

# **Being creative with commerce**

An exploratory qualitative research into cultural entrepreneurship among artists and designers in the Dutch creative industries

**MA Cultural Economics & Entrepreneurship 2015/2016**  
**Erasmus School of History, Culture and Communication**  
**Erasmus University Rotterdam**  
**Master thesis**

Supervisor: Prof. Dr. Arjo Klamer

Student: Bram van der Linde

Student number: 321502

Date: June 8<sup>th</sup>, 2016

Words:

## **Table of contents**

Abstract

<b>1. Introduction</b>	<b>5</b>
1.1 Motivation	
1.2 Research problem	
1.3 Research question and objective	
1.4 Relevance	
1.5 Outline	
<b>2. Theory</b>	<b>10</b>
2.1 Entrepreneurship	
2.2 Value-based approach to economics	
2.2.1 Value or values?	
2.2.2 Valorisation	
2.3 Cultural entrepreneurship	
2.3.1 Valorisation in different social networks	
2.3.2 The realisation of both cultural and financial values	
2.3.3 The essential tension (between art and market)	
<b>3. Methodology</b>	<b>21</b>
3.1 Method	
3.2 Unit of analysis	
3.3 Data collection and analysis	
<b>4. Discussion</b>	<b>25</b>
4.1 Graduates and their expectations	
4.1.1 Expectations of professional practice	
4.1.2 Preparation for professional practice	
4.1.3 Transition from education to professional practice	
4.1.4 Key findings	
4.2 Entrepreneurs and their experiences	
4.2.1 Personal views on artistic and creative practice	
4.2.2 Strategies used to realise values in the five spheres	
4.2.3 The realisation of both cultural and financial values	
4.2.4 Tension?	
4.2.5 Cultural entrepreneurs?	
4.2.6 Entrepreneurship in art education?	
4.3 Answers to the sub-questions	

## **5. Conclusion**

**50**

References

Appendix A – Interview art graduates (in Dutch)

Appendix B – Interview entrepreneurs (in Dutch)

## **Keywords**

Art education, Graduates, Artists, Designers, Creative industries, Cultural entrepreneurship, Value-based approach to economics

## **Abstract**

This research aims to explore how artists and designers in the Dutch creative industries differ in their attitudes and practices towards the realisation of cultural and financial values. Creative education graduates relatively often become self-employed and at art academies a growing awareness of the importance of entrepreneurship for a career in the creative industries can be observed. In the Dutch creative industries a large number of artists and designers are active as entrepreneurs. Standard definitions of entrepreneurship do not provide sufficient insight into the actual practices of entrepreneurs in the creative industries. The value-based approach to economics, developed by Prof. Dr. Arjo Klamer, is presented as an alternative to standard economic theory. This approach assumes that financial values are instrumental to the realisation of personal, social, societal and cultural values. Furthermore these values are realised in the oikos, social, cultural, governance and market spheres. Seen from this perspective cultural entrepreneurship is defined as the realisation of both cultural and financial values. For the purposes of this research 8 semi-structured interviews with recent art graduates from the Willem de Kooning academy in Rotterdam and 8 semi-structured in-depth interviews with entrepreneurs in the Dutch creative industries were conducted. The expectations that graduates have of an entrepreneurial career in the creative industries are linked to the experiences of the entrepreneurs in the creative industries. All of the respondents are committed to the creative process and see entrepreneurship essentially as an instrument to realise cultural values. This research finds that the practices of entrepreneurs in the creative industries go beyond the market and governance sphere. Their entrepreneurship mainly happens outside of the market sphere and is focussed on the social and cultural sphere. Cultural values are realised in social networks within the social and cultural sphere. The willingness to contribute to social and cultural goods, such as art and design, in the social and cultural sphere seems to be a prerequisite for the realisation of values in the market sphere.

## **Chapter 1: Introduction**

### **1.1 Motivation**

My former roommate is both highly educated and creative. She has a degree from art school but struggles to find work in her field. She decided to become self-employed right after graduation but has barely any clients or revenues. Although she would prefer to focus on her creative work, administration and marketing now take up most of her time. In order to be able to pay the bills she combines her self-employment with part time jobs. As a result she has to divide her time between the two and only has half of the week to develop her own creative business. In doing so she is not able to do what she is educated for and would like to do most of all: earn an income with her artistic skills.

There are many creative graduates like her starting their own business. After graduation they have a different position in the labor market than other graduates in higher education. A relatively large number of graduates with a creative college education are registered at the chamber of commerce as entrepreneur within one year after graduation. 30 percent of creatively educated graduates are self-employed, more than three times the average compared with graduates in higher professional education (CBS, 2014). Regardless of the creative discipline graduates will have to develop entrepreneurial skills in order to find work (Chabot, 2015).

At art academies a growing awareness of the importance of entrepreneurship for a career in the creative industries. In general, creative higher educational institutes want to incorporate more entrepreneurship in the curriculum as an attitude, mindset and skill, albeit in their own way (Rutten, Amerika, & Arets, 2015). The Art academy in Rotterdam, Willem de Kooning, and former academy of Marianne has in the mean time integrated entrepreneurial skills into the curriculum (Rutte et al, 2015). This thesis is an exploration of the background of the struggle to build a professional career in the creative industries that my former roommate finds herself in.

### **1.2 Research problem**

The situation, in which Marianne and her companions find themselves, is rooted in various political, social and societal changes. Changes in cultural policy, the emergence of the concept of creative industries and changing attitudes about entrepreneurship play an important role.

In the past, the government played the role of protector of the arts. The Ministry of Education, Culture and Science supported artists at the beginning of their artistic career with public funds in their attempt to build a profitable practice. Initially this was BKR, the Visual Artists Regulation (1957 -1987) succeeded by the WIC Act, the Income Provision for Artists (1999- 2005) that was succeeded by the WWIK. The Work and Income Artists (2005 - 2012) was intended to support artists with insufficient means of existence in building a profitable profession. As a result of changed attitudes these schemes are abolished. (Ministry of Social Affairs & Employment, 2010)

“Cultural institutions and artists have to become more entrepreneurial and earn a larger share of their own income” (Zijlstra, 2011, p.4). This statement of the then Secretary for Education, Culture and Science marks a significant change in the Dutch cultural policy. He expresses a change in thinking about responsibility for the cultural sector. Which is, according to him, no longer a responsibility only for the government but also more for the cultural producers themselves. In the assessment of grant applications, artistic quality was usually the decisive criterion but now also other criteria are important like the attention paid to public and public support, revenues from market and other acquired resources. It has become clear that by now the role of the state as protector of the arts can no longer be taken for granted (Chabot, 2015).

In the same period in which the Ministry of Education, Culture and Science cut down the budget and reflected on entrepreneurship in the cultural sector, the Ministry of Economy worked on the design of the 'top sectors policy. This policy aims to further stimulate ten of the most successful and promising sectors of the Dutch economy. One is the Creative Industries: “The creative industries (such as design, media and entertainment, fashion, gaming and architecture) will make cities attractive to tourists, businesses and residents. The sector makes an important contribution to employment and growth in the number of new enterprises in the Netherlands. In addition, the creative sector is a driver of innovation in other sectors and provides creative solutions to societal challenges”. (Topteam Creatieve Industrie, 2011, p.12).

When in England people found out that the value of exports of music exceeded the value of exports of the British steel industry, the Department for Culture, Media and Sport made a classification in 1998 of creative industries to indicate a new sector in the economy (British Invisibles, 1995). The DCMS distinguished Advertising, Architecture, Art & Antiques Market, Crafts, Design, Fashion Designer, Film & Video, Interactive Leisure Software, Music, Performing Arts, Publishing, Software & Computer Services, Television & Radio (DCMS, 1998). Thus grew the realization that culture is not only an artistic and

educational value, but may also represent a considerable economic interest. In the Netherlands, this paper by the DCMS served as the basis for the development of similar policies. In course of time, the concept of creative industry is denoted in many ways. Discussions focus primarily on what companies (publisher for example) or which professions (designer with a car manufacturer for instance) are to be included or not. There is no agreement on a definition of the creative industry and the same applies to which industries and occupations are part of it.

For research purposes the Central Bureau of Statistics (CBS) divides the creative industry into three sectors: Arts and Cultural Heritage (visual arts, museums, public libraries, cultural heritage); Media and entertainment (radio, TV, film, video, games, etc.); Creative and business services (graphic and industrial design, architecture, interaction design and advertising)(Braams, 2011). This format is followed in this study.

These policy changes have contributed to a change in mentality by emphasizing one's own responsibility for success and encouraging entrepreneurship in the creative industries. This has resulted in large number registered enterprises within the creative industries at the Chamber of Commerce. The above shows that the creative industries are made up of a multitude of companies, institutions, individuals, work areas, creative disciplines and so on. There is however also a striking similarity which corresponds to all; all of the businesses is the production, distribution and exploitation of products with symbolic and artistic meaning (Rutten, 2014).

The creative industry is the most dynamic top sector and has the largest number of registered companies of the Dutch economy. The creative industry has a large quantity of remarkably small companies. There are approximately 130,000 business within the creative industries registered with the Chamber of Commerce where 180,000 people are employed. This includes large companies like Endemol. On average there are less than two persons on the payroll of a company (Vliet, & Wijkhuis, 2015). The number of companies is growing faster than the number employees. This indicates a field for creative talent which is characterized mainly by self-employed without employees (ZZP). Another striking feature is that the majority of these small businesses concern self-employed artists and designers.

It is noteworthy that there exist many small businesses in the creative sector lead a marginal existence. It is even likely that these entrepreneurs have to take another job next to their company to make ends meet. Why do they still persist? Entrepreneurship in the creative industries is different from the entrepreneurship, as we know it in general. The assumption is that it is about more than just money. Given the characteristics of entrepreneurs in the

creative sector, their small size and the characteristics of their field it seems likely that entrepreneurs in the creative industries also want to pursue values other than just financial value.

### **1.3 Research question and objective**

Entrepreneurship theory is about the realization of financial values, but for entrepreneurs in the creative industries financial values seem to be instrumental in aiming at the realisation of other values. This leads to the following research question: How do artists and designers in the Dutch creative industries differ in their attitudes and practices towards the realization of artistic/cultural and financial values? The objective of this research is to understand what motivates these entrepreneurs in the creative industries, what their objectives are and how do design their entrepreneurship accordingly.

### **1.4 Relevance**

The societal relevance of this research question can be put in the perspective a worldwide shift to a new economy where creativity is an important if not the most important source for economic development; the creative economy (UN creative economy). The Netherlands is pleased to be part of it. In fact the Netherlands want to be Europe's most creative economy by 2020. (Topteam Creatieve Industrie, 2011). This is in line with the policy on the creative industries as top sector. To understand how these companies can help develop the creative economy, it is interesting to examine how entrepreneurs in the creative industries operate.

The scientific relevance of this research problem can be considered from two perspectives, namely from economic science and from cultural studies. The existing economic theories on entrepreneurship are about realization of financial values in the market and do not provide sufficient explanation for the behavior of entrepreneurs in the creative industries. Cultural studies focus mainly on the artistic content aspect of these entrepreneurs or social organization of the creative industries as a whole. Both sides offer useful information but do not speak each other's language. To understand how entrepreneurship in the creative industries is different from entrepreneurship in the traditional sense, it is necessary to connect culture and economy. The value-based approach of Klamer is an attempt to extend the standard economic perspective with insights from cultural studies and social sciences.



## **1.5 Outline**

The second chapter develop the theoretical framework. The first part looks at how entrepreneurship is defined in the existing literature. The second part introduces the value-based approach, developed by Arjo Klamer and the last part connects the two. The third chapter describes the methodology used in this research. In the fourth chapter the outcomes of the interviews are discussed in relation to the theoretical framework. At the end of the chapter the sub questions are answered. In the last chapter the research question will be answered.

## **Chapter 2: Theory**

The previous chapter shows that a large number of self-employed artists and designers are active as entrepreneurs in the Dutch creative industries. But what is it that entrepreneurs do and how is the concept entrepreneurship defined in the literature? This chapter discusses some of the standard definitions of entrepreneurship and explains why these definitions do not provide sufficient insight into the actual practices of entrepreneurs in the creative industries. To gain an understanding of how they behave as entrepreneurs another perspective is needed. The value-based approach to economics, developed by Arjo Klamer, is presented as an alternative to standard economic theory. From this perspective, a broader interpretation of the concept entrepreneurship appears; namely cultural entrepreneurship.

