrepreneurship for the artist. The consulted literature confirms that networking can be used as a strategic tool for the development of an art career. Establishing multiple network connections can asset in establishing a positive reputation (Goldberg, Cohen and Fiegenbaum, 2003). A talent scout formulates a more elaborate and very concrete notion of entrepreneurship for the artist;

To be very professional. To have a good text on your work, so you have a long text of a couple of pages, in which you thoroughly discuss the meaning of your work or what you want to say, but to have that same text in 10 lines as well. And not just in Dutch but in English too. Too have good visual footage, so if you sell a work you still have a good documentation of it. Yes, I do notice, it's just so nice when you're working with an artist that has these things taken care of. (...) It's very nice when the artist is able to talk about his work. Attends exhibition openings. Is able to give a speech on his work. – Simone Kol

All interviewees mentioned the importance of entrepreneurship, however, some were more remorseful on the matter, especially gatekeepers from a high art segment. However, most interviewees take a more inevitable approach on entrepreneurship, accepting it as 'part of the job'. While preparing the interview questions the possibility of artists not being willing to actually sell their works was not anticipated for. Not every artist has the goal of selling their artistic practice, although this will likely make a lucrative career in the arts more difficult to achieve. The artistic entrepreneur does have the objective to make money out of their artistic practice (van der Zee, 2011) thus if an artist is unwilling or unable to sell his or her work, alternative ways have to be found. Examples are selling limited edition prints, other sort of reproductions of the work, preparation sketches, crowd funding for projects, subsidies or paid exhibitions, although the latter two are hard to come by, particularly for a young unknown artist.

The approach an artist takes on can influence whether or not an artwork is sold, although the artist should not display an extreme eagerness to sell:

That is the biggest mistake that young artists can make, that I've made in the beginning, that when someone comes to your working space you hope they buy something that same day. But they very often don't buy something on that day. However, it can still turn out to be a valuable contact. (...) try to be relaxed about it. – Maarten Demmink

An art collector makes a suggestion of an artist's attitude and approach by mentioning how she enjoys hearing about the process of creating an artwork.

Two aspects that came up frequently during the interviews that regarded entrepreneurship are visibility and networking. Literature on network analysis indicates that many superficial ties are more beneficial for an artist than fewer, yet closer ties to agents in the art world, when it comes to gaining fame. In this case, fame is defined as a large amount of critical notice (Giuffre, 1999; Chriss, 2007). A talent scout illustrates the need for social capabilities, in order to be able to establish a network:

The autistic kind of artists will struggle. They will be lucky to find a good gallery owner, who will safeguard their interests. But it takes time before you get there, and not everyone will. –Simone Kol,

Physical visibility was mentioned as exhibiting artworks. Drèze & Zurfrayden (2004) define online visibility as the extent to which a person browsing online is prone to encounter a company's website or reference to the company. Digital media and especially an artist's website are mentioned by artists as well as gatekeepers to be crucial. An art curator mentions working with unknown artists in the sense that they might be forgotten or not famous, however admits to working almost exclusively with artists that are already known to the institution, which means others have most likely already legitimised those particular artists, and established a network around them. This indicates the artists that are chosen have already been visible to an extent. Another contradiction is found in the necessity of art education for artists to gatekeepers. Gatekeepers state that a formal education in the arts is not a requirement to becoming an artist, however the majority of artists they either work with or interact with have had an art education. A possible explanation to this may be that most artists decide to become so at an early age in their lives, and therefore decide to follow an education that enables them, at the very least, the time to expand on their creative practise.

Van der Zee (2011) mentioned some ideal competences for the cultural entrepreneur, such as keeping in mind that the main focus is the artistic product,

thinking in a market oriented way and being financially opportunistic. However, interview respondents mainly stressed visibility and networking when asked about entrepreneurship for the artist. There were no obvious non-commercial selection criteria found through the conducted interviews.

