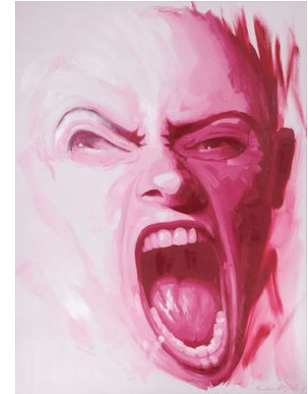


VISUAL ARTISTS AND THEIR STRUGGLE FOR MARKET POWER



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THESIS: MASTER THESIS
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DATE OF LAST REVISION: 14-07-2009

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1 INTRODUCTION

1.1 RESEARCH TOPIC

A recent study conducted on Dutch artists indicated that more than 49% of visual artists¹ earn less than ten thousand euro's a year (CBS, 2007, pp 29), an income that is close to or below the national poverty level. Poverty among visual artists is not a new phenomenon, and it has been researched and described by several academics. Yet, while new improvement theories are being implemented through constantly changing cultural policy and artists aiding foundations, the majority of visual artists seem to remain poor. Recent changes in cultural policy are especially interesting because of the increased interest in exploiting creativity more efficiently, and stimulating entrepreneurial thinking among artists.

Assuming that in general all professional visual artists are ideally working towards a situation in which they are able to support their living from a successful professional artistic career, the term "struggling" is used to indicate those visual artists who are undergoing difficulties in making a living from their artistic activities alone. Within this thesis struggling visual artists are those artists whose yearly income lies below the national poverty limit of €13.908 and who, besides their artistic activities, rely on other forms of aid or income to earn their living. For example, visual artists who have to rely on second jobs, social welfare, support from relatives, or subsidies in order to secure their minimal income. The title of this research is "Visual artists and their struggle for market power". The term market power is used to indicate the level of influence that visual artists can exert on their surrounding market, with for example their bargaining power, capital reserves (income) and market information. An increase in market power leads to an improved market position and can increase the level in which visual artists are able to earn a living from their artistic activities. Cultural policy and aiding foundations fulfill an important role in the visual art market because they are known to conduct research and apply new theories or forms of practical assistance that are available for visual artists and aim to improve their market situation and level of market power. For example with the availability of (direct) subsidies, artistic education and the stimulation of entrepreneurialism among artists.

¹ Derived from the definition of 'art' in the 'The American Heritage Dictionary', visual art can be defined as the arrangement of colors, forms, or other elements in a manner that affects the sense of beauty, specifically the production of the beautiful in a graphic or plastic medium. If one is a visual artist or not, is determined by the individual's commitment to visual artistic creation, and is largely based on self-assessment (Jeffri and Throsby, 1994, pp 100). Visual artists can be painters, photographers, graphic artist, audiovisual artists, sculptors, conceptual artists, glass artists, multimedia artists, performance artists, ceramists, and draughtsman (K&CO, 2008).

This research will begin with a clear literary analysis on the challenges of the visual art market which aims to explain why relatively many of its artists are struggling. By creating an overview of the challenges of the visual art market, chapter two offers a basis for discussing how to deal with these challenges by analyzing the alternative theories on market improvement in chapter three. Chapter three will discuss and critically analyze the existing alternative theories that aim or could in theory improve the market situation of struggling visual artists, like for example related forms of cultural policy, strategies of aiding foundations, new improvement theories, and visual artists individual actions. The level of effectiveness of the alternative theories will be determined by analyzing and comparing them with related cultural economic literature and case studies brought forth out of conducted interviews with struggling visual artists. To conclude, the main insights and frictions of the visual art market that the analysis of chapter two and chapter three of this thesis has brought forth will be set out in chapter four, and possible recommendations will be formulated. The appendix in chapter five offers additional information on referenced literature, statistical graphs and conducted interviews.

Main research question.

Should improvements be made in the aid towards Dutch struggling visual artists?

Supportive research questions.

- What are the main challenges for struggling visual artists on the visual art market?
- What alternative theories exist which aim or could improve the market situation of struggling visual artists?
- What are the perceptions of cultural economic literature, aiding foundations, and visual artists on the alternative improvement theories?
- How effective are the alternative improvement theories?

1.2 AIMS AND OBJECTIVES

The aim of this research is to create useful insights on the matter of struggling visual artists market situation and the influence and effectiveness of related cultural policy, strategies of aiding foundations and new improvement theories. In order to achieve this aim I will analyze the main challenges of the visual art market, and the main alternatives that are available on the current visual art market that aim or are able to improve the market situation of struggling artists. For this analysis an interaction will be created between three different perspectives. These perspectives will come forth out of the review of cultural economic literature, the strategies behind cultural policy and activities of artists aiding

foundations, and qualitative in-depth interviews with struggling visual artists.

The objectives that are needed to achieve this aim are;

1. To conduct a literary analysis on cultural economic literature in order to create an overview of the current market situation of visual artists.
2. To conduct a literary analysis on cultural economic literature in order to create an overview of statements made on the different possible ways to improve the market situation of struggling visual artists.
- 3 To conduct research on relevant Dutch cultural policy and artists aiding foundations in order to create an overview of their strategies and activities and to be able to evaluate their contribution towards market improvement for visual artists.
- 4 To undertake qualitative in-depth interviews with struggling visual artists in order to describe their individual perceptions on their market situation, their opportunities, and their perception on the effectiveness of the alternative theories on market improvement.
- 5 To conduct an analysis and create an interaction between the gathered data from the three different perspectives in order to evaluate the effectiveness of the discussed alternative improvement theories.

The qualitative interviews will be able to explore voices and perceptions that are able to contrast or confirm existing theoretical concepts. The results of this research aim to be the source of new insights that will lead to a better understanding of the workings of the Dutch visual art market which could bring forth new recommendations that will ideally lead to a decline of the high level of poverty among visual artists.

The research will concentrate on the situation of the visual art market in The Netherlands. Although I acknowledge that a comparative research on an international level could bring forth interesting results, I lack both resources and time to conduct a qualitative or quantitative research on a international level. This does not mean that foreign cultural policies or researches conducted on similar topics in other countries could not be relevant in the light of national issues. Therefore, relevant information on foreign issues will be discussed, yet it is not the focus of this research.

1.3 METHODOLOGY

In-depth qualitative interviews have been conducted with twelve struggling visual artists. Because the topics discussed in this thesis focus on the Netherlands, all selected interviewees work and live in the Netherlands as well. The cultural economic literature referred to in this

thesis applies on all known visual artists, therefore the interviewees represent different professions and work area's, but can all be characterized as visual artists (as described in chapter 2.1.1). An important notion is that this research mainly refers to the 'autonomous arts'², and not to the 'applied arts'³, because the focus of this research lies on the market situation of struggling artists and, as Abbing (2002, pp 13) notes, the incomes in the applied arts are more reasonable. Within this thesis, the primary measure for determining if visual artist are struggling or not, is the level of their artistic income. To be selected, interviewees had to earn a yearly income from artistic activities below the national poverty level of €13.908 and above a minimal amount of € 1.000. The minimum is set to exclude those visual artists whose artistic income indicates a low level of practical experience. Whether and how much the interviewees earn from non-artistic activities is interesting in the light of this research but it has not been a selection criteria as long as the development of their artistic career is their focus.

All interviews have been conducted face to face, in a relatively informal semi-structured conversational approach. I have taken on a friendly, objective, understanding and observing position towards the information input of the individual interviewee. By interviewing struggling visual artists in this manner, I aimed to create insights into the personal perceptions on the development of the artistic careers of struggling visual artists, without influencing their thoughts on this matter with any opinion that I might have.

In chapter 5.3 the written versions of the conducted interviews with visual artists are displayed. Throughout chapter three case studies derived from the conducted interviews will be displayed to highlight certain aspects that live among struggling visual artists in order to contrast or confirm the topics dealt with within this research. Important to note is the issue of representativeness of case studies derived from qualitative interviews. Although the case studies themselves cannot be deemed as being statistically representative for the visual art sector, they are placed in the context of other quantitative and empirical research done by for example the CBS, academics like Jeffri and Throsby, Hans Abbing, Olaf Velthuis, and Ruth Towse, as well as in context of Dutch cultural policy. The case studies are therefore able to create insights into the main challenges and opportunities of struggling visual artists by analyzing their individual voices and perceptions, which is not possible through quantitative analysis. Qualitative in-depth interviews are especially fitting for this research because through these interviews it will be possible to explore the personal attitudes, values,

² Autonomous is derived from the Greek word 'autonomous' which means "independent, living by one's own laws". Autonomous arts therefore refers to all art that is created by independent artists. An artists can be considered independent when he has full creative freedom in his artistic decision making.

³ Applied arts refers to art that is put into practical use.

views and interpretations of struggling visual artists, which will lead to a better understanding of their struggle for market power

1.4 DATA COLLECTION AND ANALYSIS

All interviewees have been selected according to the criteria formulated in chapter 1.3 and during all qualitative interviews I used several pre-formulated open-end questions, to serve as a general guideline (attached in chapter 5.3.1.1) in an attempt to make the interviews relatively comparable. The topics and questions are closely linked to theoretical concepts and the stated challenges and alternatives which are discussed in chapter two and three. On occasion I have been able to add new topics that appeared during the interviews, due to the flexible nature of qualitative interviewing (Seal, 2004, pp182). In these cases I have returned to previous interviewees, in order to assure relative comparability. As Seal (2004, pp 181) notes, the interviewer can influence the results of the interview by his words, actions and positions. I have therefore tried to ensure that there was no subjectivity in the questions, and that I remained objective throughout the interviews. To further assure the reliability and validity of the received information, all interviews have been digitally stored.

Of every interview a written analysis is produced and attached in chapters 5.3.1.2 – 13, and a qualitative analysis has been conducted on the basis of grounded theory. By using the different questions stated in the interview guideline I have systematically categorized and analyzed the results of the interviews (chapter 5.3.2). Firstly cross-comparison has taken place, secondly case studies have been selected to highlight certain aspects that live among struggling visual artists in order to contrast or confirm the topics dealt with within this research. In order to create a better understanding of the visual art market I have also conducted additional interviews with academics, and spokesman of cultural foundations and educational institutes. These interviews are attached in chapter 5.3.4 and have been referred to on several occasions within this theses. During the process of data analysis and the generation of differences and insights, hypotheses have been formed, which have later developed into personal theory based on the analysis of the interviews in context to the reviewed cultural economic literature and Dutch cultural policy (chapter 4).

2 CHALLENGES OF THE VISUAL ART MARKET

2.1 POSITION AND CHARACTERISTICS OF DUTCH VISUAL ARTISTS

To begin, this section will introduce the Dutch visual art market and the position and characteristics of its artists. Firstly by describing the different participants of this market, and secondly by describing their general characteristics on areas like education and income.

2.1.1 Participants in the visual art market

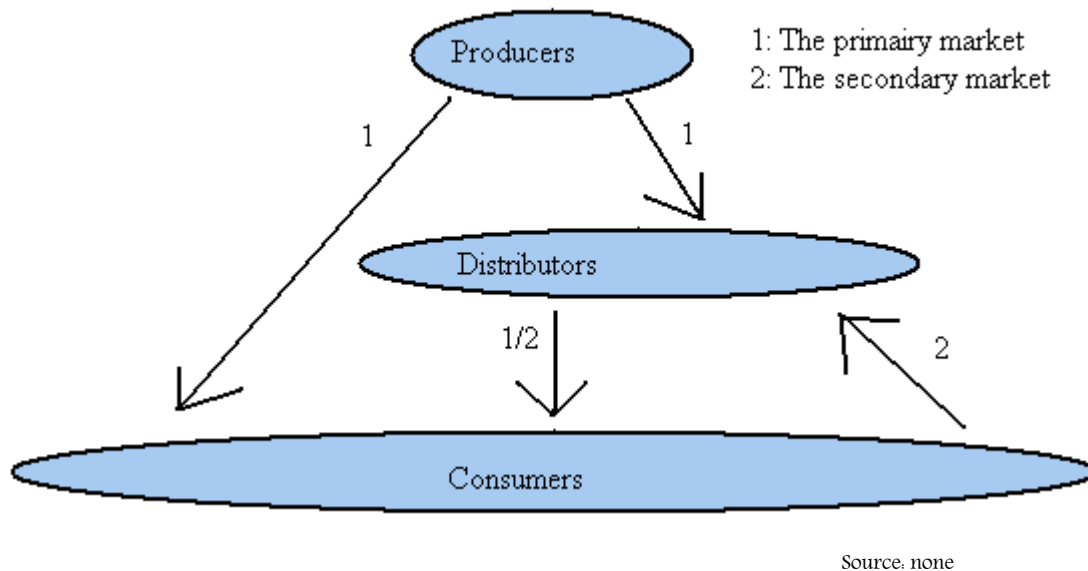
Visual artists are a specific group of artists that belong to the larger artist community, and the art they produce is represented by several professions in different working areas. A Dutch foundation that works with and for artists, called Kunstenaars&CO (from now on referred to as K&CO), constructed a list of the different art forms including the related professions and working areas within the artist community (K&CO, 2008). In their analysis ‘visual art’ is considered one of five specific art groups, next to ‘design and architecture’, ‘dance and theater’, ‘music’, and ‘other art forms’. The professions and working areas that are being acknowledged within the visual arts are the following:

<i>Visual Art Professions</i>	<i>Visual Art Work Areas</i>
Audiovisual artist	Video
Sculptor	Three-dimensional
Conceptual artist	Autonomous
Photographer	Computer
Glass artist	Conceptual
Graphic artist	Documentary
Ceramic artist	Installations
Multimedia artist	Monumental
Performance artist	Performance
Painter	Strips and Cartoons
Draughtsman	

Velthuis (2003, pp 470) describes the visual arts as being centered upon the art market, where producers, distributors and consumers exchange art objects. The producers are visual artists, the distributors can be galleries, auction houses, or art consultants, and the consumers are mainly private collectors and institutions. Figure 2.1 below visualizes the flows of exchange between the participants in the market, as well as its division between the

primary and the secondary market. On the primary market artworks are being sold for the first time, and within the secondary market artworks are being resold.

Figure 2.1 Participants in the visual art market



Some visual artists sell their art directly from their studios, and others used intermediaries like art galleries or art consultants. These intermediaries then represent their work and try to sell it in exchange for a commission (Velthuis, 2003, pp 470). The basic ways in which the producers can generate revenues are by selling autonomous works, by working on assignment, or by selling (part of) their copyrights.

In the light of this research it is important to specify the producers by defining the difference between the successful and the struggling visual artist. According to my interviewees, a successful visual artist can be described as an artist who is able to earn a living from his autonomous artistic activities, while being recognized by the art world (Chapter 5.3.3, Table 5.9). The art world in that sense meaning the other participants as described above as well as art critics. The ‘struggling’ visual artists are those who want to work towards a situation in which they can earn their living from their autonomous artistic activities, but are finding it difficult to succeed in supporting their living from these activities alone. The cause of these difficulties or challenges can be dynamic and will be thoroughly discussed in chapter 2.2. Yet, before going into the challenges of the visual art market, we must first understand the general characteristics and statistics of its artists.

2.1.2 Statistical research on Dutch artists

The Dutch Central Bureau of Statistics conducted and published a study on artists in the Netherlands with the goal to create statistical information on the numbers and characteristics of those persons working as artists in the Netherlands. The results of this research also contains relevant information on the numbers and characteristics of specifically Dutch “visual” artists. Important to note is that the research focused on Dutch professional artists between the age of 15 and 64 over the period 2004 until 2006 (CBS, 2007, pp 5, 15, and 16). “Professional”, in this respect, means that their artistic profession can be characterized as their main profession during the research period.

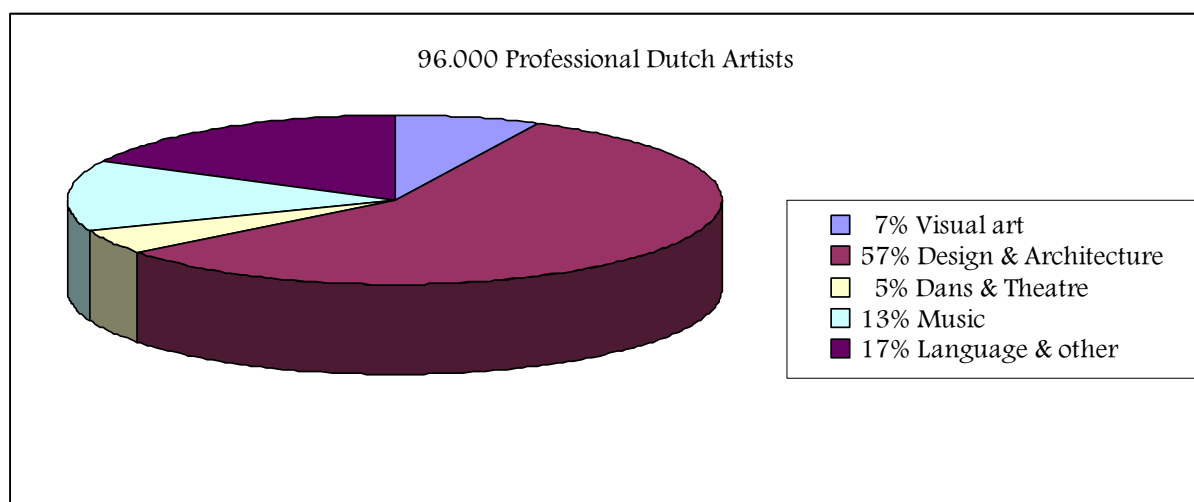
Age and gender

Characteristics in which visual artists seem to differ from other artists are their gender and age division. While the majority of Dutch artists is male (58%), the majority of visual artists appear to be female (59%), and while 35% of Dutch artists are above 45 years old, the visual artists as a group seem to be older because 85% of visual artists are older then 45 (Appendix, chapter 5.2.2).

Number of artists

The study has indicated that within the period 2004–2006 there were approximately 96.000 people working as professional artists in the Netherlands with a majority working in design & architecture while there were approximately 7000 professional Dutch visual artists (Appendix, chapter 5.2.1).

Figure 2.2 Numbers of professional Dutch artists



Source: CBS

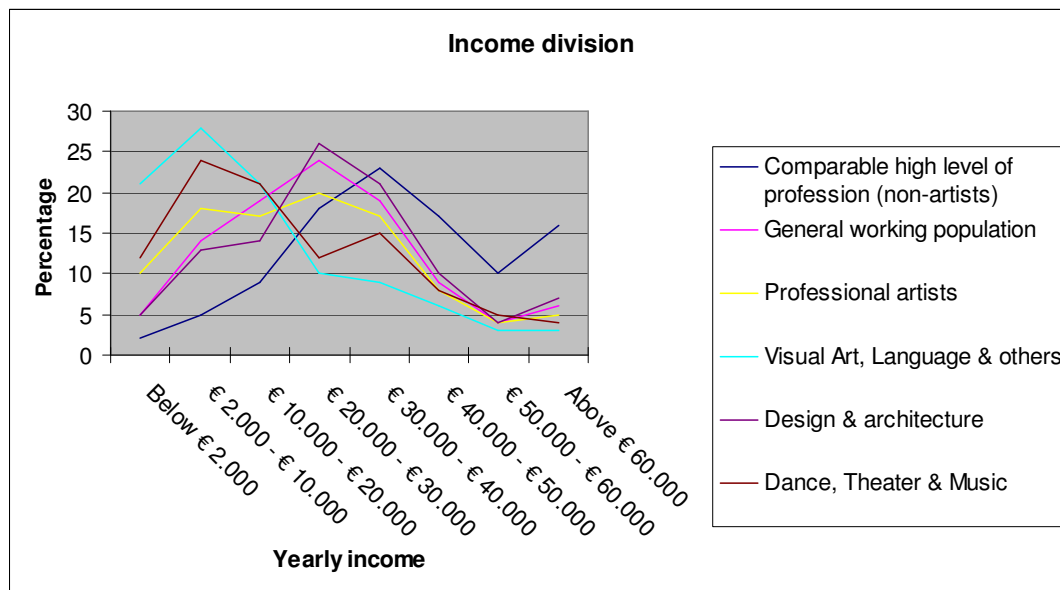
Since the research did not include artists above the age of 64 in their calculations, it is very likely that the amount of professional artists is estimated to low. Especially within the visual

arts, because the majority of professional visual artists appears to be older rather than younger. The indicated number of visual artists also does not include amateur or professional visual artists that also have a second job which has been characterized as their main profession.

Low incomes

For their research, the Dutch Central Bureau of Statistics, collected statistical information on the income division of the recognized groups of artists, and compared them to the income division of the general working population. Because artists in general have a relatively high level of profession, the Dutch Central Bureau of Statistics also included the income division of non-artistic professions with a comparable level of profession (Appendix, chapter 5.2.4). For the purpose of visual comparability I have implemented the gathered statistical data in figure 2.3 below. The green line depicts the income division of visual artists⁴ and when we look at the lower levels of income, the percentage of visual artists that belong to these lower income groups are higher than they are within all other professions shown in this graph. When we follow the green line towards the middle levels of income we recognize a strong slope downwards which indicates that the percentage of visual artists that earn more medium or higher levels of income are much lower than the percentage of visual artists that earn a relatively low income. And when we analyze the higher levels of income we see that the percentage of visual artists earning higher levels of income are lower than they are within all the other represented populations.

Figure 2.3 Professional Dutch artists income division



Source: CBS

⁴ The statistical information from the CBS grouped the population for visual artists together with Language and Others. Therefore the statistical information on visual artists shown above is in fact the average outcome of the group "Visual art, Language & Others".

The peaks of the different lines indicate the income level of the majority of the different populations included in this graph. The more a peak is located towards the left side of the graph, the lower the income level of the majority of the specific population has been estimated. The peaks of the population “Visual art” and “Dance, Theater & Music” are both located at the income level € 2.000 – € 10.000, while for professional artists in general it seems the majority earns an income between € 20.000 and € 30.000. And for non-artistic professions with a (to visual arts) comparable level of profession, the majority seems to earn an income between € 30.000 and € 40.000.

It appears that although artists have a relative high level of profession, on average they earn a relatively low income. According to the results of the research on Dutch Artists, 30% of Dutch artists earn less than 10.000 euro’s a year, while this is only 8% in the working population with a comparable level of profession, and 20% in the general working population (Appendix, chapter 5.2.4). The percentage of visual artists that earn less than 10.000 euro’s a year is by far the largest with 49% (Appendix, chapter 5.2.4). Low incomes from artistic activities can always be compensated by other forms of financial income, but because the research includes also non-artistic income earned by professional artists, the results are able to give an indication on the level of poverty among artists.⁵

Level of independence

In the general working population 90% works for an employer, while more than 50% of Dutch artists work independently. Within the visual arts the level of independent artists is even higher with 80% (Appendix, chapter 5.2.3, and CBS 2007, pp 9–10). This relatively high level of independence can be clarified by the idea that many artists would feel constrained within labor contracts and have a high need for autonomy in the execution of their artistic activities (Langenberg, 2008, pp 46).

Amount of time spend

According to the CBS research, the average amount of time spend on an artistic profession does not differ greatly from the amount of time spent on non-artistic professions; 60% of professional Dutch artists work 35 hours or more a week, and within the visual arts this is approximately 50% (Appendix, chapter 5.2.3, and CBS, 2007, pp11).

Small companies

A characteristic of Dutch artists is that they tend to work in small companies (CBS, 2007,

⁵ The statistical information on the earned income by artists has been collected by calculating the sum of all income out of jobs and the revenues minus costs in case of independent labor (both artistic and non-artistic income).

pp11). Over 62% of Dutch artists work in companies with less than ten employees while this is 19% in the general working population. Among visual artists specifically, the percentage of people working in small companies is even higher with 86% (Appendix, chapter 5.2.3).

Education

60% of Dutch artists did not finish specific higher artistic education, and 71% percent of all people that finished higher artistic education does not work in an artistic profession (CBS, 2007, pp 12 and pp 30–31). Of all artists without higher artistic education 44% did finish other non-artistic higher education (CBS, 2007, pp13). These statistics indicate that it is not necessary to obtain artistic education in order to become a professional artist, and that there are many artists without specific higher artistic education able to enter and compete on the visual art market. It also shows that among those who finish higher artistic education a majority did not end up being a professional visual artist.

Artists and urban areas

In his book, “The Rise of The Creative Class” (2002, pp 11), Richard Florida argues that artists are part of the so called creative class, and that this class is strongly oriented to large cities and regions that offer a variety of economic opportunities. According to Florida (2002, pp 11, 275) the openness to and high levels of diversity, and the ability to express yourself, can often turn these areas into stimulating creative environments. The statistical results of the research on Dutch artists also indicated that the majority works and lives in and around urban areas and cities like Amsterdam, Rotterdam and The Hague (CBS, 2007, pp12 and appendix, chapter 5.2.5).

Limitations of the research on Dutch artists by the CBS

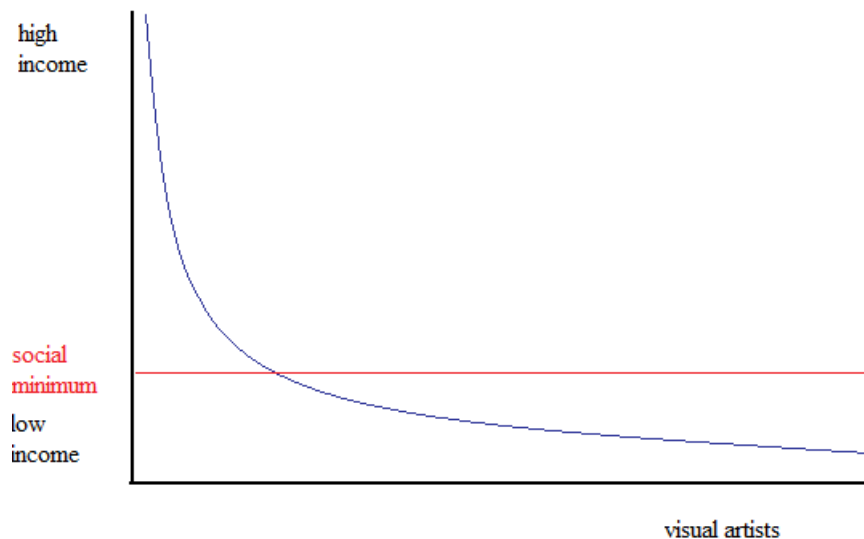
The discussed results of the CBS research have granted statistical information on the numbers and characteristics of those persons working as professional artists in the Netherlands. In several graphs that presented the results of this research, visual artists have been combined with the category Language and others (This is true for every referred graph except the one that discussed the numbers of different artists in The Netherlands, Appendix, chapter 5.2.1). Because the amount of artists categorized within Language & Others (16.700) is higher than the amount of visual artists (7.000), the influence of visual artists on the statistical average is relatively small. The research on professional Dutch artists does not supply more information on the relation between the income division of “language & others” and that of “visual artists”. Therefore we can only speculate on how close the statistical information describes the income division for visual artists specifically. Another limitation of the research is that it focused on “professional” artists between the age of 15 and 64 years old, while there are also active visual artists who do not fall within this category. Therefore

the results of the CBS research are not specifically accurate for visual artists. Nonetheless, the research has been able to provide useful estimates and indications on the numbers and characteristics on professional visual artists and their differences from the general working population and other Dutch artists.

2.1.3 Income division among visual artists

Many studies have indicated that it is generally very hard to earn a living as an artist. As discussed in section 2.1.2, approximately fifty percent of the Dutch visual artists earn less than ten thousand euro's a year (CBS, 2007, pp 29). Olav Velthuis (2003, pp470) notes that only a small percentage of artists can make a living from selling their work on the market. Jeffri and Throsby (1994), conducted and compared two surveys on visual artists in the United States and Australia, and they also indicated that a significant majority of visual artists earned less than an arbitrarily chosen low level of annual income from their artistic activities, and that only a minority earned an income that could be regarded as a reasonable living from these activities (1994, pp 103). Recently, I visited a lecture by Hans Abbing⁶, in which he used figure 2.4 to indicate the division of income from artistic activities among visual artists.

Figure 2.4 Visual artists income division



Source: H. Abbing

⁶ Hans Abbing is active as an economist, a sociologist, and an artist, and this combination of skills has led to interesting researches, books, artworks, and lectures. He is also currently an extraordinary professor in Art Sociology at the Faculty of Social and Behavioral Sciences and the Faculty of Humanities at the University of Amsterdam.

Because figure 2.4 is not directly based on actual statistical income information, its initial reliability is low, yet it does graphically display what is generally believed to be the income division among visual artists; being a situation in which the majority is earning an average or low income, and a small percentage is earning a very large income. Also, when we compare figure 2.4 with figure 2.3 on page thirteen which is based on statistical information, we can see similarities in the sense that especially in relation to other professions, a large percentage of professional visual artists seem to be earning relatively low incomes while only a small percentage of professional visual artists appear to earn a larger income. This particular income division is also known as the–winner–takes–all principle (Abbing 2002), and the superstar phenomenon (Schulze 2003).

2.2 MARKET CHALLENGES

In the last century the visual art sector has developed in size, sophistication and complexity with systems and institutions like galleries, collectors, corporations, and foundations in the private sector, and museums, contemporary art centers, cooperative galleries, artist–run spaces, grants and government funded exhibitions in the public sector; Yet, most visual artists remain essentially solitary individuals, powerless to influence the workings of the art world (Jeffri and Throsby 1994, pp 99). Jeffri and Throsby (1994) argue that the majority of the visual artists suffer from a lack of market power⁷ on both the primary and secondary market. They state that the primary market for visual arts tends to be characterized by an excess of supply of work over the demand for it, and that due to the oversupply of visual artistic products, the competition is high, prices are relatively low, and options for product differentiation are slim (1994, pp 105). Furthermore, Jeffri and Throsby (1994, pp 106–7) argue that the evidence suggests that on the secondary market the concentration of market power lies with the galleries, dealers, agents and auction houses.

According to Jeffri and Throsby this lack of market power not only reduces visual artists potential returns from the sale of work, but it also influences what they do as artists contrary to their interests (1994, pp 105–7). Jeffry and Throsby found that the majority of visual artists would like to spend more time on arts related work and nominate ‘insufficient income from that work’ as the major reason for not being able to do so, and the artists believe that ‘financial constrains’ are the main reason why they are not able to pursue their most desired form of artistic work (1994, pp 106). When I asked my interviewees to

⁷ Market power is a term used by Jeffri and Throsby (1994) to indicate the level of influence visual artists can exert on their surrounding market, with for example their bargaining power, capital reserves (income), market information, etc.

describe their ideal development, all twelve struggling visual artists explained that they would ideally reach a situation in which they would be able to work fulltime on their autonomous art while being able to earn their living from those activities (Appendix, chapter 5.3.2, Table 5.19). Therefore my findings support the statements made by Jeffri and Throsby which date out of 1994, because the main reason why the struggling visual artists do not work fulltime on their autonomous art is that they cannot earn their living from those activities alone (Appendix, chapter 5.3.2, Table 5.11). It should be noted that since 1994 improvements have been made on many areas as for example the possibility of ‘more direct selling through the internet’ (chapter 3.3.3) on the primary market, or the implementation of ‘artists resale rights’ (chapter 3.1.3) on the secondary market. Yet, also current figures on visual artists income (chapter 2.1.2) indicate that, following the logic of Jeffri and Throsby, visual artists generally still lack market power and appear to have little ways to influence the workings of the art world.

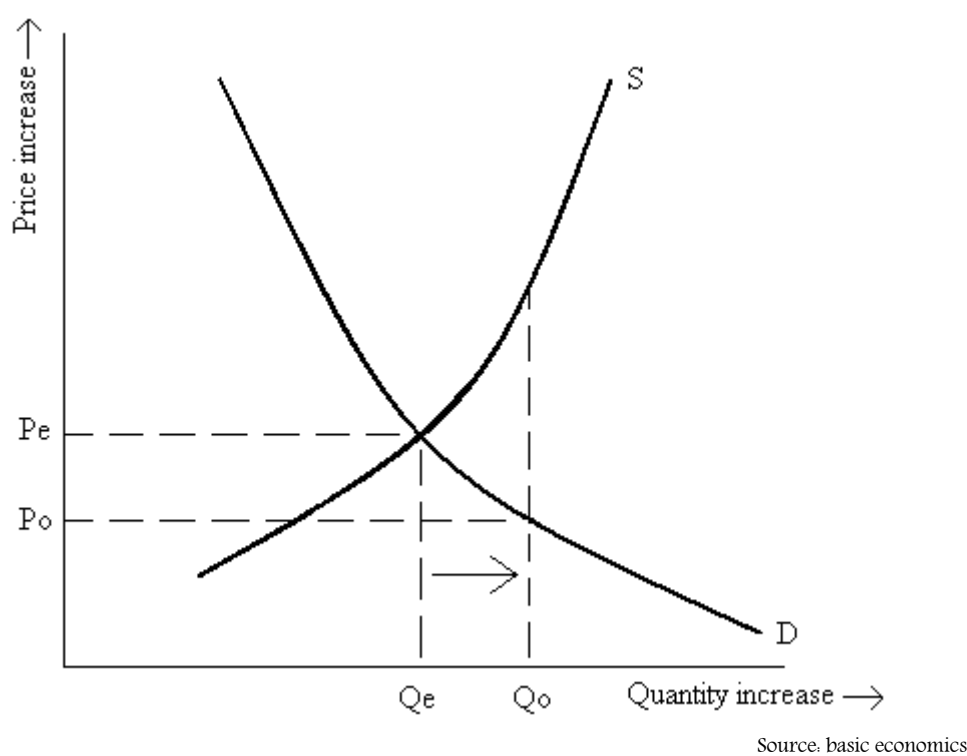
Because of the international interest into the poverty among artists by academics like for example Jeffri, Throsby, and Abbing, it is clear that poverty among visual artists is not just a national issue. As a result of the study of this phenomenon, many theories on different policies have been proposed that might improve the position of visual artists and artists in general. But before going into the different theories on how to assist struggling artists, this section will try to explain why many visual artists have difficulties with earning a living from their artistic activities in the first place, by describing the main market challenges for visual artists.

2.2.1 Oversupply

Normally artists operate on the primary market, and according to Jeffri and Throsby (1994, pp 105) this market is characterized by an oversupply of artistic products over the demand for it. In order to explain the oversupply situation on the visual art market, I will now shortly discuss the basic economic theory on the workings of demand and supply of goods on a given market. According to basic economic theory, demand and supply are both dynamically sensitive to changes in prices, and quantities demanded and supplied. Figure 2.5 on the next page graphically displays the demand and supply curve in a situation of oversupply.