### **2.1 Entrepreneurship**

Even though entrepreneurship has been widely discussed in the existing literature, the concept lacks a single definition (Ahmad & Seymour, 2008). Instead, the concept has many different meanings in the literature. The literature can broadly be divided into two approaches to the concept. Gartner (1988) made the distinction between ‘trait approaches’ and ‘behavioural approaches’. The first approach highlights the personality characteristics and innate psychological traits of the individual entrepreneur. The second approach looks at the activities involved in the creation of new businesses. This thesis looks at the latter. Regardless of entrepreneurs in the creative industries indeed possess the personality characteristics associated with the entrepreneurial individual; they are involved in the creation of new businesses.

In common parlance entrepreneurship is associated with starting a business. The term ‘entrepreneur’ originated in French economics around the 17<sup>th</sup> century. In French it means someone who ‘undertakes’ a significant activity or project. Richard Cantillon (1697-1734) is generally seen as the first to define entrepreneurship, who stated that ‘entrepreneurs buy at certain prices in the present and sell at uncertain prices in the future’ (Ahmad & Seymour, 2008). Cantillon loosely defined entrepreneurship as self-employment. Entrepreneurs create their own work instead of being provided with a job by an employer. In the most basic meaning of the term entrepreneurship is self-employment to earn an income through business or trade. Indeed, for the tax authorities someone is an entrepreneur from the moment a new business is registered with the chamber of commerce.

However, to define entrepreneurship as simply starting a business is not sufficient. For other authors the perception of opportunities in the market and the exploitation of these

opportunities to make a profit determine the definition of entrepreneurship. Kirzner (1979) calls this alertness and defines entrepreneurship as the alertness to and foresight of market developments that results in perception of profitable opportunities. According to Kirzner, the entrepreneur recognizes profitable opportunities and acts upon those opportunities that seem to go unnoticed by other people. Shane and Venkatamaran (2000) define entrepreneurship as the existence, discovery and exploitation of entrepreneurial opportunities, which are situations in which a particular good can be sold for more than the cost of production. Entrepreneurs discover opportunities in the market and decide to exploit them through the creation of a new business.

The most well known definition of entrepreneurship is by Schumpeter (1943), who defined entrepreneurship as an act of innovation and connected the activities of the individual entrepreneur with the overall dynamics of economic development. In his view, the economy is constantly changing and development occurs as result of 'creative destruction'. He sees the process of creative destruction as the engine of the capitalist economy and entrepreneurship as what drives that process. Existing economic structures, in which behaviour of producers and consumers is entirely based on routines, are demolished from the inside out and replaced by a new structure. According to Schumpeter (1943), entrepreneurs do so by carrying out new combinations of existing production resources in five different ways; the introduction of a new good or good with new quality, the introduction of new production methods, opening up of new markets, acquiring new sources of supply, and introduction of new organization methods. In his view, entrepreneurs break with routines and do things differently, which leads to change and innovation and thus have a disruptive influence on the market.

The definitions presented above have contributed much to the understanding of the phenomenon of entrepreneurship but they do not provide sufficient insight in how the phenomenon manifests itself in the creative industries. Entrepreneurship is defined as an economic activity that takes place in the market with profit seeking as the main objective. Although the rate of self-employment in the creative industries is remarkably high, incomes are relatively low compared to other economic sectors (CBS, 2014) Therefore it seems that self-employment in the creative industries is motivated by other objectives than just the need for a financial income. Artists and designers are often known to be intrinsically motivated to make artistic or creative work and thus their entrepreneurship does not necessarily starts from the perception of a profitable opportunity in the market.

The definitions in this chapter approach entrepreneurship from an economical point of view. Entrepreneurs create financial value. But entrepreneurs in the creative industries do not

always create significant financial value and are not only motivated by profit seeking so it seems. In other words, their entrepreneurship is atypical from an economic point of view. Therefore a different perspective is needed to explain the motivations and behaviours of small entrepreneurs in the creative industries.

## **2.2 Value-based approach to economics**

The value-based approach to economics, developed by economist Arjo Klamer, offers a different way of thinking about the economy, as he will explain in his upcoming book 'Doing the right thing'. With this approach Klamer proposes to define economics as the discipline that studies the realisation of values by people and organisations. The value-based approach to economics differentiates itself from neoclassical or standard economic theory by taking into account the relationship between culture and the economy. In standard economics the concept of culture is unaccounted for under the presumption that it has no significant influence on economic processes. But in the value-based approach economic processes are seen as manifestations of culture because they always take place in a certain cultural context.

In standard economics prices and transactions are dominant in the discussion but price is an imperfect indicator of the values involved, in fact it hides the values that really matter. Klamer illustrates this when he makes the distinction between the house and the home. The house is tangible and concrete. It has a price and thus can be bought and sold on the market. But people buy a house to have a home. The home stands for all the moments in life that people share with their family and close friends. In standard economics the focus is on the numbers and on the things that can be expressed in monetary terms, in other words on the house. But the home does not allow for quantification and makes for an entirely different discussion that points out the qualities instead of quantities. Accordingly the qualities are unaccounted for in standard economic analyses. What defines the value-based approach is that it intends to include what standard economics exclude. In this view, the economy is about the realisation of values.

### **2.2.1 Value or values?**

In standard economics the concept of value means price and therefore financial value. The value of a good is its worth expressed in monetary terms. What matters is how the price of a good is determined and the willingness of people to pay that price in order to own that goods. Price determination happens through a mechanical interplay of supply and demand for a certain good. The willingness to pay is based on given preferences of people for a certain

good and the utility that good has for them. All the factors involved in the determination of price and willingness to pay are quantified so that those factors fit into economic models. Through modelling of all the factors involved economists are able to make predictions about choices people make in the form of hard and concrete numbers. In standard economics price is the only value that counts.

However, this has not always been the case. Klamer points out that the concept of value in economics can be traced back to Aristotle, who made the distinction between exchange value and use value. Exchange value is the objective value of a good expressed in monetary terms whereas use value is the subjective value that a good has for the buyer. A good has exchange value because it has use value for the buyer. The exchange value enables a transaction between two parties in order to realise use value. In standard economics the focus is on the determination of exchange value while the determination of use value no longer figures in the discussion. The value-based approach to economics expands upon use value to explore what other types of values might guide people in their behaviour and suggests that beside price other values are at play.

Klamer distinguishes a wide range of possible values clustered in four dimensions; personal, social, societal and transcendental values. Personal values are values that relate to the relationship with oneself, the own individuality. Social values are values that relate to human relationships and therefore extend beyond the individual. Societal values are values that relate to the relationship with a larger social entity such as society. Societal values include political values and cultural values where culture refers to the shared values of a group of people that makes them different from other groups of people. Transcendental values are called transcendental because they transcend personal, social and societal values. Transcendental values do not relate to the individual, to relationships with other people or society at large, but rather to something abstract like an idea. These values include historical, scientific and artistic values but also moral and spiritual or religious values. The figure below shows the different kinds of values and gives some examples. These values all represent certain qualities.

Figure – Values Framework

<p><b>Personal values</b></p> <p>Autonomy, Independence, Integrity, Curiosity, Health, Personal growth, Wisdom, Perseverance,</p>	<p><b>Social values</b></p> <p>Friendship, Family, Collegiality, Community, Commitment, Trust, Respect, Status</p>
<p><b>Societal values</b></p> <p>Freedom, Emancipation, Security, Peace, Status, Justice, Solidarity, Hospitality</p>	<p><b>Transcendental values</b></p> <p>Truth, Science, Beauty, Sublime, Art, Honour, Loyalty, Courage, Faithful, Holiness, Enlightenment</p>

In the value-based approach to economics financial values are instrumental to the realisation of personal, social, societal and transcendental values. Price has only an instrumental function because the amount of money it stands for has no personal, social, societal or transcendental values in and of itself. The amount of money needs to be transferred in some kind of good in order to realise other values. To become real values need to be acted upon. An important way of realising values is by acquiring or generating goods. Klammer again turns to Aristotle, who defined goods as ‘the means of life and wellbeing of men’. So goods are a means to an end that is realisation of the values. According to Klammer goods are tangible and intangible things that an individual, a group of people or a gathering of people possesses. The value-based approach stresses that goods enable people to realise their values and broadens the concept of goods to include all those goods that cannot be priced and cannot be traded in the market.

Standard economics distinguishes between private and public goods and stresses ownership of goods. Private goods are traded in a market and the government provides public goods. But to understand how values become real Klammer stresses the need to consider other goods as well and proposes to include social goods and cultural goods. All of these goods are shared goods in the sense that no one can claim sole ownership of them. People produce and generate all kinds of goods together or in cooperation by making contributions to a shared good. Shared goods enable people to realise the values that are most important to them.

In the value-based approach contributions play a critical role. In standard economics willingness to pay indicates the willingness of people to pay a certain amount of money to win a private good. The willingness to contribute indicates the willingness to contribute to a shared good and thus is a different matter. In this case there is not an immediate return of

something of equivalent value as in an exchange but the expectation is that the contribution will add value to a shared good. Contributions to shared goods are intended to sustain, enjoy and add value to shared goods. In other words, ownership of shared goods requires contributions and some form of collaboration.

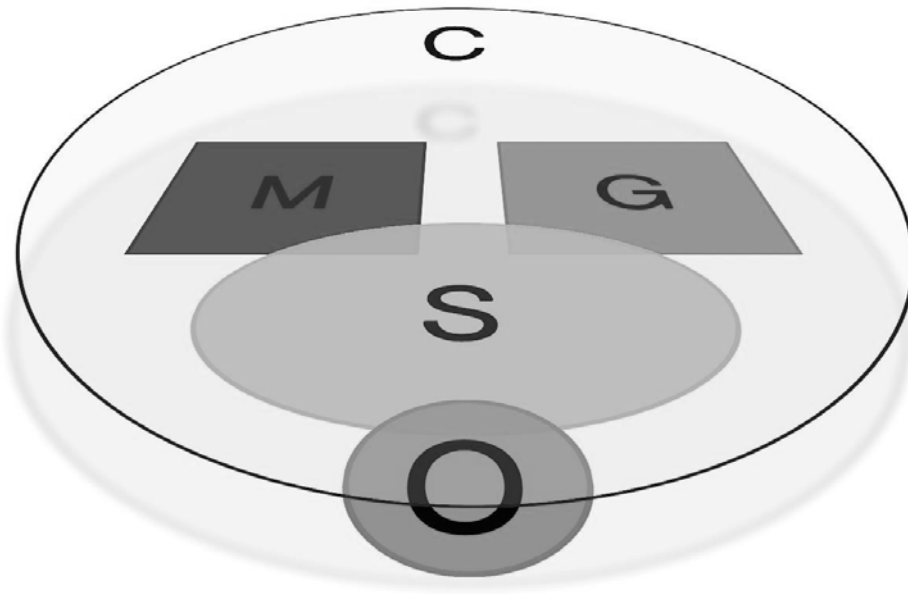
### **2.2.2 Valorisation in five different spheres**

The value-based approach distinguishes all kinds of different values besides financial value and states that goods enable people to realise their values. The next question is how to realise those values? This happens by way of valorisation, what is defined as the process of changing or enhancing values of other people. Valorisation is always a social process because other people need to become interested in the goods that are being generated. Values become real in the interaction and in relationship with other people. Klammer stresses that valorisation is a matter of strategy, it requires to figure out how to make values real, whom to get involved, what to expect from them.

In standard economics the main option for valorisation of goods is the market. The good is offered on the market for a price in the expectation that other people will be willing to pay that price. Valorisation then implies the realisation of financial value in the market. Another option is to involve the government. This is the standard picture of the market and the government as the two options for valorisation. The market is about exchange, prices and product, supply and demand. The government is all about rules and standards. But are the market and the government really the only two possible strategies to realise values?

The notion of shared goods points out that there might be other options. A good like friendship cannot be bought and sold, nor can the government provide it, so there must be more. The value-based approach expands the standard economic picture consisting of just the market and the government with the oikos sphere, the social sphere and the cultural sphere. The picture below shows the five different spheres for valorisation. O stands for the oikos sphere, S for the social sphere, C for the cultural sphere, G for the governance sphere and M for the market sphere. The model provides the picture of the world in which people operate to realise their values. It directs the attention to the interactions with other people that need to be involved somehow to realise values.