On art prices some artists mentioned to have had (at least in the beginning of their careers) some difficulty with pricing their artworks. A gatekeeper also mentions ambiguity on art prices at art fairs and the art market in general. This falls in line of the problem with pricing contemporary art, being there are no collective criteria to value it by (Velthuis, 2003). An art prize judge suggests that artists could look into creating works with cheaper base materials or different sizes to be able to offer their art at a lower price, which would lead to a larger group of potential buyers. In line with this statement, literature mentions that cultural entrepreneurs would be wise to actively seek niche-markets for their products and creating a need for them. This might be a contradiction to the art for art's sake belief, however this is a decision that is the individual artist's responsibility. It's possible taking a commercial approach to art might alter the content or visual expression, however this is the inevitable risk one must take when choosing to be an artist as their full-time profession and thus earning money out of their artistic practise. This research is not meant as a moral compass to guide artists in a certain direction, it seeks to explore the aspects of artistic entrepreneurship when one has set the goal to earn money as an artist.

9. Discussion and recommendations

In retrospective, hypotheses have not been useful. The research was quite exploratory, despite of the usage of a pre-constructed theoretical framework. I was able to predict some general notions that were made during the interviews due to my own experiences as a graduated fine artist, but had not foreseen the fact that not every artist is eager to sell their work, which does not mean they do not take their artistry seriously. Prior to collecting data I had been keen on writing an advice for art academy curricula's in regards to entrepreneurship, but the fact that not every artist has the same entrepreneurial objective makes this problematic.

For the artist entrepreneurship mainly points to the application, sharing and distribution of their work (Bridgstock, 2012). Agents in the creative industry are not expected to have the entrepreneurial knowledge (Burton, 2003), thus being trained in entrepreneurship and business could lead the artist to a unique advantage over his or her colleagues. Traditional business merits and knowledge generally do not resonate with creative/art school students. The research of Carey and Naudin (2006) suggests that there is a demand for intermediates that can interpret and translate between the creative and business world. I would like to add to their suggestion and recommend intermediates of the entrepreneurial and creative field. Although one artist mentioned to not be willing to sell her work, she did mention a need for artistic specific entrepreneurial knowledge. Furthermore, found data has proved this aspect to be seen as important to the (starting) artist.

The strategies discussed in this thesis can be used as guidelines for the artist as entrepreneur, and are especially of interest to the beginning artist, since starting ventures have the disadvantage of 'liability of newness' meaning they do not yet have a history of successes to prove their competitive advantage. Entrepreneurial knowledge, specifically about networking and artist visibility, could provide this competitive advantage.

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Appendix A: assessment form KABK art academy 15-01-2013



Kabk
Centrum De Academie
van Beeldende Kunst en
The Academy of Art

S.E.M. Koning (2009157) BK.VT.4.SCH

Geïntegreerde collectieve beoordeling

Semester: 7
Beoordeeld op: 15-01-2013

Datum: 07-02-2013
Handtekening docent:

Martijn Verhoeven

Beoordeling:

9EC Sem5 artistic cluster are compensated/ 2EC Sem5 'aanwezigheid' are compensated/ 30EC Sem6 are compensated/ 3EC Sem 7 IST still to compensate

De ontwikkeling van je werk loopt goed. Bij de presentatie in 'het Gemak' was de combinatie met de gedecoreerde achterwand goed uitgevoerd. Probeer de opbouw van je schilderij niet teveel tot alleen maar uitvoeren te beperken, laat ruimte voor interessante mogelijkheden die zich in het schilderproces aandienen. Wat meer aandacht voor 'onbelangrijke' zaken in je schilderijen is ook gewenst.