The demand curve (D) displays the negative correlation between price increases and quantity demanded, and the supply curve (S) displays the positive correlation between price increases and quantity supplied. In a normal situation quantity demanded and supplied will

Figure 2.5 Demand and supply curve



balance each other out until they are equal and the equilibrium price (P_e) is reached. A situation of oversupply (Q_o) when demand is steady, as is apparent in the visual art market, will lead to a decrease in the market price (P_o). Normally a situation of oversupply would only be temporary, because the lower market price (P_o) would make the quantity of supply decrease until a equilibrium is reached again. Yet, on the current visual art market the oversupply situation seems to be structural, because the supply does not decrease in respond to the low market price (Abbing 2002, pp 113). Instead, there are so many artists that want to work in their artistic profession, that generally demand and supply only meet at a relatively low price, which leads to low incomes.

It should be noted that visual artistic production is often relatively unique, and the more this level of uniqueness becomes recognized the less the formation of the general market price as depicted in the model above, is of influence on the formation of prices at the micro level. Yet, especially in case of struggling artists, of whom can be assumed that their artistic production has not (yet) been recognized by the market as being highly unique, this model does apply. Which means that the oversupply of artistic production leads to high competition and depression of prices for those artists. As Abbing (2002, pp 113) rightfully notes, the relevant question in relation to this situation is why so many artists seem to be willing to work for low incomes. Because one would expect that if the incomes that can be earned are to low to generally enable visual artists to earn their living, that more of them

would leave the market until eventually higher prices could be asked and more normal incomes could be earned. Chapter 2.2.2 will try to answer this question by presenting arguments why these artists would be willing to work for low incomes.

2.2.2 The willingness to work for low incomes

Given the focus of this research it is interesting to examine some of Abbing's work on the (exceptional) economy of the arts in more detail. In his book "Why are artists poor" Abbing (2002, pp 113–22) offers five complementing explanations for the situation that artists seem to be willing to work for low incomes, which will be discussed below. The explanations are largely Abbing's personal theories which have so far not been empirically researched. So although Abbing can be considered as an authority on the economic and sociologic side of the arts, due to his study of and experience with the art market, his personal theories should be interpreted critically.

Attraction of the winner-takes-all principle

The visual art market is a market in which the winner-takes-all principle is active because it is a market in which the majority earns a below average income, and a minority earns extremely high incomes and receives a high level of recognition. Abbing argues that this principle would tempt more people to enter the market compared to a market in which this principle is less active. These newly attracted artists would be willing to work for low incomes because they believe that they could become a 'winner' in the future.

As explained in section 2.2.2 the attraction of more artists to enter the market will lead to an increase of supply, and in case of a steady demand this will lead to even lower incomes in the arts. So next to a possible explanation for why many artists are willing to work for low incomes, the winner-takes-all principle also offers another possible cause for low incomes in the arts. Abbing furthermore notes that average and median incomes in the arts appear to be not just lower in comparable markets, as is supported by figure 2.3 on page thirteen, but also lower than in comparable winner-takes-all markets (Abbing 2002, pp 114). This would mean that there are still other explanations for the low incomes in the arts.

Unfitness for non-artistic professions

We can assume that many artists enter the art market because they have certain artistic talents and are under the impression that these talents will assist them to become successful in the arts. Abbing argues that many artists also entered the art market not primarily because they have an artistic talent, but because they believe that they are unfit for other,

non-artistic professions, and therefore believe to be better off in the arts despite of the prospect of a low income (2002, pp 114–5). Following this logic the arts offer a sanctuary, or a romantic alternative for those who do not want to, or believe they cannot function in ordinary jobs. Abbing also notes that many artists just assume that they would not perform satisfactorily in a non-artistic profession. They would be unhappy because private satisfaction or non-monetary rewards would be relatively low. Because they have little experience in non-artistic jobs, they assume they could not meet the market standards, and would therefore also end up in a low income job. Considering the prospect of low rewards both in terms of money and satisfaction, it seems understandable why many artists choose for an artistic profession (Abbing 2002, pp 115). The arguments that Abbing gives for the statement that many artists find themselves unfit for non-artistic jobs are mainly based on previous conversations with artists, their perceptions, and his own experience with the art market. The reliability of these statements can therefore be questioned, yet they do offer a believable explanation for the fact that some visual artists with relatively low incomes would stay in their artistic profession. But Abbing (2002, pp 116) also notes that a lot of artists would probably function fine in non-artistic jobs, and this is also indicated by the increasing number of artists that have a second non-artistic job besides their artistic profession. Because of this development the experience of artists with non-artistic jobs will increase and thereby the strength of this argument for artists to stay in their low income artistic profession is likely to decrease over time.

The willingness to forsake monetary rewards

The average artist would be more interested in non-monetary rewards than other professionals, while such rewards are (thought to be) available in abundance in the arts (Abbing 2002, pp 114). Abbing argues that low incomes in the arts could in part be explained by the fact that artists are less concerned about money than they are about personal satisfaction and status, which are non-monetary rewards such as recognition and fame (Abbing 2002, pp 116). Based on previous researches Throsby (1994) also acknowledged the desire of artists to produce work even if the expected revenues are low, he called it the “work preference model”. Because of artist’s supposed orientation towards non-monetary rewards, they would be willing to forsake monetary rewards after they received a minimal amount of income that enables them to support their living. The explanation that Abbing gives for this tendency is the presumed sacredness of the arts, the high esteem others have for the artists, and the personal satisfaction that artists gain from their profession (2002, pp 117). Artists seem to have the tendency to spend as much time as they can on their art, and in general and on average seem to settle for ‘financial’ incomes that are close to or below the stated poverty level because poor artists often make a tradeoff between time spend on a second job, and time spend on their art in order to maintain the

balance of this minimal income (Abbing, Appendix, chapter 5.3.3.3). Towse (2001, pp 477) notes that within cultural economics it is believed that artists derive positive utility from arts work and seem to prefer it to leisure; and that artists are motivated by an intrinsic inner drive, which may or may not be rewarded by extrinsic financial payment. Yet this does not mean that artists would not be influenced by monetary rewards or the effect that cultural policy has on their income. Both Throsby and Towse claim that there is evidence that artists do work partly for the money, because supply does respond to financial rewards, and certain cultural policy measures do induce artists to create more (Towse 2001, pp 477).

The message that becomes clear out of the different literature on this subject is that intrinsic or non-monetary rewards are important motivators for artists, and that they seem to be of a higher importance than they are in other professions. Although monetary rewards can also create important incentives towards artists, the strength of that incentive will generally decline after artists have reached a minimal income with which they can support their living.

An inclination to take risks

According to Abbing (2002, pp 117–9) the average artist would be less risk-averse than other professionals. This argument comes forth out of the notion that entering the visual art market is risky because of the low average income in the arts, and that one would have to be willing to take a certain risk to proceed to become a (successful) visual artist. Because monetary and non-monetary rewards in the winner-takes-all art market could be very high, the arts would be even more attractive. Abbing refers to the work of Throsby (1994, pp19) when acknowledging that there is thus far no empirical research that compares the inclination to take risks among artists with the inclination among other professions. Still, based on his personal experience, Abbing notes that he finds it plausible to assume that an above-average inclination to take risks helps to contribute to someone's decision to become an artist.

Information bias

Another theory is that artists would have the tendency to overestimate their skills and luck, and at the same time ignore available information (Abbing, 2002, pp 118–9). According to Abbing (2002, pp 119–21) artists would be less well informed than other professionals, and would often act on wrong information. For this reason struggling artists would overestimate the future rewards, and give up later than other professionals. Abbing (2002, pp 331, note 63) notes that according to Menger (1999, pp 553–554) fewer artists redraw from artistic careers than one might expect, and that the Dutch figures in Linden and Rengers (1999) show that comparatively speaking more artists leave almost immediately after college within

the first year and a half after graduation, but after that they tend to stay for a comparatively long period.

Abbing argues that a large contributor to the information bias is the fact that artists would hide their failure; a few sociological explanations are offered for this assumption (2002, pp 120). Artists would see their artistic career as a never ending learning process, and would therefore continue unsuccessfully for a long time. Also, artists would be afraid to admit that entering the arts was a mistake, and would therefore continue to send out positive images about their artistic profession. Abbing furthermore argues that misinformation in the arts on mainly immaterial rewards are difficult to verify and certain beliefs (or delusions) can therefore continue to be justified (2002, pp 120). Examples of these beliefs would be that 'making authentic art is endlessly rewarding', and that 'commitment to the arts will eventually pay off'. Abbing argues that these beliefs are not wrong because they never happen, but because they happen so seldomly (2002, pp 121).

Because of these reasons Abbing argues that society produces and reproduces an image of the arts that is far too optimistic, and that due to this misinformation more people enter and stay in the arts (2002, pp122). Therefore, next to the other four explanations that were given above, misinformation would also contribute to artist's willingness to work for low incomes.

2.2.3 Weak bargaining position

In his book 'Creative Industries', Caves (2000) argues that visual artists have a relatively weak bargaining position. In general artists would not have the access to capital or resources, and they therefore cannot invest in the promotion of their work, and would be forced to sell their work within a short time of its production. As discussed in section 2.1, almost 50 percent of Dutch professional visual artists earn a relatively low income, and would therefore likely be unable to build up financial reserves. For this reason dealers are clearly at the advantage, also because they can pool risk with a large portfolio, and have more market information due to their experience of market conditions (Caves, 2000). Another aspect which contributes to the weak bargaining position of many visual artists is that they generally have received insufficient practical preparation through education. Huiskens (2007, pp 81) notes that until recently 70% of the graduated artists believe to be insufficiently prepared on the practical side of their profession, and on how to realize a living from their profession independently. The consequences are that commercial dealers and art buyers are likely to benefit in transactions at the cost of the artists.

Interestingly Caves (2000, pp 44) also notes, that many art dealers appear to share ‘art for art’s shake’ preferences and would therefore be willing to settle for less profit than pure commercial organizations would. Furthermore, Caves (2000, pp 41) explains that in the relationship between visual artists and dealers, formal contracts are simply avoided and informal shared understanding are the basis on which the dealer commits himself to promote the visual artist in exchange for exclusive representation and a share of the revenues. Both parties would benefit from a good relationship and so the misuse of artists weak bargaining position would be partly secured. Still, art dealers can be as commercial as any other businessperson (Klamer, 1996, pp7), and it is reasonable to assume that, no matter what attitude the art-dealer has, they are likely to financially benefit from their stronger bargaining position.

2.2.4 Artistic conscience

It is generally believed that contact with commercial popular culture debauches people, and for that reason it is also believed that if the high art would commercialize, it would lose its pureness and high esteem character (Abbing, 2002, pp 38). Peterson (1997, 84) states that this elite view on popular culture has been persistent throughout the twentieth century.

In ‘The value of culture’ by Arjo Klamer, Abbing notes that artists prefer to concentrate on their art, and keep the economy and whatever reminds them of it at bay because many in the artistic community appear to distrust the operation of money, markets, and the commercialism in their world (1996, pp7). As a cause for this peculiar behavior Abbing introduces the term artistic conscience, and explains that it emphasizes selflessness and compels the artist to overlook the economic value of what he or she produces (in Klamer 1996, pp 138). Abbing argues that almost any sale of art is accompanied by gifts or at least gestures which belong to the realm of favors and not the realm of exchange (in Klamer 1996, pp 139). Furthermore, according to Abbing, the commercial dimension in the arts is veiled, and rewards and interests directing the artists behavior are often covered up and denied, because the arts are supposed to be selfless and selflessness does not go well together with an awareness of interested behavior (in Klamer 1996, pp 141).

A sociological explanation for the artistic conscience and the resistance towards making money from the arts, has to do with the process of individualization. As Abbing describes it; Individuality, with its pride and independence, is idealized through public authenticity, and the artist would be the model-individual who is selfless and cares only about the authenticity of his work and not about financial rewards (in Klamer, 1996, pp 141).

From the perspective of this artistic conscience it would seem that the arts are special or even sacred in a way, and cannot be well analyzed from an economic perspective which encourages to think in terms of interest and rewards. Some neoclassical economists have evoked the concept of self-reward, in which the artists reward themselves, to account for the apparent sacrifices that artists make (Klamer 1996, pp141). Yet, Abbing states that contrary to appearances, the arts sector is no less interest and reward orientated than any other sectors of activity (Klamer 1996, pp 144). He argues that selflessness is important in the arts exactly because it generates both non-monetary and monetary rewards. Being selfless generally serves the artists well in terms of acceptance in the art world, and in the long run the artist stands to gain most from high esteem autonomy and selflessness, because this esteem generates money as well as prestige and status (Abbing in Klamer, 1996, pp 141-3, and chapter 2.2.6). So according to Abbing, whether artists are aware of it or not, they orientate themselves to the market demand, and the apparent sacrifices they make in that process could be considered as costs of transactions (Abbing, in Klamer 1996, pp 139, 144).

An interesting development is that in the last decades it is becoming increasingly more acceptable to mention 'entrepreneurship' in connection with the cultural sector or even the high arts (Luif, 2007). According to Luif (2007) it comes with the philosophy that the market is central and that the market could very well be a better regulating mechanism than intervention by the government. Abbing suggests that within the artistic community a division can be made between those who accept the commercial side of the arts, 'the realists', and those who deny it, 'the romantics' (2002, pp 38, and in Klamer 1996, pp8).

2.2.5 Pricing methods and price development

The prices visual artists can ask for their artistic creations is of direct influence on their income. It is therefore important in the light of this research to discuss the main aspects that influence the price of an individual artwork at the micro level.

Sagot-Duvauroux (2003) notes that in first instance, the price of an artwork depends on its physical properties (the size, the material used, the date of creation), and the name and reputation of the creator. However, prices can also be influenced by the date and the place of sale. Velthuis (2003, pp 470) explains that demand and the price of art can be influenced by aesthetic utility, status motives, conspicuous consumption and financial reasons. In his article "Symbolic meaning of prices", Velthuis states that price differences and price changes convey multiple meanings related to the reputation of artists, the social status of dealers, and

the quality of the artworks that are traded (2003, pp 181 and 193). Velthuis also discusses the economic anomaly in the visual arts to price according to reputation of the artist as well as size and technique, instead of according to quality (2003, pp 192, and 2005, pp 126). As a reason for this anomaly he brings forth the uncertainty about the quality of art; Quality is too elusive to function as an understandable pricing principle because of the lack of criteria to evaluate quality.

The relevant insight on art-price development is that the monetary value of an artwork is not determined by either the amount of effort put into creating the artwork (in terms of time and labor), nor the objective quality of a work alone. It appears that the context in which a work is created and sold is highly important in the development of its price. Aspects like a good artistic reputation and social status are very important factors in generating a higher level of income for artists, while reputation and social status take considerable time and effort to build up and are not easy to develop for all visual artists.

2.3 SUMMARY & FINDINGS CHAPTER TWO

Chapter two has described the position and characteristic of Dutch visual artists, and the main challenges that struggling visual artists have to face on the visual art market. This market can be divided into the primary (first sale) and the secondary market (resale), and visual artists are as producers active on the primary market in a range of different visual artistic professions and work areas. Struggling visual artists are artists that are trying to reach a situation in which they are able to earn their living from their autonomous artistic activities, but are finding it difficult to earn a minimal income from these activities alone. According to statistical research conducted by the CBS, there are approximately 7.000 Dutch professional visual artists of which eighty percent works as an independent artist and sixty percent did not finish higher artistic education. While professional artists seem to be earning lower incomes than the general working population, among the professional artists, visual artists seem to earn the lowest incomes with an estimate of fifty percent of all professional Dutch visual artists earning an income below the national poverty limit. The income division among visual artists is characterized by a situation in which the majority is earning an average or low income, and a small percentage is earning a very large income. Many visual artists have a low level of market power caused by several market challenges. The main challenges are that the visual art market is characterized by a situation of oversupply in relation to the demand, that visual artists seem to be willing to work for low incomes, generally have a weak bargaining position, tend not to take on a commercial attitude due the phenomenon of artistic conscience, and that the specific price development of visual art creates a situation in which increasing the value of artistic production at the micro level takes a long time and largely relies on the formation of a good artistic reputation and social status. In chapter 2.2.2 the oversupply situation of the visual art market was discussed, and the question was raised why supply would not decrease in a situation of relatively low market prices. The answer to this question is given in the chapters that followed and appears to be a dynamic combination of non-monetary rewards like, status, recognition, self-realization and the (unlikely) prospect of possible future rewards that could be gained from being and staying a visual artist. The main consequence of the given market challenges is that the visual art market seems to be unable to, on average, supply its professionals with enough market power to enable them to secure a reasonable income. The next chapter will discuss the different alternatives that are currently available or developing on the visual art market which intent or might be able to improve visual artist's general and individual market situation.

3 MARKET IMPROVEMENT FOR DUTCH VISUAL ARTISTS

3.1 IMPROVEMENT THROUGH CULTURAL POLICY

The main consequence of the dynamic challenges of the visual art market is that it seems to be unable to, on average, supply its professionals with a reasonable income. Problems that come with this financial pressure is that a relatively large amount of artists are forced to live from an income under a socially acceptable minimum, and that low incomes in the arts are thought to lead to an underproduction of high quality visual art. Visual art is generally perceived as a common good⁸ and as an important aspect of cultural development. The latter is perceived as important due to its attributed positive effects on individual happiness and prosperity, social cohesion, and economic spinoffs (Marlet, 2007 and OECD, 2005, pp3). For these reasons the Dutch government has a long history of attempting to positively influence the activities, artistic production and levels of income earned within the visual art market through the implementation of cultural policies. An example of such a policy, which was in effect in the second half of the twentieth century, is the well known and socially supportive “visual arts arrangement” (known as BKR). Through this arrangement, the government would frequently buy part of the art works of professional artists, in order to temporarily support them in securing their income and enable them to continue their artistic activities in a relatively autonomous manner (Pots 1981, pp 21). This example helps to acknowledge that Dutch cultural policy took a relatively long time to evolve into its current state. Yet given the focus of this research, this chapter will concentrate on those cultural policies that are currently in effect and are able to influence the current market situation of visual artists.

In relation to the visual art market, the Dutch government currently wishes to develop and stimulate the quality of the visual arts, promote their integration in society and reinforce the international position of the arts and artists (Lennep, 2009, pp 1). Due to the challenges of the market, artists in general are thought to be unable to independently secure the level of development that is perceived to be ideal by the government. I therefore view cultural policy as an attempt made by the government to improve the conditions of the visual art market and consequently the level of market power among visual artists. Whether and on what level the government is effective in doing this will become clear out of the introduction and critical analysis of the different forms of cultural policy throughout this chapter.

Government policy towards the visual arts is threefold: it generates art policy, artist policy, and social welfare (Langenberg, appendix, chapter 5.3.3.4). Art policy is mainly meant to

⁸ A common good can be described as a specific good that is shared and beneficial to all members of society.

positively influence the quantity and quality of certain forms of artistic production, promote their integration in society and reinforce their international position (discussed in chapter 3.1.1). Artists policy is used to stimulate the ability of artists to independently earn sufficient income out of their artistic activities (chapter 3.1.2). Social welfare is a policy where most artists who do not succeed to earn a living end up, yet this is a general policy which is not specifically designed for artists (also chapter 3.1.2). Another government policy that will be specifically discussed is the protection of artists rights through the enforcement of copyright and resale right (chapter 3.1.3).

3.1.1 Art policy

Dutch art policy is being enforced through the support of artistic educational institutions, national foundations, and regional municipalities. These three different institutional forms are all meant to execute art policy and their aims and activities will be specifically discussed in the following three subchapters.

3.1.1.1 Educational institutions

Within the Netherlands there are twelve schools for higher artistic education and four artistic post-graduate institutions. All these educational institutions aim, in different levels, on improving the quality of the artistic production and the level of professionalism of its students. For example the Royal academy of The Hague notes that it aims to develop the creativity, professionalism and innovation desire of its students (KABK, website)⁹, and the High school of arts in Utrecht notes that it will supply its students with a solid base for a career as a visual artist (HKU, website). Without government aid these institutions would have to charge relatively high entry fees for its students and therefore it can be assumed that the government support leads to an increase in the amount of students that are able to receive artistic education. An important incentive for attracting new students and increasing the amounts of students that graduate from these educational institutions is that the amount of financial support they receive is calculated on the amount of students that graduate each year (Huiskens, 2007, pp 82). This incentive is connected to the goals of the government to increase the number of higher educated people in the Netherlands (Huiskens, 2007, pp 82). Yet, when we consider that the visual art market is characterized by an oversupply over the demand for it, as was explained in chapter 2.2.2, the increase of graduates will lead to a further increase of oversupply, which would worsen the general market position of visual

⁹ Website references like this one are specified in chapter 5.1.

artists. Whether it is possible to improve this aspect of supporting artistic education will be further discussed in chapter 3.2.2.

Of the twelve struggling visual artist I interviewed, only two never attended higher artistic education because they did not feel the need for it, one started but did not finish and nine interviewees graduated as bachelors in higher artistic education (appendix, chapter 5.3.2, table 5.2). In order to get an impression to what level higher education is able to prepare visual artists on a professional artistic career, I asked the nine graduates if they felt their education had sufficiently prepared them for their artistic career and what they might have missed. All nine graduates felt that on an artistic level they were sufficiently prepared, yet eight of them felt they would have been better off had they learned more about the entrepreneurial aspects of being a professional artist (appendix, chapter 5.3.2, Table 5.9). This insight I derived from my interviews with struggling visual artists is supported by Huiskens (2007, pp 81), who notes that until recently 70% of graduated artists believe to be insufficiently prepared on the practical side of their profession, and on how to realize a living from their profession independently. The interviewees explained that they wanted to have learned more practical skills as for example how to market your product, how to deal with clients, to know what channels are available as well as strategies on how to make a living from their art. As case studies, I now present two of the answers that were given (appendix, chapter 5.3.1.13 and 5.3.1.12).

Cindy van de Aa: "No I do not believe my education prepared me very well, it was highly focused on technique and I missed the practical preparation on what your opportunities are as an artist. I am quite good at making art, but I am lousy in earning my living with it."

Medy Oberendorff: "I really learned a lot, but I did miss the entrepreneurial preparation. I did a course in entrepreneurship but I had to pay extra to attend it and it was quite superficial. I would have liked to have learned what channels are available to artists, how you can apply for subsidies and how you can properly market your work."

Only one interviewee had a significant different and more romantic opinion because although he, Simon van Kray, acknowledged that his education lacked practical preparation he believed in the importance of keeping a distance from the material aspect while making and learning how to create art (appendix, chapter 5.3.1.8).

When we consider that the goal of government aid towards educational institutions is to positively influence the quantity and quality of visual artistic production, artistic educational institutions in first instance seem to be quite effective. The government aid enables and stimulates the institutions to positively influence the quality of the artistic

production of more visual artists than they would have been able to without government aid, and in general visual artists who graduated from these institutions seem to believe that artistically they have been well prepared. Yet, in order to become a successful independent artist, most artists seem to believe that they need to master a minimal level of entrepreneurial skills. The conducted interviews have brought forth that the main critique on higher artistic education seems to be that the level in which it prepares visual artists on the practical aspects of being an independent visual artist, is insufficient. This lack of entrepreneurial skills endangers the continuity of the artistic activities of the independent visual artists who have graduated, and this is likely part of the reason why 71% of all graduates appears not to end up working in an artistic profession (chapter 2.1.2, education). It seems clear that the full potential of many graduates is eventually not reached and so improvements in education should be made. Chapter 3.2.1 will discuss new related developments and possibilities on the stimulation of entrepreneurial skills among artists.

3.1.1.2 The Mondriaan Foundation and Fund BKVB

A large part of Dutch art policy is being executed by The Mondriaan Foundation and The Fund for Visual Arts Design and Architecture. These two foundations are responsible for the execution of art policy by allocating grants and subsidies to specific artists, projects and organizations on a national level.

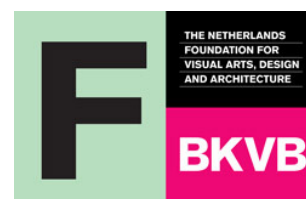


The Mondriaan Foundation

The Mondriaan Foundation was created to reinforce the international position of visual arts, design and cultural heritage from the Netherlands. Their primary goal is to internationally increase the interest in, and demand for, Dutch contemporary visual arts, design and cultural heritage. This goal is accomplished by offering financial support to enable institutions, companies and authorities, both national and international, to reach their audience and extend that reach (Mondriaan Foundation, website). Simultaneously The Mondriaan Foundation states it is important that artists, professionals and the public in the Netherlands are able to have an accurate conception of the latest international developments. To this end the Mondriaan Foundation also stimulates initiatives designed to bring foreign projects of topical interest to the Netherlands.

Although The Mondriaan Foundation does not support Dutch visual artists directly, their

efforts, if successful, will lead to an increase in the international demand for Dutch contemporary visual art. And, as is explained in chapter 2.2.1, an increase in demand will in theory lead to a general increase of the market price for Dutch visual art which would consequently improve the market position of Dutch visual artists and their ability to earn a living from their artistic activities. Yet, in order for Dutch visual artists to truly benefit from this development they would have to get involved with internationally active galleries which can promote and expose their work on for example international art fairs. This last activity seems to be effectively stimulated by The Mondriaan Foundation through for example the financial aid that is made available for galleries that are active in exposing the work of Dutch contemporary visual artists abroad (Mondriaan Foundation, website).



Fund for Visual Arts Design and Architecture

The Dutch Foundation for Visual Arts, Design and Architecture (from now on referred to as Fund BKVB), is the national body responsible for enabling visual artists, designers, architects and cultural mediators to develop their work in a variety of ways. To achieve this goal Fund BKVB has a large span of activities. The relevant activities in the light of this research are mainly the provision of subsidies and grants to visual artists and the stimulation of internationalization. All the support that Fund BKVB makes available is dedicated to promoting and stimulating the Dutch contemporary visual arts (Fund BKVB, website).

In order to promote and stimulate contemporary visual art in the Netherlands, subsidies and grants are made available to visual artists. The main forms are: starters stipendium, contribution to a working budget, basic stipendium, study grant and publication subsidy. In order to get an impression of the level of aid which is available for visual artists I will now specifically describe these forms of subsidies and grants including their criteria. The evaluation of all applications follows one clear structure and will be discussed after introducing the different available forms of subsidy and grants and their criteria for visual artists (Fund BKVB, website).¹⁰

A starters stipendium is a subsidy of 18.000 euro's which beginning visual artists can receive for a period of twelve months in order to enable the artists to focus on the artistic and entrepreneurial development of their work. The subsidy can be used for what the artists believe to be important for the development of their career, like for example materials, an

¹⁰ The information within this subchapter on grants and subsidies and their evaluation criteria is all derived from the website of Fund BKVB.

atelier, research or even to support their living. The criteria for receiving a starters stipendium are that the applicant has graduated from higher artistic education within the last four years, does not earn a total income above 35.000 euro's including received subsidy in the year or years in which the artist is applying to receive the starters stipendium, and that the applicant hands in a complete application which is evaluated positively. An application is complete when it contains sufficient visual documentation of the artist's work, a report on the artist's work and professional development, and a global indication of the plans that the artist has for the coming year.

Visual artists can also apply for a contribution in a working budget to assist in realizing a divers amount of artistic plans which are limited in time. These contributions can be granted to a large span of activities like research on an artistic topic, a project as for example new work, an installation, a presentation, to cover the costs of related traveling, a workshop, a publication, a catalog, or a website. There are two types of contributions to working budgets. The first is the standard contribution of 2.500 euro's per month for plans that last between one and six months. The second is a flexible contribution of which the height does not have a maximum and is established according to the applied plan. In case of both types it is possible to spend an amount of 1.600 euro's to support ones living and the rest for other related costs. In case of a flexible contribution the applicant is expected to put effort into finding other contributing ways of financing the plan. The criteria for receiving a contribution in a working budget are that applicant has studied on an institute for higher artistic education for at least two years, or has been working as a professional visual artist for at least four years. Also, the applicant has to hand in a complete application which can be evaluated positively. The application is complete when it contains sufficient visual documentation, an explanation of the artist's work and professional development, an artistic research or work plan with a description of the intended result, as well as a specified budget.

A basic stipendium is a subsidy of 36.000 euro's for a period of two years which intents to enable visual artists to maintain a basic level of professional practice. This subsidy can be used to support in the artists living up to an amount of 21.000 euro's. This possibility enables visual artists to experiment in developing new work without the direct influence of market demand and they can use the rest of the subsidy for what they find important for the development of their work. The criteria for receiving a basic stipendium are that applicants have been professionally active as a visual artist for a minimum of eight years, did not earn a total income above 35.000 euro's in the two years before application (received subsidies not included), and the applicant has to hand in a complete application which is evaluated positively. An application for a basic stipendium is complete when it contains sufficient

visual documentation of the artist's work of the last four years, a report on the artist's work and professional development, and a curriculum of the artist's professional activities over the last four years.

Visual artists who want to continue their artistic study abroad can apply for a study grant in case this specific study is not available in the Netherlands. A study grant is a contribution in the costs of college fee, life support, travel and material costs which are necessary to make for studying abroad. There is no maximum to the amount of study grant, yet the applicant is expected to put effort into finding other contributing ways of financing the total costs. The criteria for being able to receive a study grant are that applicants have been working as a professional visual artist for at least four years or followed higher artistic education for at least two years, and the applicants have to hand in a complete application which can be evaluated positively. Next to visual documentation and a report on the artists work and professional development, the application has to contain a motivation of the study of choice and a specified budget.

A publication subsidy can enable visual artists to create an artistically interesting publication about their work. The publication subsidy for visual art is meant for independent publications which attribute to the discussion on, or the clarity of the development of contemporary visual art, or which can give the work of the visual artist its place in this development. Visual artists who have attended higher artistic education for at least two years or who have been professionally active as a visual artist for at least two years can receive a publication subsidy if they hand in a complete application which is evaluated positively. Next to visual documentation, a report on the artists work and professional development, the application has to contain a report on the characteristics of the publication, a specified budget, previous publications and other information like critical motivation of the author, a distribution plan and a marketing plan.

All applications for the different subsidies and grants as where described above, are being evaluated by an independent commission which consist out of experts from the field. This commission advices on whether the applicants should be granted to receive subsidy. They evaluate the visual documentation and plans of the applicants and can decide to ask more information or visit an artist's atelier. Without a positive advice of the independent commission the applicants will not receive any subsidies. The applications can be evaluated positively when the commission finds it likely that the artistic and professional activities of the applicant form, or in case of starting artists, are likely to develop into an important contribution to the Dutch contemporary visual arts. This evaluation is based on the perceived quality of the artist's work, the context in which the applicant presents the work

and the goals for applying. Also the level of cultural entrepreneurship and motivation of the applicant play a role in the evaluation. Important aspects that help to determine the level of entrepreneurialism, are a researching and innovating attitude of the artist, the way in which the applicant presents himself and his plan, the nature of the activities of the applicant and the amount of sold works, publications, assignments or received subsidies and prizes. After the commission has given their advice, the board of Fund BKVB has the final decision in granting subsidies to applicants which received a positive advice from the commission. Applicants who are eventually granted subsidies, will first receive 90% in the form of a loan and have to present an artistic and financial evaluation after acting out their communicated plans. Only when this artistic and financial evaluation is perceived as sufficient by Fund BKVB, according to the relevant criteria, will the loan be turned into a gift and will the last 10% of the subsidy be transferred to the applicant.

Fund BKVB is also active in the area of internationalization through its access to artist-in-residence places and studios in many international cities like for example New York, Berlin and Istanbul. Dutch visual artists can apply for temporarily staying in one of these artists-in-residence places in order to enable them to develop and reflect upon their work in a different environment and culture. Such a residency also generates opportunities for making or extending international contacts (network) and for exploring or developing a new market. The artist who's application is granted will also receive a grant to cover the costs for necessary traveling and materials. A specific commission of Fund BKVB will make a shortlist out of the applicants and the representatives of the different artists-in-residence will eventually make the final choice for which visual artists are allowed to come and stay over.

Although most of the struggling artists I interviewed would, according to the set criteria, be able to apply for the available subsidies, grants and places for artists-in-residences through BKVB (appendix, chapter 5.3.2, Table 5.2 and 5.3), surprisingly non of them had ever applied for aid through Fund BKVB (appendix, chapter 5.3.2, Table 5.13). Most interviewees however, would likely benefit greatly from the available aid through Fund BKVB. Because for example when I asked them to describe the ideal development of their artistic career, the general answer was that they wanted to be able to work fulltime on their autonomous art in a situation where this activity generated enough money to support their living (appendix, chapter 5.3.2, Table 5.19). The grants and subsidies of Fund BKVB, like the starters stipendium and the basic stipendium, would temporarily enable visual artists to work fulltime on their autonomous art and develop their work in order to increase the chance that they would be able to achieve their ideal for an even longer period. Among the interviewees there were also a few specific examples in which they could benefit from the

aid available through Fund BKVB, while they seemed to be unaware of this possibility. For example, the painter Diane Moolhuijsen (appendix, chapter 5.3.1.2) noted the following about one of her opportunities:

Diane Moolhuijsen. "The prices that I can sell my work for are to low at the moment. My new strategy is to continue my studies abroad on the Slade School of Fine Arts in London so I can improve my technique and will hopefully be able to sell for higher prices in the future."

Yet when I asked her if she intended to apply for any aid in the future she did not mention the option of a study grand through Fund BKVB. When I later confronted her with this possibility she explained that she had not been aware that she could apply for such a study grant. Another example is that of the draughtsman Medy Oberendorff (appendix, chapter 5.3.1.12), who found it difficult to get her career started because she did not have any primary capital to invest.

Medy Oberendorff: "At this time it is difficult for me to earn my living from my artistic activities alone because in order to get my artistic career going I need to make certain investments for having my drawings graphically presses in order to make them more sellable, but because I do not make any substantial money from my art yet, making this investment is very difficult at this time and that slows down my development as an artist."

Medy Oberendorff also seemed not to be aware that she could apply for a contribution in a working budget at Fund BKVB, and yet another example can be found in what Ben Meijer told me about one of his opportunities (appendix, chapter 5.3.1.7):

Ben Meijer: "I will work on getting a more international orientation, because I noticed that people from other cultures experience the work I make differently. For instance people from Japan seem to really appreciate my work, so I would like to try to increase my network abroad and expose my work in other countries."