Figure – The Spheres Model



The model visualises the different spheres in which social interaction and social relationships between people take place. The model intends to make people aware of the possible strategies for the realisation of their values but also encourages an analysis of the characteristics and practises in each sphere and of the differences between them. The differences between the spheres are crucial for the model to make sense of what people do when they realise their values. Each sphere has its own characteristic logic; a collection of rules, norms, institutions, relationship and values that makes certain actions meaningful and others illogical. The spheres are different in their logic, the kind of relationships with other people, the rhetoric that people use and the values that can be realised.

M is the market sphere and is characterised by exchange. It follows the logic of *quit pro quo*. It is the sphere where goods are products and commodities that are bought and sold for a price. In this sphere people and organisations buy and sell with money as the means of exchange. The relationship between people in this sphere does not go further than the relationship between buyer and seller. It is the sphere of transaction, trade, commercialisation, profit seeking and entrepreneurship. In the market sphere goods are valorised as private goods.

G is the sphere of governance and is characterised by coordination and control. It follows a governmental logic, which is a formal logic based on rules and regulations, standards, accounting procedures and laws. It is the logic of bureaucracies. Governments work within this logic but bigger organisations like foundations and multinationals as well. It



is the sphere of procurements, contracts, legislation, grants and subsidies. In this sphere goods are valorised as public goods.

S is the social sphere and is characterised by social relationships and social networks. It follows an informal social logic. The logic is that of reciprocity, contributions, gifts, participation, cooperation and collaboration. Families, friends and communities operate in this sphere. It is the sphere of interdependence, loyalty, friendship, intimacy and love. In this sphere social goods are valorised as shared goods.

O is the oikos sphere and follows the logic of family and love. The logic of the oikos sphere is similar to that of the social sphere but different because it presumes kinship and shared fate. It is the sphere of family ties and intimate relationships.

C is the cultural sphere and is characterised by culture, art, science and spirituality. It follows the logic of shared values in the sense that groups of people share values in how they relate to a more abstract entity or idea such as art, science and religion. The cultural sphere transcends all other spheres and relates to beauty, truth, god and everything else that suggests transcendence. In this sphere artistic, scientific, religious and spiritual practices take place and shared goods are valorised as cultural goods.

The value-based approach looks beyond the practices of exchange in the M sphere and governance in the G sphere to see the possible strategies for valorisation of personal, social, societal and transcendental goods. The five spheres in the model are ideal types of social relationships and each sphere stands for a stereotypical interaction with other people. Real interactions often involve more than one sphere at the same time. However, in the process of valorisation it is useful to be aware of the characteristics of the five spheres and the differences between them.

### **2.3 Cultural entrepreneurship**

When the value-based approach is applied to the entrepreneurship a different view on the concept appears. Where the entrepreneurship literature stresses the realisation of financial values in the market, the value-based approach puts emphasis on the realisation of other values outside the market. It points out the importance of different kinds of social interactions and relationships in order to do so. When the concept of entrepreneurship is linked with the value-based approach this leads to the following interpretation of cultural entrepreneurship.

Cultural entrepreneurship is the development of different social networks in order to make values real. The process of valorisation implies that cultural entrepreneurship is a matter of involving other people in different spheres. Although the aim is to realise artistic or cultural

values, the realisation of financial values is a crucial element of cultural entrepreneurship. However, the realisation of artistic or cultural values happens in the social and cultural sphere whereas financial values are realised in the market sphere. These spheres have different logics and can be in conflict with each other. Therefore cultural entrepreneurship is also about how to deal with the possible tension between the social and cultural sphere on the market sphere.

### **2.3.1 Valorisation in social networks**

The first thing that arises is that cultural entrepreneurship is not only directed at the market but takes place in the five different spheres of the model presented earlier. In order to realise values the cultural entrepreneur needs to involve other people and does so in different types of social relationships. The spheres stand for stereotypical interactions with other people. For example interaction with organisations in the governance sphere tend to be formal but in the social sphere they are informal. As described in the previous paragraph, an important way of realising values is through the generation of goods.

The notion of shared goods point at the social and cultural spheres. Shared goods require contributions and collaboration. Therefore an important characteristic of cultural entrepreneurship is to get other people involved in the social and cultural sphere. To do so, they have to become interested in the good that is being generated. Klamer (2011) stresses the need for persuasive power to involve others. He argues that although entrepreneurial activity begins with the perception of an opportunity, the critical task is to convince others of that opportunity. In order to be persuasive the cultural entrepreneur needs a responsive environment. The environment is the cultural context in which cultural entrepreneurs operate and what gives meaning to their actions and refers to the five spheres. Cultural entrepreneurs have to be sensitive to their environment to know in which logic they operate and which rhetoric might work best to persuade other people to join efforts. According to Klamer (2011) rhetorical qualities of the cultural entrepreneur are important to have persuasive power in the interaction with other people. Cultural entrepreneurship is thus a matter of designing a strategy of how to interact with and involve other people in order to effectively realise values.

### **2.3.2 The realisation of both cultural and financial values**

Cultural entrepreneurs are committed to the cultural content and put the creative process first. For them the market or entrepreneurial activity is only an instrument to achieve a cultural mission. However, the realisation of financial value is important to be able to achieve that mission. Although the realisation of financial values is instrumental to the cultural mission, it

is a crucial element of cultural entrepreneurship. Therefore, Klamer (2011) defines cultural entrepreneurship as the realisation of both cultural and financial values.

Note that here Klamer (2011) talks about cultural values whereas in the forthcoming book he labels them transcendental values. Both are realised in the cultural sphere, which transcends all other spheres. Transcendental values, as he describes them, consist of a wide range of possible values and include cultural values where culture is understood in the anthropological meaning of the term. Transcendental values also include cultural values when these refer to historical, scientific and artistic values. Finally, transcendental values include religious and spiritual values. This research looks at cultural entrepreneurship among artists and designers. Therefore the focus is on cultural values in the sense of artistic values that are part of the wide range of transcendental values.

### **2.3.3 The essential tension**

In his earlier book 'The Value of Culture' Klamer points out the differences between the world of economics and the world of the arts and the tension between the two. The world of economics revolves around prices, products and markets. But in the world of the arts this kind of vocabulary does not do well because the art world seems to distrust the workings of the market. The dominant view is that talking about prices and market corrupts the content of artistic expressions. The art world tends to be anti-commercial and doing well in sales does not necessarily mean greater artistic recognition from peers. In fact, the opposite might be true.

Following this, commodification of art works harms the intrinsic value of art. Creative or artistic work needs a social environment where people reflect on the art and talk about it in relation to each other. The relationships of a social group around the art works are important for the realisation of its intrinsic values. It provides both artist and audience with a context, which gives meaning to the work. When we reflect on the difficult relationship between art and market from the value-based approach point of view, it represents the relation between the social and cultural sphere at the one hand and the market sphere on the other. In the social and cultural spheres people are concerned with the art itself and form an informal social network around it. In these spheres the meaning and value of art is co-created and art is realised as a shared good. But in the market there are no relationships and only has place for the transaction of private goods in exchange for money. Thus the art is realised as a private good, which neglects the social and cultural values that are important in the art world.

As said earlier, artistic work needs a social environment, which can get lost when the focus shifts towards the market. Therefore, cultural entrepreneurs need to be aware of the possible conflict in logics between the social and cultural sphere, and the market sphere in order to deal with what Klammer calls ‘the essential tension’.

The formulated theoretical framework in relation to the problem definition results in the following central research question and sub questions;

How do artists and designers in the Dutch creative industries differ in their attitudes and practices towards the realisation of cultural and financial values?

**Sub questions:**

1. What do graduates from Willem de Kooning expect of an entrepreneurial career in the creative industries?
2. How are artists and designers active in the oikos, social, cultural, governance and market spheres?
3. To what extent do artists and designers effectively realise both cultural and financial values?
4. How do artists and designers deal with the tension between art and market?
5. To what extent can artists and designers identify with cultural entrepreneurship?

## **Chapter 3: Methodology**

This chapter describes the design of the empirical part of this research. It offers an overview of the steps taken in the research process. The chapter is organised in five sections that intend to justify the choices made in the research process. First, the approach to the researched phenomenon and the type of research is described. Then, the units of analysis will be presented. Next, the method of data collection is described after which the method of data analysis is described.

### **3.1 Method**

This research aims to explore the different attitudes that these entrepreneurs in the creative industries exhibit towards the concept of cultural entrepreneurship and the differences in their practices towards the realisation of cultural and financial values. Therefore this research takes an exploratory approach to the researched phenomenon. This implies that first the research explores the different attitudes towards the realisation of both cultural and financial values. And second, the research explores if the actual practices of these entrepreneurs indeed go beyond the spheres of market and governance.

To understand the attitudes of these entrepreneurs towards the realisation of both cultural and financial values and to what extent they operate in the five spheres in-depth information about their actual experiences is most informative. Accordingly, a qualitative research method is most suitable to this research. Qualitative research provides the possibility to raise a wide range of topics and allows the respondents to elaborate on their responses, which can result in in-depth knowledge about the main topic (Babbie, 2011). Data are obtained through semi-structured in-depth interviews.

According to Bourdieu (1993) people in the art world often show a discrepancy between attitudes and behavior towards the market influences on the artistic product. Despite that aversion of the market is an important part of the autonomy of the art world, it cannot entirely escape the influences from market. Therefore, this research looks at both attitudes and concrete practices.

### **3.2 Units of analysis**

To achieve the above-mentioned aims and answer the research question a research sample has been selected. The research sample is divided into two groups of respondents. The first group consists of eight art graduates from the Willem de Kooning art academy. The academy offers bachelor education in several creative disciplines. The selection of respondents aims to cover

graduates from as much as the different disciplines as possible. All of the respondents graduated in 2015. The figure below shows the names of the respondents and the bachelor degrees they completed in this year.

Figure – Graduates and bachelors

<i>Name</i>	<i>Bachelor</i>
Berit	Advertising (parttime)
Blondie & Brownie	Product design
Iwan Smit	Illustration
Juan	Graphic design
Leontine Brugman	Autonomous visual art
Luc Schol	Photography
Sara & Bienke	Lifestyle design
Saskia	Spatial design

The second group of respondents consists of eight entrepreneurs in the creative industries. The selection of respondents for this group is based on two criteria. First, the respondent has a professional practice in art or design. Second, the respondent has an own business for a minimum of three years. The acquired knowledge and experience in the minimum of three years enables the respondent to reflect on their entrepreneurship.

Figure – Entrepreneurs and creative disciplines

<i>Name</i>	<i>Creative discipline</i>
Marianne Lock	Illustration and visual design
Bjorn Planken	Graphic design and creative communication
Teun Castelein	Conceptual visual art
Aukje Dekker	Conceptual visual art
Ronald Bal	Performance art
Michel de Boer	Brand identity design
Richard Hutten	Design

### **3.3 Data collection and data analysis**

The data for this research are obtained through sixteen semi-structured interviews. Semi-structured interviews are suitable for data collection because the respondents can talk freely and it allows for the possibility to raise new and interesting topics during the interview. For the second group of respondents a semi-structured in depth interviews is used. For each group of respondents a different interview is used, both can be found in the appendix. The transcribed interviews form the data of this research.

The interview with graduates revolves around issues concerning their motivations and expectations of their future professional career. Why did they choose to study at art school and how important is it for them to earn an income with their education? What have they learned over the years and to what extent do they feel prepared for their professional practice? What are their expectations of their future career? Will they apply for a job in the creative industries or will they become entrepreneurial and why? How do they think to make the transition from art school to the labour market for creative talent?

The aim of the interviews with this group is to find out if they have the ambition to start their own business after graduation and what their personal opinions on entrepreneurship are. The Willem de Kooning academy hosts an annual graduation event where the graduates present their examination projects. All the interviews are conducted at the graduation event in June 2015. Respondents were approached in an informal and random way. The interviews are conducted in Dutch and lasted thirty minutes on average. The interviews are attached in the appendix.