Cijfer: 7.0

Aanwezig docenten:

Martijn Verhoeven (Voorzitter)
Johan van Oord
Frans Lampe
Michel Snoep

Martijn Verhoeven
Elly Strik
Winnie Koekelberg

Competenties:

Creërend vermogen	v	v	v	v	v	v	v	v	v
Vermogen tot kritische reflectie	v	v	v	v	v	v	v	v	v
Vermogen tot groei en vernieuwing	v	v	v	v	v	v	v	v	v
Organiserend vermogen	v	v	v	v	v	v	v	v	v
Communicatief vermogen	v	v	v	v	v	v	v	v	v
Omgevingsgerichtheid	v	v	v	v	v	v	v	v	v
Vermogen tot samenwerken	v	v	v	v	v	v	v	v	v

nb = niet beoordeelbaar t = twijfel
o = onvoldoende v = voldoende

Resultaat van deze beoordeling in studiepunten:

EC: 24.0
Bij een voldoende collectieve beoordeling zijn de EC's een optelsom van alle individuele beoordelingen van het semester. Bij een onvoldoende collectieve beoordeling gaan 5 EC's van alle behaalde EC's van het semester in de wacht. Alle individuele beoordelingen (NB: inclusief IST) tellen op tot maximaal 30 (met af en toe een uitzondering bij een bepaald semester).

EC compensatie vorig semester: 41.0

EC extra-curriculair: 0

EC extra IST: 0
Alle EC meer dan 6 zijn extra en tellen niet mee voor het behalen van een compleet semester resultaat van 30 EC en het eindexamen.

Overzicht formeel behaalde EC:
2009-2010: 60.0
2010-2011: 60.0
2011-2012: 19.0
EC Totaal: 139.0
Max te behalen t/m jaar 4: 240

Toelichting competenties:

EC: 0

Creërend vermogen: v
De student maakt authentiek werk dat voortkomt uit het volgen van een eigen artistieke visie, en bijdraagt aan de vervulling van een persoonlijke ambitie als kunstenaar.

Vermogen tot kritische reflectie: v
De student kan het eigen werk en dat van anderen beschouwen, analyseren, dulden en beoordelen, en is in staat de uitkomsten hiervan te doordenken ten bate van het eigen werk.

Vermogen tot groei en vernieuwing: v
De student kan zijn of haar kunstenaarschap in een voortgaand proces, in de breedte en de diepte verder ontwikkelen, en draagt hiermee bij aan de ontwikkelingen in de beeldende kunst.

Organiserend vermogen: v
De student kan een inspirerende en functionele werksituatie voor zichzelf opzetten en handhaven, en alle aspecten van zijn onderzoek- en productieproces effectief organiseren.

Communicatief vermogen: v
De student kan zijn of haar artistieke visie en werk presenteren en toelichten.

Omgevingsgerichtheid: t
De student is in staat om verbanden te leggen tussen het eigen kunstenaarschap en dat van andere kunstenaars uit heden en verleden, tussen een publiek en de maatschappelijke context.

Vermogen tot samenwerken: v
De student is in staat om in voorkomende gevallen een zelfstandige artistieke bijdrage te leveren aan een gezamenlijk product of proces.

Status:

Bevorderd: n.v.t.

Propedeuse is reeds behaald.

Professioneel maatschappelijk domein / geprogrammeerde beroepsvoorbereiding

EC: 0

Semester1 Aanwezigheid	(3 EC)	o	EC: 0
Semester2 Aanwezigheid	(3 EC)	o	EC: 0

Kunsttheoretisch domein / theoretisch cluster (6 EC)

EC: 6

Semester1 De eindscriptie is voldoende gevorderd Winnie Koekelbergh	(6 EC)	v	EC: 6
Semester1 De eindscriptie is voldoende gevorderd Anja Novak	(6 EC)	o	EC: 0
Semester2 De eindscriptie is voldoende Anja Novak	(6 EC)	o	EC: 0
Semester2 De eindscriptie is voldoende Winnie Koekelbergh	(6 EC)	o	EC: 0

Artistiek vaktechnisch domein / artistiek cluster

EC: 15

EC compensatie: 11

Semester1 Overdracht en onderzoek	(4 EC)	v	EC: 4
Semester1 Proces	(4 EC)	v	EC: 4
Semester1 Geïntegreerde beroepsvoorbereiding	(3 EC)	v	EC: 3
Semester1 Vorm en inhoud	(4 EC)	v	EC: 4
Semester2 Vorm en inhoud	(4 EC)	o	EC: 0
Semester2 Overdracht en onderzoek	(4 EC)	o	EC: 0
Semester2 Proces	(4 EC)	o	EC: 0
Semester2 Geïntegreerde beroepsvoorbereiding	(3 EC)	o	EC: 0