In my personal view, Ben Meijer could benefit from a temporary stay in one of the artist-in-residence places or studios that are available through Fund BKVB. Because although he notes that he wants to work on getting a more international network, he does not have any real plans on how he is going to achieve this goal. A place in one of the artist-in-residence studios would enable Ben Meijer to explore this opportunity, yet also he seemed not to be aware that this possibility could be available for him.

Out of these case studies one can retrieve the insight that it seems that many struggling

visual artists are not fully aware of the available aid through Fund BKVB. Because it was relatively easy for me to retrieve relevant information on the available aid, through for example their website, I do not believe that the information that Fund BKVB provides is insufficient. The reason that many visual artists seem to be unaware of these forms of aid must therefore lie in the level of their own efforts in researching their opportunities, which can be seen as an aspect of entrepreneurship. This insight offers therefore another example which indicates that the level of entrepreneurship among visual artists seems to be relatively low.

Of the twelve struggling visual artists I asked if they wanted to apply for any other forms of aid in the future, only four explained to be interested in applying for a subsidy through Fund BKVB (appendix, chapter 5.3.2, Table 5.25). Three of these interviewees were thinking about applying for a starters stipendium and one wanted to apply for a contribution in a working budget and as an example, his motivation is shown below (appendix, chapter 5.3.1.4):

Daniel Patijn. "I would like to apply for the research and development subsidy of the BKVB because then I would have the financial means to work fulltime on the development of one of my autonomous new media projects. That is something that is not possible for me otherwise and I think it would benefit my artistic development and the artistic quality of my projects."

In the policy plans for the period 2009–2012 Fund BKVB made considerable changes by further declining the yearly number of grants and subsidies and increasing the amount of money granted per individual applicant¹¹. This policy change is based on the idea that Fund BKVB is not there to support every professional artist in raising their income to a higher level, but exists in order to support a selective amount of individual artists in a certain period of their development to enable them to explore new opportunities without being forced to directly orientate themselves to market demand (Smalenburg, 2008). The subsidies, grants and places for artists-in-residences that Fund BKVB has made available for visual artists seem in first instance very generous, yet combined with the described scarcity, and high quality and professionalism criteria, I would assume that Fund BKVB is well able to positively influence the quantity of certain forms of high quality artistic production and its international position, while limiting the attraction effect that these direct subsidies might have towards new artists to enter the market.

¹¹ The basic stipendium was increased from 32.000 to 36.000 euro's and the starters stipendium from 16.000 to 18.000, while the amount of stipendiums which are aimed to be granted went down from 350 to 280 on a yearly basis (Smalenburg 2008).

3.1.1.3 Regional municipals

Next to artistic educational institutions and national foundations, regional municipals are the third of the three main institutional forms which are responsible for the execution of Dutch art policy. In order to positively influence the quantity and quality of certain forms of local artistic production and to promote their integration in the different regions of the Netherlands, Dutch municipals are allowed to allocate subsidies towards the stimulation of cultural development in their regions. There are about 36 different Dutch municipals who receive decentralized subsidies for visual arts and design (Muda and Fabels, 2008, page 29). Because all these municipals have their own specific policies towards allocating these subsidies, it is difficult to generalize the executed art policy through regional municipals. In order to establish a good impression on how these municipals allocate subsidies towards the visual arts, it is necessary to analyze at least one municipality in more detail. Because the majority of the struggling visual artists I have interviewed live and work in the city region of The Hague, I will now discuss the art policy of the municipality of The Hague as a relevant and interesting case study.



Since the year 2005 the municipality of The Hague receives a yearly amount of subsidies¹² to finance regional art policy specifically towards visual arts and design in order to stimulate local talents¹³, improve the relation between production and presentation as well as between supply and the public, and to empower the professionalization of the local visual art and design sector (Muda and Fabels, 2008, pp29). In case of The Hague the whole budget is being allocated towards a select amount of cultural foundations who are perceived to contribute to the achievement of the set goals. Although this particular subsidy stream is most relevant for the visual arts in the light of this research, I should note that there are other subsidy budgets which could also reach and influence visual artists like for example the subsidization of theatres (audio visual and performance art), museums (collection and promotion of contemporary art) and multi-disciplinary festivals (visual arts in general).

¹² It is very difficult to estimate the total amount of subsidies because there are many different budgets that eventually in different levels end up influencing the visual arts. I shall however specify the amount of subsidies granted towards the main foundations active in the visual art and design sector of The Hague.

¹³ Because The Hague has a history in which many talents in visual art and design seem to emigrate to other regions, this goal has been formulated in order to stimulate artistic talents to work and live in the region of The Hague.

Once in every four years all local foundations can apply to receive subsidies from these budgets and an independent commission advises the municipality on which foundations should be granted the requested subsidies according to the set cultural objectives. After the commission has published their advice, the municipality can make the final decision and determine the height of the subsidies towards the different foundations for a four year period. Next to these semi-structural subsidies, which are granted for a four year period, there are still other subsidy budgets which foundations can apply for on a project basis. These subsidies will be selectively granted to projects which are thought to make a considerable contribution to the local cultural development. The main aspect that all these subsidy budgets of the municipality of The Hague have in common, is that they cannot be granted to visual artists directly. In what level these subsidies eventually end up to benefit the market situation of visual artists depends therefore on the way in which the foundations allocate the granted subsidies. For this reason I will now describe the activities of the main foundations in the sector visual arts and design that are being supported by the municipality of The Hague.¹⁴



Heden

Heden is a Foundation which intends to increase the interest into and distribution of contemporary visual art. Heden has the following five main activities: firstly the advisement and intermediation on the selling and borrowing of contemporary artworks to individuals and companies, and with new assignments; secondly the organization of expositions and art projects; thirdly the initiation of local public projects that intend to increase the participation of the public; fourthly art education; and finally international art projects and activities like for example an artist-in-residence project in Yogyakarta. Heden functions in first instance quite like a commercial gallery, but besides selling the art of its visual artists it also borrows them for relatively low prices.¹⁵ Because Heden focuses on visual art with relatively low market prices, especially struggling visual artists can benefit from their activities. Furthermore, because Heden is subsidized it is able to contribute in promoting the works of these visual artists, effectively assisting them in their development and positively influencing the demand for visual art. Although Heden generates around 700.000 euro's in revenues each year from its fee out of the borrowing and sales of visual art, it will receive an annual supplementary subsidy of 342.788 euro's in the period 2009–2012 to finance its total activities.

¹⁴ The information on these foundations is derived from The Long-term-policy-plan Art and Culture 2009–2012 of the municipality of The Hague (Muda R. and Fabels M, page 30–51), and the individual websites of the foundations.

¹⁵ € 5,70 a month for artworks up till €400,- or € 10,30 a month for artworks up till €1.400,-

The Free Academy

The Free Academy is a foundation which wants to offer a location for production, development, reflection and presentation of visual art. The focus within these activities lies on recent processes in the global society. This happens primarily through the original goal to offer artistic and technical assistance to professional visual artists and motivated amateurs who can deploy themselves independently, but also through expositions, presentations, lectures, debates and with artists-in-residence programs. The Free Academy offers a workplace for visual artists and an addition to artistic education. In the period 2009–2012 The Free Academy will receive a annual subsidy of 707.479 euro's.

Stroom Den Haag

Stroom

Stroom is a rather unique foundation in comparison to other local foundations in the sense that it has been granted the ability to concern itself with the execution of a large part of the art policy (besides museums) in the region of The Hague, while this responsibility normally stays with the municipals themselves.¹⁶ Stroom aims to improve the local art climate by stimulating qualitative art production, the visibility of, and knowledge on visual art and architecture in the region of The Hague. For these goals Stroom organizes public expositions, lectures and excursions, stimulates research, supports artists in their development and in the realization of art projects in public spaces, is active in the stimulation of debate, knowledge exchange, and idea-development on (urban) architecture and city development. For local visual artists specifically this foundation can have a great (direct and indirect) influence. Stroom is active in stimulating the demand for local visual art, assists visual artists in finding ateliers for reasonable prices, and enables visual artists and organizations to apply for facilitating financial support. This financial support can go up to amounts of 10.000 euro's on areas like art projects, research, and investments for professionalization.¹⁷ An important aspect of this form of support is that it is facilitating and is therefore always a contribution in the costs of activities and cannot be directly attributed to the support of an artist's living. In all requests for facilitating financial support Stroom maintains high quality controls by judging the applications and whether the specific request for financial support will have a positive effect on the local art climate. As an example I present what one of my interviewees told me about the facilitating financial assistance he had received from Stroom (appendix,

¹⁶ Because of the unique position of Stroom I conducted an interview with a spokesman of this foundation. The written version of this interview is attached in the appendix, chapter 5.3.3.1

¹⁷ In 2007 Stroom approved a total of 368 subsidies towards individual artists (appendix, chapter 5.3.3.1)

chapter 5.3.1.8).

Simon van Kray: "I received facilitating aid from Stroom a couple of times for executing some larger artistic projects where they helped me in covering the costs. These were all projects where I personally did not earn anything, but artistically they were great. For example I painted the exterior of a very sad looking neighborhood which was going to be demolished a few months later. Making public art in a place like that really made a difference for the people who still lived there and those who passed by."

Due to the activities of Stroom many local visual artists are able to make certain investments in their professional development and can execute certain artistic projects, which they otherwise could not have undertaken or which would have been delayed due to fact that they could not have made these investments themselves. The fact that the artists are not being supported in their living through Stroom is compensated by the artist's exposure and stimulation of the artist's development, as well as the knowledge that there are other organizations who do support visual artists in their living (like K&CO and Fund BKVB). In the period 2009–2012 Stroom will receive a yearly subsidy of 2.372.899 euro's.

Grafische Werkplaats *Prints*

The Graphic Workplace *Prints*

The Graphic Workplace *Prints* (from now on referred to as GWP) is a production workplace and knowledge centre for the graphic techniques which serves professional visual artists, designers and talented amateurs. GWP offers them the needed materials and knowledge needed for graphically pressing art. GWP shares its knowledge and stimulates the use of graphic techniques. Next to a facilitating role GWP also advises other art institutes on related matters. Due to the subsidization of GWP visual artists can use the facilities for a relatively low price, because without subsidies the price of using these 'outdated' materials and techniques would have been much higher and they would therefore not be as available to struggling visual artists. In the period 2009–2012 GWP will receive an annual subsidy of 59.952 euro's.

STICHTING
DEN HAAG
SCULPTUUR

The Hague Sculpture

The Hague Sculpture organizes a public sculpture exposition each summer for about three months in the centre of The Hague. All sculptures which are exposed come forth out of assignments given to promising young artists and the foundation makes an effort to try and reach a large public. Both the assignments and the exposure are stimulating for the development of young visual artists, and the public display stimulates the integration of the

profession of sculpting in society by taking them out of the more private galleries and indoor expositions. In the period 2009–2012 GWP will receive an annual subsidy of 250.000 euro's.



TAG

TAG is a platform for contemporary audio and visual art. This organization aims to identify new developments in these art forms in relation to new media and pop culture, and furthermore aims to present visionary and innovative work created by artists whose work is accessible to a wide audience. The activities of TAG include exhibitions, symposiums, concerts and publications. Due to its focus on new developments, especially visual artists who work on innovative projects in areas like installations, three-dimensional or new media can benefit from the activities of TAG. Artists are assisted on finding ways to finance the execution of certain projects, and the foundation can give a commission to artists who are willing to expose their work on one of their exhibitions, symposiums and concerts. A good example is the following case study of one of my interviewees (appendix, chapter 5.3.1.9):

Mike van der Voort. "My installations are exploring new ways of digitally visualizing objects in three dimensional space. I could be making innovations that will change the way of digital communication, but right now it is not very sellable. I mainly try to distribute my work through platforms I am connected to like TAG and VillaNuts. Through these organizations I have had several expositions of my work for which I even received a small commission."

Because of its support to artistic talents and the exposure of their work, TAG is able to positively influence the integration of new artistic developments in society as well as the development of a specific group of visual artist. In the period 2009–2012 TAG will receive an annual subsidy of 110.000 euro's.



VillaNuts

VillaNuts is a foundation that offers young starting artists and students a chance to execute a project in the form of an exposition, a performance, a film, or a lecture, in order to present themselves, to meet each other and a generally young audience. In this way VillaNuts creates a meeting place that is meant to stimulate the experience and development of young artists, and to give them a chance to build up their network. Furthermore VillaNuts assists and guides starting artists on how to run their business with for example assisting them with applying for subsidies. VillaNuts is a local initiative that came into existence because it felt its activities were needed to help young artists get more exposure and stimulate the

development of their career. In the period 2009–2012 VillaNuts will receive an annual subsidy of 80.000 euro's.

1646.

Project Space 1646

1646 is an artist initiative and project-space for autonomous contemporary visual arts, which promotes the exchange between local, national and international artists and art spaces. The foundation works as a platform for discussion, research, production and presentation of autonomous visual art. 1646 is run by a group of practicing international visual artists and their goals are the following: to provide invited artists with the physical and financial necessities and context to produce, to discuss and present new work; to create a channel of communication and exchange on international level (to and from The Netherlands); and to bring the public closer to the practice of art and what it involves. The activities of 1646 are: to organize projects on location, residencies for foreign artists and curators, and a video exchange project. Visual artists who are taking part in the activities of 1646 are likely to benefit from it on an artistic level due to the active interaction with other (foreign) artists. The international focus of 1646 can furthermore enforce the networks of the involved artists and the fact that 1646 organizes frequent expositions and invites (foreign) curators for residencies in order to have them scout for new talents can also create positive spinoffs. In the period 2009–2012 1646 will receive an annual subsidy of 60.000 euro's.

The foundations which were described above indicate that there are a lot of organizations active on the Dutch visual art market. Although the described activities only create insights on the way that these foundations influence the development of the visual arts in the region of The Hague, it can be assumed that other regions in a general sense have similar foundations and activities. Especially because one of the specific obligations of the municipalities which receive subsidies to stimulate the development of regional visual art and design, is that they have to supply policy information to the central government and to each other in order to enable comparison and benchmarking (Muda and Fabels, 2008, pp29).

Most foundations active in the visual arts sector are local initiatives which supply a specific niche or group and are active on aspects like promoting visual art to the (general) public and integrating their work into (local) society, stimulating the (high quality) artistic development of visual art, and/or assisting visual artists in developing their projects, their network and their career. The fact that these activities are run by non-profit organizations indicates that they are generally not very interesting on a commercial level. Of the described

foundations above only Heden (active in art borrowing) is able to generate a large part of its own revenues, but as is noted above, also this foundation needs supplementary subsidies to finance its total activities. In case of the activity of assisting visual artists, this can be explained by the fact that it is mainly struggling visual artists who need these services and they are, due to low incomes, unable to pay for them while their future rewards are highly insecure. On the other hand generating revenues from organized festivities or expositions is difficult because of the aim to reach a large public in order to promote visual art and integrate visual art into society. Therefore the ability of these foundations to ask entrance fees and profit from their activities are also limited.

It should be noted that many cultural foundations are often also financed by private funds and sponsors next to, or in some cases even without, the financial support of the government. Yet in case of the described foundations above the majority of their income out of subsidies, funds, or sponsorship, is generated from the subsidies they receive from the municipality of The Hague (Muda and Fabels, 2008, pp30–51). Simply put, subsidies towards these and similar foundations are granted in order for them to be able to organize certain activities that otherwise could not likely have existed in the same way, and are thought to be important for the development of local cultural climate. This support seems to be in the interest of struggling visual artists because, next to the general public, mainly they are the ones that benefit from it. Among the twelve struggling visual artists I interviewed, ten were working and living in The Hague, and all of them are connected to or being supported by at least one local cultural foundation on areas like production, development, promotion, distribution, commission and sales (appendix, chapter 5.3.2, table 5.25). Out of these ten interviewees, four are connected to Stroom, two are connected to TAG, one is connected to VillaNuts, another one to Heden and eight are connected to other cultural foundations that were not specified above. Judging from the activities of the described foundations and the high amount of visual artists that seem to be connected to them, I am under the impression that these foundations are well able to reach their general objectives, being the stimulation of local talents, the improvement of the relationship between production and presentation as well as between supply and the public, and the empowerment of the professionalization of the local visual art sector. Because there are no direct subsidies towards visual artists, but only facilitating subsidies and commissions in some cases, I believe that the attraction effect that these subsidies might have for new artists to enter the market is relatively low. Especially the focus on presentation and reaching the demand side of the visual art market are well able to positively influence the market situation of local visual artists.

Towards the end of the twentieth century social welfare had become a structural form of income for many Dutch artists (Langenberg, appendix, chapter 5.3.3.4). Local governments had been allowing artists to keep receiving social welfare for longer periods of time because of their profession, while other people did not have this privilege. This model is known as the Haarlem model. Abbing argues that the government policies of the last fifty years, like the Haarlem model, are partly responsible for the increase of artists and have therefore also stimulated the development of lower incomes in the arts (Abbing, appendix, chapter 5.3.3.3). In the beginning of the twenty-first century the execution of the Haarlem model came to an end, with the introduction of the law for artists work and income (from now on referred to as wwik).

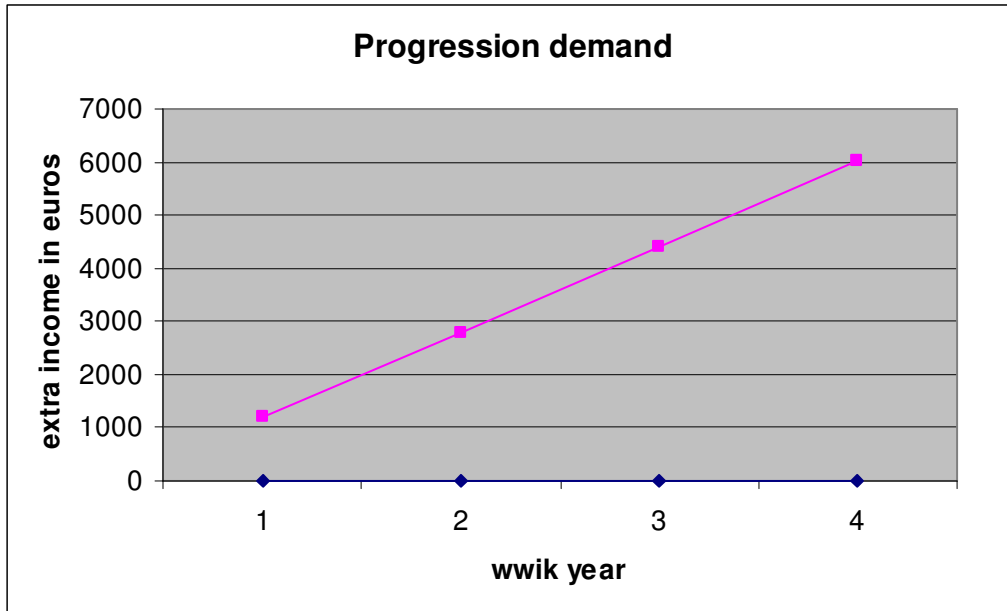
The wwik is mainly a form of social welfare, but it is specifically designed for artists and contains elements of artists policy because of its incentives to increase artistic income through a professional work attitude. Normal social welfare is still available to artists, yet after receiving it for more than half a year, change of profession is obligatory, just like it is for other recipients of social welfare (Langenberg, appendix, chapter 5.3.3.4).

The distribution of the wwik is being executed by Foundation Kunstenaars&CO (referred to as K&CO), and the goal is to stimulate the professional development of artists by offering them a minimal income for a certain amount of time in combination with practical assistance (K&CO, website). In order to stimulate this development the wwik offers a monthly fixed direct subsidy to artists. The amount of subsidy is 70% of a the nationally set yearly social minimal income. Next to this subsidy the artist can earn an additional income from artistic or non-artistic activities up to 125% of the social minimum. The artists can use the received direct subsidy to support their living and therefore they should be able to concentrate on the development of their professional artistic activities.

Artists can receive the wwik if they have worked as a professional artist for more than one year, if they have earned at least 1.200 euro's out of artistic activities (this criteria does not apply to graduates of higher artistic education), and if they do not own a capital above 5.245 euro's. Whether wwik applicants are professional, is tested on a yearly basis by a professionalism research, conducted by K&CO. The judgment of this research is based on the artist's education, production, presentation, and position of the previous twelve months. The wwik can be received for a maximum of four years, and there are three more criteria throughout this period. The amount of wwik to be received is limited for those who start earning more than 125% of a social allowance, the wwik will stop if the artist stops working

professionally, and will also stop when the artist does not reach the progression demand. This progression demand is an interesting criteria, because it demands a steady progression of the additional income that the artist must earn during every year of the four year period. This progression demand is presented in figure 3.1 below.

Figure 3.1 Progression demand



Source: K&CO

The progression demand and the professionalism criteria serve as incentives towards wwik recipients to find ways to steadily increase their income by developing their professional artistic activities.

Artists who receive the wwik can also, without costs, apply for courses and workshops to improve their knowledge and skills. There are currently many different courses available on areas as for example personal development, entrepreneurship & finance, presentation & promotion and art & internationalism. Professional career advice and coaching is also available for those who need it, network building events are organized, as well as special projects where artists can gain work experience and build up their network in new markets. A relatively new service is that K&CO offers relatively small loans against reduced interest rates towards artists who want to make investments, but lack sufficient capital reserves.¹⁸ This form of microloans towards artists could increase their bargaining power and enable artists to overcome the market challenge that comes with structural low capital reserves as described in chapter 2.2.3. All these activities connected to the wwik are coordinated by K&CO (K&CO, website).

¹⁸ Artists can, under specific conditions, take on loans up to 3.000 euro's against 2,25%, or 4,5% for non wwik recipients (K&CO, website).

In order to get an impression on how the wwik is perceived by visual artists I asked the interviewees whether they had ever received the wwik and how they felt about it (appendix, chapter 5.3.2, Table 5.13). Six of the twelve interviewees had in the past received the wwik, of which one was still receiving it. Two other interviewees had looked into applying, but the forms they had to fill in made them change their minds because of the high level of information they were asked to supply. Among the artists who had received the wwik their opinions about this system were mixed. Positive reactions were that the wwik was comfortable and encouraging and that it helped in the development of an artists career because the financial and practical support allows artists to deploy themselves and spend more time on their art then they would have been able to otherwise. The more negative reactions were that the wwik is by some experienced as to controlled and that it would not be very effective because it would treat a symptom and not the problem. This last statement is worth looking into, Daniel Patijn argued the following (appendix, chapter 5.3.1.4):

Daniel Patijn. "Receiving the wwik was comfortable and encouraging, but ultimately not very effective because in my opinion it treats a symptom and not the problem. The problem being little practical entrepreneurial skills and the symptom being low incomes."

Daniel Patijn received the wwik until the year 2004. Judging from the amount of courses that are now being offered for free to wwik-recipients in order to improve for example their entrepreneurial skills, it seems likely the organization of K&CO would agree with Daniel that the lack of entrepreneurial skill among visual artists is part of the problem. This realization and the specific available courses is a phenomenon of recent years. A wwik recipient who followed some of these courses recently told me the following (appendix, chapter 5.3.1.2):

Diane Moolhuijsen. "I tried to make up for my lack of entrepreneurial skills by following some courses at K&CO. Although it is a good initiative, I found the courses way to general."

Whether the courses really are to general is difficult to judge from this single opinion, but I can imagine that the level of the courses start of not to high since they intent to teach artists who generally have little knowledge of the topics that are being discussed.

When I asked the interviewees who had received the wwik, if there was anything they disliked about this form of aid, almost all of them noted that the system is to bureaucratic (appendix, chapter 5.3.2, Table 5.14). As described above the wwik has certain criteria and in order for K&CO to be able to test those criteria, artists are supposed to commit to a minimal level of administration and report back their yearly results through pre-

constructed forms. For many artists this obligation appears to be a difficult one, as an example I will share the experience of one of the interviewees (appendix, chapter 5.3.1.9):

Mike van der Voort: "Applying for aid and filling in forms is one of my weaker sides. I received the wwik for two years and then they through me out because I neglected to fill in one of their forms. I even got some letters that I had to pay everything back. I was shocked because I did not have that kind of money. I called them a while back, and although I do not understand it completely, apparently I am out of their system now."

Of the six interviewees that had received the wwik in the past, only one finished the four year period, three eventually had to pay back a part of what they had received, and one interviewee, Medy Oberendorff, was even afraid to apply because she knew other artists who were faced with financial claims after receiving the wwik (appendix, chapter 5.3.2, Table 5.14). When I asked the interviewees what they would change if it was up to them, the main suggestions were better personal guidance and more information (appendix, chapter 5.3.2, Table 5.15). I personally do not think that there is a lack of information towards artists or wwik recipients because the criteria for receiving the wwik are communicated quite clearly. The problem is that the artists themselves seem in general not to be well able to interpret and act on the set criteria. For example, when artists have earned more out of artistic and non-artistic activities then is allowed according to the criteria, the artists could and should have made extra investments that support his or her artistic activities because these investments are deductible and will lower the amount of earnings that are eventually matched with the criteria. Yet it is unrealistic to expect that artists in general are able to make these calculations and act on them, because they did not receive any practical education on these aspects. Therefore it is very good that K&CO also offers specific courses on money, numbers and calculation (K&CO, website).

When I asked the interviewees whether they thought the wwik had helped them in the process of eventually supporting their living from their artistic activities alone, the majority answered that the wwik was indeed stimulating on this aspect, because it increased the ability to develop themselves and their art, their network and the amount of exposure they got (appendix, chapter 5.3.2, Table 5.17). As an example I present the answer of a performance artists who has received the wwik (appendix, chapter 5.3.1.10):

Stefanie Jamet: "Yes it helps, because it allows me to conduct more research and develop my work. This allows me to get more and better exposure which increases the chance that my work gets recognized and eventually starts to increase in value."

Two other interviewees argued that if they would eventually be able to support themselves from their artistic activities alone, that this would be because of their own effort they had put into developing themselves and their work, and not so much because of the aid they might have received (appendix, chapter 5.3.2, Table 5.17). Yet also they cannot deny that the wwik allows artists to spend more time on their art which in turn enables them to increase the amount of effort they are able to put into their development.

Conducting the interviews with struggling visual artists who had received the wwik gave me the insight that this form of artists policy seems to be perceived as a relatively stimulating system that is quite demanding for its recipients. The fact that it seems to be perceived as bureaucratic is a necessary evil, yet it must be noted that the wwik does not demand much more than what independent artists have to be able to supply in order to pay their taxes correctly, and in my opinion there is sufficient support available through the courses and assistance offered by K&CO. Whether the wwik is effective depends on in what level it is able to stimulate the professional development of its recipients and improve the market position of visual artists in general over a longer term. In this assessment I see two main aspects that play a counteracting role. The first aspect is the positive stimulating effect that the wwik has on the development of the artists professional artistic careers. The second aspect is the negative effect that the wwik would have, due to its ability to attract new visual artists to enter the market.

As explained in chapter 2.2.2, artists seem to have the tendency to spend as much time as they can on their art, and often make a tradeoff between time spend on a second job, and time spend on their art in order to maintain the balance of this minimal income. Therefore it seems likely that the wwik, as a replacement of for example a second job, enables artists to spend more time on their art and their professional development supported by a growing and improving amount of available courses and practical assistance. Furthermore, due to the wwik, organizations like K&CO can monitor, guide and influence the development of its recipients. Based on this logic and my interviews with wwik recipients I conclude that, next to its other effects, the wwik indeed has a stimulating effect on the development of the artistic careers of those who receive it.

Abbing (appendix, chapter 5.3.3.3) argues that direct subsidies like the wwik lead to lower incomes for artists in general, because these subsidies would attract more artists to enter the market and so to more competition which leads to even lower incomes for artists. The idea is that many would be tempted to become an artists due to the attractive non-monetary rewards, and that the wwik would offer an opportunity that makes it financially feasible. Especially because there are no other significant barriers to enter the market, the wwik will

positively influence the amount of artists and their artistic production. Compared to other direct subsidies the attraction effect of the wwik is furthermore likely to be larger due to the absence of high artistic quality controls. Abbing is convinced of the ineffectiveness of this form of financial aid and therefore he is in favor of a drastic lowering of direct subsidies to the arts. Langenberg (appendix, chapter 5.3.3.4) argues that a form of basis income for a specific population, like the wwik, will always attract more people because not everyone can receive it. The fact that through the wwik, people are financially supported to work on activities as intrinsically rewarding as making art, will only increase this attraction.

Whether the negative effect of the attraction of new artists is of more influence than the positive stimulating effect of the wwik, is difficult to assess on the basis of the interviews that were conducted. Yet the results of the interviews did give me the insight that the wwik is perceived as relatively demanding towards its recipients. Furthermore K&CO seems to be quite rigid in assessing if the development of wwik-recipients is good enough for them to continue receiving the wwik. Therefore I believe that K&CO is becoming quite successful in making the wwik most attractive to a specifically those artists who are willing to work very hard on the professional development of their artistic career.

3.1.1.3 Copyright and resale right

The view in most European countries is that the private market cannot produce a socially efficient or equitable allocation of artistic production, and that other non-market institutions are therefore needed to give incentives and rewards (Towse, 2001, 476).

Copyright¹⁹ was invented as a device to stimulate creativity and artistic innovation, by defending the property rights of artists, so that the authenticity is protected and to enable artists to reap the benefits of their investment and effort (Towse, 2005, pp 54-6). The main rights that visual artists have nowadays are copyright and artists resale right, and this chapter will explain the content and relevancy of these rights for visual artists.

Copyright for visual artists

In case of visual artists, copyright protects every production in the artistic domain, yet only the form of expression of ideas, and not the ideas themselves. The creativity protected by copyright is creativity in the choice and arrangement of objects, colors and shapes.

Copyright protects the owner of property rights in artistic works against those who copy or otherwise take and use the artistic expression of the original work (WIPO, pp.3). The owner

¹⁹ Copyright is a form of intellectual property which applies to creations of the human mind or intellect (WIPO, pp 3).

of copyright in a protected artistic work may use the work as he wishes, and has the exclusive rights to authorize others to use the work (WIPO, pp 6). There are two types of rights under copyright, economic rights, which allow the owner of rights to derive financial rewards from the use of his work by others, and moral rights, which allow the visual artist to take certain actions to preserve the personal link between himself and the artistic work.

The economic rights grant the visual artist or owner of rights, the right to “authorize or prevent” certain acts in relation to an artistic work, like copying, public displaying, or adaptation of the work (WIPO, pp 7). Because of these economic rights, the owner has bargaining power when demanding a financial reward for these various acts. As an example I present the case study of one of my interviewees (appendix, chapter 5.3.1.12):

Medy Oberendorff: “Selling my drawings is sometimes difficult because they are quite small and there is not a lot of demand for small drawings. Therefore I often graphically press a series of enlarged versions of a particular drawing and then sell those through stores and galleries.”

Without copyright, the first person who buys one of Medy’s enlarged versions could in theory start copying and distributing them himself. Effectively making it very difficult for the artist to earn her money in this way. Copyright prevents unauthorized exploitation of an artwork when the exploiter is not the owner of the economic rights. The only way he could, is after the economic rights are transferred to the exploiter according to the terms set by the (previous) owner of these rights, being Medy Oberendorff in this case study. The economic rights can be transferred in two ways; the economic rights can be assigned to another person or institution, and the right to copy and distribute an artistic work can be licensed out with possible limitations like time, non-exclusiveness and amounts (WIPO, pp 11). Those who willfully infringe or commit acts of piracy of copyright and related rights on a commercial scale can be punished by civil remedies or criminal sanctions according to national law. (WIPO, pp 12).

Next to economic rights, moral rights grant the visual artist the right of paternity, which is the right to claim authorship over an artistic work, and the right of integrity, which is the right to object to any mutilation or modification of the artistic work which could harm the visual artist’s honor or reputation. These moral rights are independent of the economic rights and remain with the visual artist even after he has transferred his economic rights (WIPO, pp 9).

Copyright also has several limitations. As noted before, ideas that are not expressed or

materialized in some tangible form are not protected. Another important limitation of copyright on visual artistic works is fair use. When an act of reproduction does not conflict with normal exploitation of the work and does not unreasonably harm the interests of the visual artist or rights of the owner, fair use can apply. For example the picture illustrated on the front of this thesis is painted by the artist called Kim Bosch, and I copied it legally on the basis of fair use because I like the way it represents the supposed frustrations of visual artists in their struggle for market power. In general the personal, private and non-commercial use of copyrighted work by individuals, is allowed (WIPO, pp 10). Copyright does not continue forever, the duration of copyright begins from the moment when the artistic work has been created, and continues until, in general, 50 to 70 years after the death of the visual artist to enable the artist and the artist's successors to benefit economically from exploitation of the artwork (WIPO, pp 10). The owner of copyright in an artistic work is, at least in the first instance, the visual artist who created the work. An exception to that rule occurs in situations where the visual artist is employed for the purpose of creating that work, then the employer becomes the legal owner of the economic rights in the work. Yet, the moral rights always belong to the visual artist who created the artistic work and cannot be transferred.

In theory, copyright would increase the bargaining power of visual artists, and grant them the opportunity to commercially exploit their artworks by the distribution of copies on a large scale. Both of these results are able to positively influence their artistic income, and could therefore serve as an important opportunity for visual artists in improving their market situation.

Artists resale rights

Until recently visual artists could not benefit from value increases of their art after the moment that they had sold their economic rights. Yet, a relatively new important right for visual artists is artists resale right (or *droit de suite*) which allows visual artists to benefit financially from resale's of their art by collecting a percentage of the resale price. Artist resale rights are already implemented in several countries as for example France and England, and it is proposed to become effective in the whole European Union.

Artist resale right is a tax percentage, based on the monetary value of artworks at the moment they are being resold (Towse, 2000, pp 19). For example the English 'artist resale rights regulation 2006 determines that the tax or royalty will be collected through a sliding scale of 4 to 0,25 percent on resale's of 1.000 euro and above. The royalties have a cap of 12.500 euro's per resale, and the royalties will be collected and distributed by compulsory collective management, through which the artists can receive their royalties by claiming them indirectly (Harbottle, 2006).