The interviews with entrepreneurs focus on their artistic professional appeal and entrepreneurship. What do they find important in their artistic and creative work and how do they combine that with being entrepreneurial? To what extent do they operate in the five spheres of the model as put forward in the theoretical framework? Do they mainly operate in the market, as the entrepreneurship literature suggests, or are they active in the social and cultural sphere as well? What are their strategies to realise values and to what extent do they succeed in the realisation of cultural and financial values? And do they perceive a tension between art and market

In the interview respondents are asked about their personal views on their profession and the content of their artistic and creative work. Respondents are asked about the projects they are involved in and what motivated them to be entrepreneurial. How do they combine their artistic and creative practice with the business aspects of entrepreneurship in trying to earn an income? The questions asked intend to reveal what respondents find important in their

work, how they involve other people in their projects and to what extent they succeed in the realization of both cultural and financial values. The interviews furthermore provide information on to what extent entrepreneurs see opportunities and constraints in relation to the market. In other words, to what extent they experience a tension between art and market and deal with that perceived tension. In the end, the entrepreneurs are asked if they see themselves as cultural entrepreneurs and their personal views on the concept. This makes it possible to test the theoretical framework on cultural entrepreneurship with the actual practices of entrepreneurial artists and designers in the creative industries

The respondents are approached through the personal network of the researcher, either because of personal relation or by recommendation of others in this personal network. All the interviews are conducted in Dutch and took place at the workplace of the respondents, so in their office, home or atelier. An interview lasted between one and two hours on average. The interviews are held in the month march, april and may 2016.

For data analysis the interviews are reviewed by the use of topics. The structure of the interview is made of out of certain main topics and sub topics. For the purpose of analysis the answers are grouped along these topics so that respondents can be compared and and interesting insight can be derived from the outcomes of the interviews. Interviews can be requested upon with the author



## **Chapter 4: Discussion**

This chapter links the outcomes of the interviews to the theoretical framework. How do graduates and entrepreneurs in the creative industries relate to the realisation of cultural and financial values and how are they active in other spheres than the market? The interviews offer information on the strategies employed to realise values in the oikos, social, cultural and governance sphere next to the market sphere. At the end of the discussion the sub questions as formulated in the theoretical framework will be answered.

### **4.1.1 Graduates and their expectations**

In the motivation for the chosen bachelor some differences stand out. Berit, Luc and Iwan have been involved in making creative work from an early age and have always wanted to do something similar in their study. Blondie and Brownie, Sara and Bienke and Saskia chose their bachelor initially unaware of what might most interest them. Over the years they all discovered a certain need for creative development and specialisation. Berit and Leontine have followed a different path and went from having a part-time job in the creative industries to art academy thereby developing more expertise and skills in the fields they were already involved in. It is remarkable that more than half of the graduates moved on to art academy from another study out of a need for deepening creative development. All of them eventually went to art school out of a personal drive to acquire the skills needed to further develop their interest and abilities in the making of creative work.

The situation of the graduates and how they earn an income at the time of the interviews differ from each other. Many of them acknowledge that it can be hard to earn a reasonable income with their creative work right after graduation. With varying success some of the graduates are able to do so. The examination project of Blondie and Brownie has been nominated for a prize of 5.000 euro and Iwan already has already acquired some assignments that earn him an income. But it is still very young and fragile. Except for Berit and Leontine, who already had a job, the graduates have part time jobs in order to earn some income.

The interviews suggest that the ability to earn an income was not the main objective in their choice for studying at art school. Of course all of them eventually hope to earn an income with their creative work, but they are mainly modest. Money is needed to pay the bills, but they do not need to be rich. In addition to earning income, other values play an important role. As Berit puts it; “The most important thing is that the work I do is of use to other people. I need other people to do my work. In my projects I make tools that can help other people”. For Sara and Bienke the creative process is important because it is their work

and their art. But they also want that eventually other people see it and recognize it as theirs. Yet others keep it more to themselves and see their education and involvement in creative process mainly as self-development, if necessary with a part time job on the side.

#### **4.1.2 Expectations of professional practice**

After graduation basically two options are available for the graduates; apply for a job or become self-employed. The expectations that the graduates exhibit are related to their disciplines. Berit is aware that practices are changing in the field and the consequences it has; “The different creative disciplines are increasingly overlapping each other, so it is important that as a designer you have the ability to work multi-disciplinary and are able to connect with the right people to collaborate with them on the project you want to do”. Also Leontine sees the need to work multi-disciplinary and believes that she will benefit from her education in this respect; “I think that with a creative education you are more all-round and flexible and can adapt more easily, but it all very much depends on your own attitude”.

The graduates who are educated in the more applied creative disciplines, such as graphic design or spatial design, have the ambition apply for a job in order to gain relevant working experience in the field and see possibilities on the labor market. The ones who worked part time next to their education mainly see the possibility to grow in their current positions or make a step towards more artistic jobs. As Berit puts it; “What is important to me is that my work somehow contributes to a better society that it is useful to people. And that is why I would like to leave the superficial advertising sector because it advertisement often does not add much to a better society. (...) I believe that my education enables me to target other firms more specifically so that eventually I end up at a more design agency instead of advertising”.

To apply for a job is not obvious for all of the graduates. They discuss the idea and Leontine concludes that “it is very mixed, one half say just do it and see what comes of it; the other half sees it differently”. Juan sees the benefits of paid employment as a preparation for his future as an entrepreneur: “My dream is really just working at a design and gain experience there. And then really as an independent entrepreneur”. Blondie and Brownie, but also Luc rather invest their time directly in the development of their own work and their own practice rather than paid employment. However, they do struggle with the dilemma because there should be bread on the shelf.

For those who have chosen an autonomous direction, applying for jobs is not obvious. They have registered directly at the Chamber of Commerce. For those who want to set up a

business, freedom plays an important role. Sara and Bienke tend to entrepreneurship 'because you can choose from your own vision because you are not employed'. Berit feels more or less the same: 'When you do independent projects, then you are the one who makes all the decisions. "

While all respondents have registered at the Chamber of Commerce or say to do this quickly, they say it is not easy to be an entrepreneur. They do not have a clear picture of how to do this. Leontine seems uncertain and experiences it as a threshold to present herself and her business. However, she already has a job that gives some confidence. "In recent years I have been working a lot with business owners who do give tips and help you. I have to have confidence in my work and go for it." Entrepreneurship seems a combination of attitudes, knowledge, skills and networks.

Although the dream is to become an entrepreneur and to be able to live from their own work it is clear that this does not happen automatically. Respondents hope to make use of networks to present themselves and to acquire the first orders. It is important to know the right people and to show your face in the places where 'the right people' are. Leontine puts her hope on a gallery that will support the sale and she would like to make their own work for exhibitions. In addition, she will "consider designing for companies or brands that might suit me. I would never be able to work purely commercial. "

Making money with creativity is a desire, but there is obviously a limit ... ..

#### **4.1.3 Preparation for professional practice**

The respondents value the training in the art academy focused on the development of creative thinking and craft skills. Blondie and Brownie were at first in their own words rather 'product-oriented' but during their education they experienced the possibility to choose their own path. During the training, they discovered that products can also be used for social projects and thus gain a broader social significance. Product design will be in their words "a tool for social projects'.

Saskia has learned conceptual thinking " to examine first and unravel how it works and from there build a vision and develop. Which fits you as a type designer. Berit has "learned to look at problem from all perspectives and not only yours. Really to think from users perspective and not just from what I would myself. " Juan has mostly learned to articulate what he had in his head. By learning more analytical thinking he expects to be able to present himself better. Sara and Bienke valued their training because of learning a lot of techniques to refine their work and also discover "especially as we want and what we do not

want." The training gives handles and makes you think, but you must do it yourself. Leontine: "They ask you you see yourself later, what you want do, what kind of artist you want to be and how would you do that?"

In contrast to the appreciation of the professional training, the respondents are critical of the level of attention paid to the career opportunities in training. Respondents agree that the internship is a good preparation for the (professional) practice, but they find it insufficient to understand how "it" works. In this respect, the program falls short of expectations. Saskia already knew that she wanted to be an architect. During the minor she learned to look a little more commercial at her craft. 'It helps that architecture is quite realistic. So you need to start thinking, how do I get such an assignment?' "But the program pays no attention to this kind of practical questions. Iwan is also critical: "People employed at the academy have no understanding of how it works in society. They do not know what is happening because they themselves did not have an assignment for 10 years. " The guideline how to start a career is limited to learn how to present your work at the EXPO, if you already have a card and a website. "They give you an idea, but you must do it yourself.'

Since one and a half year the academy Willem de Kooning presents the project Beards and Suits in which specific attention is paid to entrepreneurship. Leontine: "We had a few lessons during the last two years at the end of the training. For example, we had a presentation on what your drive is, what your values are and where they come from, how that is visible and your unique characteristics are. Here we also got more information about the golden circle and why people buy things and what you do and how you do that, where you have to watch how you handle things and what revenue models there are. " The number of classes in which students learn to develop a business plan are limited. It focusses on how you can stand out from the others and how to present yourself in a pitch. For one, it was an eye-opener, for others it was nothing. It is in any case agreed that only some classroom activities on entrepreneurship in education of four years is too little. Respondents rather heard inspiring studios what they do and how. Or as Sarah puts it: 'Lesson are fat boring, but experiences I love to share. " According to Ivan there is some attention to entrepreneurship in the program but it is not practical.. "Maybe you should figure that out yourself. Entrepreneurship should also be part of you. "

#### **4.1.4 Transition from education to professional practice.**

The initial phase of the transition to professional practice is difficult for young professionals. Berit and Saskia search the start in the portfolio that shows your skills, what ideas you have and whether they match any client. They emphasize the importance of personal contact "because I always find it very important that you should have a real click with someone."

Brownie and Blondie look for people who can help them with expertise in projects that they want to address. Luc combines a part-time job behind the bar with assignments such as portraits and wedding photography. Brownie and Blondie, but also Sara and Bienke want to continue their co-operation. They want to present themselves as a duo and distinct from others.

Ivan has a different approach. He does not believe in a portfolio presentation. He seeks refuge in the digital network Facebook: "Facebook is important, an accessible platform for your work, you have to show cool projects. 40% of my jobs is via Facebook. It combines the portfolio idea to a digital network “.

All respondents are focused on networks, whether it be a group of friends, contacts with businesses, the circuit of a gallery, a place where you do volunteer work or a digital network such as Facebook. It is expected the first orders come from these networks. Iwan attempts to be seen at the right places, to distribute his work through Facebook and ensure that the people with the right connections see his work: "I'm trying to build a business with my illustration in that sense I am self-employed and try to earn a living. Customers approach me sometimes a picture, sometimes something for a newspaper, a sculpture for a festival, sometimes a painting, then I will be asked to exhibit, clients like Red Bull have special wishes, a trophy for a breakdance contest, other times you're working on a mural for a bowling alley, which is fun! "

Leontine and Berit hold on to their paid work while expanding their network. Leontine does so as volunteer in an art gallery as well as with events in which she participates. She keeps her eyes and ears wide open "as it is also in this world very much if give you the benefit'. It helps a lot if you know people and come at the right time in the right places. It is especially a social world. "

All respondents share the dream to live from their creative work. Berit wants her own studio in visual communication and hopes to share with trainees what she has learned. Luc wants to develop himself by doing a master and then hopes to make a name, work internationally and be presented in FOAM. Sara and Bienke see themselves as CEO of a

studio and Iwan just hopes to continue to do what he likes to do: making his own work and sell it as a real artist.

Iwan sees the creative work as a profession. Leontine also thinks that one should be able to make a living with creative work: 'it has to come from yourself. If you want something and you work hard for it and you go for it than it succeeds. (...) It is with a creative education, I think you're more versatile and flexible and can adapt more easily, but it is very much on your own attitude'.

Future success also depends on attitude. Iwan is not surprised when people do not get a job if you see how little effort they put into the work. "Hard work and being a perfectionist, that is what I believe in. In the beginning it is very difficult, and there is a chance you will not succeed, you have to go all the way. Someone with his own store should also invest 60 hours a week, especially in the beginning. The first few years are always tough." Sara and Bienke also are convinced of the motivation needed "we want to work hard, we love to. Every day 10 to 12 hours, great! "

The urge to be concerned with the content, seems to predominate with all starters. Income is certainly important and preferred from the creative work. That sometimes there must be done other work, then so be it. Or as Blondie and Brownie outline the future: "Not much to eat, but it will succeed."

#### **4.1.5. Key findings**

The interviews revealed that the starters are mainly driven by values other than financial. They hope to be able in the future to earn an income with their creative work, but the realization of personal values (personal development) and social values (social benefit) and cultural values (contributions to development of art) play an important role.

None of the respondents argues primarily from the idea that money is the most important factor in professional practice. It is an essential means to achieve other values pursued by the starters. There seems to be a tension between "commercial work" and "autonomous work" in which autonomous work is in itself generally higher valued by respondents than work produced for commerce. Commercial work in the eyes of some respondents have a suitable stage to knowledge and skills, but also to acquire financial resources for achieving the realization of personal values (own work) and cultural values (to contribute to art). Although these starters experience entrepreneurship as difficult or little fit, it eventually turns out to be the form they all seek to enable their own work.