Individueel Studie Traject (6 EC)

EC: 3

Semester1 Het Individueel Studie Traject (zie studenten dossier) Michel Snoep	(6 EC)	t	EC: 3
Semester2 Het Individueel Studie Traject (zie studenten dossier) Michel Snoep	(6 EC)	o	EC: 0

Professioneel maatschappelijk domein / eindexamen (18 EC), geprogrammeerde beroepsvoorbereiding (3 EC in totaal)

EC: 0

Semester1 Workshops e.a. Activiteiten in het kader van de geprogrammeerde beroepsvoorbereiding	(3 EC)	o	EC: 0
Semester2 Workshops e.a. Activiteiten in het kader van de geprogrammeerde beroepsvoorbereiding	(3 EC)	o	EC: 0

Appendix B

Coding scheme

Section		Code
Entrepreneurship	Definition of entrepreneurship by interviewees	DEF
Entrepreneurship	Importance of entrepreneurship	IMP
Entrepreneurship	Selling artworks	SEL
Entrepreneurship	Commercialism	COM
Entrepreneurship	Online and physical visibility	VIS
Entrepreneurship	Networking	NET
Gatekeepers	Non-commercial selection criteria	NON
Gatekeepers	Art Galleries	GAL
Gatekeepers	Public and governmental support for the arts	SUP
Artists	Graduation shows	SHO
Art education	Entrepreneurship and art education	ERT

Appendix C

Dutch questionnaire example for interview with head of collections of the Mauritshuis and art prize judge Edwin Buijsen

Start vraag: Is er een bepaald artikel of expositie waar je momenteel aan werkt?

- Je bent hoofd collectie van het Mauritshuis, wat houdt dat precies in?
- Ben je ook betrokken bij het samenstellen van exposities?
- In je werk heb je vooral te maken met oude meesters. Maar houd je ook de huidige kunstwereld in de gaten? Via welke kanalen?
- Mijn onderzoek richt zich voornamelijk op ondernemerschap voor de kunstenaar, daar zou ik wat vragen over willen stellen. Cultureel ondernemerschap is een relatief nieuw fenomeen, al hadden kunstenaars zoals Rembrandt hier natuurlijk ook mee te maken. Wat is er nu anders aan ondernemerschap in de kunst ten op zichte van vroeger?
- Denk jij dat ondernemerschap tegenwoordig een belangrijk aspect is voor kunstenaars? Waarom wel en waarom niet?
- Zie je veel ondernemerschap bij hedendaagse kunstenaars?
- Iets globaler: welke kwaliteiten zou een kunstenaar in de meest ideale situatie moeten bezitten om succesvol/bekend te worden?
- Denk je dat het draagvlak voor kunst kleiner wordt? Is er een manier voor de kunstenaar om hier op in te spelen?
- Hoe zouden zij dit ondernemerschap het beste of nog beter kunnen invullen?
- Wij hebben elkaar leren kennen door de Piket Kunstprijs, waarvan jij jurylid was voor de schilderprijs. Zie jij de Piketprijs als een bijdrage aan ondernemerschap van de kunstenaar?
- Hoe kwamen jullie aan genomineerden?
- Waren de kunstenaars die in aanmerking kwamen moeilijk te vinden?
- Kun je me vertellen hoe dat selectie proces precies in zijn werk ging?
- Wat waren de persoonlijke criteria voor selectie?
- En de formele, zoals dat het schilderkunst moest betreffen?
- Heb je een idee over hoe kunstenaars hun zichtbaarheid kunnen vergroten?

- Wat voor advies zou je geven aan pas afgestudeerde kunstenaars?
- Heb je een vraag gemist of heb je hier nog iets aan toe te voegen? Kritiek/advies is natuurlijk ook welkom.