Ruth Towse (2000, pp 19) argues that although artist resale right is designed to assist artists in bargaining with the buyers for a fair share in the value increase of their artworks on the secondary market, there are unintended adverse incentive effects that cloud this ideal. Ruth Towse refers to the work of Perloff, when she notes that the royalties are a significant source of income for the top artists but pay little to, or even harm, struggling artists by depressing prices. The way in which artist resale right can depress prices for struggling visual artists is explained by Ginsburgh (2005, page 2-3), who notes that artist resale right creates a situation in which artists, at the moment of the first sale, retain certain property rights which has a value and will therefore lower the value of the work. According to Ginsburg (2005, page 2) the decrease will obviously depend on the amount of resale right, on the expectations the artists and his client have about future resale values, on the way they both value risk, and on their time preference, but the resulting effect is clear; there will be a decrease and the artist will earn less. The decrease in value will be based on the discounted value of expected future returns through artist resale right, but although most artists hope to reach fame in the future, Ginsburg (2005, page 2) explains that the chance for this to happen is relatively small (approximately one in every three thousand artists). Therefore, while most artists expect value increases of their work in the future, for the majority of artists this increase will be relatively small and they will not benefit greatly from future royalties out of artist resale rights. And in those few cases where the value of an artist's work does increase, this is likely due to an increase in reputation and fame of the artist, while one can expect that those artists will be able to generate sufficient income from their artistic activities independently. Therefore artist resale rights creates a situation which decreases the earnings of struggling visual artists while the utility for these earnings is higher at the moment that the value of the artist's works are low, compared to the utility for extra earnings through future royalties at a time that the artists is expected to be financially better off.

Another adverse effect of artist resale right is that it creates an incentive for art sellers to move away from markets where artist resale right is in effect. Because artist resale right is a royalty percentage which decreases the earnings of the seller he is likely therefore to sell on other markets where no royalty on resale is paid like private sales and auctions in other countries (Harbottle, 2006). This last incentive might even become stronger over time due to the growth and increasing efficiency of private sales through the internet and globalization. This incentive will likely lead to a decrease of the investment in local promotion of artists work by galleries and art traders.

Although, as Ruth Towse (2000, pp 19) notes, the negative view on the effect of artists resale

rights on art prices and the art market has not been sufficiently tested empirically, it seems very likely that artist resale right, which is intended to support artists, will worsen the market situation of especially the already struggling visual artists.

3.2 THEORIES ON FURTHER MARKET IMPROVEMENT

Based on the persistent market challenges in relation to the currently available aid towards the visual art market as described in chapter 3.1, there are other and new theories that might further improve the visual art market and the level of market power of individual visual artists. Therefore chapter 3.2 will describe and critically analyze the main theories on further market improvement like the stimulation of entrepreneurial thinking through education, increasing barriers for visual artists to enter the market, and decreasing the amount of direct subsidies to visual artists.

3.2.1 Stimulating entrepreneurialism among visual artists

Higher artistic education should be, for many artists, the first step in preparing themselves for an artistic career. Yet, the statistical research conducted by the CBS (chapter 2.1.2, education) showed that around seventy percent of all artists that finished higher artistic education appear not to work in an artistic profession (CBS, 2007, pp 12). I assume that this large percentage is at least partly caused by the fact that, as I explained in chapter 3.1.1.1, a majority of the graduates from higher artistic education feels that their education has insufficiently prepared them on the practical side of their artistic profession, and on how to realize a living from their art independently.

I asked my interviewees what they thought was the reason why it is difficult for them to earn their living from their artistic activities alone. Out of the twelve interviewees, two believed their lack of entrepreneurialism was the cause for their low incomes, while the others generally blamed high competition, low demand and low art prices (appendix, chapter 5.3.2, table 5.11). It seems that many visual artists are specialized in creating their art, but have little experience with the practical aspects as for example how to compete, or how to market, distribute and positively influence the value of their work. Artistic educational institutions have an important roll in this matter because they have been focusing on the specialization on different autonomous directions while differentiation could lead to a better preparation and a higher chance on success in their artistic profession (Huiskens, 2007, pp 82). For instance by including also (or better) practical education on

how to realize a living from their profession, and on how to be more entrepreneurial. This would likely also lead towards an increased level of realism among visual artists and a decline of the information bias as described in chapter 2.2.2. Yet, since around sixty percent of professional Dutch artists did not finish specific higher artistic education (chapter 2.1.2, education), it is important to note that the stimulation of entrepreneurialism among visual artists should not focus on educational institutions alone.

Before going on it is important to clarify what entrepreneurship can do for an artist's career, and how an entrepreneur in the cultural sector differs from an entrepreneur outside this sector. An entrepreneur is someone who attempts to make money by taking initiative, organizing a business and assuming the risk. Klammer (2006, page 15–16) has formulated five characteristics that “cultural” entrepreneurs should have, in order to be successful in the cultural sector.

The characteristics of cultural entrepreneurs

- 1) They are alert to opportunities
- 2) They are creative in terms of artistic content but also of the way in organizing the conversation and arranging the finances.
- 3) The artistic content is their passion and commitment, everything else, including the economics is subsidiary.
- 4) They are persuasive in the sense that they are able to convince good artists to work with them, bring about interest in the art, get people involved (e.g. volunteers), and are able to generate the necessary funds, including donations and the like.
- 5) They have vision, courage, hope and faith.

These characteristics that Klammer has formulated are interesting because they display that being a cultural entrepreneur seems to be much more than just creating the right product and that it is not the same as being commercial, which would intent an inappropriate emphasis on profit. Furthermore it suggests that one of the keys in creating value in the cultural sector is ‘artistic content’, where it could be ‘practical use’ in the commercial sector. Therefore it seems reasonable to assume that stimulating cultural entrepreneurialism does not necessarily endanger the autonomy and the so-called artistic conscience as described in chapter 2.2.4.

In the past few years there has been a growing interest in the relationship between culture and economy and with this growing interest many initiatives have emerged that aim to stimulate artists in becoming more entrepreneurial (Huisken, 2007, page 81). Attempts on this area are being conducted by artistic educational institutions and, or in cooperation with,

cultural foundations as for example K&CO and Centre for Entrepreneurship in the Creative Industry (from now on referred to as COCI). In chapter 3.1.2, I explained how K&CO is active in stimulating the professional development of visual artists by supplying them with progression incentives and a range of courses that aim stimulate their entrepreneurialism. COCI is trying to communicate that one cannot be an artist without entrepreneurship (COCI, website), and is actively initiating, supporting and coordinating the development of educational innovations and services aimed on the development of the entrepreneurship among art students and graduates in the creative industry. Among other activities, they have now developed a master class in Art & Economy especially for these art students and graduates.

Unlike what has been discussed in chapter 2.2.4, it seems that it is no longer unacceptable to mention ‘entrepreneurship’ in connection with the cultural sector. According to Luif (2007) it comes with the philosophy that the market is central and that the market is a better regulating mechanism than intervention by the government. As it is more effective to learn poor people how to catch their own fish rather than to keep on sending them food, so it would be more effective to try and learn visual artists how to earn their own living than to keep financially supporting them. The stimulation of entrepreneurship among visual artists is in theory a way to better prepare visual artists for an independent artistic career without government aid.

3.2.2 Increasing barriers for visual artists to enter the market

Since Jeffri and Throsby (1994) argue that oversupply is the main challenge of the visual art market, it could be an effective strategy to find ways to limit the amount of artists on the visual art market in order to limit the supply of artistic work, which (at a steady demand) would increase the average market price of art and improve the general market power of visual artists.

Hans Abbing also discusses the interests of keeping the group of relatively successful artist narrow (in Klamer, 1996, pp 145). In order to limit the amount of visual artists that enter the market, an institution like the education system is needed to control the amounts of new visual artists. Yet according to Abbing (in Klamer, 1996, pp 145) lowering the amount of visual artists through changes in the educational system is impossible for two reasons. The first reason is that many visual artist start their artistic carrier without professional education (chapter 2.1.2, education). The second reason is that Dutch educational institutions are financed by the amount of graduates, so they have the incentive to make as

many artists graduate as fast as possible (Huiskens, 2007, page 82). This incentive is connected to the goals of the Dutch government to increase the number of higher educated people, so expecting a change in this finance-policy might not be realistic (Huiskens, 2007, pp 82). Huiskens does make a concrete suggestion, being the integration of independent external institutions in the education system, which help to judge the qualities and possibilities of individual artists (2007, pp 82). This way the threshold for new visual artists to start and finish artistic education could be razed and the result would be a decline in the amount of artists that enter and finish artistic education and a higher average quality among graduated visual artists. Another suggestion by Abbing is that the increased importance of a division between true artists and artists that are not, measured by the artistic conscience, could be another way to increase barriers and narrow the artistic profession (in Klamer, 1996, pp 145).

The first question I asked every interviewee was “Why did you decide to become an artist?”. I asked this question in order to find out what the main motivations are for visual artists to enter the market. Interestingly all interviewees answered that they became an artist because of some form of (expected) internal satisfaction. The main answers that were given were that they experienced an inherent urge to be artistic and that they liked to do what they were good at. Other motivations were; being able to communicate a message to society, a personal interest and curiosity in the arts, the ability to express oneself through art, and my personal favorite, because art is one of the highest achievements of mankind (appendix, chapter 5.3.2, table 5.1).

The insight that I derived from the interviewees with struggling visual artists is that their desire to be a visual artist generally comes from within. Therefore I question whether limitations to artistic education or stronger social barriers are likely to prevent visual artists from producing visual art, when even the prospect of low incomes does not prevent them to enter the market. In case of stronger social barriers as Abbing suggests (by increasing the division between true artists and artists that are not), I do not believe it would change much of the situation, because then there would still be a lot of artists struggling to become recognized as “true artists”. I do wonder what percentage of visual artists who received higher artistic education, would still have entered the visual art market if they would not have received this education due to higher quality controls, as suggested by Huiskens. Also a higher average quality among graduated art students might increase the barrier for artists to enter the visual art market without artistic education. Therefore this would be an interesting topic to conduct more research on, yet judging from the high percentage of Dutch professional artists that are active on the visual art market without having received higher artistic education, I do have my doubts if it would make a very large difference.

3.2.3 Less supply-side, and more demand-side subsidies

Another strategy that might limit the amount of artists on the visual art market is to decline the amount of supply side subsidies that have the effect of attracting visual artists to enter and stay on the visual art market. As is explained in previous chapters the primary visual art market is characterized by an oversupply of artistic products over the demand for it (Jeffri and Throsby 1994, pp 105). This situation has led to low market prices for visual art and consequently to a high level of struggling visual artists, while at the same time there are a lot of subsidies which stimulate the supply of visual art. Although supply side subsidies are meant to improve cultural development, they ironically have an adverse negative effect on the market situation of visual artists because they are able to attract new artists to the market, stimulate artistic production, and increase competition in a situation where there is already an oversupply of visual art in relation to the demand.²⁰

For the sake of exploring a radical decrease in subsidies towards visual artists I asked the interviewees what they would do if all aid would stop tomorrow. It appeared that none of them expected they would stop being an artist (appendix, chapter 5.3.2, table 5.17). Seven of the interviewees even argued that they would not change anything if that were to happen, and of the other five interviewees two assumed it was going to be difficult to be an artist without aid, and three interviewees expected they would have to depend more on their second jobs or commercial assignments. The following case study describes what one of those last three interviewees would do if all aid would stop tomorrow (appendix, chapter 5.3.1.9):

Mike van der Voort: "I would just go on, but my new media installations will probably have to become low budget and the rest I will finance through my commercial work."

In order to determine the consequences of lowering supply side subsidies we must distinguish the direct from facilitating subsidies. Because for most visual artists who receive direct subsidies, a decline of this aid would mean that they would have less time to spend on their autonomous art because they have to use this time to compensate for their income deficit by working in second jobs or by focusing on more commercial work. As the case study above indicates, for artists who receive facilitating aid, a decline in their aid would likely lead to a decline in artistic quality because they are forced to work with a lower budget. It seems that in general a decline of direct subsidies to artists would lead to a decline of artistic production, but it would not "directly" lead to a decline of the amount of artists on the visual art market. A decline in facilitating subsidies however would likely lead to a

²⁰ As Abbing (2002) has clearly argued in his book "Why are artists poor?"

decline in the quality of artistic production. When we assume that, as Abbing and Langenberg have both argued (as discussed in chapter 3.1.2) direct subsidies have the characteristic of attracting new artists to enter the market, a decline in these subsidies would indirectly lead to a decline of the amount of visual artist over time.

It is generally known that the demand and the value of a certain product can be positively influenced by the use of marketing techniques. Since visual art is competing with a lot of other art forms or leisure products it would be unreasonable to assume that visual art does not need to use marketing tools to survive as a healthy sector. Municipals and foundations which allocate subsidies towards the visual arts, do increasingly pay attention to the promotional aspect of the visual art sector. The municipality of The Hague, for example, included this aspect in their request for funds from the national government specifically for the local visual art sector. In this request (Van Dijk, 2004, pp 5) they acknowledge that the general marketing and promotion of the visual art sector asks continued attention, and that examples of initiatives on this aspect are periodical publications that pay special attention to local visual art, a local bureau that documents all local cultural activities and informs potential consumers, the digitalization of subsidized art collections, an informative website on local art in public spaces, and a general attempt to increase the potential of educative programs on culture. Subsidies that are attributed to the marketing and promotion of the local visual art sector are demand side subsidies which are able to positively influence the demand for visual art.

It seems logical to assume that a strategy of lowering direct supply-side subsidies and increasing demand-side subsidies will evidently bring both supply and demand closer together. Deciding however where a decline in direct supply side subsidies must happen, might prove difficult and might lead to protest among visual artists, yet evidently it is in their own favor. The most likely candidate for a decline in direct subsidies is the wwik (also discussed in chapter 3.1.2).

3.3 ARTISTS INDIVIDUAL ACTIONS

Besides the available aid and further improvement theories for the visual art market, one would expect that there are certain actions that visual artists could undertake themselves in order to gain market power and improve their situation. But before describing these different actions, we must first understand what it is that visual artists want to work towards. Therefore I asked the interviewees to describe their main desires as an artist, in order to find out what they need to do to satisfy those desires. Ten of the twelve interviewees

explained to be an artist because of a desire that could simply be fulfilled by working on art (appendix, chapter 5.3.2, Table 5.8). Their desires ranged between having a creative outlet, personal satisfaction, internal balance, artistic freedom and being able to experience the creative process. Only two of the interviewees explained to have an artistic desire that went beyond their personal realm because they wanted to communicate a certain view or spread imagination to society. In those cases the distribution of their art becomes necessary in order to fulfill their desires. But what all interviewees have in common is that in order to fulfill their desires they must secure a minimal income, because otherwise they would not be able to spend enough time on their art. I also asked the interviewees to describe their ideal development as an artist. The answers to this question were all very similar; they ideally would all want to be able to fully concentrate on, and earn their living independently from their autonomous art (appendix, chapter 5.3.2, Table 5.19). It is interesting to note that the interviewees appear to only desire an income from their artistic activities which is high enough to support their living and not much more than that. When I asked the interviewees to describe their “realistic” development as an artist, seven of the twelve interviewees believed that they would eventually be able to gradually reach their ideal, mainly through hard work (appendix, chapter 5.3.2, Table 5.19 & 5.20).

Jeffri and Throsby (1994, pp 105-7)

“The remedy in this situation lies largely with the artists themselves, because as the art market continues to grow and change, so the artists will have to change, especially if they wish to assert any market power within it. The way that the visual art market evolves is the effect of a creative struggle for advantage of the multiple players on the market (THoAM, pp 71)”.

Chapter 3.3 will now discuss and critically analyze the main individual actions and entrepreneurial ways in which visual artists can improve their market power and gradually work towards a situation in which they can support their living from their artistic activities alone, like for example improving the artistic quality of their art, improving their network, conducting market research and through diversification of their activities.

3.3.1 Maximize artistic quality

Since most visual artists appear to ideally want to earn their living from their autonomous art (appendix, chapter 5.3.2, Table 5.19), it is obvious that they have to work on maximizing the artistic quality of their art in order to stimulate its value. Besides receiving higher artistic education this can be accomplished through concentrating on the development of their art

by investing a lot of time and conducting research into their specific work area and art form. In the period that the artist is still unable to earn his living from his desired artistic activities, he can still be able to invest time into, and conduct research on his art through for example the financial support of K&CO, Fund BKVB and local foundations like Stroom (chapters 3.1.2, 3.1.1.2, and 3.1.1.3).

3.3.2 Improvement of network

A good network is important for visual artists for mainly three different reasons. The first reason is that a network can benefit the artists when it comes to finding potential clients. The second reason is that a good network can improve the ability of visual artists in reaching the available aid on the visual art market. And the third reason is that a solid network is the basis for artists in creating a reputation and social status while these factors (as described in chapter 2.2.5) can be of great influence in the price development of an artist's work.

Finding potential clients

When I asked the interviewees how they distributed their art, five of the twelve struggling visual artists explained that their direct network had been their main source for distribution and it was to and through people they already knew they could sell work or gain new assignments (appendix, chapter 5.3.2, Table 5.5). Especially in the starting faze of an artists career when the artistic work is not suited or commercially interesting enough to be represented by for example a gallery, the direct network of visual artists seems to be of great importants for gaining new assignments and being able to sell work.

Reaching available aid

When I asked the interviewees whether they felt they were aware or able to reach all forms of aid that were available to them only five answered that they did, due to either their network, the internet or the assistance of aiding foundations (appendix, chapter 5.3.2, Table 5.16). The other seven interviewees explained they did not feel they could reach all forms of aid that are available to them because they either felt their network was not well-connected enough or they assumed that the amount of effort it would take to apply and reach all forms of aid was higher then they were willing to put into it (appendix, chapter 5.3.2, Table 5.16). In general it seems that in order be able to reach all forms of aid, artists firstly have to be made aware of them through their network or their own research, and secondly have to be willing to put a certain amount of effort into communicating their ideas or requests in order to apply and be granted additional aid. For artists who are trying to focus on their art, these

two steps seem to form a barrier which they are not always able or confident to cross. Yet it is clear that an improved network can lead to a higher awareness of the available aid and if artists are, through their network, connected to aiding organizations like for example VillaNuts or TAG (as described in chapter 3.1.1.3) they can even receive assistance in finding and applying for additional forms of aid.

Price development

As described in chapter 2.2.5, the monetary value of an artwork is usually not determined by the amount of effort put into creating the artwork (in terms of time and labor), nor by the objective quality of a work alone. Sagot-Duvaurox (2003) noted that in first instance, the price of an artwork depends on its physical properties (the size, material used, date of creation), and the name and reputation of the creator. Autonomous visual artists can therefore only influence their prices by either changing or perfecting the physical properties or by trying to increase their fame and reputation. Obviously a solid network and high exposure are the basis for artists in creating a good artistic reputation and social status, and are therefore very important factors in generating a higher level of income for artists. In order to gain an impression on the prices that struggling visual artists can ask for their work I asked the interviewees whether they felt the prices they could ask were reasonable, and if they could give me an example of the price of a work they had sold and the estimate amount of hours they had spend on creating it. Surprisingly the majority (eight out of twelve) of the struggling visual artists felt that the prices they could ask for their art were reasonable (appendix, chapter 5.3.2, Table 5.10). Also the calculated hourly wages²¹ were generally higher then I would have expected of artists that are struggling to earn a minimal income from their artistic activities. The national minimum for hourly wage is about eight euro's, and on the given examples only one of the interviewees had a calculated hourly wage which was lower then that level (appendix, chapter 5.3.2, Table 5.10). The insight that this information creates is that in general the prices artists can ask for their work seem to be reasonable. It is therefore likely that the artists are struggling, not primarily because the prices of their artworks are to low, but because they cannot sell every work they make and have a high level of unpaid hours in relation to paid hours. The solution to this problem is dynamic, but considering what has been stated above, the improvement of the artist's network can lead to an increase of exposure, artistic reputation and social status, which would be able to increase both the value of and demand for the artist's work.

So now we have established the importance of a good network for visual artists, the question

²¹ I lowered the price with cost of production if I had an estimate and by dividing the prices by the hours spend I calculated the estimated hourly wages on these specific works. I was not able to conform the received information and therefore the prices, hours spend, and calculated price per hour are merely estimates which are not highly reliable, but do grand an interesting indication.

remains “how” they can create and improve their network. From the interviews with visual artists I learned that the formation of their professional network often starts at higher education, where they form good relationships with their classmates and future colleagues with whom they share experiences, learn from, and possibly conduct assignments with in collaboration. After having established a basic network visual artists can improve it by entering and joining social networks in the visual art sector like for example (the organization of) expositions, festivals, and lectures. After visual artists started to sell or earn revenues from their artwork, they should work on maintaining and expanding these relationships with for example (potential) clients, galleries and aiding foundations. Next to social contact, good ways to do that are the following: by having a proper website on which they promote and present themselves and their work, to try and become a member of certain aiding foundations (for example of local foundations like Stroom and TAG as described in chapter 3.1.1.3), and by joining digital artist networks where potential consumers are connected to a large database of artists (for example www.kunstenaars.nl or www.artstart.nl). Further opportunities for expanding an artists network are to apply for a place in an artist-in-residency offered by different cultural foundations, or to try and increase the amount of exposure an artist receives by conducting public art projects, by joining a professional gallery which can promote their work for them, or possibly even by focusing on trying to get nominated for an artistic award.²²

3.3.3 Conduct market research

The demand side of the market for visual artistic products contains different players like private collectors, companies, foundations, museums and other institutions. It seems logical to assume that reaching each specific market demands a different strategy in presentation and communication. Because for example where private collectors would be at least partly interested in the likeliness of future value increases, foundations would be largely interested in the perceived artistic value of the artists work. Therefore it can be stated that before artists can effectively start to promote and distribute their work they should be able to define their market.

In order to find out whether and in what level struggling visual artists are aware of their market I asked the interviewees whether they could define their market and if they could describe who would buy their work (appendix, chapter 5.3.2, table 5.6). Six of the twelve interviewees answered that they could not define their market and supplemented their

²² Although I do not describe the matter of awards within this thesis there are several awards that are being granted each year towards visual artists who's work is special according to certain art critics. For example Fund BKVB and Stroom both grant a price in the form of a financial sum of money to a visual artist each year.

answer with saying phrases like “the people who like my work” or “the people who are willing to pay money for it”. The other six interviewees answered that they could (in part) define their market, yet almost none of them were very specific. Three interviewees explained that because some of their art projects were so difficult to sell, they realized that the market for these artistic products was very narrow and existed out of small amount of cultural foundations. Yet in general it seems that struggling visual artists are finding it difficult to define their market.

In order to find out how much effort struggling visual artists are putting into trying to get their work sold on the visual art market and what channels they use, I asked the interviewees how they distribute their work. Eight of the twelve interviewees explained to have a proper website on which they promoted their art (appendix, chapter 5.3.2, table 5.5). Whether and how much effort visual artists put into distributing their work seems to depend for a large part on whether they have outsourced the promotion and selling of their art to a professional gallery. Five interviewees are focusing on having their work exposed and sold through galleries, but only one of those five, Vera Bosch, is able to regularly expose and sell her work in this manner (appendix, chapter 5.3.2, Table 5.5). The other four do not sell enough through these galleries and therefore have to concentrate on either making their work better sellable or finding other ways to distribute it. Besides trying to get their art sold through professional galleries the most favorite means of distributing art seems to be the direct network of the artists themselves. Five of the twelve interviewees explained that their direct network had been their main source for distributing their work. Some artists are working on installations, multimedia projects and performances that are by nature highly difficult to sell. In those cases the artists seem to rely on aiding foundations who organize (experimental) exhibitions, expositions, and festivals in order to gain some revenue from their projects, because these foundations can pay them a commotion for exposing their work. The artists that rely on these specific foundations seem to be connected to just one or two of them over a longer period. I conclude that when it comes to distribution, the interviewed artists seem to mainly rely on familiar sources and generally do not seem to actively try to get their work sold themselves.

In chapter 3.1.1.2, I described three relevant case studies in which it appeared that struggling visual artists were not aware of certain opportunities, in these cases being the opportunity of applying for aid which can help them reach their goals.

In my opinion part of the problem among struggling visual artists is that they do not define their goals clearly, and they do not conduct a high level of research on the ways in which they are able to achieve those goals like for example what specific market they should

concentrate on, what is the best way to promote and distribute their work, and what aid applies to them and can help them reach their goals. Instead they seem to concentrate on producing art autonomously and rely for a large part on their direct network for aid and distribution. In order for visual artists to improve their market power, they should therefore try to learn how to define their professional objectives and on how to conduct market research through for example attending specific courses at K&CO (K&CO, website).

3.3.4 Direct selling through the internet

For visual artists many opportunities come forth out of the success of the internet which makes it easier to connect with for example other artists, aiding foundations and art buyers. A big part of the intermediaries in the general economy have disappeared, and will continue to disappear because in many cases the producers can also become sellers on the internet. Visual artists, as the producers of art, could in theory also become more active in selling their art through the internet. Towse (2006, pp 580) notes that Farchy (2003) has researched this issue in the arts and has come to the conclusion that, so far there is little empirical evidence that it would be occurring and Farchy suggests that it is unlikely to develop to any great extent. Yet, there are already many examples on the internet of websites that invite artists and galleries to expose and offer their art for sale directly towards art consumers (www.artstart.nl, www.kunstwerkkopen.nl, www.kunstvoorjou.nl, www.artistiku.com). And although some of these sites charge a percentage of the sales price up to thirty-five percent similar to traditional galleries, a new channel for selling art is clearly being explored and new markets can be reached by visual artists. Competition between internet galleries will likely be larger than among traditional galleries because artists who want to sell their work through the internet can easily compare the charges and services of the different internet galleries. I furthermore think it is likely that foundations which support large groups of visual artists will enter this market while charging relatively low fees to visual artists, and it might even be possible for artists to sell their work through their personal webpages.

In order to get an impression on whether struggling visual artists are picking up on this development and if they see it as an opportunity I asked my interviewees how they think about promoting and selling their work through a personal webpage and the internet. Only two of the twelve interviewees did not own a personal website (appendix, chapter 5.3.2, Table 23), and the following case study explains the importance of a personal webpage for visual artists (appendix, chapter 5.1.13).

Cindy van der Aa. "I need a website, but I have not taken the effort to make one. Sometimes I am talking about a future project or assignment and I am asked for my business card, when I tell them I do not have one they ask me for my website address and when I admit I do not have a website either they look at me like I am not from this world."

Of the interviewees who did have a personal webpage, all realized its importance for promoting their work, yet none of them seemed to believe in the likeliness of direct selling through their webpages or the internet. The perception of the visual artists I spoke with is that the message of art is not well able to fully get across a computer screen. According to most interviewees, to be able to judge an artwork you still have to be able to see its physical properties in real life. What the webpages can lead to is invitations of interested and potential art buyers or to new assignments from people and organizations who like what they see. A website seems to be able to fulfill the functions of image building, a portfolio and a business card, and can therefore be very useful for independent visual artists.

Although my interviewees did not confirm its effectiveness, the existence of internet galleries is a fact, and the relatively high fees that they are charging indicate that they must be successful on some level. Most interviewees are however active in promoting their work on the internet, which is one step away from direct selling because they already are in different levels able to independently reach part of their market through the internet. Because the internet, art itself, and the technology of experiencing real life objects digitally is still developing, the fate of direct selling of art through the internet is not yet determined. Whether it will become successful or not will be found out in time and calls for more detailed empirical research.

3.3.5 Becoming more commercial

When visual artists are confronted with a situation where they are unable to earn a living from their artistic activities, they could choose to bring a more commercial focus into their work. By creating art that the market desires or working on commission rather than creating art that they autonomously would, they can positively influence their short term financial returns.

Although commercialism could be seen as an available tool within entrepreneurialism, not all cultural entrepreneurs will choose to be very commercial. Because one of their characteristics should be, according to Klamer (2006, page 15-16), that the artistic content is their focus above financial gains. As discussed in chapter 2.2.4, many artists try to be as

autonomous as possible and do not openly think about the economic value of their work before the moment that they offer their work for sale. The possible shadow side of becoming more commercial as a visual artist is that it would in theory contradict with the so-called artistic conscience (as discussed in chapter 2.2.4). Taking on a more openly commercial attitude would decrease the level of autonomy of the created works while creating autonomous works might be more lucrative on a longer term, because high esteem autonomy and selflessness can generate money as well as prestige on the long run (Abbing in Klammer, 1996, pp 143).

In order to get an impression of how struggling visual artists think about taking on a more commercial attitude I asked the interviewees whether they were willing to change the art they produced in order to raise more money. From the answers to this question I derived that none of the artists seemed to be willing to start creating a different kind of art because that might sell better, while only two interviewees explained that they are sometimes willing to change their art in order to make more money because they can appreciate the variation or the 'game' of selling art, and five interviewees were very clear on not being willing to let money influence the artistic creation process (appendix, chapter 5.3.2, table 5.22). As an example of the last group I present the following case study (appendix, chapter 5.3.1.4):

Daniel Patijn: "Never. The question of money creates a lot of challenges for an artist, but artistically it plays no part in the process. That is how I see it."

In general it does seem that small concessions like changing the size and medium of an artwork are acceptable (appendix, chapter 5.3.2, Table 5.22). An example of one of these changes is presented by the following case study (appendix, chapter 5.3.1.12):

Medy Oberendorff: "Whether I would change my art in order to make more money depends on the situation, I have to be able to support it artistically. Changes like increasing the size of an art object in order to make it more sellable are reasonable to me. For example selling my drawings is sometimes difficult because they are quite small and there is not a lot of demand for small drawings. Therefore I often graphically press about 20 enlarged versions of a drawing and then sell those through stores and galleries."

I asked the interviewees whether they were willing to change their own autonomous art in order to increase their revenues. It seems that most artists are able to clearly distinguish personally created autonomous art from non-autonomous art. The interviewees seemed to favor their autonomous art on an artistic level, but those who have also worked on a non-autonomous basis did so because they realized it generates money on a short term.

3.3.5 Stay autonomous and take on a second job

Autonomous artists who do not earn enough income to support their living, can take on a second job to make sure that the economic pressure will not influence the art they make. A theory of the researcher Janet Summerton is that for many artists, multiple job-holding is a choice rather than a compromise (Phyllida Shaw, 2004, pp 4). This seems to make sense in the light of the artistic consciousness described by Abbing (in Klamer, 1996) because the alternative would be to change their art into something more commercially lucrative or to largely depend on financial aid.

In order to find out if having a second job next to artistic activities is experienced as a financial necessity or as a supplementing activity that also offers other benefits besides securing a minimal income, I asked the interviewees whether they had a second job and if so, what their main reasons were for having one. Only two of the twelve interviewees explained not to have a second job because they felt they earned enough income from their artistic activities or wanted to fully focus on their art (appendix, chapter 5.3.2, table 5.7). The majority (ten out of twelve) did have a second job in order to initially secure a minimal income, but many other important reasons were also brought forth. Of the ten interviewees that had a second job five explained to have other reasons besides the financial aspect, like the training of social skills, variation, extending their network, learning and even reaching artistic maturity. Therefore it seems that although the main reason for having a second job is to secure a minimal income, there are other important reasons for having one, as is represented by the following case study (appendix, chapter 5.3.1.4):

Daniel Patijn. "Well, I am an independent entrepreneur and next to my artistic activities I occasionally work as head of production for different cultural projects. This is where I earn the larger part of my income and I actually love to do different things. A big advantage is that the network I'm building up by working as head of production is also very useful for my artistic activities."

Two interviewees even expected they would not stop their second job even if they would earn enough money from their art. Having a second job seems to be a common phenomenon among struggling visual arts, appears to be a good way to secure a minimal income, and often offers other supplementing benefits that can positively influence the development of their artistic career.

Interesting to note is that the Dutch tax system stimulates independent entrepreneurs by

granting them tax discounts if they work close to full time (Tax office, website).²³ Independent visual artists who also have a second job in which they work for an employer, do not receive these tax breaks and will therefore have to pay taxes over the little profit they make from their artistic activities. Without discussing the Dutch tax system in too much detail, it should be noted that the current tax system creates a disincentive for having a second job, in which one works as an employee, next to independent entrepreneurial activities. Given the trend that labor markets are becoming increasingly flexible (Langenberg, 2008, pp11), it would therefore be interesting to research the possibilities of implementing a 'general' tax policy which would also stimulate this form of multiple job holding. In case of struggling visual artists this would lead to improved possibilities to earn from and develop their independent artistic activities.

²³ Independent entrepreneurs who professionally work for 1225 hours or more a year can receive tax discounts up to around 10.000 euro's (Tax office, website).

3.4 SUMMERY & FINDINGS OF CHAPTER THREE

Chapter three meant to describe the existing alternatives which can improve the market situation of struggling visual artists and the level of effectiveness in which they are able to do so. Through cultural policy the Dutch government is attempting to improve the visual art market towards a level that is perceived to be ideal from their perspective. Cultural policy can be divided in two relevant categories being art and artists policy. Art policy entails the support of artistic educational institutes, national foundations and regional municipals in order to positively influence the quantity and quality of certain forms of artistic production, promote their integration in society and reinforce their international position. Educational institutes are mainly focused on qualitative artistic production and the main critique is that the level in which they seem to prepare their students on the practical side of their artistic career is insufficient. The two national foundations that are being supported by the Dutch government are the Mondriaan Foundation and Fund BKVB, and these foundations seem to be effectively stimulating and supporting qualitative artistic production and the reinforcement of the international position of visual arts from the Netherlands. Through thirty-six Dutch municipals a large amount of local foundations is being supported that all in their own way try to positively stimulate the development of the local visual arts sector. In case of the municipality of The Hague the objectives of the financial support to foundations active in the visual arts sector are to stimulate local talents, improve the relation between production and presentation as well as between supply and the public, and to empower the professionalization of the local visual art sector. And while these objectives seem to be reached, the subsidies towards local foundations lead to a number of facilitating forms of aid towards visual artists that seem to have a positive effect on their market situation. A relatively new system, which entails the main form of artist policy in the Netherlands, is the wwik. The goal of the wwik is to stimulate the professional development of artists by offering them a minimal income for a certain amount of time in combination with practical assistance. Although the wwik seems to be able to improve the professional development of the visual artists who receive it, this form of basic income is also able to attract more artists to enter the visual art market. Through the enforcement of copyright, the government effectively improves the bargaining position of artists by defending their property rights so that the authenticity is protected and they can reap the benefits of their investment and effort. A cultural policy measure that would be truly ineffective is artist resale right, because although it is meant to improve the situation of visual artists, it will very likely lead to lower incomes for the already struggling visual artists while it will only benefit a relative few successful artists. Although I started of this chapter by describing Dutch cultural policy as a means of improving the conditions of the visual art market, this does not always seem to be the case from an economic perspective. It was made clear in chapter two that one of the

main challenges of the visual art market is that it is characterized by a situation of oversupply, while a large part of cultural policy is effectively stimulating the supply of visual art and thereby making the situation on the visual art market even worse. The problem is that the goals of the government are not to decline the challenges of the visual art market, but to stimulate the quantity of qualitative visual art, promote their integration in society and reinforce their international position. All supply side subsidies stimulate artistic production, but mainly direct subsidies to visual artists seem to be able to attract new artists to enter the market. In case of Fund BKVB, which supplies a large part of direct subsidies towards visual artists, the quality controls seem to be high enough to minimize this incentive and Fund BKVB largely seems to stimulate art that otherwise would not have been produced and is seen as an important contribution to cultural development. Yet, in case of the wwik, which has lower quality controls, it is very likely that it creates a stronger incentive for new artists to enter the market and is able to worsen the market conditions. Furthermore, the way artistic education is financed creates an incentive towards educational institutions to maximize the amount of students that graduate each year. Luckily there are also significant overlaps of interests in cultural policy towards the visual arts sector. The activities of the Mondriaan Foundation are, in relation to the visual art, solely focused on the international promotion of Dutch contemporary visual art and intent to increase international demand. Furthermore, a large part of the subsidies that Dutch municipalities spend towards local foundations seems to be spent on the promotion and distribution of visual art and are also able to stimulate the demand. Another development which is well able to improve the market situation of visual artists is the stimulation of entrepreneurialism among visual artists, because in general artists feel that they are ill-prepared on the practical side of their artistic profession and on how to earn a living from their art. Although one could blame the oversupply situation for the fact that artists are undergoing difficulties in earning their living from their art, I found that especially on areas as for example understanding the value and the workings of networking, market research and promotion, artists seem to lack valuable knowledge that would otherwise enable them to become more independently able to secure their own income out of artistic activities. The courses and forms of education that stimulate entrepreneurialism, which are increasingly made available to visual artists through for example K&CO and artistic educational institutions, are therefore very promising. Other theories on further market improvement are to increase barriers for artists to enter the visual art market, and to lower the supply-side subsidies while increasing the demand side-subsidies. Increasing barriers for visual artists to enter the market might lead to less supply and so improve the conditions of visual art market, yet the effectiveness of the proposed barriers will have to be researched in more detail. Lowering supply side subsidies while increasing demand side subsidies will decrease the effects of the oversupply situation and improve the balance of supply and demand in

favor of visual artists. In general visual artists seem to ideally work towards a situation where they are able to earn their living from their autonomous activities. Yet, in order for visual artists to improve their market power in a situation of high competition, it is mainly them who have to work very hard on achieving their ideal development. Individual actions that visual artists can undertake in order to improve their market power are maximizing the artistic quality of their art, improving their network, conducting market research, and finding other (entrepreneurial) ways to increase their income.