Starters appreciate the craft skill part of the program. They learn the techniques, but also the thinking to get started as a creative professional. In particular, the development of thinking affects the development of a personal attitude and ambition in relation to the work although not every respondent seems aware of this. Indeed, the development of creativity on which the training focusses, means that the starters want to manifest that own creativity. Some see in entrepreneurship an instrument to achieve these values, but most do not yet know how to use this tool.

The starters take their own creativity as a starting point to build a professional practice. It is difficult to find a 'market' where revenue can be generated. The government no longer plays a primary role except the ability as an entrepreneur to be registered with the Chamber of Commerce which can provide tax relief for entrepreneurs. Some starters move by means of a portfolio in the market. Others seek to achieve their salvation in networks in the personal, social and cultural sphere in the hope to find paid work. Eventually all starters dream more or less a form of entrepreneurship as a means to achieve their personal, financial and cultural values.

## **4.2 Entrepreneurs and their experiences**

The second part of the discussions focuses on the entrepreneurs in the creative industries. The outcomes of the interviews with entrepreneurial artists and designers are related to the theoretical framework in order to see to what extent their experiences in entrepreneurship relates to the concept of cultural entrepreneurship.

### **4.2.1. Personal views on artistic and creative practice**

What do the entrepreneurs find important in their work and what are their goals? Several entrepreneurs emphasise the importance of freedom in their work. For them it is important to be free to choose their own projects and really do what they like. Marianne says about this; “I find it important that I do the work that I like and that I am free to decide my own schedule, that to me is extremely valuable”. Bjorn and Richard both stress the element of play in their work. For them the most important in their work is that they have a lot of fun doing it and are free to try new things. As Bjorn puts it; “I think it is important that it remains fun, because I have that freedom to create what I want”. Also Aukje finds freedom important to always be able to switch from one project to the other or try something completely new.

Others point out that they are always looking for way to further develop their skills and their art. For V&B craftsmanship is important as they always look for the right material

and techniques while making their art. Besides they feel it is important to follow your interests and try new things even if new projects do not necessarily align with earlier work. Over the years they have done numerous completely different projects but when they reflect on it they can also see the connections; “We think really about how something is made, and at the moment we are more focussed on abstract work but it all stems from earlier works so for us it are logical steps”. Also Ronald feels the need to keep learning when he says; “Self-development has always been a big motivation for me and in performance art you can go quite far in that. Constantly reinvent myself actually”.

More than half of the entrepreneurs hope to contribute to society with their work. Ronald’s goal is to always be in touch with what happens in society. He reads a lot and talks with many people to have an understanding of what is going on and what are interesting or worrying developments. Through his art he reflects on these developments in order to provide them with meaning. Michel has worked as a professor on the art academy of Venice and it was there that he discovered his interest for education. In his current practices education plays a big role. Bjorn, Marianne and Richard have an idealistic view what design can do. Bjorn is interested in social design and aims to develop himself in this discipline. He believes that by creative thinking designers like himself can help to solve complex social issues, or what he calls “wicked problems”. Marianne aims to work on projects that she can identify with in the sense of societal or environmental awareness. Richard says about this; “It is a kind of old Bauhaus idealism in which design is for anyone, I like that. That cup, by now perhaps a million worldwide of them are sold worldwide. So that means that in many parts of the world people know the thing. So if there are a million sold that means that at least a billion people know that thing, and I like that”. A bit further he continues; “So I want to make products that make people happy, the more people buy my products the more people will be happy with my work. I think that's important.”

It is remarkable that the entrepreneurs are mainly focussed on the creative process. For most of them the artistic or creative content seems to be the main objective in their work. Michel talks about “author-driven” design what separates his work from the advertisement agencies. Even if the design is done for a commercial organisation he finds it important that the work carries the signature of the designer. For Richard it is important that his designs are really good and therefore he always aims to make the best design possible. Both Michel and Aukje feel it is important to stay true to yourself and be sincere about your work.

Although it seems that the creative process comes first most of the respondents also recognise the need for income. Or as Bjorn says; “It comes down to using your qualities to do



the work that you like in order to make some money. Much of the process does not revolve around money but the project does start from the idea that you will make money with it. And that is usually where it ends too”. In Ronald’s words; “Well an artist actually wants two things; to make art and to show it. Quite simply, for that he needs money”.

The personal views on their artistic and creative practices show that the entrepreneurs are mainly motivated by personal, social, societal, artistic and cultural values. The next paragraph looks at which strategies the entrepreneurs use in which sphere for the realisation of these values.

#### **4.2.2. Strategies used to realise values in the five spheres**

This paragraph looks at how the entrepreneurs go about the realisation of values in the different spheres. Which strategies do the entrepreneurs use to realise values and to what extent do they operate in the oikos, social, cultural, governance and market spheres? Each sphere is treated separately to see if the entrepreneurs are active in the sphere and how this can be observed from their practices.

##### *Oikos sphere*

The personal view of the entrepreneurs on their artistic and creative practices show that they hold values such as freedom, joy, sincerity, craftsmanship, and self-development. All these values relate to the individual and thus are personal values. The importance that these personal values have for the entrepreneurs are an indication of the oikos sphere. The entrepreneurs put the creative process first and tend to be focus on the content of their work. It seems that they are intrinsically motivated to do good work. Their entrepreneurial activity seems to start from a personal drive, which also relates to the oikos sphere. The most obvious example comes from V&B, who bought a new house of which the ground floor will serve as an experimental project space for exhibitions and social gatherings; “where we can do basically everything that shows how we as artists develop our ideas and where we can look for new ideas”. Some of the entrepreneurs, but not all, also speak of their family and kids and say that eventually they want to support and to be able to go on holidays.

##### *Social sphere*

From the interviews it becomes clear that the practices of all of the entrepreneurs are deeply rooted in the social sphere. This confirms that art and design are social and cultural goods that

are realised as shared goods. For all of them social network seems to be an important factor in their work and shows quite some overlap with their professional network.

In the social sphere entrepreneurs collaborate with friends and people they have worked with before. Marianne finds it useful that she still knows many people from her time at the academy. Although she works mostly by herself, now and then she collaborates with her friends from the academy. Also Bjorn sees an overlap in his social and professional networks. Although he says that friends not always think of you as a designer and thus you mainly have to acquire work yourself. But he helps that he knows people in the field, as he says; “Of course I have a lot of entrepreneurs and designers in my network here in Rotterdam. Those are the people you get to know when you study at the academy. So I know a lot of creative people and sometimes you can help each other with projects”. For example, when he needs a photographer for a project he is working on he knows that he can call his friends. Aukje also sees that collaborations always come about through her social network of friends and colleagues. Teun prefers to work with people that he has worked with on earlier projects because he knows what he can expect from them.

Next to her own projects Aukje runs the Eddie the Eagle museum with two friends with whom she studied. It is a museum without a permanent location and function as an artist collective. She works with different people for each project and the project often involve multiple creative disciplines. It is this loose character that makes it interesting and especially the collaborations with a lot of different people all from different backgrounds. Social network thus can also lead to the formation of collectives.

Social networks also seem to play an important role in the acquiring of work because not only talent or skill but also the goodwill factor largely determines if someone gets the job. Aukje points out that your network is absolutely decisive; “Network is super important, you get a job because you know people. Admission for the academy is about the last genuine thing you do and the rest is network”. Also Richard acknowledges the role that goodwill factor plays in acquisition of work and sees the overlap between social and professional network.

Artistic recognition seems to come from social network as well because colleagues and peers are often also friends. As V&B put it; “Artists still often determine the value of art and in Rotterdam all the artists eventually know each other somehow”. Also Aukje sees this happening around her; “You have to make good work and people have to believe in you of course. But if ten people take a liking in your work, and they introduce another ten people with your work, and if they are some prominent people among them, you are almost there, and they say it is hard to maintain, that but I think from that point it becomes quite easy

because everything you do suddenly becomes interesting”. She sees that people in the art world have a tendency to follow each other and makes her point by saying; “The first follower turns the lunatic into a hero”.

V&B have initiated a project in Rotterdam that resembles a 19<sup>th</sup> century style chamber. They asked all their befriended artists and people they think are important for the local scene, including the local art transporter, to join. The end result is a huge painting that shows a moment in time with artworks of all these Rotterdam based artists. The project closed with an exhibition of the work in Tent, a local space for contemporary art in the city, and of course everyone came by to have a look. The painting is a direct result of V&B’s network in the city.

Others feel that their social network helps them to build a career in the arts and creative industries. Ronald often collaborates with an older friend that knows how to get around in the art scene and has learned a lot from him. V&B once started the Tupajumi foundation that functioned as a collaborative professional network for contemporary artists from different countries. By participating in the project artists could get contacts in different countries and exchange ideas on their work. The foundation organised several exhibitions each time in a different country so that artists could show their work abroad. Also Michel sees that the network he build up while still working at Studio Dumbar eventually lead him to start a new phase in his career.

More than half of the entrepreneurs are very active on social media, which seems to be an important strategy of communication with audience and people that might be interested, and increases their visibility. Marianne presents all her work on her website and communicates with her followers on facebook and instagram weekly. However, she feels that personal contact always works best. Also Aukje uses facebook to invite people for opening events or give them updates on her projects. However, she also sees the potential harm in it and does not want to overdo it. V&B use different social media such as twitter, facebook, instagram, to communicate and regularly send newsletters.

The entrepreneurs show a number of strategies they use to realise values in the social sphere. All of them acknowledge that their social and professional networks overlap and often collaborate with friends or befriended colleagues. New projects and acquisition seem to mainly come from the social sphere because of the goodwill factor. Besides, the social sphere is where artistic recognition is gained among peers and where peers assist and advice each other on professional matters. Next to personal contact social media seem to be the main form of communication.

### *Cultural sphere*

The cultural sphere is the sphere that transcends all other sphere because it relates to abstract ideas such as art, science and religion. It is the sphere where people experience being part of a culture in the sharing of values. More generally speaking it is also the sphere that refers to the arts. The interviews show that an important strategie for the realisation of values in this sphere is through exhibiting artistsic work.

One optional strategy is to exhibit work in museums. Aukje tells that the Eddie the Eagle museum is often asked to do a project for museums, cultural institutions and festivals. For example, they are usually involved in museum nights hosted by well-know museums throughout the Netherlands. Although these projects are commissioned it enables the Eddie the Eagle museum to show work at many established locations and events in the Dutch field of arts and culture. They have been able to display work their because of their image; “We are a known to be a bit wild and unconventional so that is why now and then established cultural institutions and organisations ask us to spice things up a little”. Because the Eddie the Eagle museum is registered as a museum it pops up in the national museum server, which gives them a bit more credibility. The project of V&B where they made the 19<sup>th</sup> century style chamber with art from Rotterdam-based artists shows a strong connection to the cultural sphere. The result was sort of a city collection a still living artists. The exhibition and the work received considerable attention in the local art scene. Another strategy to show work is to be represented by a gallery. Ronald, Aukje, V&B and Teun all work with a gallery, either project-based or long-term. To work with a gallery gives them the assurance of at least one solo or group exhibition a year.

Next to the social sphere, the cultural sphere also seems to be important to establish a reputation and gain artistic recognition. In her own projects Aukje researches the value of art and looks at the relationships between artist, gallery and audience. She found that by making multiple, almost identical paintings, the painting became more interesting because of the conept; “Well because it is not a very good painting but it is suddenly special because it becomes a family and that family was intriguing, and people wanted to be part of that family and found the concept interesting”. In another project, stick or twist, she asked twenty people from the art scene in Amsterdam to participate by writing them a personal letter. She promised them an empty canvas and the possibility to have a saying in the artistic process. They bought the empty canvas for 50 euro and Aukje would make twenty almost identical paintings. After each step she showed the participant the work and let them decide to stop at

this stage or continue adding another 50 euro to the price, therefore the name Stick or Twist? What is interesting about the project is that she directly involves the buyers and closely interacted with them during the artistic process. She wrote a blog and listened to their wishes or criticism. And thus turned everything upside down, now she worked for them. The result of the project was shown at the gallery she worked with and showed all the steps taken in the process. She remarks that the respectable art collectors that participated left quite early; “I think because for them the value was in the participation not in the actual painting”.