4 FINAL CONCLUSION

4.2 INTERPRETATION

Analyzing the main challenges of the visual art market has led to the understanding that many visual artists are earning low incomes because they generally lack market power, while this lack of market power is mainly being caused by the facts that there is a situation of oversupply on the visual art market, that visual artists generally have a weak bargaining position, and that the specific price development of autonomous visual art creates a situation in which the artist has to invest a lot of time and effort to build up a good artistic reputation and social status in order to eventually be able to earn a living from his artistic activities alone. These market challenges limit the ability of struggling visual artists to earn a sufficient income from their artistic activities and consequently also limit the ability of visual artists to reinvest money and time back into the development of their artistic production and their career, while these limitation cause a general decline of qualitative artistic production and increase the time it will take for visual artists to eventually be able to earn their living from their artistic activities alone.

The analysis of the Dutch cultural policy system has shown that part of the available subsidies are being allocated to effectively stimulate demand of (Dutch) visual art, and to improve the entrepreneurial skills among visual artists through the recent development of a variety in courses and education. Furthermore through different forms of direct and facilitating supply side subsidies the government tries to improve the ability of struggling visual artists to work on, and develop their autonomous art in order to stimulate the quantity of qualitative artistic production and the ability of artists to develop their career up to the level where they eventually will be able to support their living from their autonomous artistic activities alone.

The only problem is that supply side subsidies positively influence the production of visual art in a situation where the visual art market is already characterized by oversupply. When analyzing the different forms of supply side subsidies and their individual level of importance I feel we have to distinguish subsidies towards higher artistic education, direct and facilitation subsidies with high quality control, and direct and facilitating subsidies with low quality control. Subsidies towards educational institutions create a situation in which artistic education is available to anyone, and these subsidies are furthermore organized in such a way that they create an incentive towards educational institutions to maximize the amount of graduates each year. Although I am in favor of keeping public education available to anyone, I do not think that the incentive to maximize the amount of graduated

art students is appropriate while there already are too many artists on the visual art market. Therefore I am in favor of researching the effects and the possibility of enforcing higher quality controls on especially the autonomous artistic directions, because this might lead to a decline in the amount of students that graduate each year, and an increase in the average quality of the graduated students which might increase the barrier for visual artists to enter the market without artistic education. Direct and facilitating subsidies with high quality controls, like the subsidies that Fund BKVB grants towards visual artists, are only available to those artists who are artistically active in a way that they make an important contribution to the development of the contemporary visual arts, judged by an independent commission of experts. Although also these subsidies increase the production of visual art, I assume that the benefits towards cultural development are of more importance in these cases, than the negative effects it might have on the general visual art market. In case of direct and facilitating subsidies with low quality control like the wwik, it is doubtful whether they are effective. The wwik is meant to positively influence the professional development of visual artists through supplying artists with a minimal income and practical assistance for a certain amount of time. I personally find the practical assistance of the wwik very positive for the potential professional development of visual artists and the development of entrepreneurial skills. Yet this assistance could, and in my opinion, should also be made freely available to struggling artists who do not receive the wwik. The basic income system that the wwik is based on has the ability to attract new artists to enter the market and to stimulate artistic production which is not necessarily of high quality. Through the conducted interviews with struggling visual artists I learned that the long period of hard work that is needed to develop an artist's autonomous work and his career, can only be reached by artists who are highly motivated and passionate about their work. And because these highly motivated artists in general seem to be willing to continue their work whether they are supported by direct subsidies or not, I do not believe that the wwik has a large positive influence on the development of the careers of these artists. Because more than helping them to develop their careers, the wwik stimulates artistic production and attracts new artists to enter the market, and so increases competition and makes it more difficult for the artists that were already on the market to earn their living from their art. Furthermore struggling visual artists in general seem to be well able to find other entrepreneurial ways to secure a minimal income, like for example a second job or by undertaking other more commercial artistic activities. And those visual artists who are passionate enough about their art should eventually be able to pass the high quality controls as well. Therefore I am also in favor of a decrease of facilitating and direct subsidies with low quality controls, and potentially the abolishment of the system of basic income for artists through the wwik. And to compensate for the decrease in direct subsidies towards struggling visual artists, new ways should be found to stimulate differentiation and multiple job holding in a way that it

still enables these artists to develop their artistic career. For example through differentiation of the autonomous directions within artistic education, or through the implementation of general tax discounts for part-time independent entrepreneurs. The focus of artist policy should change from financial support towards practical and professional support.

4.3 RECOMMENDATIONS FOR CULTURAL POLICY

In order to create an overview of the findings of this research I present figure 4.1 below. This figure displays the four main market challenges of the visual art market and specifies their causes and ways in which they could be improved.

Figure 4.1 Overview main challenges, causes and improvements

OVERSUPPLY (ch. 2.2.2)

Causes	Improvement through
Attraction of the winner takes all principle (ch. 2.2.3)	-
Unfitness for non-artistic professions (ch. 2.2.3)	Stimulation of differentiation and multiple job holding (ch. 3.2.1 and 3.3.6)
The willingness to forsake monetary rewards (ch. 2.2.3)	-
An inclination to take risks (ch. 2.2.3)	-
Information bias (ch. 2.2.3)	Increased level of realism in education (ch. 3.2.1)
Supply side subsidies (ch. 3.1.1.2, 3.1.1.3 and 3.1.2.)	Lowering the level of direct supply-side subsidies (ch. 3.2.3)
Educational institutions stimulate numbers (ch. 3.1.1.1)	Increasing quality controls (ch. 3.2.2) (Increasing) demand side subsidies (ch. 3.1.1.2 and 3.2.3)

WEAK BARGAINING POSITION (ch. 2.2.4)

Causes	Improvement through
Low capital reserves (ch. 2.2.4)	Micro loans (ch. 3.1.2)
insufficient practical preparation (ch. 2.2.4 and 3.1.1.1)	Stimulating entrepreneurialism (ch. 3.2.1) Facilitating aid (ch 3.1.1.2 and 3.1.1.3) Enforcement of copyrights (ch. 3.1.1.3) Direct selling through the internet (ch. 3.3.4)

ARTISTIC CONSCIENCE (ch. 2.2.5)

Causes	Improvement through
The importance of selflessness and authenticity (ch 2.2.5)	The acceptance of entrepreneurial thinking (ch. 3.2.1)

LONG DURING PRICE DEVELOPMENT (ch. 2.2.6)

Causes	Improvement through
The importance of context, artistic reputation and social status (ch. 2.2.6)	Higher artistic education (ch. 3.1.1.1) Aid through cultural foundations (ch. 3.1.1.2-3 and ch. 3.1.2) Maximizing artistic quality (ch. 3.3.1) Improvement of network (ch. 3.3.2) Market research (ch. 3.3.3)

Many of the noted ways in which the market challenges could be improved are already implemented through cultural policy. Therefore I will now formulate the main

recommendations on changes in cultural policy which will, based on this research, improve the level of market power among struggling visual artists.

Recommendations

- The focus of artist policy should change from financial support towards practical and professional support.
- There should be made further investments in courses and education that stimulate and improve entrepreneurial skills among visual artists.
- The courses and professional assistance granted through K&CO should be made freely available to all struggling visual artists.
- There should be made a strong decline in the amount of facilitating and direct subsidies that is being granted towards visual artists without high quality controls.
- Demand side subsidies should be further increased.
- The effects, influence and possibility of enforcing higher quality controls on especially the autonomous artistic directions on higher artistic educational institutions should be researched.
- New ways should be found to stimulate differentiation and multiple job holding among visual artists.

4.3 LIMITATIONS

Important to note is the issue of representativeness of the case studies derived from the qualitative interviews. The case studies themselves cannot be deemed as being statistically representative for the Dutch visual art sector, yet they are placed in the context of other quantitative and empirical research done by for example the CBS, academics like Jeffri and Throsby, Hans Abbing, Olaf Velthuis, and Ruth Towse, as well as in context of Dutch cultural policy. This research has been able to create insights into the main challenges, effectiveness of improvement theories, and opportunities for struggling visual artists. The formulated recommendations of this research are based on a relatively general qualitative analysis of the visual art market and are in part supported by developed personal theory. In my opinion this general analysis was necessary in order to understand the numerous and dynamic aspects that influence the workings of visual art market as a whole, and it has led to an interesting overview and set of recommendations. Yet these recommendations should be interpreted critically and ask for more detailed and qualitative research.

5 APPENDIX

The appendix of this thesis is used to specify certain statements, quotations and references that have been made. The bibliography in Chapter 5.1 specifies the literature that has been referred to. Chapter 5.2 specifies the statistical information granted by the CBS through graphs out of their research. Chapter 5.3 contains the complete written versions of the conducted interviews for this thesis, as well as tables that contain information derived from those interviews.

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5.2 CBS 2007 ON DUTCH ARTISTS

5.2.1 Number of Dutch Artists 2004–2006 (CBS 2007, pp 6)

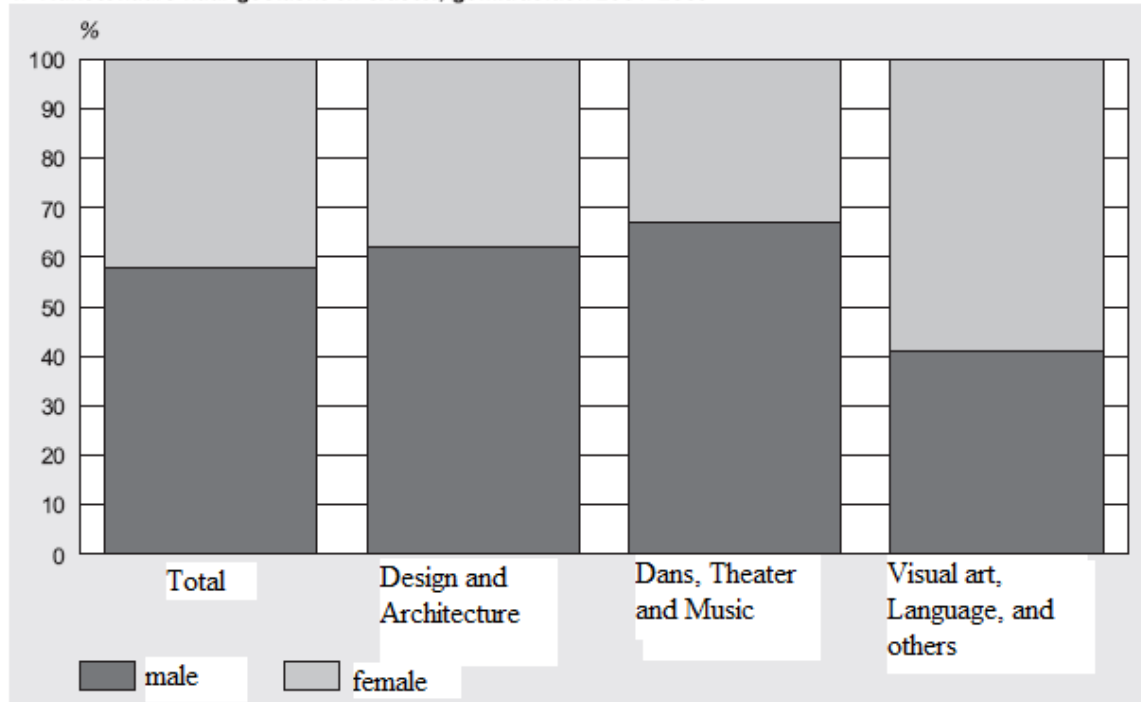
Tabel 1
Kunstenaars, gemiddelden 2004–2006

	Totaal	
	x 1 000	%
Totaal	95,6	100
<i>Beeldende kunst</i>	7,0	7
(portret)fotograaf kunstzinnig	.	.
Beeldend kunstenaar	6,9	7
<i>Vormgeving & bouwkunst</i>	54,6	57
Boekillustrator, sneltekenaar; decor-, reclame-, grafisch ontwerper (middelbaar)	17,4	18
Tuin- en landschapsarchitect (hoger)	1,9	2
Museummedewerker presentaties; mode-ontwerper; decor-, reclame-, grafisch ontwerper (hoger)	21,2	22
Tuin- en landschapsarchitect (wetenschappelijk)	.	.
Stedebouwkundige; architect, bouwkundig ontwerper-constructeur (wetenschappelijk)	10,0	11
Industrieel vormgever, industrieel ontwerper	3,6	4
<i>Dans & theater</i>	4,4	5
Circusartiest	.	.
Choreograaf	.	.
Acteur, cabaretier, variété-artiest, zanger opera, operette, revue, musical	3,4	4
Balletdanser, ballroomdanser	.	.
Regisseur toneel, film	.	.
<i>Muziek</i>	12,8	13
Diskjockey	1,3	1
Zanger (excl opera, operette, revue, musical), koordirigent	.	.
Instrumentalist, componist, dirigent (excl koor), songwriter	10,7	11
<i>Taal en overig</i>	16,7	18
Auteur, scenarioschrijver, tolk, vertaler	12,3	13
Filmer, cineast	.	.
Overige kunstberoepen	4,3	5

5.2.2 Gender and age division among artists 2004–2006 (CBS 2007, pp 7–8)

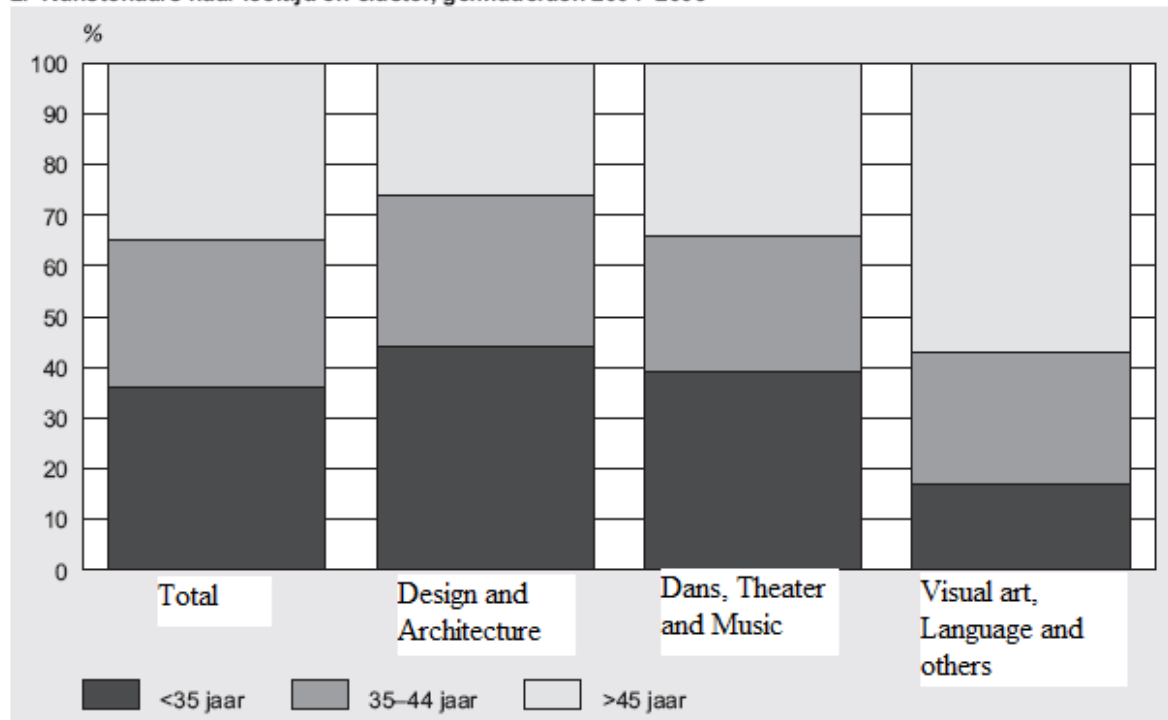
Gender division among Dutch artists:

1. Kunstenaars naar geslacht en cluster, gemiddelden 2004–2006



Age division among Dutch artists:

2. Kunstenaars naar leeftijd en cluster, gemiddelden 2004–2006



5.2.3 Artists level of independence, amount of time spend and company sizes (CBS 2007, pp 27-28)

Tabel 5
Kunstenaars en werkzame personen naar positie in de werkring, arbeidsduur en bedrijfsgrootte, gemiddelden 2004-2006

	Kunstenaars	Werkzame personen	Kunstenaars	Werkzame personen
	<i>x 1 000</i>		<i>%</i>	
Totaal	95,6	7 832	100	100
<i>Positie in de werkring</i>				
Werknemer	43,5	6 988	46	89
Zelfstandige	52,1	845	55	11
<i>Arbeidsduur</i>				
0-19 uur	14,7	1 522	15	19
20-34 uur	25,1	1 900	26	24
35 uur of meer	55,8	4 411	58	56
<i>Bedrijfsgrootte¹⁾</i>				
1- 9 werknemers	59,8	1 398	63	18
10-99 werknemers	13,5	1 468	14	19
100 of meer werknemers	17,8	4 678	19	60

¹⁾ Exclusief personen waarvan niet bekend is hoeveel werknemers het bedrijf heeft waarin zij werkzaam zijn.

Tabel 6
Kunstenaars naar cluster, positie in de werkring, arbeidsduur en bedrijfsgrootte, gemiddelden 2004-2006

	Totaal	Vomgeving & bouwkunst	Dans, theater & muziek	Beeldende kunst, taal & overig
	<i>x 1 000</i>			
Totaal	95,6	54,6	17,3	23,7
<i>Positie in de werkring</i>				
Werknemers	43,5	31,1	8,4	4,1
Zelfstandigen	52,1	23,5	8,9	19,7
<i>Arbeidsduur</i>				
0-19 uur	14,7	4,6	5,1	5,0
20-34 uur	25,1	13,3	3,8	8,0
35 uur of meer	55,8	36,7	8,3	10,7
<i>Bedrijfsgrootte¹⁾</i>				
0- 9 werknemers	59,8	29,2	10,2	20,4
10-99 werknemers	13,5	11,1	1,9	.
100 of meer werknemers	17,8	12,6	3,3	1,9
	<i>%</i>			
Totaal	100	100	100	100
<i>Positie in de werkring</i>				
Werknemers	46	57	49	17
Zelfstandigen	55	43	52	83
<i>Arbeidsduur</i>				
0-19 uur	15	8	30	21
20-24 uur	26	24	22	34
35 uur of meer	58	67	48	45
<i>Bedrijfsgrootte¹⁾</i>				
0- 9 werknemers	63	54	59	86
10-99 werknemers	14	20	11	.
100 of meer werknemers	19	23	19	8

¹⁾ Exclusief personen waarvan niet bekend is hoeveel werknemers het bedrijf heeft waarin zij werkzaam zijn.

Tabel 7
Kunstenaars, personen werkzaam in hogere beroepen en werkzame personen naar inkomsten uit arbeid, 2005

	Kunstenaars	Personen werkzaam in hogere beroepen	Werkzame personen
	%		
Totaal	100	100	100
<i>Inkomsten uit arbeid</i> ¹⁾			
Minder dan 2 000 euro ²⁾	10	2	5
2 000–10 000 euro	18	5	14
10 000–20 000 euro	17	9	19
20 000–30 000 euro	20	18	24
30 000–40 000 euro	17	23	19
40 000–50 000 euro	8	17	9
50 000–60 000 euro	4	10	4
Meer dan 60 000 euro	5	16	6

1) Inkomsten uit arbeid bestaat uit de som van het fiscaal loon van de baan/banen van een persoon en/of de fiscale winst van de onderneming(en) van een persoon.

2) Onder deze categorie vallen ook negatieve inkomsten uit arbeid van personen.

Tabel 8
Kunstenaars naar cluster en inkomsten uit arbeid, 2005

	Totaal	Vormgeving & bouwkunst	Dans, theater & muziek	Beeldende kunst, taal & overig
	%			
Totaal	100	100	100	100
<i>Inkomsten uit arbeid</i>				
minder dan 2 000 euro	10	5	12	21
2 000 tot 10 000 euro	18	13	24	28
10 000–20 000 euro	17	14	21	21
20 000–30 000 euro	20	26	12	10
30 000–40 000 euro	17	21	15	9
40 000–50 000 euro	8	10	8	6
50 000–60 000 euro	4	4	5	3
meer dan 60 000 euro	5	7	4	3

5.2.5

Artists and urban areas (CBS 2007, pp 29)

Tabel 9
Kunstenaars en werkzame personen naar provincie en COROP-gebied, gemiddelden 2004–2006

	Kunstenaars	Werkzame personen	Kunstenaars	Werkzame personen	Kunstenaars t.o.v. werkzame personen
	<i>x 1 000</i>		%		%
Totaal	95,6	7 832	100	100	1,2
Groningen	3,3	276	4	4	1,2
Friesland	3,1	284	3	4	1,1
Drenthe	1,2	213	1	3	0,6
Overijssel	4,1	521	4	7	0,8
Gelderland	8,3	913	9	12	0,9
w.o.					
Agglomeratie Amhem en Nijmegen	4,3	336	4	4	1,3
Utrecht	8,5	608	9	8	1,4
Noord Holland	28,6	1 384	30	18	2,1
w.o.					
groot Amsterdam	20,5	772	21	10	2,7
Zuid-Holland	19,6	1 628	21	21	1,2
w.o.					
agglomeratie 's-Gravenhage	6,3	400	7	5	1,6
groot Rijnmond	6,6	624	7	8	1,1
Zeeland	1,1	165	1	2	0,7
Noord-Brabant	12,7	1 175	13	15	1,1
w.o.					
Zuid-Oost Noord Brabant ¹⁾	4,4	363	5	5	1,2
Limburg	4,5	524	5	7	0,9
Flevoland	.	141	.	2	.

¹⁾ Eindhoven en omgeving.

5.3 INTERVIEWS

For the purpose of data collection several in-depth qualitative interviews have been conducted with struggling visual artists, artists aiding organizations, and academics. This chapter serves as the documentation of the interview process, section 5.3.1 displays the guideline that has been used for the interviews with struggling visual artists, the written versions of the conducted interviews, and the tables that contain information derived from these interviews. Section 5.3.2 displays the written versions of the conducted interviews with spokesman of artists aiding organizations and academic specialists.

5.3.1 Visual Artists

For this research I have conducted twelve qualitative in-depth interviews with Dutch struggling visual artists. These interviews were able to create insights on how the day to day reality is perceived by the visual artists themselves, which I in context to related cultural economic literature, cultural policy and strategies of aiding foundations have formed several insights which have been integrated in chapter three. The interview guideline which was used to conduct the interviews can be found in chapter 5.3.1.1 and the written versions of the interviewees can be found in chapter 5.3.1.2 until chapter 5.3.1.13. In order compare and analyze the different answers given by the interviewees, compilations of given answers to all questions were made in tables which can be found in chapter 5.3.3.

All interviewees fulfilled the pre-formulated selections criteria (formulated in chapter 1.3). They were all living and working in the Netherlands as visual artists, and were at least partly active in an autonomous work area. Their income from artistic activities was always below the national poverty level of €13.908 and above a minimal amount of € 1.000. And for all interviewees it can be stated that the development of their artistic career is their ideal focus. On average each visual artists was active in between 2 or 3 artistic professions and work areas of which an overview is displayed on the next page.

The only profession I did not encounter during my interviews was a glass artist, and only monumental was not a work area of one of my interviewees. Therefore the interviewees have nicely covered the complete spectrum of the professions and work areas of visual artists according to the list constructed by K&CO (Appendix of professionalism research, 2008).

<i>Visual Art Professions</i>		<i>Visual Art Work Areas</i>	
Audiovisual artist	1	Video	2
Sculptor	3	Three-dimensional	4
Conceptual artist	3	Autonomous	12
Photographer	3	Computer	4
Glass artist	0	Conceptual	4
Graphic artist	2	Documentary	1
Ceramic artist	1	Installations	2
Multimedia artist	2	Monumental	0
Performance artist	1	Performance	2
Painter	5	Strips and Cartoons	<u>1</u>
Draughtsman	<u>4</u>		
Total	25		32

I did encounter two visual artistic professions that were not specified within their list; Tattoo artist (now attributed to the number of draughtsman above) and mosaic artist (now attributed to the number of ceramic artists above).

5.3.1.1 Interview guidelines for visual artists

The interviews were divided in three parts. The first part intended to describe the characteristics and market situation of the individual visual artist by asking about for example their motivations, work areas and the knowledge of their market. The second part intended to describe the personal perception that the visual artists had on the available aid on the visual art market and its effectiveness, by asking about their personal experiences and opinions on this subject. The third part of the interview intended to describe the main opportunities of the individual visual artists by for example asking them to describe their ideal and their realistic development as an artist, and the main opportunities they were planning on grasping in order to reach their goals.

Part one. Characteristics and market situation

- 1 - Why did you decide to become an artist?
- 2 - Did you ever receive higher artistic education? And if so, which?
- 3 - What is your profession and work area
- 4 - Do you work independently?
- 5 - How do you distribute your work?

- 6 – Could you define your market, who would buy your work?
- 7 – Do you have a second job?
- 8 – Could you describe your desires as an artist, what is important to you? (being able to make art, autonomy, personal satisfaction, a roof, income, stability, etc.)
- 9 – Do you consider yourself successful as an artist?
- 10 – How would you define a successful artist?
- 11 – Do you feel that the prices you can ask for your art are reasonable?

Part two. Effectiveness of available aid

- 12 – Do you feel that your artistic education has sufficiently prepared you for your artistic career? If not, what did you miss?
- 13 – Do you receive any form of aid for being an artists? (Like the wwik, a financed studio, etc.)
- 14 – How do you feel about these forms of aid you are receiving? (go in to every form of aid specifically)
- 15 – Do you think it is fair that you can receive this form of aid?
- 16 – Is there anything you dislike about the aid that is available?
- 17 – Would you change anything if it was up to you?
- 18 – Do you have the impression that you are aware, or able to reach all forms of aid that could apply to you?
- 19 – What would you do if all aid would stop tomorrow?
- 20 – Could you describe the reasons why it might be difficult for you to support your living from your artistic activities alone?
- 21 – Do you feel like the aid you are receiving helps you to reach the level where you would be able to support your living from your artistic activities alone? (specifically)

Part three. Improvement opportunities

- 22 – Could you describe your ideal development as an artists?
- 23 – Realistically speaking, how do think your artistic career will develop in the near future?
- 24 – What are the main opportunities that you see for yourself?
- 25 – Would you consider to change your work, in order to raze more money?
- 26 – How do think about promoting and selling you work through a personal webpage?
- 27 – Are their any (artist) organizations that you think about joining?
- 28 – Are there any other forms of aid that you would like to apply for someday?

Specific information 2008

- name

- date
- location
- age
- website
- estimate yearly income from artistic activities
- estimate yearly income subsidies / grants
- estimate yearly other forms of aid-income
- estimate yearly income second job
- estimated price and hours worked of the last work that was sold

5.3.1.2 Diane Moolhuijsen

Profession:	Painter
Age:	27
Location:	Utrecht, The Netherlands
website:	www.dianemoolhuijsen.com
Date	23-05-2008
Yearly artistic income:	€ 3.000,-
Yearly income subsidies / grants	€ 0,-
Yearly income other forms of aid	€ 9.000,-
Yearly income second job	€ 10.000,-
Price last work sold:	A painting for € 600,- after about 45 hours of work



Why did you decide to become an artist?

Painting is my life. I passionately decided to become an artist because it enabled me to communicate certain messages to the world, to reflect on what I perceives as interesting or wrong.

Did you ever receive higher artistic education? And if so, which?

I finished a Bachelors degree in fine arts at the HKU (Art academy Utrecht) in 2005.

What is your profession and work area?

I am an autonomous painter and I paints figurative an abstract objects with oil on canvas.

Do you work independently?

Yes.

Could you define your market, who would buy your work?

I believe that Dutch artists have to create their own network and so find their market. At this stage I cannot define my market because I'm still searching.

How do you distribute your work?

I find it is very difficult to find people who would buy my work. I do have a personal website which I use as a digital gallery. It can be helpful as a finding tool for people who already know me, but on its own it is not enough to survive. I hope a professional gallery will choose to display my art, because they already have a network and can promote my work in a professional manner.

Do you have a second job?

Yes, I work as an assistant in an office but not only for the money. Because I always paints on my own I like to have a second job where I am around other people and can train my social skills. Even if I would not need the money I would probable keep a second job.

Could you describe your desires as an artist, what is important to you?

The most important aspect about being an artist for me is that I have a way to release creativity. The rest will follow.

Do you consider yourself successful as an artist?

No, I find myself still undeveloped. If you cannot sell you are not successful.

How would you define a successful artist?

As an artist who is recognized by the art world and can therefore earn his living from his art.

Do you feel that the prices you can ask for your art are reasonable?

No they are still to low. I tried to sell my work for low prices, but found out that this is not

working because people assume the quality is also low. The last work I sold was a large canvas, I sold it to a family friend for 600 euro's while I had worked on it on and off for three weeks, about 45 hours in total. My new strategy is to continue my studies abroad on the Slade School of Fine Arts in London so I can improve my technique and will hopefully be able to sell for higher prices in the future.

Could you describe the reasons why it might be difficult for you to support your living from your artistic activities alone?

I do not believe there are too many artists but in my opinion there are not enough art buyers in the Netherlands. Dutch people in general do not appreciate art enough and that is the reason why it is difficult to sell art in the Netherlands.

Do you feel that your artistic education has sufficiently prepared you for your artistic career? If not, what did you miss?

Artistically they did a good job, but around two years ago I really noticed that I missed certain practical skills that I needed to get my independent career going. I followed a couple of courses through Kunstenaars&CO to try and make up for the loss, but I really feel that they should have made more information and education available on the academy on for example how to run your business.

Have you received any form of aid for being an artist?

Yes I receive the wwik

How do you feel about this form of aid you are receiving?

I'm really happy with the wwik because it helps me develop as an artist. Mainly because the wwik grants me a minimal income and therefore I can spend more time at my art than I otherwise would be able to.

Is there anything you dislike about the aid that you are receiving or which is available?

The wwik is a lot of administration. And I also do not like the courses which you can attend through the wwik. The initiative is good but I find the courses way too general.

Do you think it is fair that you receive this form of aid?

Yes, it is a form of social welfare and I feel I need that to come by at the moment.

Would you change anything if it was up to you?

Yes, I would change the attitude that no one could survive without being an entrepreneur. I believe that someone who can make good art can eventually come by anyway.

Do you have the impression that you are aware, or able to reach all forms of aid that could apply to you?

Yes I do.

What would you do if all aid would stop tomorrow?

That would be difficult, it is tuff being an artist without support. Especially for me right now.

Do you feel like the aid you are receiving helps you to reach the level where you would be able to support your living from your artistic activities alone?

Eventually I hope to be able to sell enough work to support my living from my art. I feel that without the aid I am receiving I would not likely reach this point.

Could you describe your ideal development as an artists?

That potential art buyers will start appreciating and buying my work more often.

Realistically speaking, how do think your artistic career will develop in the near future?

I will study more in order to improve my art. By creating my own network I hope to gradually be able to start earning more from my art. For now I will be very dependent on financial aid.

What are the main opportunities that you see for yourself?

I will improve my technical painting skills through more higher artistic education.

Would you consider to change your work, in order to raze more money?

I might change the size of my paintings, bigger sells better. Also I will not lower my prices anymore because that does not work.

How do think about promoting and selling you work through a personal webpage?

(See above) It is not enough to stand on its own.

Are their any (artist) organizations you think about joining?

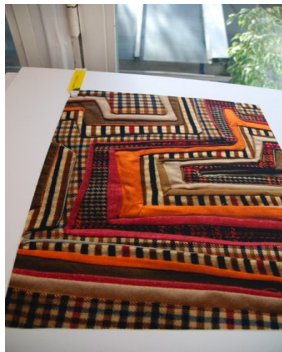
I hope a professional gallery will choose to display my art, because they already have a network and can promote my work in a professional manner.

Are there any other forms of aid that you would like to apply for someday?

Yes I am planning to apply for a starters stipendium and grand's when my wwik runs out.