Another strategy to build a reputation in the cultural sphere is through participation in international cultural events. Richard has been involved with Droog design since their beginning and his career really took off after their successful exhibition at the Salone del Mobile Milan, a leading design event, in 1993. As he describes it; “After the exhibition in Milan, we were suddenly in the New York Times, it went all over the world, it really went viral. So I was sort of, famous overnight”. The event gained him, and Dutch design in general, an international profile; “Well, Droog design that has obviously put me on the map internationally. It actually began in Japan. I was there mid-nineties and at the time there were not so many foreign designers to almost none. So I got all the press, really incredible, days of interviews. And I had a kind of rock star status all of a sudden”. His international profile in turn led to the acquisition of his work by museums all over the world.

Michel points out that the cultural sphere is important in the sense that you have to be aware of the national culture that you operate in. He has been working in China for about 25 years now but says that he would not have been able to accomplish in his business venture without a local partner that really understands the culture. He founded a design studio and academy called de Boer & Wang. Wang is his Chinese partner and the success of their venture comes from their collaboration; “I do think if you really want to do business in a good way, in the East, you also need knowledge on eastern customs, traditions and everything else there is to know about the culture”. Furthermore he emphasises the loyalty of the people he worked with in China. He started a joint venture with another Chinese partner a few years earlier but when the business was sold his former partner backed out.

It is remarkable that a significant part of the entrepreneurs are involved in art and design education. Michel has founded a design academy in Shanghai as part of design studio de Boer & Wang. He collaborates with the university and has developed education programmes focused on branding, identity development and public space. He has also written a curriculum for the minor branding at the Willem de Kooning academy in Rotterdam. Also Teun is involved with the academy in Rotterdam and supervises students in their examination

projects. Richard gives lecture on his work in the design field occasionally. V&B have recently started the project Bcademy, which comes after the Academy. They saw that art graduates encounter many practical difficulties after graduation. At the Bcademie they focus on these issues and do not discuss artistic quality; “Last year I have started an academy for ten art graduates per year and we organise monthly guests lectures and discuss how to organise your life as a beginning artists and how to be able to make a living with it”.

Involvement in art and design education seems to be an evident strategy to realise values in the cultural sphere. Michel says that education in the artistic field is especially interesting in combination with creative business. When designers give a lecture they are also inspired by the interested things students come up with and sometimes confused; “in a good way because it belongs to our profession, you are constantly confused and you need to allow it and dare to be uncertain. Our profession stands or falls with uncertainties. And those uncertainties can be very interesting in such a laboratory, which is actually what an academy is”

### *Governance sphere*

The governance sphere is where the entrepreneurs work either on governmental projects or turn to government and foundations in hope to their work and projects funded. Michel has some significant project in that aim at public space. Design studio de Boer & Wang at the moment develops the identity for the Shanghai province as well as the identity for a Hong Kong neighbourhood, both in consignment of the local government. Also Richard is involved in public space projects. At the moment his studio redesigns the interior of the National Opera in Amsterdam.

Public funding seems to be important for some of the entrepreneurs. Both Marianne and Ronald have received the WWIK subsidy at the beginning of their career. Although it was a modest additional income it certainly has helped them to get started. Ronald has recently focused more on subsidies to finance his projects. But he says it is hard partly because of his practice, performance art is not that known and thus he feels it is harder to explain his work and motivations. V&B also make use of subsidies to finance their projects. They sometimes see a fit with their work and a subsidy that is available and that motivates them to apply. With hesitation they confirm that sometimes their project slowly evolve from the idea that there might be a subsidy for it. V&B currently receive a subsidy that serves as their income.

The entrepreneurs point out that the application for funding takes up a lot of time and the outcome is always uncertain. In most of the cases the application is denied. Teun also

applies for subsidy to finance his projects. He points out that the application procedures are increasingly done in market terms; “If you currently apply for a grant or fill in an application, you have to state your target audience, expected number of tickets sold, a whole paragraph on this, a few pages on that, so that you fit in the format, it is like a business plan”. Also Ronald sees that the assessment criteria are market oriented; “So now it is important to have a pitch, so how do you present your work in the market and so on”.

Both Ronald and Aukje have learned that application for public funding or grants can also serve as legitimation or approval of your work in the field. As Aukje puts it; “At some funds so they look at who have applied and when they organise an exhibition they almost have a sort of register to choose from”. Ronald even goes a step further and believes that; “Good artists are able to receive grants and are therefore more interesting for museums because that means they can receive funding to work with them more easily”.

### *Market sphere*

The market sphere is sphere of exchange where entrepreneurs realise financial values. An important strategy is to work for commercial clients. Marianne, Bjorn, Michel and Richard all work on such assignments. Marianne develops identities and for both individuals and organisations like for example advertising agencies or magazines. Bjorn’s work mainly revolves around the development of work for commercial clients both on content and a strategic level. He rents office space in house with a larger communication agency and gets half of his work through this agency. Michel has numerous assignments at the moment for big companies in for examples the car industry and publishing houses. He develops the public image that these companies communicate and develops their brands and brand identities. Most of the entrepreneurs argue that they acquire work from commercial clients through the network they have built over the years.

Another strategy for the realisation of financial value is through direct sales of artistic and creative products. Marianne sells her illustrations at local shop in Rotterdam and that goes well. Besides sales it increases the visibility of her work, which in turn could lead to more buyers and clients. She occasionally rents a stall at local markets where she sells work as well.

V&B developed a project called Swartmarkt as a way to sell artworks that artists still have in their atelier online at a discount. They developed a webshop and convinced many artists to upload their work but eventually no sales were made. The products that Richard designed are sold all over the world and some of them for quite a while now. His famous mug has sold over a million times by now.

However, some of the entrepreneurs find it difficult to sell their own work and thus are represented by an agency or gallery. Marianne is represented by an agency but it does not lead to a lot of work. Aukje, Ronald and V&B see galleries mainly as shops, or sales channels. But the relationship they have with the gallery does not always leads to sales. If they do the revenues are divided 60/40 per cent in favour of the gallery. Aukje has been able to keep it at 50/50 from the beginning but says that an exceptional arrangement. Ronald thinks that most artists are not able to represent themselves on the market and need a gallery for that purpose. Also, V&B find it hard to sell their own work and believe that a gallery is more skilled to do so.

Teun projects are all oriented on the market sphere. He sees the market as his playing ground and says; “My oeuvre consists of project and services”. He develops businesses that often relate to an artistic idea or societal matter. His latest project is a cruise company called Lampedusa in Amsterdam by which he offers boat tours through the canals in a boat that was used by refugees. Others businesses involved selling polar ice, cheese made with weed and a clothing line branded Allah. When the business is a success it becomes increasingly awkward for him because he would never buy these things himself. In the case of selling polar ice success would have a disastrous effect. Still, his aim is not to judge but to make people aware in an activist manner. He offers products on services on the market and asks people “to buy or not to buy”. For Teun the market is a way of reaching the largest possible audience. Also Richard sees the market this way. When his products are sold in large numbers that mean a lot of people use them and enjoy them in their daily life.

### *All spheres related*

Now that the practices of the entrepreneurs in each sphere are discussed separately it becomes clear that they often operate in multiple spheres simultaneously and that the spheres are very much interwoven. For example, Aukje’s project Stick or Twist illustrates this well. She makes the paintings and eventually exhibits them in the gallery she works with which points at the cultural spheres. However she closely interacts with her audience during the artistic process and therefore involves them in the social spheres. Eventually these people buy her paintings, which then translate to the market sphere. Her project involves the social, cultural and market spheres and that is also what makes the project unique and what probably contributed to its success. Also the relationship between the artist and the gallery involves multiple spheres in kind of the same way. The two have a social informal relationship which



points at the social sphere. The gallery is rooted in the cultural sphere but yet its efforts do not only direct at this sphere, because eventually the gallery aims to make sales in the market.

Ronald talks about 'circuits' and shows how they are all connected with each other. He names the galleries, the museums, the press, fellow artists, collectors and so on. "So when a good gallery represents you, you are more likely to be included in museums exhibitions, if you exhibited in museum you are more interesting for collectors and they might buy a work, or the press picks up on you and these things can really boost your career and presumably you would sell more". This illustrates that the different spheres interact and when an artist gains recognition in the cultural sphere this can lead to sales in the market sphere. Also Richard sees this, when his designs are visible in the social and cultural sphere that leads to people wanting to buy them in the market sphere; "All my work is a kind of ambassador and wherever my work goes it does that job of ambassador for me. Whether that is indeed on the Internet or in a store, or in a museum. When the product is there, they advertise and that is through a store, through a blog, through a museum, or whatever. The work sells itself".

Another illustration of how they spheres are connected is that one could argue that the most famous artists are not necessarily the best artists and the other way around that the best artists remain unknown to the public because they lacked the skills to advertise and sell their work. In that case the famous artists would be skilled in how to operate in the social, cultural and market spheres while the best artists are only concerned with their oikos sphere. Both Aukje and Teun believe that could very well be true. Besides, overlap between the social and market spheres are evident in the practices of several entrepreneurs who are asked by friends to do paid work or recommended to other organisations in the market.

#### **4.2.3. The realisation of both cultural and financial values**

The previous part described the different strategies that the entrepreneurs to realise values in the five spheres. But what motivated them in the first place to become entrepreneurial? To what extent do they succeed in the realisation of both cultural and financial values

It is remarkable that all of the entrepreneurs started their own business either while still at art academy or right after graduation, albeit for different reasons. Richard decided to start his own business at the end of his education at the design academy. He saw a lack of opportunities on the job market and an internship made him realise that he only wanted to work on his own ideas instead on those of others. Besides he felt that the freedom of entrepreneurship fits the freedom of design. Also Teun started while still at art school. He thought about what he wanted to do after graduates, what topics were on his agenda and how

he wanted to explore them, to conclude that the market would be the best option to realise his ideas. Bjorn and Marianne both decided to start their own business right after graduation. Marianne registered with the chamber of commerce because she found work that required her to be self-employed. Besides, she felt that as a professional illustrator there was no other way to build a career. Also Bjorn started his business right after graduation. For him the prospect of a possible first assignment and the need for income were the motivation to do so. Besides, he felt that self-employment was the best way to do something with his education and was excited to become entrepreneurial. For Aukje, V&B and Ronald the motivation was simpler. If you are an artist and you want to sell your work you need to have a value-added tax number; in Aukje's words; "Otherwise you don't get paid so that's it".

Bjorn, Marianne, Aukje and Ronald are all single proprietors of their business; or as Ronald describes himself; "a oneman band". Next to her freelance work Aukje also started the foundation Eddie the Eagle museum. Teun started a number of foundations each for different projects and sees himself as a "oneman conglomerate". A foundation is regarded as non-profit and therefore has some tax related benefits. V&B have abolished their freelance status and joined together in a general partnership. Richard has founded a design studio but also works as creative director for Gispen on a freelance basis. Michel has two businesses, one located in Rotterdam, the other in Shanghai. He has developed interesting business models for both of them. In Shanghai he founded de Boer & Wang that functions both as a design studio and as a design academy. The business benefits from the model in several ways. The dynamics of an inhouse design academy provide inspiration and function as a laboratory for the studio. And because the studio works for actual clients the academy always has interesting real life cases and eventually graduates can be employed in the business. For his Dutch business, MdB Associates, he developed an associative model, which he describes as follows; "Previously I was in a big bus, that bus is the traditional agency, on board were at least thirty people, you have a team of designers, you have overhead staff in different departments, financial affairs, project management, IT staff, and so on. The bus makes several stops that resemble the different stages in a project, assessment, orientation, strategy development, concepting, design, final design, and implementation design etcetera. Everywhere you go the whole bus goes to. And this model just does not fit the times we are working in nowadays. It is too expensive and inflexible. My associative model works quite differently. Instead of a bus I am in a taxi, small, fluid and I have a driver. In the taxi there are four seats and on the basis of an assignment I select a team of specialists and form a team based on strength and expertise. And when the job is done we all go our separate ways. This allows me to work more efficiently

and enables me to be competitive”. Teun’s entrepreneurship resembles the associative model that Michel describes. For each project he collaborates with people skilled in a certain area but always project-based because “travelling light is the only way to fly”. All of the entrepreneurs are registered as freelancer in the first place, whereas some combine their freelance work with foundations and commercial businesses.