5.3.1.3 Heather Visser

Profession:	Conceptual artist
Age:	26
Location:	The Hague, The Netherlands
website:	-
Date	12-05-2009
Yearly artistic income:	€ 9.000,-
Yearly income subsidies / grants	€ 0,-
Yearly income other forms of aid	€ 0,-
Yearly income second job	€ 8.000,-
Example of work sold:	Painting made of paper and plastic for € 400 after about 20 hours of work.



Why did you decide to become an artist?

I've always been attracted to sociology, but I personally felt the urge to combine my theoretical knowledge with practice. For me, being a visual artist is just that.

Did you ever receive higher artistic education? And if so, which?

Yes, I graduated in 2007 on Fashion Textile design at The Royal Academy of Visual Arts in The Hague.

What is your profession and work area?

I see myself as an autonomous conceptual artist and I work with textiles like wallpaper and clothes but also plastic and paper which I combine into artworks with a high level of artist freedom. I have made autonomous work and when I get an assignment I make it my own and quite autonomously create new works that are more artistic than they are designs.

Do you work independently?

Yes I do, but the practical side of working independently is still quite difficult to me. I am not

really a business woman and for instance knowing what price to ask for my work is a challenge every time.

Could you define your market, who would buy your work?

Well at the moment my sales are sort off stagnating. Maybe it is the recession, but I try to stay active in the cultural sector by volunteering as a curator and co-organizer of artistic festivals and such. This way I keep extending my network and that is where I hope to find new assignments.

How do you distribute your work?

Mainly through my network. I try to keep my network up to date by investing time in it. All the works I have sold and the assignments I got so far have been granted to me through this network.

Do you have a second job?

Yes, for the money I temporally work in a cafeteria almost fulltime.

Could you describe your desires as an artist, what is important to you?

Not giving up is the most important to me. I see to many artists who lose it eventually because they get distracted and I think that is a shame in many cases. Making art is a way of self-realization that is irreplaceable.

Do you consider yourself successful as an artist?

Yes, in my opinion I have not done to badly as an artist so far.

How would you define a successful artist?

A successful artist is an artist who is satisfied with his or her work. I recognize that being able to earn a living from it is not unimportant, but I prefer the romantic attitude towards success. It is very personal.

Do you feel that the prices you can ask for your art are reasonable?

I have a difficult time finding the right price for my art. I found that the costs of the materials I use are a right basis for the price. It is granting a price to the artistically added value that is difficult. If you ask to much, people will not buy it. If you ask to little they might negatively influence their opinion of the specific piece of art. An example of work I recently sold is a painting made with paper and plastic for € 400 after about 20 hours of work. Last year I also made a collection of wallpapers in assignment for a company and they paid me 17,50 per hour for about five months.

Could you describe the reasons why it might be difficult for you to support your living from your artistic activities alone?

Because my autonomous work is not developed enough to sell very well and because my assignments are not coming in at a constant flow.

Do you feel that your artistic education has sufficiently prepared you for your artistic career? If not, what did you miss?

I feel it prepared me quite well on how to present my work in a professional manner and on how to make an assignment my own, but the business aspects of an artistic career were never a topic. I sometime feel bad about the fact that I do not know what kind of price to ask for a work and how to deal with your administration and taxes.

Do you receive any form of aid for being an artists?

No not yet.

How do you feel about the aid that is available?

I tried to apply for the wwik, but the bureaucracy of it al made me feel as if I was in school. If you receive the wwik they want to know everything about you. You cannot just earn or do what you want to. I decided I would rather earn my money independently. I personally prefer facilitating forms of aid above direct subsidies. That's why I am on a waiting list for a studio through Stroom.

Is there anything you dislike about the aid that you are receiving or which is available?

Yes, the bureaucracy.

Do you think it is fair that you could receive aid for being an artist?

Yeah I think it is fair because aid towards artists improve the cultural climate and eventually almost everybody benefits from that.

Would you change anything if it was up to you?

I would like to say less bureaucracy, but it would probably become a mess if that were to happen so I do not know.

Do you have the impression that you are aware, or able to reach all forms of aid that could apply to you?

Yes, I have got a pretty good network in the cultural sector so I think through them I would be able to reach everything that could apply to me.

What would you do if all aid would stop tomorrow?

I guess I will have to trust on my second job a bit more then I was planning to.

Do you feel like the aid you are receiving helps you to reach the level where you would be able to support your living from your artistic activities alone?

-

Could you describe your ideal development of your artistic career?

My ideal development is that I would not need a second job no more.

Realistically speaking, how do think your artistic career will develop in the near future?

At the moment I earn my living for 80% through my second job. I believe that within a year I'll be able to turn it around and earn my living for 80% through my art.

What are the main opportunities that you see for yourself?

The most important thing is that I work on my network so I can get new assignments. An opportunity I see is that I could start selling my wallpapers by the meter through some specialized shops.

Would you consider to change your work, in order to raze more money?

Well, I am still searching for my niche market. If I find what is most shouted, personally and professionally, I will focus on it.

How do think about promoting and selling you work through a personal webpage?

It is nothing more then an online portfolio. When you work with textiles, people have to be able to experience it in order for you to be able to sell it to them.

Are their any (artist) organizations that you think about joining?

I am on a waiting list for a studio through Stroom.

Are there any other forms of aid that you would like to apply for someday?

Other then a financed studio and maybe some other facilitating subsidies in the future I think I will try and earn my money independently.

5.3.1.4 Daniel Patijn

Profession:	Sculptor and Multimedia artist
Age:	33
Location:	The Hague, The Netherlands
website:	www.linkedin.com/pub/daniel-patijn/4/596/818
Date	15-05-2009
Yearly artistic income:	€ 6.000,-
Yearly income subsidies / grants	€ 0,-
Yearly income other forms of aid	€ 0,-
Yearly income second job	€ 14.000,-
Example of work sold	A new media project for € 5.000 with 20% costs and about 400 hours of work.



Why did you decide to become an artist?

I think it has to do with my upbringing. My parents have thought me that art is one of the highest achievements of mankind.

Did you ever receive higher artistic education? And if so, which?

Yes, I studied in Bristol on the University West of England and graduated in the year 2000 for a bachelors degree in fine arts and sculpture.

What is your profession and work area?

I am a sculptor and a multimedia artist and my work areas are autonomous, video, three-dimensional, computer, conceptual and installations. As an artist I create new media projects and sculptures.

Do you work independently?

Yes.

Could you define your market, who would buy your work?

The market for my new media projects lies with cultural organization and festivals (for example TAG). And for my sculptures I reach my market through galleries; individual consumers, but I would not know their characteristics or anything.

How do you distribute your work?

I don't put too much effort in distribution myself. I sometimes present my new media projects on commission and when I have enough sculptures I might present them in a gallery. Still I rarely sell any. I mainly create art through my own investment and I do not create them for the purpose of selling them, but for the purpose of exploring artistic opportunities.

Do you have a second job?

Well I am an independent entrepreneur and next to my artistic activities I occasionally work as head of production for different cultural projects. This is where I earn the larger part of my income and I actually love to do different things. A big advantage is that the network I'm building up by working as head of production is also very useful for my artistic activities.

Could you describe your desires as an artist, what is important to you?

The core thing for me as an artist is personal satisfaction.

Do you consider yourself successful as an artist?

Financially no, artistically sometimes.

How would you define a successful artist?

A successful artist is an artist who can earn a living from his or her art while maintaining his artistic integrity.

Do you feel that the prices you can ask for your art are reasonable?

Never, because I always make too many hours in respect to what I am paid. I once got 5.000 euro's for making and exposing one of my new media projects, I ended up investing a large part of that money in the project and I estimate that I had spend about 400 hours on it.

Could you describe the reasons why it might be difficult for you to support your living from your artistic activities alone?

I just cannot make enough money from my art alone.

Do you feel that your artistic education has sufficiently prepared you for your artistic career? If not, what did you miss?

I did not learn any entrepreneurial skills during my years of academy. I had to learn that through practice and I am still learning to be honest.

Did you ever receive any form of aid for being an artists?

I received the wwik for two and a half years. And I often get commissions from cultural organization who are financed by subsidies. I suppose that is a form of government aid as well.

How do you feel about these forms of aid you have received?

Receiving the wwik was comfortable and encouraging, but ultimately not very effective because in my opinion it treats a symptom and not the problem. The problem being little practical entrepreneurial skills and the symptom being low incomes. The commissions I receive are better in that sense because I have to do something for it in return and it has taught me how to present myself and my work.

Don't you believe that wwik recipients nowadays are actually stimulated through for example courses to become more entrepreneurial? (incidental extra question)

I honestly would not know if they do nowadays. What I know is that 4 years ago, when I last received the wwik, I was offered no kind of practical assistance what so ever.

Is there anything you dislike about the aid that you are receiving or which is available?

I think Kunstenaars&CO gives to little practical support to artists.

Do you think it is fair that you receive this form of aid?

Yes, because artists put a lot of effort into the cultural development of a city and they do not get much in return.

Do you have the impression that you are aware, or able to reach all forms of aid that could apply to you?

No, you really need to have a good network to be able to reach all forms of aid. It still is a "Who-do-you-know" society.

What would you do if all aid would stop tomorrow?

I would not change anything. At the moment I am financing my art myself already anyway.

Do you feel like the aid you have received had helped you in reaching the level where you would be able to support your living from your artistic activities alone?

No, because again I feel it does not give me enough practical support.

Could you describe your ideal development of your artistic career?

That I could earn my living from my autonomous work.

Realistically speaking, how do think your artistic career will develop in the near future?

Artistically I will keep up the relatively slow progression I make. The money I need to earn a living will keep coming from my other work.

What are the main opportunities that you see for yourself?

I might focus on more on exposing my installation on commission.

How do think about promoting and selling you work through a personal webpage?

I use the internet to support my professional network, but I do not promote or sell my work through it. I cannot see how the message of my art would fully get across the computer screen.

Would you consider to change your work, in order to raze more money?

Never. The question of money creates a lot of challenges for an artist, but artistically it plays no part in the process. That is how I see it.

Are their any artist organizations you think about joining?

Not at the moment.

Are there any other forms of aid that you would like to apply for someday?

Yes, I would like to apply for the research and development subsidy of the BKVB because then I would have the financial means to work fulltime on an artistic project. That is something that is not possible for me otherwise and I think it would benefit my artistic development and the artistic quality of my projects.

5.3.1.5 Matty Ross

Profession:	Painter
Age:	35
Location:	The Hague, The Netherlands
Website:	www.mattyros.com
Date:	10-05-2009
Yearly artistic income:	€ 4.000,-
Yearly income subsidies / grants	€ 0,-
Yearly income other forms of aid	€ 5.000,-
Yearly income second job	€ 2.000,-
Last piece sold:	A painting for € 300 after about 15 hours of work

Why did you decide to become an artist?

I don't think I have really decided to become an artist, I feel I was born as an artist and there was never any other option.

Did you ever receive higher artistic education?

No, I did not feel I needed artistic education. I am autodidact as they call it. I learned the necessary skills by trial and error. It was a beautiful process and I think it led to a very unique style.

What is your artistic profession and work area?

I am an autonomous painter and conceptual artist and I mainly work with a combination of oil paint and leftovers like wood or fibers. I often work with materials I find on the streets, basically anything can become part of my artworks.

Do you work independently?

Yes and no. I make my paintings independent, but I like to bring different forms of art and the creation process together by for example organizing cultural festivals where people make life art, play music and influence each others creative process. I personally see a festival like that as a dynamic artwork on itself.

Could you define your market, who would buy your work?

People who like my work.

How do you distribute your work?

The best way for me is to just take my work to the street, start playing guitar and then I sell some artworks to those who are interested. It works.

Do you have a second job? And if so, what is the main reason?

Yes, I used to work as a weed cutter, I cleaned brothels and I even managed one for a short bit. But nowadays I only earn some extra money with performing as a musician and I give guitar lessons to children. Playing guitar is another passion of mine so I do it because I love it, but it would be nice if I would not have to do it for money.

Could you describe your desires as an artist, what is important to you?

Having enough time to spend on your art. There are too many distractions, the money aspect being the biggest one.

Do you consider yourself successful as an artist?

No, because I did not manage to stay creative while trying to earn money from my art. It is just that whenever I let making money be the focus, I can't seem to sell the works I create. When money is not the focus I seem to be doing all right, but when I see I can earn money from making my art and try to duplicate it then it turns out different and I can't sell them. I am making progression though, it is a personal artistic issue I have to face.

How would you define a successful artist?

A successful artist is an artist who can earn a living from his art and has a lot of exposure and sell his work for loads of money. Although being a successful artist is not just about the money, I still feel it is a very good indicator.

Do you feel that the prices you can ask for your art are reasonable?

Yes, I often let the people who are interested make up a price themselves. Most of the time I am satisfied. The last painting I sold went for € 300 after about 15 hours of work.

Could you describe the reasons why it might be difficult for you to support your living from your artistic activities alone?

Because I am a true artist and I find it very difficult to ask money for art. Because art is love and love is for free.

Did you ever receive any form of aid for being an artist?

I used to receive the wwik and I also received social welfare for a while, but nowadays the only aid I get is the financial aid of my girlfriend. We now both live on her income but that is hopefully a temporary thing.

How do you feel about these forms of aid you have been receiving?

The wwik is nice, but it make you lazy. There is no pressure to make anything that sells. Still, personally I think it is great, because I do not like the pressure and the wwik made it possible for me to spend a lot of time on my art without having to think about how I am going to pay for my next meal. I also strongly believe that artists are not to be rushed, they need time to develop and if they are forced to start to early on a lot of them will fail. In that sense the wwik is a perfect trial period. The fact that I am being supported by my girlfriend is reaching a critical point, I have to find new ways to make some more money.

Is there anything you dislike about the aid that you have been receiving or which is available?

Yes, they really gave me the feeling as if I was a lazy person without a job who was asking to be supported by the government, while they should have been more supportive towards my artistic activities and they should have been seeing the financial aid as a way to support cultural development.

Do you think it is fair that you received the wwik?

Yes I do. Students get study allowance. I didn't follow any higher artistic education but I did have to go through a learning period which just as well needed a certain investment. To me the wwik was like study allowance and I feel it is fair I got it.

Would you change anything if it was up to you?

Yes, I would make sure there was more personal guidance with a positive attitude.

Do you have the impression that you are aware, or able to reach all forms of aid that could apply to you?

No, I have the feeling there is more then I will ever know about.

What would you do if all aid would stop tomorrow?

Nothing major, life will go on.

Do you feel like the aid you have received has helped you to reach the level where you would be able to support your living from your artistic activities alone?

Yes, it has helped me a lot in my development as an artist and for the last two years I feel I am on the verge of getting there.

Could you describe your ideal development of your artistic career?

I have also decided that I cannot be commercial when it comes to art. The fact is that I will

keep on doing what I do and I hope that will be rewarded in the end.

Realistically speaking, how do think your artistic career will develop in the near future?

It will grow. I hope to be initiating more cultural events and in that way expanding my network as well as the network of other artists.

What are the main opportunities that you see for yourself?

The last few years music has become more important to me as a way of earning some money.

Would you consider to change your art in order to raze more money?

I do not mind to let other peoples ideas influence what I make. I often invite people to join me so we can even make things together, but I would not change anything for the sake of making more money because that does not work for me. As soon as making art becomes about the money I cannot create anything good; art has to be born out of passion.

How do think about promoting and selling you work through a personal webpage?

I just registered my own website and I plan to start branding myself. I do so many different things but they are all connected. I still have to upload my art but this website is eventually going to be a way to show that connection. It is a crossbreed between image building, a portfolio, and a business card.

Are their any artist organizations you think about joining?

I am my own artist organization.

Are there any other forms of aid that you would like to apply for someday?

I want to arrange a place where I can develop the opportunities I see. A place big enough to combine the talents of different artists and create a creative breeding place. I think with some luck I will be able to arrange it through the municipal because I am connected to a foundation that could apply for subsidies.

5.3.1.6 Vera Bosch

Age:	42
Profession:	Mosaic Artist
Location:	The Hague, The Netherlands
Website:	http://www.lifeofmosaics.nl/
Date	12-05-2008
Yearly artistic income:	€ 9.000,-
Yearly income subsidies / grants	€ 0,-
Yearly income other forms of aid	€ 0,-
Yearly income second job	€ 11.000,-
Last piece sold:	A mosaic for € 1.600 after about 80 hours of work



Why did you decide to become an artist?

I found out that that I can express myself using colors and creating art. I got increasingly fascinated by the art form of mosaic and how many small peaces can lead to an harmonious end result.

Did you ever receive higher artistic education? And if so, which?

I never attended any form of artistic education.

What is your artistic profession and work area?

I am a autonomous mosaic artist. I make mosaics of different sizes, similar to paintings but then with stone and glass. My inspiration is always nature (see website). Besides making my own art I also give workshops to teach others.

Do you work independently?

Yes I work independently, but I am a member of the mosaic gild. They represent a number of Dutch mosaic artists and they help in getting new expositions.

Could you define your market, who would buy your work?

The people who buy my work are mainly middle aged and financially stable.

How do you distribute your work?

Mainly through expositions. I've tried to sell my work directly through my website and through inviting interested people to my atelier, but what I found is that it takes a lot of time and brings little result. Therefore I choose to outsource the selling of my work to galleries.

Do you have a second job?

I used to work as a massage therapist, but nowadays I work fulltime with mosaic art. I can sell a piece every two or three months. It is not enough to come by but I am satisfied. The rest of my income I earn through giving teambuilding mosaic workshops for companies. You could see it as a second job, but it is very related.

Could you describe your desires as an artist, what is important to you?

Internal balance. Working with art makes me feel in balance and that is the most important aspect to me.

Do you consider yourself successful as an artist?

Yes I guess so, I cannot complain.

How would you define a successful artist?

I believe that being a good artist is a personal internal matter. An artist who is able to translate his ideas into a piece of art and is satisfied with the results, can be called a good artist. Yet to achieve success, external appreciation is needed and that does not always follow.

Do you feel that the prices you can ask for your art are reasonable?

Yes, I feel the prices are reasonable. An average piece sells between 1200 and 2500 euro's but I put a lot of work into them. The last piece I sold went for 1600 euro's and I'd spend about three weeks on it. With making sketches, collecting the materials, painting the first layer and then gluing the glass and the ceramic on the canvas it took me about eighty hours, and then I am not even counting the time I took just thinking about it.

Could you describe the reasons why it might be difficult for you to support your living from your artistic activities alone?

Because at the moment I do not sell enough work to earn my living. Through my gallery I am now able to sell a piece every two or three months, but that is just not enough to come

by.

Do you feel that not having received higher artistic education has a negative effect on your artistic career?

No, it never even comes up. When people start appreciating your work I feel it doesn't really matter anymore.

Do you receive any form of aid for being an artists?

No, I looked into it but I feel it is too much of a hassle to apply, let alone the hassle when you are granted aid or subsidy. I decided I'd rather secure my own income.

How do you feel about these forms of aid you are receiving?

-

Is there anything you dislike about the aid that is available?

There is too much taxation and not enough money for the arts.

Do you think it is fair that you can receive aid for being an artist?

There are a lot of artworks that will never be sold, but they do have a function. Society needs art, and so it should take care of it.

Would you change anything if it was up to you?

I don't believe in the market system for the arts specifically. The monetary system is bad, it does not coincide with the goals of art. Therefore I would be in favor of a similar system as they have in France, where artists do not have to pay taxes. Governments should accept that creating art is not about making money, and the little that is earned by artists is for a large part reinvested in the arts again. Also it is important that people consume more art, so art should be made more accessible and approachable for people in general.

Do you have the impression that you are aware, or able to reach all forms of aid that could apply to you?

I am probably not aware of them all but that is because it is not my focus.

What would you do if all aid would stop tomorrow?

For me personally nothing would change, but I think I would emigrate because I would not want to live in a country that does not support the arts.

Do you feel like the aid you have received has helped you in reaching the level where you would be able to support your living from your artistic activities alone?

-

Could you describe your ideal development as an artists?

My ideal development is that I will be able to keep doing what I do in the way that I love to do it.

Realistically speaking, how do think your artistic career will develop in the near future?

I might move to France and try to live in an artists community in a rural area. Since nature is an important inspirer to me I believe that moving there will have an interesting effect on my work.

Are there any other opportunities you see for yourself?

Not really.

Would you consider to change your work, in order to raise more money?

No.

How do think about promoting and selling you work through a personal webpage?

I've tried to sell my work directly through my website and through inviting interested people to my atelier, but what I found is that it takes a lot of time and brings little result. Therefore I choose to outsource the selling of my work to galleries.

Are there any artist organizations you think about joining?

I am already a member of the mosaic guild. They represent a number of Dutch mosaic artists and they help in getting new expositions. I would not know other organizations I would like to join.

Are there any other forms of aid that you would like to apply for someday?

No.

5.3.1.7 Ben Meijer

Age:	38
Profession:	Painter, Draughtsman, Audiovisual artist , Photographer and Graphic artist
Location:	The Hague, The Netherlands
Website:	www.bmen67.blogspot.com
Date:	10-05-2009
Yearly artistic income:	€ 9.500,-
Yearly income subsidies / grants:	€ 0,-
Yearly income other forms of aid:	€ 0,-
Yearly income second job:	€ 0,-
Last piece sold:	An artistic e-flyer for € 500 after about 50 hours work.



Why did you decide to become an artist?

It was not really a choice for me, art became increasingly important to me while I grew up. Now it is like a primary source of life after water and before food.

Did you ever receive higher artistic education? And if so, which?

I studied visual art on the Royal Academy of The Hague for about one year. It opened my eyes towards other forms of art and I learned that if you want to become an artist you have to work very hard for it because it doesn't come easy. Other than that I felt there was no other reason for me to stick around.

What is your artistic profession and work area?

I am good at many artistic things so I practice a lot of them as well. I am a painter, draughtsman, audiovisual artist, photographer, graphic artist and a tattoo artist and I work autonomously, with video, digital, three-dimensional, conceptual, cartoons and I also perform sometimes.

Do you work independently?

Yes I am an independent artist.

Could you define your market, who would buy your work?

Everybody could buy my art, it depends on what I make. Selling art is a game and if you play it right you could sell it to anyone.

How do you distribute your work?

At the moment I do not actively distribute my work. Some years ago a rich investor gave me a studio, food and allowance and I worked continuously after which he managed to sell my works for amazing prices to a bunch of rich people through galleries and such. It was an interesting period and I earned a lot of money, but artistically it was unsatisfactory because the only works I sold were the commercial ones. The works I really liked to make did not get sold. After I left I focused on street art for a while like graffiti and tattoo art. Nowadays I just put my work everywhere, in stores, theatres, culturally orientated offices and still on the street as well. Because my art is everywhere I am often able to sell some work or I get new assignment because people like what they see.

Do you have a second job? And what is the main reason?

No, I fully concentrate on my art.

Could you describe your desires as an artist, what is important to you?

That you are able to create the freedom to destroy yourself and then start over again on something you believe in.

Do you consider yourself successful as an artist?

No, because I am too chaotic to become successful. Normally people don't understand the work I make. When they start to understand and like my work, I feel the message has gotten across and my work is done. So I start again with something new.

How would you define a successful artist?

An artist whose work is placed in a museum.

Do you feel that the prices you can ask for your art are reasonable?

Like I said before, selling art is a game and I know how to play it. You can greatly influence the price of an artwork by the way you present it and who you present it to. At the moment I just choose not to play the game too much and focus on my art.

Could you describe the reasons why it might be difficult for you to support your living from your artistic activities alone?

It is not difficult for me, if I need to make money I can.

Did you ever receive any form of aid for being an artists?

Well yeah people help me out all the time with things like food and a place to stay. In the past I have been against applying for aid from the government for personal reasons. But since a few moths I have a studio which is financed through a local organization called Stroom. And at the moment I am applying for the wwik.

How do you feel about these forms of aid you are receiving?

Because my own place is to small for my bigger artworks I really like the fact that I have a studio again. Without Stroom I could not have afford to pay for a studio right now. It makes me happy and I am grateful but I have to do the real work myself.

Is there anything you dislike about the aid that is available?

Filling in a form can be difficult for an artist, they should make it easier or give the artists more assistance on this matter.

Do you think it is fair that you can receive aid for being an artist?

It is nonsense, but society can afford it.

Would you change anything if it was up to you?

The government has to accept that we (artists) are necessary and they have to facilitate our artistic activities without to much hassle or interference. I feel that all these forms of aid in some way or another try to influence the artists to change.

Do you have the impression that you are aware, or able to reach all forms of aid that could apply to you?

I know a lot of people in the cultural sector so indirectly I think I do. It is more a matter of wanting to go through the effort of applying for them.

What would you do if all aid would stop tomorrow?

It would not change a thing.

Do you feel like the aid you are receiving helps you to reach the level where you would be able to support your living from your artistic activities alone?

The aid I receive, like the studio and maybe soon the wwik, is mainly very nice. It does not have a great influence on a long term.

Could you describe your ideal development as an artists?

My ideal development is that things continue the way they have been going. That I can

communicate my idea's, believe in what I do and do not sink into repetition. I just want to build up new projects and when people start to understand I'll start doing something new.

Realistically speaking, how do think your artistic career will develop in the near future?

My realistic development is my ideal development.

What are the main opportunities that you see for yourself?

Websites and weblogs is a new world which I am exploring, that might have its spinoff. I will also work on getting a more international orientation, because I noticed that people from other cultures experience the work I make differently. For instance people from Japan seem to really appreciate my work, so I would like to try to increase my network abroad and expose my work in other countries.

Would you consider to change your work, in order to raze more money?

Yes I do sometimes. Like I told you before, it is a game which I sometimes don't mind playing.

How do think about promoting and selling you work through a personal webpage?

I used to have a website which was so chaotic that only I myself could understand it. Therefore I am now working on a new website which might succeed better in showing the connection in al the different thing I am doing. These websites are a way of promoting your work and if done right it can lead to new assignments and more people who might buy my work.

Are their any artist organizations you think about joining?

No.

Are there any other forms of aid that you would like to apply for someday?

For now we will see if I get accepted for the wwik.

5.3.1.8 Simon van Kray

Profession:	Draughtsman and painter
Location:	The Hague, The Netherlands
Age:	29
Website:	-
Date	5-05-2009
Yearly artistic income:	€ 9.000,-
Yearly income subsidies / grants	€ 0,-
Yearly income other forms of aid	€ 0,-
Yearly income second job	€ 7.000,-
Price last piece sold:	A painting for € 260 after about ten hours work



Why did you decide to become an artist?

Everything pointed toward me becoming an artist. I guess I took the easy way by focusing on what I knew I was good at.

Did you ever receive higher artistic education? And if so, which?

I finished three dimensional art on the Royal Academy of The Hague. One of the main things I learned is that appreciation of art is personal. You learn to deal with negative feedback.

What is your artistic profession and work area?

I am an autonomous draughtsman and painter.

Do you work independently?

Yes, I am an independent artist.

Could you define your market, who would buy your work?

No not really. Although I can define my market as the people I already know. Obviously this group grows and changes, but when I make art I keep them in mind.

How do you distribute your work?

Through the people I know. I am slowly building up my network and I keep getting new clients or assignments through people who already know my work. Therefore I don't have to go through a lot of effort to distribute my work.

Do you have a second job? And if so what is the main reason?

Yeah I do because I like to do different things. I work like a freelancer in the cultural sector when I need some extra money. Because I always work in an artistic environment it extends my network and I often learn things I can use for artistic activities as well.

Could you describe your desires as an artist, what is important to you?

My main desire is to be able to spread imagination and wonderment.

Do you consider yourself successful as an artist?

No, but I am often quite productive.

How would you define a successful artist?

Whether an artist is successful or not depends on internal satisfaction. A successful artist is able to complete loose his ego and focuses on what he believes is true art. The true successful artists were not appreciated in their time, therefore external appreciation is not a criteria for success.

Do you feel that the prices you can ask for your art are reasonable?

The prices I sell my work for depends on the persons who wants to buy it and his budget. I often let them name a price and then go with it if it feels good. In general I think my prices are reasonable to low.

Could you describe the reasons why it might be difficult for you to support your living from your artistic activities alone?

Because art has become fast-food to many people. It is too easy to make copies and that decreases the value of original works. People would rather spend less on a copy than to spend a lot on an original because they do not appreciate the value of real art.

Do you feel that your education has sufficiently prepared you for your artistic career? If not what did you miss?

Well on an artistic level it did. On the practical side of my artistic career my education did not prepare me very well, but I do not think they should have mixed it into the artistic education because the two do not go well together. Making art and learning how to do it has

got nothing to do with money and so it should be. Without wanting to sound too romantic, it is very important that when you make art you keep a distance from the whole material aspect.

Do you receive any form of aid for being an artists?

Yeah I received facilitating aid from Stroom a couple of times. I did some bigger artistic projects where they helped me in covering the costs. These were all projects where I personally did not earn anything, but artistically they were great. For example I painted the exterior of a very sad looking neighborhood which was going to be demolished a few months later. Making public art in a place like that really influenced the people who still lived there and those who passed by.

Is there anything you dislike about the aid you are receiving or which is available?

Yes, when you apply for or receive aid your work will always be guided by someone who wants to press his or her opinion on the work. There is always something you have to give up for it. It limits your freedom.

How do you feel about these forms of aid you are receiving, do you think it is fair?

It is nice as long as it is possible. I do not believe it is necessary but I see it makes people happy. For instance some artists I know are happy because they are able to buy things they normally never could because now they receive the work. It is a different story when the aid goes to public projects which have a positive effect on other people. These kind of projects are easier to accomplish with aid, but without government aid I believe they would still occur.

Would you change anything if it was up to you?

I would like to see people in general more enthusiastic about art. I often get the feeling that people do not realize how beautiful it is. Instead of teaching the artists more about business we should teach the non artists more about art.

Do you have the impression that you are aware, or able to reach all forms of aid that could apply to you?

No, in order to reach all forms of aid you have to be able to communicate and bring across your plans and that is in most cases too much effort for me because my focus is my art.

What would you do if all aid would stop tomorrow?

If I would live in a hypothetical place where no one understood the arts and where there was no aid to artists, I would work in a non artistic job like everyone else. But I would definitely still make my art in my own time and keep trying to convince people of its beauty.

Do you feel like the aid you are receiving helps you to reach the level where you would be able to support your living from your artistic activities alone?

No, if I would manage to support my living from my artistic activities alone then that would be because of my own effort.

Could you describe your ideal development as an artists?

I hope I can enjoy my life as an artist even more.

Realistically speaking, how do think your artistic career will develop in the near future?

I might move out of the city to work on my art in a peaceful location. My career as an artist will develop and grow over time, because I'll keep making and selling art.

What are the main opportunities that you see for yourself?

To meet new people and see what happens every new day, I am an autonomous artist.

Would you consider to change your work, in order to raze more money?

Yeah I do that sometimes. It gives me the idea that the other person has made the work and it is nice for variation.

How do think about promoting and selling you work through a personal webpage?

I haven't really though about it much, maybe in the future.

Are their any artist organizations you think about joining?

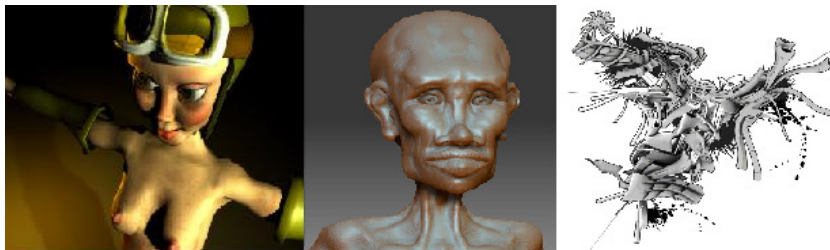
I am already a member of Stroom and that is enough for me.

Are there any other forms of aid that you would like to apply for someday?

No it is not on my mind because I am able to earn a living. Maybe in the future if my situation changes.

5.3.1.9 Mike van der Noordt

Profession:	Mixed media, sculptor and graphic artist
Age:	35
Location:	The Hague, The Netherlands
Website:	www.phonk.nl
Date	20-05-2009
Yearly artistic income:	€ 13.000,-
Yearly income subsidies / grants	€ 0,-
Yearly income other forms of aid	€ 0,-
Yearly income second job	€ 1.500,-
Last piece sold:	A graphic print for € 700 after about 16 hours of work.



Why did you decide to become an artist?

I have always had affinity with the arts and I have been drawing all my life. Because I did not score too well in college I thought I could not get any higher artistic education, therefore I first tried some other things and random jobs, but when I was 23 I decided to try and apply for art school and luckily I was admitted. After that I decided I wanted to become an artist.

Which higher artistic education did you receive?

On the Willem The Koning Academy in Rotterdam I started studying Interior Architecture but I graduated on autonomous 3D and mixed media.

What is your artistic profession and work area?

As visual artist I mainly work as a graphic and mixed media artist. I used to focus on making sculptures but this has partly developed into autonomously designing three dimensional objects in digital environments which are in some cases eventually displayed on prints and on canvas. Some of my autonomous digital work are installations which I can sometimes expose on festivals. Besides my autonomous work I am commercially active as an animator and motion graphics designer. I earn my income for about 20% out of autonomous and 80% out of commercial work.

Do you work independently?

Yes at the moment I do. Me and two other motion graphic designers are thinking about forming a company together. It is a great opportunity, but it scares me as well because I already think my commercial assignments sometimes take up too much time in relation to my autonomous work. On the other hand, they are also active as autonomous artists, so maybe we could make it part of our goals to spend a certain percentage of our time on autonomous projects.

Could you define your market, who would buy your work?

In case of my installations my market is cultural organizations who are interested in new media projects. For my other work I just do not know yet.

How do you distribute your work?

I mainly try to distribute my work through platforms I am connected to like TAG, Villanutz and Gallery de Ruimte. These are organizations that promote artists and their work and through them I have had several expositions of installations and other work. In case of installations which cannot be sold these organizations have paid me to expose on locations like festivals. Through other expositions in galleries I rarely manage to sell my work but I keep trying. For now most people who have bought my art were people from my own direct network.

Do you have a second job?

Sometimes it is nice to do something else for some extra money. But because my commercial work is going quite well it does not happen too often anymore.

Could you describe your desires as an artist, what is important to you?

Artistic freedom and a proper balance between commercial and autonomous work.

Do you consider yourself successful as an artist?

In relation to my autonomous work I do not consider myself successful.

How would you define a successful artist?

As an artist who has no need to work on a commercial level because his autonomous work is recognized.

Do you feel that the prices you can ask for your art are reasonable?