It seems that all of the entrepreneurs realise cultural values but do so in different ways and with a different reach. Some of them realise cultural values on a local level and others more internationally. For Aukje, Ronald and V&B have done quite a few exhibitions in museums and galleries that enable them to realise cultural values. Ronald participated in several festivals in the Netherlands and abroad where he realised cultural values with his performances. For Richard international events such as the Salone del Mobile has played an important role in the realisation of cultural values next to the acquisition of his work by both Dutch and foreign museums. Many of the entrepreneurs have realised cultural values through their involvement in education both in the Netherlands and abroad. By giving lectures or supervision of students the entrepreneurs pass on their knowledge and experience they have acquired over the years thereby realising cultural values. For other entrepreneurs the work they have done for clients has led to the realisation of cultural values in the sense that it led to the creation of and display of their work. This shows that the realisation of cultural values often goes hand in hand with the realisation of financial values. However, that is not always the case.

With the Eddie the Eagle museum Aukje has been able to realise cultural and financial values at the same time. The museum is commissioned by organisations to do a project and these organisations are paid for it. But eventually the projects are shown to the audience thereby realising cultural values as well. Bjorn, Marianne, Michel and Richard also realise financial values through projects commissioned by commercial clients. Richard occasionally does interior design projects for clients that create revenue. According to Bjorn the most important thing is to keep the flow of work going in order to earn revenues with his business. His revenues are divided 50/50 by work for his own clients and work for clients of the communication agency where he rents office space. Michel sees revenues from clients as the motor of his business. Next to clients his business model that combines his design studio with a design academy also creates revenue. The design academy is private education and thus the students have to pay tuition fees.

For some of the entrepreneurs direct sales of their artistic work and products leads to the realisation of financial values. Richard’s design studio mainly gets revenue from royalties

over the products that are sold. Marianne sells her drawings through local design shops in Rotterdam and has seen an increase in these kinds of sales. Aukje, Ronald and V&B sell their work through galleries but that does not happen very often and seem highly unpredictable.

When it comes to how the entrepreneurs earn an income with their work most have several sources of income. Aukje has learned that in order to make a living wage “it must drip from multiple taps”. She sells her own paintings, earns something with Eddie the Eagle, joins in brainstorm sessions with an advertising agency and rents her house on Airbnb. Both Bjorn and Marianne combine their own business with working part time in cafe and restaurant. Ronald works part time at the Salvation Army in order to have a steady income. Teun and V&B give lectures at the art academy now and then. The realisation of financial values also happens through subsidies and grants. V&B receive a subsidy that provides them with a basic income for three years. Ronald and Teun both apply for subsidies in order to fund their future projects. Other entrepreneurs are able to finance projects through their own businesses.

#### **4.2.4 Tension**

This paragraph looks at if the entrepreneurs experience a tension between art and market and if so how they deal with that tension. From the interviews it shows that the entrepreneurs have quite different views on this.

Marianne is very attached to her own style. She finds it important that she can identify with the project and her clients. She is aware that if she could generate more revenue if her work becomes more commercial but that does not feel right to her. She experiences a tension between “doing the work that I want to do and the work that sells on the market”. However, she does not want to compromise and ignores the suggestion of her agent to make more mainstream work. Even if that means she has to work part time in a restaurant to earn a reasonable income.

Ronald sees a tension between art and economy in general. He feels that art is a way to reflect on society and be critical on societal development whereas the market does not allow for those kinds of contemplations. However, he sees that art always follows the economy and that the two are always interrelated. He believes that as an artist you cannot separate yourself from the economy. Earlier in his career Ronald has made work with the market in mind but experienced that it does not lead to good work and does not per se sell either. Also V&B experience a similar tension in this and say they have to be careful to not think of the market while they are involved in the creative process in their atelier. This illustrates that many of the entrepreneurs do not want to create work for the market but stay true to their own style. But if

it turns out that there is a market for the work they have already made, they don't see a problem in that.

Other entrepreneurs believe that creative and commercial thinking can reinforce each other. According to Michel the creative and the commercial can complement each other when they are seen as two areas that each require a different approach. Or, as he himself says, "We are in the business of design, so they can be in the design of their business" For Michel, the creative idea is always leading and with his name and reputation he tries to get the most out of the this idea in relation to a commercial good amount. Also Richard sees the reinforcing effect between creativity and commerce; "When a design is good it is useful and interesting to a lot of people and thus it sells well. Bad designs do not sell".

V&B do not acknowledge the tension either because they see their atelier and the art market as two separate domains that rarely come across each other; "Everything that happens in your atelier is geared inwards and kept private. Buyers are not interested in how you work and live in your studio, they are interested in the object and sometimes in the story behind it". Eventhough the art market with its galleries and fairs are an important place to show their work they feel that the work still stands on its own and does not become commercial for that reason. They also don't feel that doing well in the market harms the artistic reputation of the artist, rather the opposite. Teun does not see the tension at all and believes that the commercial part is essential to the world of the arts; "When you do well and after the Willem de Kooning you go to the Royal Academy in Londen or follow a programme in Dusseldorf or Dortmund and you make contact with the right people, curators and collectors, then you can really make a lot of money. The art trade is about an awful lot of money". According to Teun making sales is an essential part of the work of an artist; "All the great artists are great salesmen".

#### **4.2.5 Cultural entrepreneurs?**

All of the entrepreneurs interviewed for this research see themselves as cultural entrepreneurs. However, they interpret the concept in different ways. Richard stresses the cultural part and considers himself to be a cultural entrepreneur because there is always a cultural component in his work; "I'm an artist and what I do is art, and art is always part of the culture, that is what I like to do best. And I have no interest in making purely commercial products". In Bjorn view the cultural part refers to the cultural sector and he considers himself a cultural entrepreneurs because his clients involve cultural organisations next to more corporate clients.

Aukje is not a fan of the idea but still believes she is a cultural entrepreneur because she aims to be independent in the field of arts and culture. V&B are not big fans either but think it translates to what they do and emphasise the entrepreneurship part when they say; “Nowadays if you don’t sell something is wrong. No one is concerned with the work anymore. We all believe that entrepreneurship has become more important than the quality of the work, even if we don’t realise it, so a lot has changed. Everyone is jealous of the money and not the exhibition. Now that subsidies are becoming less, the whole idea that you can live of your work becomes more important”.

Michel can relate to the concept and sees the business models that he developed as a defining characteristic of cultural entrepreneurship. But also the way that he has shifted his focus to doing more advice and strategy oriented work is something that he sees as cultural entrepreneurship. For Teun entrepreneurship is mainly a matter of how to reach an audience with his work. He thinks that the more traditional entrepreneurs always start from the idea that they have to make money and that a business concept should be profitable. He relates to cultural entrepreneurship because for him artistic value of a concept comes first. Ronald believes he is a cultural entrepreneur and stresses the social aspect of entrepreneurship. Although he barely makes any money he brings together people to share knowledge, ideas and experiences and to him that is cultural entrepreneurship as well.

#### **4.2.6 Entrepreneurship in art education?**

Did the entrepreneurs learn about entrepreneurship during their education? And do they believe that artistic education should pay more attention to entrepreneurship? While nearly all of the entrepreneurs started their own business while still at the academy or right after, none of them has learned about entrepreneurship during their education. Richard points out that while most art and design students eventually start their own business, the topic of entrepreneurship is neglected by the academies, which he sees as an absolute weakness in the curriculum. When Ronald studied at the academy no attention was paid to the topic and he believes that most academies still treat entrepreneurship with contempt. Marianne argues that during her education she did not learn about entrepreneurship either, she remembers one course she had about how to file your taxes but nothing more. Bjorn has not learned anything about it either but finds comfort in sharing information and experiences with former fellow students. Aukje learned that it is important to develop a network and that has been useful with respect to being an entrepreneur. However, she feels that just one simple course on the basics of entrepreneurship could be very helpful to students when eventually they start for

themselves. Ronald acknowledges that especially right after graduation it can be hard because you have to find your own way. He has learned a lot from an older friend who has become a mentor as well. V&B also see graduates struggle in the first years after graduation, especially with practical matters concerning being both an artist and entrepreneur. And for that reason they started Bcademie, which aims to help young artists in the first years of their professional career.

### **4.3. Answers to the sub-questions**

#### **What do graduates from Willem de Kooning expect of an entrepreneurial career in the creative industries?**

For all of the graduates the decision to complete an education at the academy seems to be motivated by a personal drive to acquire creative skills and the need for self-development in a certain creative discipline. The outcomes of the interviews suggest that the ability to earn an income with their education was not the main objective in their choice of study. Eventually all of them hope to be able to earn an income but the realisation of personal, social, societal and cultural values seem to play an important role as well. All eight graduates eventually expect to pursue an entrepreneurial career in the creative industries, either right after graduation or after gaining some relevant experience in the field. Freedom and lack of opportunities for employment seem to be important motivations to for self-employment. However, they feel that their education has not paid sufficient attention to career development and entrepreneurship. Their understanding of entrepreneurship is limited to selling their creative work in the market, which feels as the opposite of their creative practice. Autonomous work is generally valued higher than work for the market. Although the graduates acknowledge the importance of entrepreneurship in their future career and believe it could be a way to realise their values, most of them do not yet seem to know how to use this tool.

#### **How are artists and designers active in the oikos, social, cultural, governance and market spheres?**

From the interviews it becomes clear that the entrepreneurs are mainly motivated by personal, social, societal and cultural values as well. They have the ambition to earn an income with their creative and artistic practices but the realisation of financial values indeed seems to be

instrumental to the realisation of other values. Like the graduates, entrepreneurship is from them a means to an end and nothing more than an instrument to realise their goals.

From the discussion it shows that all of the entrepreneurs are very active in the social and cultural sphere. This seems to confirm that art and design are social and cultural goods that are realised as shared goods. The social networks of the entrepreneurs seem to play an important role in their work and often overlap with their professional networks. The entrepreneurs often collaborate on projects with friends and colleagues and value their input and criticism. Their activities in the social and cultural sphere also play an important role in establishing a reputation and gaining artistic recognition. Besides, work is often acquired through social and professional networks in this sphere out of goodwill. Social networks are an important strategy for the realisation of values. Besides social networks involvement in or the organisation of educational programmes seem to be an important strategy for the realisation of cultural values. The entrepreneurs seem to be willing to contribute to the valorisation of shared goods in the social and cultural sphere.

All of this suggests that the entrepreneurs first realise cultural values in the social and cultural sphere, which then could lead to the realisation of financial values in the market sphere. The entrepreneurs are also active in the market sphere but to a lesser extent. However, the market sphere seems to be important strategy for the realisation of financial values, either through sales or work made for commercial clients. Not all of the entrepreneurs operate in the governance sphere but for some it seems to be a strategy for the realisation of financial values as well. The outcomes of the interviews do not provide much information on the relation between the entrepreneurs and the oikos sphere. However most of the entrepreneurs seem to recognise the importance of personal values and work from a personal drive to make good work and stay true to their own style.

From the discussion it becomes clear that the activities of the entrepreneurs definitely go beyond the market and are mainly focussed on the social and cultural sphere. Michel points out that his work involves thinking about what the best strategies are and consider that to play a crucial role. Aukje feels that sometimes it looks as if the realisation of different values almost follows a certain formula. Teun believes artists are strategic thinkers most of the time. It seems to be that most of the entrepreneurs are aware of the importance of strategy in their work and use it to effectively realise values in the different spheres.



### **To what extent do artists and designers effectively realise both cultural and financial values?**

It seems that all of the entrepreneurs realise cultural values. Entrepreneurs realise cultural values by exhibiting their work in museums and galleries. Others realise cultural values through participation in cultural events, both national and international events. A significant part of the entrepreneurs realise cultural values through involvement in art and design education. Financial values are mainly realised by working for commercial clients. Also sales of artistic products in the market lead to the realisation of financial values but revenues are often modest and unpredictable. Therefore some of the entrepreneurs combine their own business with part time jobs to earn income. The combination of several sources of incomes seems to be important in the realisation of financial values for most of them. A relatively small part relies on subsidies and grants for the realisation of financial values.

#### **4.3.4 How do artists and designers deal with the tension between art and market?**

Some of the entrepreneurs acknowledge that there can be a tension between art and market. For them, the tension shows between making the work that you find important and making work that will sell on the market. Some of the artists have taken the market into account while making work but experienced that it does not necessarily leads to sales and often has a negative effect on artistic quality.

It is remarkable that most of the entrepreneurs do not experience a tension between art and market, or the creative and commercial aspects of their business. Many of them believe that creative and commercial thinking can reinforce each other and lead to good results. Especially the designers see their creative work always in relation to their clients and their interests often align. If the creative work is good, the client will be satisfied as well as the designers. But also the artists see the reinforcing effect between creativity and commerce. No artist can separate himself from the market and needs to earn an income in order to keep making artistic work. Selling the work is therefore an essential part of their practice.

#### **4.3.5 To what extent can artists and designers identify with cultural entrepreneurship?**

It is notable that all of the entrepreneurs can relate to the concept of cultural entrepreneurship, albeit for different reasons. Some emphasise the cultural part and perceive themselves as cultural entrepreneurs because they are entrepreneurial in the arts and put artistic quality first. Others perceive themselves as cultural entrepreneurship but emphasise the business aspect as they aim to make an income with their creative practice. Some have a broader

interpretation of the term and considers their ability to develop new business models and to form new social networks as cultural entrepreneurship.

## **5. Conclusion**

The previous chapter discussed the outcomes of the interviews with art graduates and entrepreneurs in the creative industries in relation to the theoretical framework.

The graduates are motivated to realise personal, social, societal and cultural values and believe entrepreneurship could enable them to do so. All of the graduates have the ambition to pursue an entrepreneurial career in the creative industries but not necessarily know how. Their education has insufficiently prepared them and they look at entrepreneurship from an economical point of view.

The entrepreneurs are all self-employed and also motivated by the realisation of personal, social, societal and cultural values. They enable a wide range of strategy to realise values in the different spheres and are focussed on the social and cultural spheres. The entrepreneurs effectively realise cultural values but the realisation of financial values seems to be more difficult. Most of them do not recognise the tension between art and market. All of them perceive themselves as cultural entrepreneurs and can relate to the concept.

How do artists and designers in the Dutch creative industries differ in their attitudes and practices towards the realisation of cultural and financial values? The artists and designers show similar attitudes towards the realisation of cultural and financial values. All of them are committed to the creative process and the content of their work. They show an intrinsic motivation to make good work and the need for an income is subsidiary to that. None of the entrepreneurs see the realisation of financial values as their main objective. Financial values indeed seem to be instrumental to the realisation of personal, social, societal and cultural values.

The entrepreneurs seek to contribute to cultural goods, such as art and design, in order to realise cultural values. Entrepreneurship is only a mean to an end, which is the realisation of cultural values. However, the entrepreneurs differ in their attitudes towards the realisation of financial values. Some of the entrepreneurs are only concerned with the realisation of cultural values. Even if that means they need to complete their income with part time jobs in order to earn a reasonable income. Others see the commercial side of their business as an essential part of their creative practice. All of the interviewed artists and designers seem to be aware that entrepreneurship has become a central part of their artistic and creative practice. Altogether the findings of this research confirm that the artists and designer see

entrepreneurship mainly as an instrument to realise personal, social, societal and cultural values.

The artists and designers show a wide range of practices geared towards the realisation of cultural and financial values. There are some notable similarities. All of the entrepreneurs are freelancers although some combine their freelance work with running foundations and bigger organisations. The entrepreneurs worked mostly project based and feel that the smaller their organisation the more flexible, adaptive and competitive they can be. This could potentially explain why there are so many small businesses in the creative industries.

The entrepreneurs are all very active in the social and cultural sphere. Collaborations seem to play an important role and are often formed within the social networks of the entrepreneurs. Most of the time they collaborate with friends or colleagues with whom they worked together on earlier projects. Next to collaboration social networks also seem to play a role in gaining recognition. In these spheres the entrepreneurs maintain informal relationship with friends, peers and their audience. Almost all of the entrepreneurs realise cultural values by being involved in education. This research finds that artists and designers mainly realise cultural values in social networks within the social and cultural sphere.

A difference in practice can be found in how the entrepreneurs operate with respect to the market sphere. More than half of the entrepreneurs do commissioned work for commercial clients. For them the creative process starts when they acquired work and it is always connected to the end result. Eventually the client needs to be satisfied with the work. And so, these entrepreneurs always keep in mind the market during the creative process. The other half of the entrepreneurs work more autonomously, they first create work and afterwards look at if they might be a market for it.

The entrepreneurs show different practices in the realisation of financial values. A significant part does commissioned work for clients. Some offer their artistic products at the market, but that does not always leads to significant realisation of financial values. Therefore some of the entrepreneurs work part time jobs next to their own business. Relatively few of the entrepreneurs apply for public funding in the governance sphere in order to realise financial values. However, nearly all of them combine several sources of income.

This research finds that the practices of artists and designers in the creative industries go beyond the market and governance sphere. Their entrepreneurship mainly happens outside of the market and is focussed on the social and cultural sphere. Cultural values are realised in social networks within the social and cultural sphere. This finding suggests that valorisation of social and cultural values precede the valorisation of financial values.

From the findings it becomes possible to draw some connections between the practice of entrepreneurs in the creative industries and the standard definitions of entrepreneurship at the beginning of the chapter. All of the entrepreneurs are self-employed and seek to make a living with their creative practice as a business or trade. And they are innovative ableit in a totally different way than Schumpeter proposed. Instead of making new combinations of production means, these entrepreneurs make new combinations of people to form the social networks that enable the realisation of values. However, this research shows that entrepreneurship among artists and designers in the creative industries is fundamentally different because the emphasis is on the realisation of cultural values rather than financial values. The willingness to contribute to social and cultural goods in the social and cultural sphere is a prerequisite for the realisation of values in the market sphere.

Overall the value-based approach to economics has been a useful guide for the purposes of this research and to the topic in general. The value of the theory of Klammer is that the distinction of values and spheres makes it possible to conclude that cultural entrepreneurship largely happens outside the market sphere and the activities of the cultural entrepreneur in the social and cultural atmosphere with its social networks are crucial for the realisation of both cultural and financial values. Cultural entrepreneurship is not necessarily a different form of entrepreneurship but emphasizes the role that social networks play in entrepreneurial activity. It is notable that the research does not find support for the tension between art and market. Art and market rather seem to be two sides of the same coin rather than two opposites of the spectrum. Cultural entrepreneurship is being creative with commerce in order to realise cultural and financial value through social networks.

## References

- Ahmad, N., & Seymour, R.G. (2008). *Defining entrepreneurial activity: Definitions supporting frameworks for data collection*. Paris: OECD Publishing.
- Babbie, E. R. (2011). *Introduction to social research*. Belmont: Wadsworth Learning.
- Bourdieu, P. *The field of cultural production. essays on art and literature*. Cambridge: Polity Press.
- Braams, N. (2011). *Research report creative industries*. The Hague: Central Bureau for Statistics.
- British Invisibles. (1995). *Overseas earnings of the music industry*. London: British Invisibles.
- Central Bureau for Statistics. (2014). *Monitor artists and graduates from creative education*. The Hague: Central Bureau for Statistics.
- Chabot, J. (2015). *Reflections on art education*. Rotterdam: Creating 010.
- Department for Culture, Media and Sport (DCMS). (1998). *Creative industries mapping document*. London: DCMS.
- Gartner, W. (1988). Who is an entrepreneur is the wrong question. *American Journal of Small Business*,
- Kirzner, I. M. (1979). *Perception, profit and opportunity*. Chicago: Chicago University Press.
- Klamer, A. (1996). *The value of culture: On the relationship between economics and the arts*. Amsterdam: Amsterdam University Press.
- Klamer, A. (2011). Cultural entrepreneurship. *Review Austrian Economics*, 24, 141-156.
- Klamer, A. (Forthcoming). *Doing the right thing: A value based economy*. Rotterdam: Erasmus University Rotterdam.
- Cabinet Approves Abolition WWIK Artists Regulations, (2010).

- Rutten, P. (2014). *The power of imagination: Perspectives on the creative industries*. Rotterdam: Hogeschool Rotterdam Publisher.
- Rutten, P., Amerika, W., & Arets, D. (2015). *Talent for the creative economy: Entrepreneurship in creative education within higher professional education*. Utrecht: UCREATE Center of Expertise Creative Industries.
- Schumpeter, J. (1943). *Capitalism, socialism and democracy*. New York: Harper Books.
- Shane, S., & Venkataraman, S. (2000). The promise of entrepreneurship as a field of research. *Academy of Management Review*, 25(1), 217-226.
- Topteam Creatieve Industrie. (2011). *Creative industries in top shape: Advice creative industries*. The Hague: Topteam Creatieve Industrie.
- Vliet, K., & Wijkhuis, J. (2015). *We should do coffee: About a creative industry that doesn't exist*. Delft: Eburon.
- Zijlstra, H. (2011). *More than quality: A new vision on cultural policy*. The Hague: Ministry of Education, Culture & Science.

## Appendix A - Interview graduates (in Dutch)

Instructies voor interview:

- Introduceer onderzoek, master en onderwerp scriptie.
- Vraag toestemming voor audio opname
- Noteer naam en bachelor

Motivatie

1. Waarom wilde je aan de kunst academie studeren?
2. Waarom heb je voor deze richting gekozen?
3. Hoe belangrijk vind je het om met je opleiding een inkomen te verdienen?

Verwachtingen beroepspraktijk

4. Weet je al wat je opleiding gaan doen?
5. Heb je zicht op een baan? Part time? Full time?
6. Hoe denk je na je opleiding aan betaald werk te kunnen komen?
7. Hoe wil je het aanpakken om met deze opleiding aan werk te komen?
8. Denk je dat je zult gaan ondernemen? Waarom?
9. Hoe ga je dat aanpakken: een eigen bedrijf beginnen? Of eigen bedrijf naast 'gewoon' werk?  
ZZP?
10. Wat vind je belangrijk? Wil je je eerst richten op het maken van eigen werk? Of juist werk voor commerciële opdrachtgevers?

Vorbereiding beroepspraktijk

11. Wat heb je geleerd op de opleiding?
12. Wordt er tijdens de opleiding aandacht besteed aan de beroepspraktijk?
13. In hoeverre heeft de opleiding je voorbereid op het vinden van werk?
14. Word er ook les gegeven over ondernemerschap?
15. Wat heb je aan de kennismaking met ondernemerschap gehad?
16. Wat heb je in de voorbereiding op de beroepspraktijk gemist?

Overgang opleiding naar beroepspraktijk

17. Denk je dat je je creatieve opleiding kunt inzetten om een inkomen te verdienen?
18. Waar ben je nu mee bezig? Waar ga je mee beginnen?

Afsluiting

19. Kan ik eventueel later nog eens contact opnemen?

## **Appendix B – Interview entrepreneurs (in Dutch)**

Instructies voor interview:

- Introduceer onderzoek, master en onderwerp scriptie.
- Vraag toestemming voor audio opname
- Noteer naam en creatieve discipline

Artistieke beroepsopvatting

20. Hoe zou jij je baan omschrijven?
21. Kun je iets vertellen over de inhoud van je werk en projecten? Geef voorbeelden
22. Wat is voor jou belangrijk in je werk en waarom? Waarden
23. Wat wil je bereiken met je werk, of waar wil je aan bijdragen met je werk? Doel

Cultureel ondernemerschap

24. Wanneer besloot je voor jezelf te beginnen en waarom?
25. Wat zijn je belangrijkste bronnen van inkomsten en hoe verdien je een inkomen?
26. Hoe financier je projecten en maak je daarvoor gebruik van subsidie?
27. Ontwikkel je voornamelijk autonoom werk, werk in opdracht of werk voor de markt?
28. Doe je (markt) onderzoek voor je werk? Geef voorbeelden
29. Op welke manieren betrek je andere mensen in je werk en hoe bereik je hen?
30. Welke rol speelt je sociale netwerk in je werk?
31. Wat zijn belangrijke samenwerkingen en hoe komen die tot stand?
32. Welke rol spelen tussenpersonen in je werk en in hoeverre ben je afhankelijk van hen?
33. Hoe beïnvloedt artistieke erkenning de verkoop van werk en vice versa?
34. Wat zijn problemen die je tegenkomt in artistieke en zakelijke doelstellingen
35. Wat vind je moeilijk aan de zakelijke kant van het werk?
36. Ben je internationaal gericht in je werk en wat zijn je ervaringen in het buitenland?
37. Vind je jezelf een cultureel ondernemer en waarom?

Afsluiting

38. Welke opleiding heb je gevolgd?
39. Werd er tijdens de opleiding aandacht aan ondernemerschap?
40. Wat is je advies voor jonge kunstenaars die nu een eigen bedrijf beginnen?
41. Kan ik eventueel later nog eens contact opnemen?