For my commercial work my hourly rate is usually about € 40. It seems high but for being able to do the commercial assignments I have to invest a lot in computers and in studying in

order to keep up to date. I try to apply a similar pricing mechanism to my autonomous works; costs of materials plus an hourly rate makes a reasonable price. Sadly I do not think I will ever be able to sell all of my autonomous work so I have many unpaid hours. I am planning to work on my oeuvre by making a more consistent output like a series of works that are highly connected. By doing that I think my work will become easier to sell and it will very likely positively influence the prices I can ask for them.

Could you describe the reasons why it might be difficult for you to support your living from your autonomous artistic activities alone?

Because there is high competition

Do you feel that your artistic education has sufficiently prepared you for your artistic career? If not, what did you miss?

It helped me develop my artistic skills quite well and I learned a lot from my fellow students. A very important aspect for me was that I created the basis for my network and that is still very useful. The education did not teach me a lot about the business side of being an artist. There were specific courses but they were not obligatory and what was available was not too good in my opinion. They taught us what kind of subsidies and aid we could apply for but they did not teach us the real practical things of being a professional artist and how to earn a living from your art. I think I am finding it out for myself though.

Have you received any form of aid for being an artists?

Well applying for aid and filling in forms is one of my weaker sides. I received the wwik for two years and then they through me out because I neglected to fill in one of their forms. I even got some letters that I had to pay everything back. I was shocked because I did not have that kind of money. I called them a while back (three years later), and although I do not understand it completely, apparently I am out of their system now. For the same kind of reason I have been paying off a tax dept for the last two years.

Another form of aid I have received is the money I get for exposing my installations on festivals and such. The cultural organization who are able to pay me for it are founded by subsidies, so indirectly I receive government aid through them.

How do you feel about these forms of aid you have received?

I think the wwik is a good initiative. It creates financial space that makes it possible for artists to deploy themselves. And the fact that some cultural organizations are able to finance the exposition of installations and other art projects is also very good, because I see no other way how these autonomous installations would be financed.

Is there anything you dislike about the aid you have received?

It is too much bureaucracy.

Do you think it is fair that you are able to receive these forms of aid?

Yes, because a lot of the art I am working on is not something I could sell. It is comparable to philosophy and science and it is very important that new regions of artistic development can be explored. My installations for example are exploring new ways of digitally visualizing objects in three dimensional space, I could just be making innovations that will change the way of digital communication.

Would you change anything if it was up to you?

Well I think the wwik should be twice as high and twice as long so it becomes really possible for artists to explore their artistic innovations in depth. At the same time there should be a better commission who judges if the artists are still doing work that benefits society. Maybe the artists should be invited for an exposition each year to show their work in front of a commission. Right now they only ask to see a small portfolio and to commit fraud is very easy. My girlfriend is receiving the wwik while half of what she told them she did, she did not really do.

Do you have the impression that you are aware, or able to reach all forms of aid that could apply to you?

No, but I admit that is because of the level of effort I am willing to put into it.

What would you do if all aid would stop tomorrow?

I would just go on, but my autonomous installations will probably have to become low budget and the rest I will finance through my commercial work.

Do you feel like the aid you are receiving helps you to reach the level where you would be able to support your living from your artistic activities alone?

It helps but is not enough. You have to do it yourself anyway.

Realistically speaking, how do you think your artistic career will develop in the near future?

I will probably have to focus on my commercial work more than I would want to in order to earn my living.

Could you describe your ideal development as an artist?

I want to follow the track I am on but then with a little bit more revenues and a little more time for my autonomous work so I can further develop my installations.

What are the main opportunities that you see for yourself?

There is an agency in Amsterdam called Absolute Vodka. They have an intermediary role between the business sector and the art sector. I hope that through them I could start a relationship with a company that might be interested in financing commercial and autonomous projects. I believe it is possible that there are companies that are interested in my autonomous projects as well because they explore for example new projection methods.

Would you consider to change your work, in order to raise more money?

Concessions are necessary, it plays a role if you want to sell your art.

How do think about promoting and selling you work through a personal webpage?

Promotion through a personal website is great. There are ways to sell through the internet with sites like deviant.com, but in my case art becomes better sellable when it gets physical.

Are there any artist organizations you think about joining?

Yes, the agency in Amsterdam called Absolute Vodka (see above).

Are there any other forms of aid that you would like to apply for someday?

I would like to apply at Stroom in order to get one of my new media art projects financed. I would love to receive a grand one day, but I just know that is too much of a hassle.

5.3.1.10 Stephanie Jamet

Profession:	Conceptual and Performance artist
Age:	32
Location:	The Hague, The Netherlands
Website:	www.rai11.com
Date	10-05-2009
Yearly artistic income:	€ 2.500,-
Yearly income subsidies / grants	€ 0,-
Yearly income other forms of aid	€ 0,-
Yearly income second job	€ 12.500,-
Price last work sold:	1500 euro's for performing a two manned performance of 50 minutes for 8 days. The production of which took about 250 hours.



Why did you decide to become an artist?

First I studied philosophy. I have always been a visual person and I found it annoying that I did not understand contemporary art. I mainly went into the arts out curiosity.

Did you ever receive higher artistic education? And if so, which?

I graduated four years ago in autonomous arts on the Royal Academy of The Hague. I choose the autonomous direction because it was the most contemporary and open to all media.

What is your artistic profession and work area?

I mainly see myself as a conceptual performance artist, but I am also active as a sculptor and a photographer. The work areas that apply to my work are Three-dimensional, autonomous, computer, conceptual and performance art. At the moment I am working on a three-dimensional small theatre play which includes artistic objects. I hope people can relate and it makes them smile.

Do you work independently?

Most of the time I work in collaboration, due to the fact that we work with performances a lot.

Could you define your market, who would buy your work?

Mainly festivals or exhibition spaces for young artists that are open for experimental performance art.

How do you distribute your work?

We are sometimes asked to perform on festivals or experimental exhibition spaces, yet these requests are mainly thanks to our direct network. At this stage that is our way of getting our work out there. Apart form performance art I have never really created anything sellable that would be shouted to be exposed in a gallery.

Do you have a second job? And if so what is the main reason you have one?

Yes, I work as a mailman every Saturday and I work two days a week as a desk top publisher

in a company that documents private art collections. The main reason I have second jobs is to earn my living, but it is also very important as a means to reach artistic maturity.

Could you describe your desires as an artist, what is important to you?

Until recently it was the fulfillment of an intellectual curiosity. Increasingly it is my love for the creative process, the experience of going through an adventure with other people.

Do you consider yourself successful as an artist?

No, but that is not very important to me.

How would you define a successful artist?

As an artist who can earn a living from artistic activities and who is able to communicate his or her ideas because of good reviews and many expositions.

Do you feel that the prices you can ask for your art are reasonable?

I do not feel like my art has already reached a level where it is worth a lot of money, so for now the prices I can ask for my work are quite low, but ok. The compensation I get for performing is not reasonable. The last performance we gave was a performance with two people on a festival, which took 50 minutes and we performed for 8 days. The production of this performance took us about 6 months of working on it for one or two days a week. When they offered us 1.500 euro's to perform I was enthusiastic about it, but considering the time and effort it took, this level of compensation is ridiculous.

Do you feel that your artistic education has sufficiently prepared you for your artistic career? If not what did you miss?

I did not always like the artistic values they taught me, but it influenced my artistic development in a way that I could not have managed myself. I felt some of the teachers were incompetent because they lacked conceptual skills. Another issue is that after graduating I did not feel I could be a professional independent artist; I was not an entrepreneur. That is why after graduation I went to work in the corporate world as a designer for experience and to differentiate.

Do you receive any form of aid for being an artists?

I received the wwik for one and a half year after which I had to pay back a part of the money I had received because I had supposedly earned too much money with my second job.

How do you feel about this form of aid you have received?

It is terrible and too controlled. You really have to have your life in order to make a good use

of the wwik. It only works if you work very hard. For me it was not the right moment because I did not have the right focus yet.

Is there anything you dislike about the aid you have received or which is available?

Whether the wwik is good or bad depends on the level of maturity of the artist. Personally I think there is too much control and the system is too rigid (no space for compromises or flexibility).

Do you think it is fair that you received this form of aid?

Yes because it is not given freely, you have to work hard as an artist and in general terms the wwik creates a lot of artistic production.

Would you change anything if it was up to you?

I do not know, in general terms it is not a bad system. I do think that Kunstenaars&CO should support artists who do not receive the wwik as well, at this moment the available courses are only for free for those who receive the wwik. One thing that does irritate me is that a lot of organizations try to find a function for artists. I think you have to be aware for this as an artist because I know many artists who are stuck in certain jobs or projects because they get subsidized. It is applied arts and there is something wrong with it, artists are not social workers.

Do you have the impression that you are aware, or able to reach all forms of aid that could apply to you?

There are a lot of institutions which are doing good work in backing up their artists. So yeah through these institutions I do feel I could reach all forms of aid that are available.

What would you do if all aid would stop tomorrow?

Nothing different really because I do not receive any aid at the moment. Still an autonomous artist has to rely on aid for a large part, so for my future that would mean that I would be forced to keep working in other areas to earn my living and limit the time I can spend on my autonomous art.

Could you describe the reasons why it might be difficult for you to support your living from your artistic activities alone?

Because I make autonomous work and there is a lot of research involved, while I do not make sellable products.

Do you feel like the aid you could receive would help you to reach the level where you

would be able to support your living from your artistic activities alone?

Yes it helps. Because the more research you can do and the more exposure you get, the higher the chance that your work gets recognized and will eventually start to increase in value.

Could you describe your ideal development as an artists?

My ideal development would be that I could continue my autonomous projects with more focus and that I would become active on a more international level. I would also like to teach on the side.

Realistically speaking, how do think your artistic career will develop in the near future?

I hope my realistic development is quit equal to my ideal development, because I do not see myself as a fulltime artist. I am happy I did not give up yet and I hope I will never give up.

What are the main opportunities that you see for yourself?

I see an opportunity in doing a master someday so I can become a part-time art teacher and continue my autonomous art on the side. And I see the globalization as another opportunity because it makes it easier to become active on a more international level and to do more projects abroad.

Would you consider to change your work, in order to raze more money?

I tried it already but it was a catastrophe; it was stressful and boring and I will not do it again.

How do think about promoting and selling you work through a personal webpage?

I have a website, but currently it reflects the fact that I do not have a focused direction. I believe that eventually good things will come out of it because it is able to show what I do.

Are their any artist organizations you think about joining?

I am already connected to Stroom, but I am not really using it yet. I am thinking about doing some courses at Kunstenaars&CO and I have top look for international networks or galleries I can join.

Are there any other forms of aid that you would like to apply for someday?

I also think about applying for a stipendium as an opportunity which would allow me to invest more time in developing my autonomous performance productions. I do not see any other way to finance the bigger performance productions.

5.3.1.11 Daniel Heikens

Profession:	Photographer
Age:	29
Location:	The Hague, The Netherlands
Website:	www.danielheikens.nl
Date	10-05-2009
Yearly artistic income:	€ 8.000,-
Yearly income subsidies / grants	€ 0,-
Yearly income other forms of aid	€ 0,-
Yearly income second job	€ 7.000,-
Price last piece sold:	A large print of a photo for € 400 after about 2,5 hours of work.



Why did you decide to become an artist?

My granddad gave me a camera when I was little and I liked it. I started reading books of a famous photographer called Ed van de Elke and I got very inspired. Then one day I went to an open day at the academy and I decided to try and get in. There was never any long term planning, I just really liked to be active with photography. I always thought that if I would concentrate on what I liked most, things would fall into place.

Did you ever receive higher artistic education? And if so, which?

I graduated in photography on the Royal Academy of The Hague.

What is your artistic profession and work area?

I am an autonomous and documentary photographer.

Do you work independently?

Yes currently I am. Me and some of friends are thinking about forming a collective. I have noticed that I have a certain disadvantage on the market because I, in contrary to other companies, cannot always deliver a total package. Therefore a collective which could take on broader assignments on areas like photography, video, graphic design, sound design and

so on would create a stronger position on the market than if we would all work independently.

Could you define your market, who would buy your work?

Magazines, papers when a picture connects to a storyline, and individuals who like one of my pictures as a piece of art on their wall.

How do you distribute your work?

Well I have got a nice website and I have had some expositions where I can sometimes sell some work and get new assignments.

Do you have a second job? And if so, what is the main reason?

I work as a photographer in a theme park in order to earn a living. I wish I did not have to because it can become quite boring sometimes, but it makes me independent.

Could you describe your desires as an artist, what is important to you?

I have a deep interest in the sociological aspect of people and my main desire as an artist is that I am able to share my view on the sociology of mankind.

Do you consider yourself successful as an artist?

No.

How would you define a successful artist?

As an artist who is able to completely focus on what he desires and who is able to communicate his work to others.

Do you feel that the prices you can ask for your art are reasonable?

No, when I sell cheap people still feel it is expensive. I have looked up the general indicated prices for the kinds of work that I sell and my prices are about 33% of the norm. I often feel that people undermine quality by cutting costs. Besides my second job I earn about 8.000 euro's a year from my photography, about 30% of which comes from selling autonomous works and about 70% is generated through assignments. The share of my autonomous work is growing because I now have a large collection of autonomously created photographs that people can choose from. If somebody likes a certain photo and wants to buy it, it takes me about 2,5 hours and I can usually sell it for about 400 euro's.

Could you describe the reasons why it might be difficult for you to support your living from your artistic activities alone?

It is because the demand is too low and the supply is too high. Especially in photography because so many people think they can do it themselves without artistic education. It creates more want-to-be-professional-photographers and so more competition, and it creates a lower demand because people are not willing to pay for something they think they can do themselves as well.

Do you feel that Your artistic education has sufficiently prepared you for your artistic career? If not what did you miss?

On an artistic level it did, but I have got a bad preparation on the business side of being an artist. The whole education was more inspiring than realistic. I would have liked to have learned how I am supposed to deal with clients, how I make invoices and other practical preparation.

Do you receive any form of aid for being an artists?

In general I am too stubborn to apply because I really appreciate being independent. And when you apply for something there are almost always restrictions and boundaries; it would not be good for me. I must admit that a few years ago I did apply for and receive a small subsidy to promote myself through Stroom and I had my website made with it.

How do you feel about these forms of aid?

It is a good thing that they exist, but personally I would rather get by on my own.

Is there anything you dislike about the aid that is available?

I would not like the restrictions and boundaries that come with receiving aid.

Do you think it is fair that you can receive aid for being an artist?

No, it is a prosperity thing. I believe that the true artist will go on with his work whether he is supported or not. So I do not believe it is fair, it is a luxury.

Would you change anything if it was up to you?

They have to focus on starters, I believe that artists who have been in the business for longer are going on anyway.

Do you have the impression that you are aware, or able to reach all forms of aid that could apply to you?

Due to myself, no. I do a little research into it.

What would you do if all aid would stop tomorrow?

I would just go on, because I would still have to submit to my urges.

Do you feel like the aid you are receiving helps you to reach the level where you would be able to support your living from your artistic activities alone? (specifically)

Yes, if I would get a starters stipendium I would be able to make more exposure and expand my network. Both of which could have a positive effect on future assignments.

Could you describe your ideal development as an artists?

If I can keep on making the work that comes from my heart and if I would get recognized for it, I would be very happy.

Realistically speaking, how do think your artistic career will develop in the near future?

I think my ideal path is reachable for me as long as I work hard on it. It will be a long and interesting road.

What are the main opportunities that you see for yourself?

Cultural institutions often organize pools in which they invite photographers to send in their interpretation on a certain project and select the winning photographer who then gets to do the project. It is a combination between a price and an assignment and I have been entering these pools a couple of times the last few years and I hope winning one will positively influence my artistic career because it generates money and exposure. Another opportunity is forming the collective I told you about earlier. It is a great idea but it is going slowly because we all have our second jobs and not enough time to really get it going. Stroom has an empty school which they want to appoint to a group of artists who have a good plan. Having a central space where we could all work would be a wonderful development for our collective. We could even start a gallery and a shop there; utopia.

Would you consider to change your work, in order to raze more money?

No concessions on the things that come from my heart. Only within commercial assignments I would.

How do think about promoting and selling you work through a personal webpage?

Very good, I made sure my website is looking good because people tend to judge you as a photographer from your website.

Are their any artist organizations you think about joining?

I would want to joint organizations like Magnum and Hazzazah but these organizations are

only for the elite so that remains a dream.

Are there any other forms of aid that you would like to apply for someday?

Maybe I would like to apply for a starters stipendium, but it is difficult to get accepted because nowadays you have to be very innovative.

5.3.1.12 Medy Oberendorff

Profession:	Draughtsman
Age:	34
Location:	The Hague, The Netherlands
Website:	www.medyoberendorff.nl
Date	15-05-2009
Yearly artistic income:	€ 2.800,-
Yearly income subsidies / grants	€ 0,-
Yearly income other forms of aid	€ 0,-
Yearly income second job	€ 17.000,-
Last piece sold:	A large graphic print for € 700 after about 24 hours of work



Why did you decide to become an artist?

That I was going to be an artist was something I knew from my early years on. I was always complimented on my drawing and it seemed like the logical path.

Did you ever receive higher artistic education? And if so, which?

I graduated for my bachelor in product design on the Academy for Visual Arts in Maastricht and after that I finished a master in Scientific Illustration in cooperation with the University of Maastricht.

What is your artistic profession and work area?

I am an autonomous draughtsman and I am still active in product design. Some of my work is a mixture between the two and I have the feeling they interconnect.

Do you work independently?

Yes, but do I share my atelier with other artists and that has a positive effect on my work.

Could you define your market, who would buy your work?

They used to ask me this question in college as well, and I always found it difficult to answer. Students definitely don't belong to my market, other than that all people could be interested. I do not believe that you should create a work for a certain market.

How do you distribute your work?

Selling my drawings is sometimes difficult because they are quite small and expensive, and there is not a lot of demand for small drawings. Therefore I often graphically press about 20 enlarged versions of a drawing and then sell those through stores and galleries (profit and non-profit galleries).

Do you have a second job? And if so, what is the main reason?

Yes, I work as an illustrator on the university of Leiden for three days a week. It offers me stability and it is quite relaxing to not have to worry about your income, but it can get quite boring as well because it is not what I really want to do.

Could you describe your desires as an artist, what is important to you?

To be able to show things that other people take for granted. But I think I mainly do it for myself because the creative process makes me feel good.

Do you consider yourself successful as an artist?

No.

How would you define a successful artist?

An artist who can do what he desires artistically and is being appreciated for it to a level that he is able to earn his living with his art.

Do you feel that the prices you can ask for your art are reasonable?

I often feel that the prices that are being asked for other autonomous work are unreasonably high. For my own work I found out that estimating prices on the basis of feeling does not work. There I use formula; 80 per hour plus costs of production (generally about 1.200

euro's for 20 pressed versions), divided by the amount of graphically pressed versions, multiplied by 1,6. This last multiplication contains a risk and profit margin as well as the 40% of the price that goes to the gallery who sells the work. The prices that these formulas generate are reasonable, but altogether it takes a large investment and I have no guarantee that the works will sell.

Could you describe the reasons why it might be difficult for you to support your living from your artistic activities alone?

Mainly because in order to get my artistic career going I need to make certain investments for having my drawings graphically presses in order to make them more sellable, but because I do not make any substantial money from my art yet, making this investment is very difficult at this time and that slows down my development as an artist.

Do you feel that your artistic education has sufficiently prepared you for your artistic career? If not what did you miss?

The really thought me a lot, but I did miss the entrepreneurial preparation. I did a course in entrepreneurship but I had to pay extra to attend it and it was quite superficial. I would have liked to have learned what channels are available to artists, how you can apply for subsidies and how you can properly market your work.

Do you receive any form of aid for being an artists? (Like the wwik, a financed studio, etc.)

I tried to get into Stroom but because I could not show I have had a lot of expositions, they did not accept me. I have never considered to go into the wwik. I think it is because through friends I know how much they ask of you and I do not really see myself as an entrepreneur. I also like the fact that I work on the side to earn the money I need and then spend my time on art without any pressure.

How do you feel about these forms of aid that are available?

It is a good thing that they exist, and although it did not work out for me in the past I also believe that it is a good thing that they have strict selection criteria.

Is there anything you dislike about the aid your receiving?

Well I know some cases in which artists were forced to pay back the money that had received because afterwards they appeared not to fulfill the criteria. One of my friends had to pay back 10.000 euro's to the wwik and I think it is scandalous that this is possible because it would not have been necessary if only she would have received a little bit more information and guidance.

Do you think it is fair that you are able to receive this form of aid?

Yes it is fair, art and the cultural climate are an enrichment of society.

Would you change anything if it was up to you?

No, apart from the specific payback aspect I think in general it is going alright.

Do you have the impression that you are aware, or able to reach all forms of aid that could apply to you?

Yes through friends who are active in the cultural sector and through the internet I believe I can find all that would apply to me.

What would you do if all aid would stop tomorrow?

Nothing different really, but without the aid of my boyfriend and my family it will become quite difficult.

Do you feel like the aid you are receiving helps you to reach the level where you would be able to support your living from your artistic activities alone?

The aid I am receiving now is the aid of my family and yes I do believe it makes it easier to get through the starting faze and it helps me in generating more revenues that I will be able to use to investment in my art myself.

Could you describe your ideal development as an artists?

My ideal development is that I would gradually be able to earn my living from my autonomous work.

Realistically speaking, how do think your artistic career will develop in the near future?

I hope my ideal development will come true.

What are the main opportunities that you see for yourself?

Creating more sellable works and presenting them through more expositions. There is an organization called Heden that has a system called Art borrowing where people can borrow instead of buy works of art. I will lent some of my work to this organization so I can earn a little extra money from it. Another opportunity I see is that I succeed in autonomously designing a successful product or object that can become a cash cow. A little while ago I made a sticker of a lamp, a useless object but quite funny and something like that could be multiplied and sold many times over.

Would you consider to change your work, in order to raise more money?

It depends, I have to be able to support it artistically. Things like increasing the size of an art object in order to make it more sellable are reasonable to me.

How do think about promoting and selling you work through a personal webpage?

There is nothing wrong with it. Also selling it directly through the internet would be great, but I think it would prove difficult because people cannot really judge a work of art through a computer.

Are there any artist organizations you think about joining?

Not at the moment.

Are there any other forms of aid that you would like to apply for someday?

Well yes because when I want to make my art sellable I need to make a certain investment. And because I do not sell a lot of art yet I do not have the money to make the investment, and without the investment I cannot make more money from my art. It is a vicious circle which makes it necessary for me to find other ways of financing and I would like to apply for a subsidy for this. For now my parents have been lending me the money I need.

5.3.1.13 Cindy van der Aa

Profession:	Painter
Age:	34
Location:	The Hague, The Netherlands
Website:	-
Date	17-05-2009
Yearly artistic income:	€ 3.000,-
Yearly income subsidies / grants	€ 0,-
Yearly income other forms of aid	€ 0,-
Yearly income second job	€ 17.000,-
Last work sold:	A painting for € 1.500 after about 25 hours of work

Why did you decide to become an artist?

My high school art teacher really inspired me to become an artist because he recognized my potential and all the positive feedback made me feel wonderful. In that period I created the desire to learn more about the technical skills of making art.

Did you ever receive higher artistic education? And if so, which?

I graduated in the year 1998 studying autonomous visual arts on the Royal academy of The Hague.

What is your artistic profession and work area?

I am an autonomous painter and I also paint in assignment. I am interested in painting environments and buildings, and in assignment I mainly make portraits and decors for theatre.

Do you work independently?

Yes.

Could you define your market, who would buy your work?

I do not know, people who like my work.

How do you distribute your work?

After graduating top of my class I was asked for a lot of expositions, but I did not really sell a lot of work through those expositions and when they eventually stopped asking me I started concentrating more on assignments. I still do not have to put a lot of effort into getting assignments because they always come to me from my direct network. Sometimes when I need some extra money I call some people in the theatre world and I can work again.

Do you have a second job? And if so, what is the main reason?

Yes I do now. I noticed the financial insecurity of being a full time artists had a bad influence on me. I got depressed and did not feel good about myself. Therefore I took on semi creative second jobs where I could earn a structural income. I now work two days a week as head of production for an underground music café and two more days for another music and performance organization. I can really put my creativity in these jobs, but they now take up 4 days of my week and I am starting to think that I have to little time for my own work.

Could you describe your desires as an artist, what is important to you?

The most important thing is that I am able to do my own thing and that I myself am happy about the art I create.

Do you consider yourself successful as an artist?

No, I am still searching.

How would you define a successful artist?

As artists who do not necessarily make a lot of money but are focusing on what they want.

Do you feel that the prices you can ask for your art are reasonable?

The prices of my autonomous work are reasonable, although I find the provisions of ateliers to high. The last autonomous work I sold, went for 1500 euro's of which 35% went to the gallery. I had spend about 25 hours on it, but that did not influence the price because sometimes I make an autonomous work in 2 hours and other times it takes me about three weeks while most of my prices are around a similar level. Asking prices for assignment is more difficult because they are often partly voluntary and for instance in case of theatres there is always to little money.

Could you describe the reasons why it might be difficult for you to support your living from your artistic activities alone?

I has got something to do with my inability to network on a professional and social level and to be able to really directly promote and sell my work. Art is my own thing, if people like it that's wonderful but I cannot tell them why they should. I love to spend as much time on my art as I can but I have to make a compromise with earning a living.

Do you feel that your artistic education has sufficiently prepared you for your artistic career? If not what did you miss?

No it was very focused on technique and I missed the practical preparation on what your opportunities are as an artist. I am quite good at making art, but I am lousy in earning my living with it.

Do you receive any form of aid for being an artists?

I received the wwik for one and a half year straight after graduating.

How do you feel about these forms of aid you have received?

I did not feel like they understood what it was to be an artists. This was in 1999, the first year that the wwik existed so maybe it is better now, but back then they asked an unreasonable amount of bureaucratic information. I was an artist and not an administrator. Eventually it went wrong and they had me pay back 1.700 euro's because I supposedly did not fulfill the requirements. It is the reason why I started working in second jobs besides my art.

Is there anything you dislike about the aid you have received?

I suppose the bureaucratic aspect of it all.

Do you think it is fair that artists receive this form of aid?

I feel like depending on social welfare is wrong, but an initiative like the wwik is good because you do not receive it for doing nothing. Artists have to work hard in order to stay in the wwik.

Would you change anything if it was up to you?

I would make sure that all information would be more freely available. Right now there are still to many barriers for artists to reach the things that are available for them.

Do you have the impression that you are aware, or able to reach all forms of aid that could apply to you?

No, like I explained earlier, right now there are still to many barriers for artists to reach the forms of aid that are available for them.

What would you do if all aid would stop tomorrow?

I would not change anything.

Do you feel like the aid artists are receiving helps them to reach the level where they would be able to support their living from their artistic activities alone?

I tend to think that it makes artists lazy, but the alternative is that they cannot spend enough time on their art to really develop it. So in general I believe it does support their development and increases the chance that they will eventually be able to support their living from their artistic activities alone.

Could you describe your ideal development as an artists?

I would like to reach a level where I can earn my living from painting and designing decors of theatre plays with a high level of creative freedom.

Realistically speaking, how do think your artistic career will develop in the near future?

I think my ideal development is difficult to achieve and I assume I will have to keep relying on my income from my second jobs.

What are the main opportunities that you see for yourself?

I am planning on spending less time in second jobs and focus on décor design and production.

Would you consider to change your work, in order to raze more money?

Up until a certain level, I have to feel like an independent artist. Artistic freedom is

important to me.

How do think about promoting and selling you work through a personal webpage?

I need a website, but I have not taken the effort to make one. Sometimes I am talking about a future project or assignment and I am asked for my business card, when I tell them I do not have one they ask me for my website address and when I admit I do not have a website either they look at me like I am not from this world.

Are their any artist organizations you think about joining?

Not really, maybe Stroom someday because I think that is a good initiative.

Are there any other forms of aid that you would like to apply for someday?

No.

5.3.2 Compilation of given answers

In order to analyze the answers given by the interviewed struggling visual artists, several compilations of given answers to questions have been composed in the following tables.

Table 5.1 Why did you become an artist? Compilation of the answers given to question one.

Interviewees	Why did you become an artist?
DIANE MOOLHUIJSEN	So I can communicate a message to the world
HEATHER VISSER	Because of an urge to combine my knowledge of sociology with making arts
DANIEL PATHIJN	Because art is one of the highest achievements of mankind
MATTY ROS	I was born as an artist
VERA BOSCH	Because I like the way it enables me to express myself
BEN B-MEN	Because it became increasingly important to me
SIMON VAN KRAY	Because I focused on what I was good at
MIKE VAN DER VOORT	Because of a strong affinity with the arts
STEPHANIE JAMET	Out of curiosity
DANIEL HEIKENS	Because I was fascinated by the art of photography
MEDY OBERENDORFF	Because it seemed like a logical path
CINDY VAN DER AA	I was inspired and wanted to learn more about art

Table 5.2 Did you receive higher artistic education? Compilation of the answers given to question two.

Interviewees	Did you receive higher artistic education?
DIANE MOOLHUIJSEN	A bachelors degree in fine arts at the High School of Arts in Utrecht
HEATHER VISSER	A bachelors degree in fashion textile design at The Royal Academy of Arts in The Hague
DANIEL PATHIJN	A bachelors degree in fine arts at the University of West England
MATTY ROS	No I am autodidact
VERA BOSCH	No
BEN B-MEN	I attended one year at the Royal Academy of The Hague
SIMON VAN KRAY	A bachelors degree in 3D art at the Royal Academy of Arts in The Hague
MIKE VAN DER VOORT	A bachelors degree in 3D and mixed media at the Willem the Koning Academy in Rotterdam
STEPHANIE JAMET	A bachelors degree in autonomous arts at the Royal Academy of The Hague
DANIEL HEIKENS	A bachelors degree in photography at the Royal Academy of The Hague
MEDY OBERENDORFF	A bachelors degree in product design at the Academy of Visual Arts in Maastricht and a masters degree in scientific illustration on the University of Maastricht
CINDY VAN DER AA	A bachelors degree in autonomous arts at the Royal Academy of The Hague

Table 5.3 What is your profession and work area? compilation to the answers given on question three.

Interviewees	Professions	Workareas
DIANE MOOLHUIJSEN	Painter	Autonomous
HEATHER VISSER	Conceptual artist	Autonomous autonomous, video, three-dimensional, computer, conceptual and installations
DANIEL PATHIJN	Sculptor, multimedia artist	autonomous
MATTY ROS	Painter, conceptual artist	autonomous
VERA BOSCH	Mosaic artist painter, draughtsman, audiovisual artist,	autonomously, with video, digital, three-dimensional,
BEN B-MEN	photographer, graphic artist and a tattoo artist	conceptual, cartoons and I also perform
SIMON VAN KRAY	draughtsman, painter	autonomous
MIKE VAN DER VOORT	sculptor, graphic and mixed media artist	autonomous, 3D, computer, installations
STEPHANIE JAMET	Conceptual artist	performance, autonom, 3D, computer
DANIEL HEIKENS	Photographer	autonomous, documentary
MEDY OBERENDORFF	draughtsman	Painter
CINDY VAN DER AA	painter	autonomous

Table 5.4 Do you work independently? compilation to the answers given on question four.

Interviewees	Do you work independently
DIANE MOOLHUIJSEN	Yes
HEATHER VISSER	Yes
DANIEL PATHIJN	Yes
MATTY ROS	Yes
VERA BOSCH	Yes
BEN B-MEN	Yes
SIMON VAN KRAY	Yes
MIKE VAN DER VOORT	Yes
STEPHANIE JAMET	In coloboration
DANIEL HEIKENS	Yes
MEDY OBERENDORFF	Yes
CINDY VAN DER AA	Yes

Table 5.5 How do you distribute your work? compilation to the answers given on question five.

Interviewees	Amount of effort	Website	Means for distribution.
DIANE MOOLHUIJSEN	Medium effort	Yes	Professional gallery in the future
HEATHER VISSER	Actively	No	Direct network
DANIEL PATHIJN	Little effort	Yes	Gallery and aiding foundations
MATTY ROS	Actively	Soon	Selling work on the street
VERA BOSCH	Little effort	Yes	Gallery and expositions
BEN B-MEN	Medium effort	Yes	Stores, theatres, offices
SIMON VAN KRAY	Medium effort	No	Direct network
MIKE VAN DER VOORT	Actively	Yes	Aiding foundation, expositions, direct network
STEPHANIE JAMET	Medium effort	Yes	Direct network, festivals, exhibition spaces
DANIEL HEIKENS	Actively	Yes	Gallery and expositions
MEDY OBERENDORFF	Actively	Yes	Stores and galleries
CINDY VAN DER AA	Little effort	No	Direct network

Table 5.6 Market definition, compilation of the answers on question six

Interviewees	Could you define your market?	Who would buy your work?
DIANE MOOLHUIJSEN	No	I am still searching for them
HEATHER VISSER	No	People from my own network
DANIEL PATHIJN	Yes and no	Cultural organizations, festivals and individual consumers
MATTY ROS	No	People who like my work
VERA BOSCH	Yes	Middle aged people who are financially stable
BEN B-MEN	Yes	It depends on what I make, everybody could buy my art
SIMON VAN KRAY	No	The people I already know
MIKE VAN DER VOORT	Yes and no	Cultural organizations who are interested in new media
STEPHANIE JAMET	Yes	Festivals and experimental exhibition spaces
DANIEL HEIKENS	Yes	Magazines, papers and art lovers
MEDY OBERENDORFF	No	People who are willing to pay money for art
CINDY VAN DER AA	No	People who like my work

Table 5.7 Second jobs, compilation of the answers on question seven.

Interviewees	Second job?	What kind?	Main reason?
DIANE MOOLHUIJSEN	Yes	Assistant	For the money and to train my social skills
HEATHER VISSER	Yes	Waitress	For the money
DANIEL PATHIJN	Yes	Head of production	For the money, variation and my network
MATTY ROS	Yes	Musician	Because I love it
VERA BOSCH	Yes	Art workshops	For the money
BEN B-MEN	No	-	-
SIMON VAN KRAY	Yes	Cultural desk job	For the money, my network and to learn
MIKE VAN DER VOORT	No	-	-
STEPHANIE JAMET	Yes	Mailman & desktop publisher	For the money and to reach artistic maturity
DANIEL HEIKENS	Yes	Theme park photographer	Because it makes me independent (money)
MEDY OBERENDORFF	Yes	Illustrator	For the money and financial stability
CINDY VAN DER AA	Yes	Head of production	For the money and financial stability

Table 5.8 Main desires as an artist, compilation of the answers on question eight.

Interviewees	Main desires as an artist	How can desires be satisfied
DIANE MOOLHUIJSEN	To have a creative outlet	By working on art
HEATHER VISSER	Self-realization	By not letting the distraction take over
DANIEL PATHIJN	Personal satisfaction	By working autonomously
MATTY ROS	Having enough time for art	By not letting the distraction take over
VERA BOSCH	Internal balance	By working on art
BEN B-MEN	Artistic freedom	By working autonomously
SIMON VAN KRAY	To spread imagination	By making and distributing art
MIKE VAN DER VOORT	Artistic freedom	By balancing commercial and autonomous work
STEPHANIE JAMET	The creative process	By working on art with other people
DANIEL HEIKENS	Communication a personal view	By making and distributing art
MEDY OBERENDORFF	The creative process	By working on art
CINDY VAN DER AA	Being happy about the art I create	By having enough time to work autonomously

Table 5.9 Successful artists, compilation of the answers on question nine and ten.

Interviewees	Successful?	Definition of a successful artists
DIANE MOOLHUIJSEN	No	An artist who is recognized by the art world and can earn a living from art
HEATHER VISSER	Yes	An artists who is satisfied with his or her art
DANIEL PATHIJN	No	An artists who can earn a living from art while maintaining artistic integrity
MATTY ROS	No	An artists who can earn a living from art and has a lot of exposure
VERA BOSCH	Yes	A good artists who is satisfied with his work and receives external appreciation
BEN B-MEN	No	An artist who's work is placed in a museum
SIMON VAN KRAY	No	An artist who is able to loose his ego and focuses on what he believes is true art
MIKE VAN DER VOORT	No	An artist who can earn a living from his autonomous art
STEPHANIE JAMET	No	An artist who can earn a living from art and can communicate his ideas
DANIEL HEIKENS	No	An artist who can completely focus on his work and communicate it to others
MEDY OBERENDORFF	No	An artist who can do what he desires artistically and earns his living with it
CINDY VAN DER AA	No	An artist who is able to focus on what he wants

Table 5.10 Prices of art sold, compilation of the answers on question eleven.

Interviewees	Prices reasonable?	Price example	Hours worked on it	Per hour
DIANE MOOLHUIJSEN	No	600	45	13,33
HEATHER VISSER	Yes	400	20	20
DANIEL PATHIJN	No	4000	400	10
MATTY ROS	Yes	300	15	20
VERA BOSCH	Yes	1600	80	20
BEN B-MEN	Yes	500	50	10
SIMON VAN KRAY	Yes	260	10	26
MIKE VAN DER VOORT	Yes	700	16	43,75
STEPHANIE JAMET	No	750	300	2,5
DANIEL HEIKENS	No	400	2,5	160
MEDY OBERENDORFF	Yes	700	24	29,17
CINDY VAN DER AA	Yes	975	25	39

Table 5.11 Why would it be difficult to support your living from you artistic activities alone? Compilation of the answers given on question twelve.

Interviewees	Why would it be difficult to support your living form artistic activities alone?	Reason
DIANE MOOLHUIJSEN	Because Dutch people do not appreciate art enough	Low demand
HEATHER VISSER	Low value of the art I create and not enough assignments	Low price and low demand
DANIEL PATHIJN	I cannot make enough money from the art I make	Low price
MATTY ROS	Because it is difficult to ask money for art	Not entrepreneurial
VERA BOSCH	Because I cannot sell enough work	Low demand
BEN B-MEN	It is not difficult for me, if I need to make money I can	-
SIMON VAN KRAY	Because people in general are satisfied with buying low quality art	Low demand
MIKE VAN DER VOORT	High competition	High supply
STEPHANIE JAMET	High competition	High supply
DANIEL HEIKENS	High competition and low demand	High supply and Low demand
MEDY OBERENDORFF	Because I need to make a large investment to get my career going	Low capital
CINDY VAN DER AA	I am not skilled in networking and promoting my work	Not entrepreneurial

Table 5.12 The preparation of higher artistic education. Compilation of the answers to question thirteen.

Interviewees	Sufficiently prepared?	What did you miss?
DIANE MOOLHUIJSEN	No	Practical skills
HEATHER VISSER	No	Business aspects
DANIEL PATHIJN	No	Entrepreneurial skills
MATTY ROS	-	-
VERA BOSCH	-	-
BEN B-MEN	-	-
SIMON VAN KRAY	Yes	Nothing, because the focus on artistic education is good
MIKE VAN DER VOORT	No	Practical aspects
STEPHANIE JAMET	No	Entrepreneurial skills
DANIEL HEIKENS	No	Practical preparation
MEDY OBERENDORFF	No	Entrepreneurial preparation
CINDY VAN DER AA	No	Practical preparation

Table 5.13 Receiving aid, compilation of the answers to question fourteen and fifteen.

Interviewees	Form of aid	How do you feel about the available aid?
DIANE MOOLHUIJSEN	Wwik (3years and receiving)	Happy because it helps me develop as an artist
HEATHER VISSER	Wwik (tried to apply)	To bureaucratic, it made me feel like I was in school
DANIEL PATHIJN	Wwik (2,5 years)	Comfortable and encouraging, but not very effective
MATTY ROS	Wwik (4 years)	A good trial period for artists
MIKE VAN DER VOORT	Wwik (2 years)	It makes it possible for artists to deploy themselves
STEPHANIE JAMET	Wwik (1,5 years)	It is terrible and to controlled
CINDY VAN DER AA	Wwik (1,5 years)	They did not understand artists
VERA BOSCH	Wwik (looked into it)	To much hassle to apply
BEN B-MEN	A financed studio	I am grateful but I have to do the real work myself
SIMON VAN KRAY	A financed art project	It is nice as long as it is possible
DANIEL HEIKENS	A financed website	It is good that it exists
HEATHER VISSER	Non	I would rather earn my money independently
VERA BOSCH	Non	To much hassle to apply
MEDY OBERENDORFF	Non	It is a good thing it exists
DANIEL PATHIJN	Commission for exposing	Good, because it has taught me how to present my work
MIKE VAN DER VOORT	Commission for exposing	Very good, because otherwise they could not been shown
BEN B-MEN	Food and a place to stay	I am grateful but I have to do the real work myself
MATTY ROS	Financial support from girlfriend	It is reaching a critical point

Table 5.14 What do you dislike about available aid? Compilation of the answers to question sixteen.

Interviewees	Form of aid	What do you dislike about available aid?
DIANE MOOLHUIJSEN	Wwik (3years and receiving)	Administration, and the courses are way to general
DANIEL PATHIJN	Wwik (tried to apply)	Not very effective, it treats a symptom not the problem
MATTY ROS	Wwik (2,5 years)	Not supportive enough, just like social welfare
MIKE VAN DER VOORT	Wwik (4 years)	To much bureaucracy (had to pay back a part)
STEPHANIE JAMET	Wwik (2 years)	The system is to rigid (had to pay pack a part)
CINDY VAN DER AA	Wwik (1,5 years)	The bureaucratic aspect of it (had to pay back a part)
HEATHER VISSER	Wwik (1,5 years)	The bureaucracy
VERA BOSCH	Wwik (looked into it)	To much hassle
BEN B-MEN	A financed studio	Al the forms you have to fill in
SIMON VAN KRAY	A financed art project	Aid limits your artistic freedom
DANIEL HEIKENS	A financed website	The restrictions and boundaries
HEATHER VISSER	Non	-
VERA BOSCH	Non	-
DANIEL PATHIJN	Commission for exposing	-
MIKE VAN DER VOORT	Commission for exposing	-
BEN B-MEN	Food and a place to stay	-
MATTY ROS	Supported by girlfriend	-
MEDY OBERENDORFF	Supported by family	I am afraid I will have to pay back a part of what I get

Table 5.15 Is it fair that artists receive aid and would you change anything? Compilation of the answers given to question seventeen and eighteen.

Interviewees	Form of aid	Is it fair that artists receive aid?	Would you change anything?
DIANE MOOLHUIJSEN	Wwik (3years)	Yes because I need it	Stop the focus on entrepreneurship
DANIEL PATHIJN	Wwik (tried to apply)	Yes because of cultural development	More practical support to artists
MATTY ROS	Wwik (2,5 years)	Yes, it is like study allowance	More positive personal guidance
MIKE VAN DER VOORT	Wwik (4 years)	Yes, it is very important for artistic innovation	Twice as high and long, better quality control
STEPHANIE JAMET	Wwik (2 years)	Yes, it creates a lot of artistic production	Stop trying to find functions for artists
CINDY VAN DER AA	Wwik (1,5 years)	Yes, artists have to work hard for it	More information
HEATHER VISSER	Wwik (1,5 years)	Yes, it improves cultural climate	I do not know
VERA BOSCH	Wwik (looked into it)	Yes, society needs art	-
BEN B-MEN	A financed studio	It is nonsense, but society can afford it	Les hassle and interference, more facilitation
SIMON VAN KRAY	A financed art project	It is good but not necessary	Teach non-artists more about art
DANIEL HEIKENS	A financed website	No, it is a luxury	Focus more on starters
HEATHER VISSER	Non	Yes, it improves cultural climate	I do not know
VERA BOSCH	Non	Yes, society needs art and so support it	No more taxes for the arts
DANIEL PATHIJN	Commission for exposing	Yes, because of cultural development	-
MIKE VAN DER VOORT	Commission for exposing	Yes, it is very important for innovation	-
BEN B-MEN	Food and a place to stay	-	-
MATTY ROS	Supported by girlfriend	-	-
MEDY OBERENDORFF	Supported by family	Yes it is an enrichment of society	More information and guidance

Table 5.16 Do you have the impression that you are aware or able to reach all forms of aid that are available for you? Compilation of the answers given to question nineteen.

Interviewees	Are you aware or able to reach all form of available aid?
DIANE MOOLHUIJSEN	Yes
HEATHER VISSER	Yes, through my network
DANIEL PATHIJN	No, it is still a "Who-do-you-know" society
MATTY ROS	No, I have the feeling there is more then I will ever know about.
VERA BOSCH	No, it is not my focus
BEN B-MEN	Yes through my network, but it is more a matter of taking the effort to apply
SIMON VAN KRAY	No, I do not have the communication skills to reach al forms
MIKE VAN DER VOORT	No, but that is because I am not putting a lot of effort into it.
STEPHANIE JAMET	Yes, through aiding foundations
DANIEL HEIKENS	No, because I do to little research into it.
MEDY OBERENDORFF	Yes, through friends and the internet.
CINDY VAN DER AA	No, to many barriers

Table 5.17 What would you do if all aid would stop tomorrow? Compilation of the answers given to question twenty.

Interviewees	What would you do if all aid would stop tomorrow?	Change
DIANE MOOLHUIJSEN	That would be difficult, it is tuff being an artist without support	Yes
HEATHER VISSER	Depend more on my second job	Yes
DANIEL PATHIJN	Nothing would change	No
MATTY ROS	Nothing major, life will go on	No
VERA BOSCH	For me personally nothing would change, but I would emigrate	No
BEN B-MEN	I would not change a thing	No
SIMON VAN KRAY	Work more in second jobs, but I would keep on making art	Yes
MIKE VAN DER VOORT	Work on a lower budget, and more commercial work	Yes
STEPHANIE JAMET	Nothing different, but less time for autonomous work	Yes
DANIEL HEIKENS	I would still go on	No
MEDY OBERENDORFF	Nothing different, but without aid of family I would become difficult	No
CINDY VAN DER AA	I would not change anything	No

Table 5.18 Does the aid towards artists help them to eventually earn their living from their artistic activities alone? Compilation of the answers given on question twenty-one.

Interviewees	Do you feel like the aid towards artists helps them in eventually earning their living from their artistic activities alone?
DIANE MOOLHUIJSEN	Yes
HEATHER VISSER	-
DANIEL PATHIJN	No, not enough practical support
MATTY ROS	Yes, it helped me to develop
VERA BOSCH	-
BEN B-MEN	No, it does not have a great influence on the long term
SIMON VAN KRAY	No, it depends mainly on my own effort and not on the aid I get
MIKE VAN DER VOORT	No it does not help enough, you have got to do it yourself
STEPHANIE JAMET	Yes, it increases the amount of research I can do and exposure I get
DANIEL HEIKENS	Yes, it leads to more exposure and an extended network
MEDY OBERENDORFF	Yes, it helps me get through my difficult starting phase
CINDY VAN DER AA	Yes it helps artists develop

Table 5.19 What is your ideal development of your artistic career? Compilation of the answers given to question twenty-two

Interviewees	Ideal development as an artist
DIANE MOOLHUIJSEN	That I will be able to earn more from my autonomous work
HEATHER VISSER	That I have no more need for a second job
DANIEL PATHIJN	That I could earn my living from my autonomous work
MATTY ROS	That my autonomous work will be rewarded in the end
VERA BOSCH	Keep on working autonomously
BEN B-MEN	That I can keep on communicating my ideas
SIMON VAN KRAY	Enjoy my life as an autonomous artist even more
MIKE VAN DER VOORT	More revenues and more time to develop my autonomous installations
STEPHANIE JAMET	Work on autonomous projects on an international level
DANIEL HEIKENS	Making autonomous work and become recognized for it
MEDY OBERENDORFF	Earn my living from my autonomous work
CINDY VAN DER AA	Earn my living from my artistic activities with a high level of artistic freedom

Table 5.20 Could you describe the realistic development of your artistic career?
Compilation of the answers given to question twenty-three.

Interviewees	Realistic development as an artist
DIANE MOOLHUIJSEN	For now I will stay very dependent on financial aid
HEATHER VISSER	I will decrease the need for a second job over time
DANIEL PATHIJN	My artistic activities will develop slowly, I will earn my living from other work
MATTY ROS	My career as an artist will develop over time
VERA BOSCH	Move to France to work on my art
BEN B-MEN	I will keep on communicating my ideas
SIMON VAN KRAY	My career as an artist will develop over time
MIKE VAN DER VOORT	Focus on commercial work to earn my living
STEPHANIE JAMET	Work on my ideal and teach on the side
DANIEL HEIKENS	I will have to work hard on getting recognized for my autonomous work
MEDY OBERENDORFF	I will gradually be able to earn my living from my autonomous work
CINDY VAN DER AA	I will have to keep relying on second jobs to earn my income

Table 5.21 What are the main opportunities that you see for yourself? Compilation of the answers given to question twenty-four.

Interviewees	What are your main opportunities?
DIANE MOOLHUIJSEN	More artistic education
HEATHER VISSER	Improve network and find new ways to make money.
DANIEL PATHIJN	Focus more on exposing installations on commission
MATTY ROS	Focus on performing with music to secure my income
VERA BOSCH	Move to France and work on my art.
BEN B-MEN	International orientation, exposing my work abroad
SIMON VAN KRAY	Meeting new people
MIKE VAN DER VOORT	To find commercial organizations that are interested in financing my autonomous work
STEPHANIE JAMET	Doing a master in teaching, and become more internationally active
DANIEL HEIKENS	Enter in pools, and start a collective to improve market position
MEDY OBERENDORFF	Creating more sellable works and presenting them through more expositions
CINDY VAN DER AA	Focus on décor design and production

Table 5.22 Would you consider to change your work in order to raze more money?
Compilation of the answers given to question twenty-five.

Interviewees	Would you consider to change you work in order to raze more money?
DIANE MOOLHUIJSEN	I might change the size of my paintings because that sells better
HEATHER VISSER	As long as I can personally support it as well
DANIEL PATHIJN	Never, money should not play a part in the artistic creation process.
MATTY ROS	As soon as making art becomes about making money I cannot create anything good
VERA BOSCH	No
BEN B-MEN	Yes sometimes, selling art is a game which I sometimes do not mind playing
SIMON VAN KRAY	Yes sometimes, it makes me feel like the other person has co created the artwork
MIKE VAN DER VOORT	Some concessions are necessary when you want to sell your art
STEPHANIE JAMET	I will not do that again
DANIEL HEIKENS	No concessions on the things that come from my heart.
MEDY OBERENDORFF	I have to be able to support it artistically. Changing size is reasonable
CINDY VAN DER AA	Only up to a certain level, artistic freedom is important to me

Table 5.23 How do you thing about promoting and selling through a personal webpage?
Compilation of the answers given to question twenty-six.

Interviewees	How do you think about promoting and selling through a personal webpage?
DIANE MOOLHUIJSEN	It is good for promoting but not enough to stand on its own
HEATHER VISSER	Nothing more then an online portfolio, people cannot fully experience art through the internet
DANIEL PATHIJN	For promotion it is good, but the message of my art cannot fully get across a computer screen
MATTY ROS	It is a crossbreed between image building, a portfolio and a business card
VERA BOSCH	Direct selling through a website then inviting people takes a lot of time and little result
BEN B-MEN	Good way of promoting your work and it can lead to new assignments and sold work
SIMON VAN KRAY	Maybe in the future
MIKE VAN DER VOORT	Promotion through a personal website is great, but in my case direct selling is not an option
STEPHANIE JAMET	Good for promoting my work
DANIEL HEIKENS	Very good, people tent to judge me as a photographer from my website
MEDY OBERENDORFF	Nothing wrong with it, but people cannot judge a work of art through a computer screen
CINDY VAN DER AA	I know I need one.

Table 5.24 Are there any (artists) organizations you think about joining?
Compilation of the answers given to question twenty-seven.

Interviewees	Are there any (artists) organizations you think about joining?
DIANE MOOLHUIJSEN	A professional gallery
HEATHER VISSER	Stroom (already a member)
DANIEL PATHIJN	No
MATTY ROS	No
VERA BOSCH	The mosaic guild (already a member)
BEN B-MEN	No
SIMON VAN KRAY	Stroom (already a member)
MIKE VAN DER VOORT	Absolute Vodka in order to get matched with a related company
STEPHANIE JAMET	Stroom and international networks or galleries I can join
DANIEL HEIKENS	Magnum and Hazzazah, but those organizations are for the elite
MEDY OBERENDORFF	Not at the moment
CINDY VAN DER AA	Maybe Stroom

Table 5.25 Are there any other forms of aid you would like to apply for someday?
Compilation of the answers given to question twenty-eight.

Interviewees	Are there any other forms of aid you would like to apply for someday?
DIANE MOOLHUIJSEN	Starters stipendium, a grant through BKVB
HEATHER VISSER	Facilitation of a studio at Stroom
DANIEL PATHIJN	A development subsidy at BKVB
MATTY ROS	Arrange a creative breeding place through the municipal
VERA BOSCH	No
BEN B-MEN	The wwik
SIMON VAN KRAY	No
MIKE VAN DER VOORT	I want to try to get a new media project financed through Stroom
STEPHANIE JAMET	Yes courses at Kunstenaars&CO and a stipendium
DANIEL HEIKENS	Yes, starters stipendium
MEDY OBERENDORFF	Yes a facilitating subsidy for initial investment
CINDY VAN DER AA	No

Table 5.26 To which cultural foundations that are supported by The Municipality of The Hague are the interviewees which live and work in The Hague connected to, and on what main areas are they supported?

Interviewees from The Hague	Connected to	Supported on?
HEATHER VISSER	Cultural festivals	Sales
DANIEL PATHIJN	TAG, cultural festivals	Commissions, exposure
MATTY ROS	Cultural foundation (festivals, breeding place)	Network, commissions
BEN B-MEN	Stroom and other cultural foundations	Distribution, production
SIMON VAN KRAY	Stroom	Artistic projects
MIKE VAN DER VOORT	TAG, VillaNuts and other cultural foundations	Commissions, exposure and assistance
STEPHANIE JAMET	Cultural festivals and exhibitions, Stroom	Commissions, exposure
DANIEL HEIKENS	Stroom	Promotion
MEDY OBERENDORFF	cultural foundations (Heden, Galleries)	Sales
CINDY VAN DER AA	cultural foundations (Theatres)	Commissions

5.3.2 Other interviews

In order to improve my knowledge of the visual art market I felt it necessary to conduct additional interviews with several spokesmen of aiding foundations, educational institutes and academics. Therefore I conducted an interview with a spokesman of the foundation responsible for the execution of local art policy in the region of The Hague, called Stroom, an interview with a spokesman of an educational institution which is relatively active on the area of stimulating entrepreneurialism among its art students, The High school of Arts in Utrecht. I interviewed an authority on artists labour market called B.J. Langenberg from the Erasmus University of Rotterdam, and I documented a lecture of the academic H. Abbing.

5.3.2.1 Stroom

Contact: Conny van Driel, Head department SD&A
 Topic: The influence of Stroom on local visual art sector
 Date: 03-05-2008

Stroom is a foundation located in The Hague which has been granted the ability to concern itself over the execution of local art policy (outside museums). I arranged a meeting with Conny van Driel in order to construct an image of the strategies and ideas behind Stroom, its vision on the visual art sector, and the perceived developments in this sector on a local level.

What are the main goals of the different activities of Stroom?

To improve the art climate in the Hague and to stimulate qualitative art production and the visibility of visual art and architecture in The Hague.

How does Stroom divide art and artists policy?

There is no clear division of those two. Stroom does not directly support artist with financial means in order to help them earn a living. There are other organizations and foundations who do that. The artist policy of Stroom is connected to a policy of arranging other assistance and facilities that can benefit the artists. Examples are to assist artists in finding a an atelier and to assist in promoting the artists and their art.

Does Stroom contribute to the income of the artist connected to Stroom?

No, the subsidies that are being granted are solely meant to cover part of the costs of special art projects. Therefore the subsidies do not directly contribute to the income of artists or art initiatives.

How does Stroom view the local visual art sector?

The visual art sector in The Hague has a lot of potential. The policy of Stroom is meant to stimulate this potential. Because Stroom aims on quality, it assists the 'better' artists in becoming successful and internationally known.

Which development do you see in the current local visual art sector?

Because of the policy of Stroom there are now a growing amount of internationally known artists living in The Hague. While a couple of years ago there where just a few. This development stimulates young artists because they can see from up close what they can achieve if they work hard on creating qualitative art.

Are the visual artists which are connected to Stroom in general able to support their living from artistic activities?

Although this has not been specifically researched, I know enough cases in which artists have very little to spend and are reinvesting all the little money they make back into art. Through the explained policy of Stroom we try to increase the possibilities of artists, but many still have second jobs en just a few can really support their living from their art.

How does Stroom select which forms of art should be stimulated?

Qualitative art production is the important criteria for admitting artist to become members of Stroom and for granting most subsidy requests. Within this criteria there are no specific art forms that are to be stimulated more then others. If something is qualitative or not is

being decided by an independent commission and curators. The work of the artists that are connected to Stroom is being reevaluated every five years on quality and professionalism.

The artists who are connected to Stroom can present themselves on a digital network which is connected to comparable national networks through which they can get in contact with other artists and potential art buyers. Through which philosophy is this being done and are there reasons to believe that “direct selling” through the internet is increasing through this network?

The digital network mainly serve the purpose to connect artists to those who are interested, other artists, and potential buyers. That this network can create assignments or potential clients is a fact, but direct digital selling does not happen.

The policy of Stroom is meant to stimulate the locale art climate, in order to get more artists to stay and live in The Hague. How does Stroom think about the theory that an increasing amount of artists while the demand for art stays the same, can lead to a worsened position of the local visual artists?

The amount of artists that are connected to Stroom appear to stay about equal in the last few years, so a strong increase of local visual artists is not the situation. On the other hand Stroom puts a lot of effort in promotion and visibility of local visual art, through which we hope to positively influence the demand for visual art. Stroom also stimulate artists in becoming internationally known and assist them in getting admitted to galleries, art markets and potential national and international buyers. The selling of art is not limited to local demand, it has a broad geography.

Why are international contacts and an international network so important?

Nowadays it is very important for artists to be seen on an international level if they want to become successful. Being seen on international markets is known to improve the value of the art. Stroom often represents a selected group of their artists on these markets. The international markets are also very important for Dutch artists because there are, relatively speaking, little Dutch art collectors.

Are there other comparable organizations like Stroom in other regions of The Netherlands?

No, because of the decrease in subsidies of the last few years there are no organizations that have comparable subsidy instruments like Stroom. In other city's this work is being done by the municipals.

Is this unique position of Stroom connected to the plans of the municipal of The Hague to become cultural capital of Europe in the year 2018?

Yes maybe, because the efforts of Stroom have let to a fertile and inspiring basis for the qualitative cultural development of The Hague.

Could you give an impression of the size and reach of the activities of Stroom?

I could show you a graph of the amount of realized projects and subsidies over the year 2007. (www.denhaag.buurtmonitor.nl/)

	2007
Stroom : total expositions	38
Stroom : realization art in public spaces	4
Stroom : assignments art in public spaces	12
Stroom : registered artists	920
Stroom : permanent ateliers	326
Stroom : temporary ateliers	176
Stroom : atelier mediation	121
Stroom : approved project subsidies individuals	330
Stroom : approved project subsidies organizations	19
Stroom : approved professionalization subsidies individuals	38
Stroom : approved professionalization subsidies organizations	27
Stroom : publications	4

5.3.2.2 High school of Arts Utrecht (Ingrid Mooy)

Profession: Exchange Professional
 Institution: High school of Arts Utrecht (HKU)
 website: <http://www.linkedin.com/pub/4/136/2AB>
 Date 24-04-2008



I contacted Ingrid Mooy because she is involved with one of the higher artistic educational institutions in The Netherlands that started in a relatively early stage with more actively trying to prepare their students on also the practical side of their artistic profession, and how to make a living from their artistic activities. In 2005 earlier programs within the HKU where combined in one new career center for students and graduates of their faculty Art,

Media & Technology. This career center is called 'Xchange Professional'.

'Xchange Professional' is an intermediary for companies, graduates, and students. It introduces, on a professional level, interesting and challenging projects from companies which then are being executed by students and graduates. Through these projects students and graduates learn to work on professional terms, and so get a better image and preparation on their future profession. Ingrid Mooy explained these projects are a success because of the high practical learning value for students and the fact that they are introduced to their potential future clients or employers. Furthermore, it has also proven to be an effective way for companies to get in touch with young talent.

Through these projects students are being assisted in the process of starting to make a living out of their artistic activities. Still, Ingrid Mooy explains, that many graduates undergo difficulties in succeeding to earn a living from their profession. There is now a master class available in Art & Economy, which according to Ingrid Mooy can still use improvements on areas like the practical and entrepreneurial side of the artistic profession. In cooperation with COCI (center for entrepreneurialism in the creative industry), new forms of education, assistance, and advice are therefore being developed for both students and graduates. Ingrid Mooy explained the timing is problematic, because students seem to be uninterested in this kind of education in the earlier years of their education, and if these courses are made available after graduation then not all graduates can be reached, and many will find they are not sufficiently prepared. Without knowing the exact answer, Ingrid Mooy asks herself how far the responsibility of the academy should reach, in the prolonged assistance of these graduates. Good preparation is necessary, but at some point graduates have to take their own responsibility as well.

Ingrid Mooy argues that the HKU has got a head start when it comes to preparing their students for a successful artistic profession, but that other higher artistic educational institutions are also picking up by organizing similar projects.

5.3.3.1 B.J. Langenberg EUR

Profession: Professor in artists labor markets
Institution: Erasmus University
website: <http://erasmusmedia.net/Longrun/langenbe.htm>
<http://fhk.sin-online.nl/staff/index.html?lia=624>
Date 23-05-2008



Berend Jan Langenberg has researched several cultural economic and sociologic topics in his academic career. The main specializations are Artistic labor markets, careers of performing artists, and long-term developments in the exploitation of subsidized performing arts institutions. A dialogue with Langenberg is interesting in relation to this research because it can generate a general image and possible insights into the practice of the Dutch visual art labor market. In this particular conversation not all questions were prepared, yet the following structure was admitted; characteristics of the visual art labor market (supply side), challenges of this labor market, government policy towards visual artists.

Contrary to what most results of research on artists income have indicated, Langenberg argues that poverty is not an important characteristics of artists labor markets. His main critique on most research is that it has focused on income out of artistic activities, while the artists labor markets generally can be characterized by multiple job holding. Therefore, Langenberg argues, most researches indicate that artists incomes are relatively low, while these results are biased because also non-artistic, and unearned income should be included to create a fair picture. In reaction I noted that the recent study on Dutch artists (CBS, 2007) did include both artistic and non-artistic income, and still indicated that 49% of visual artist did not succeed in earning a reasonable living from these jobs. According to Langenberg the deficits of most artists among these 49% are being added by social welfare. The fact that this form of income (unearned income) is not mentioned in the results creates the image that artists are poorer then they truly are. Langenberg stresses that although it seems to be true that artistic activities in general are not very profitable, this does not main that artists are

poor.

I asked professor Langenberg what he thought the main problems of the visual art market were. After he started frowning I rephrased within a few seconds and asked if he thought there were any real problems at all. Langenberg acknowledges that the artistic labor markets can be characterized by a situation of oversupply, but he does not believe that there are therefore any real problems within those markets. According to Langenberg, artists simply choose for a certain free lifestyle, and take the opportunities that come by (like second jobs, grand, stipendiums, and social welfare). Langenberg believes that most artists follow a similar path in their artistic career. Although it has yet to be researched, he believes that most artists try for a certain period (about 10 years), to be successful as an artist. And if this does not work these artists will leave the art market and enter an alternative profession. This is the process that should lead to the decline of supply and towards the stabilization of artistic labor markets. So if there is any problem within the artistic labor markets, according to Langenberg it is the fact that the amounts of artists that enter the market each period are higher than the amounts that leave it. This prevents stabilization and is likely the cause for structural oversupply. The amount of artists that enter the market each period are, relatively seen, extremely high compared to the amounts of artists that eventually succeed in supporting their living from the arts. The reason would be a high level of misinformation towards new artists on their chances on the market. Changing this misinformation would be difficult due to sociological explanation and the presumed romantic image of the arts (Langenberg also referred to the work of Abbing, 2001, 'Why are artists poor').

Government policy towards visual artists is threefold, it generates 'art policy', 'artist policy' (flankerend beleid), and 'social welfare'. Art policy is meant to influence the quantity and quality of the production of certain art forms, where the results of the price mechanism are believed to be unacceptable (judged by governmental institution). Within the Netherlands Fund BKVB (Fund for visual art, design, and architecture) is responsible for the execution of art policy, by allocating grants and subsidies to certain art forms according to governments demand. Artists policy is used to stimulate the ability of artists to independently earn sufficient income out of their artistic activities. Social welfare is a policy where most artists who do not succeed to earn a living end up, yet this is a general policy which is not specifically designed for artists. Only the wwik (law for artists work and income) is a form of social welfare which is specifically designed for artists.

Professor Langenberg explained that towards the end of the twentieth century social welfare had become a structural form of income for many Dutch artists. Local governments had been allowing artists to keep receiving social welfare for longer periods of time because of

their profession, while other people did not have this privilege (also known as the “Haarlem model”). In the beginning of the twenty-first century this model was changed through the introduction of the wwik. The wwik is mainly a form of social welfare, but it contains elements of artists policy, because of its incentives to increase artistic income through a professional work attitude (see chapter 3.1.2). Normal social welfare is still available to artists, yet after receiving it for more than half a year, change of profession is obligatory (just like it is for other recipient of social welfare).

According to Langenberg the wwik is a form of basic income for artists. The problem here is that not everyone can receive this basic income, and therefore will attract more artists. Professor Langenberg sees hope in theories on basic income, yet according to him it can only work if everyone (all inhabitants of the world) would receive it. Which is something that will probably not be realizable within the next hundred years.

5.3.3.2 Hans Abbing (lecture)

Profession: Professor of economics and sociology

Institution: University of Amsterdam

website: <http://www.hansabbing.nl/>

Date 27-03-2008



Introduction

On Thursday the 27th of March, me and two classmates from the Erasmus University organized a seminar for which we invited the speaker Hans Abbing. In relation to our master course “Cultural Economics and Cultural Entrepreneurship” he is known for his work on the exceptional economy of the arts. Hans Abbing is active as an economist, a sociologist, and a visual artist, and this combination of skills has led to interesting researches, books, artworks, and lectures. He is also currently an extraordinary professor in Art Sociology at the Faculty of Social and Behavioral Sciences and the Faculty of Humanities at the University of Amsterdam.

The lecture

Hans Abbing had prepared a lecture and PowerPoint presentation which bore the same title as his well-known book, *Why are artists poor?* (2005). With a mild sarcastic smile on his face he started off by asking if anyone knew the answer to this question, there were some reactions but it soon became clear that the answer to this question is multidimensional, complex, and inconclusive. Throughout his lecture he discussed the different aspects that are important for understanding the problematic issues of the art sector. He discussed the supposed sacredness of the arts, the economic behavior of artists, the romantic attraction of the artistic profession, the effects of different forms of government aid to the arts, informal barriers for becoming successful in the arts, and recent developments on changing attitudes and the demystification of the arts.

The main messages that Abbing tried to get across was that artists have the tendency to spend as much time as they can on their art, and that they in general and on average settle for 'financial' incomes that are close to or below the stated poverty level. Poor artists often make a tradeoff between time spend on a second job and time spend on their art in order to maintain the balance of this minimal income. It can be stated that the situation of oversupply in structural, because artists in general seem to be willing to stay in the profession regardless of their low incomes. As Abbing explained, this situation indicates the existence of non-monetary rewards in the arts, because if a comparable situation in another market would occur, the amount of suppliers would decline and the average income would rise. The absence of this development in the arts indicates other non-monetary rewards like, status, recognition, and self-realization. Furthermore Abbing explained that most direct subsidies do not lead to higher incomes among the artists, but only lead to more artists and thus to more supply; with a steady demand this will lead to even lower incomes. Abbing also states that in the case of The Netherlands, government policies of the last fifty years are partly responsible for the increase of artists and have therefore also stimulated the development of lower incomes in the arts.

Abbing did not really discuss his vision on the cost disease in the arts, but he did state his opinion that the cost disease does not exist. The arguments for Abbing's opinion can be found in his article *'Lets forget about the cost disease'*, in which he argues inefficiency and changing tastes are more realistic causes for the problems in the arts.

A second question which Abbing posed early in his lecture was to decide if there were 'Too many artists', or just 'many artists'. During his lecture it became clear that there are just many artists and not 'too' many, because a lower amount of artists would not necessarily lead to higher average incomes in the arts.

Abbing is in favor of drastically lowering the direct subsidies to the arts, because he is convinced of the ineffectiveness of this form of financial aid. He argues that artists can find many entrepreneurial ways to survive if they are pressured to do so. But they will often only search for these ways when they get the right incentives. We also talked about recent developments on changing attitudes; according to Abbing artists are becoming more willing to accept market values in their profession.