

Artists Unbound

Navigating the Application of Artistic Basic Income in The Netherlands

Student Name: Cristina Dorneanu

Student Number: 559806

Supervisor: Ellen Loots

Cultural Economics and Entrepreneurship
Erasmus School of History, Culture and Communication
Erasmus University Rotterdam

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Abstract:

This research will be focused on how a basic income for artists can be implemented by looking at a specific case study, Creatives Rebuild New York. This case study is presented in the context of a focus group/a roundtable meeting with stakeholders from the Dutch cultural system, do be able to discuss possibilities of bringing this context to a European wireframe. This study also answers questions regarding the possible changes that the implementation of a basic income for artists would bring to their motivation to create, the changes that happened in the artistic ecosystem in New York, but also possible changes in the Dutch system. To reach an answer the following concepts will be discussed: basic income, motivation, creativity, post-work society, and cultural policy.

The methods that are used to gather empirical data will be qualitative, more precisely semi-structured interviews and a focus group. The interviews that have been conducted with CRNY stakeholders gathered data on the way the pilot has functioned, the roles of different stakeholders and companies in the program, and the changes brought on artists' motivation, creativity, and the market. The focus group consists of Dutch cultural stakeholders that hold similar roles as the ones interviewed in the New York pilot for artistic basic income. All the data was analyzed using Thematic Analysis and creating the themes of the interview after the collection process.

As a preliminary conclusion, the introduction of a basic income for artists will be beneficial for the work-life ethic that artists currently have, will bring greater support to live a secure and healthy life, and will push them to create more innovative art, will foster community building and more. But it is not all positive, as it is challenging to implement on bigger levels, it is challenging to advocate for such an income in the public eye, and can lead to problems like gentrified areas in large cities.

Keywords: *Cultural Economics, Basic Income, Motivation Theory, Contracts, Cultural Policy, Creativity*

Preface:

Before going into the research and the paper that has been in work for the last year, I would like to take this page to thank all the people who have been implicated in this project, but also people who have motivated me through it.

Firstly, I would like to thank all the participants who have so kindly taken part in the interview and focus group discussions. I am grateful for the time everybody took to discuss these matters with me. I would also like to thank my mom Mihaela, my dad Cristian, my brother Stefan, my boyfriend Andrei, my grandma Mama Luci, my grandpa Tata Vali, and all my family for believing in me and supporting me through my education.

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1. Introduction

Artistic motivation and artist compensation have been prevalent subjects in cultural economics. The precariousness of the artist's professional life is always highlighted in studies and there is an array of possible solutions, for example, art funds, and tax levies for artists, these are all incentives that motivate artists to create and to be able to have the material means necessary to develop (Lange, 2009). Besides these external incentives there are also internal ones: being recognized by peers or receiving awards (Frey, 2001). But looking at this from a greater scale, the next step would be an artist's basic income. This solution has been prominent in many discussions through the years and some countries have tried to implement it at smaller levels through various experiments but nothing has been done at a greater scale (Bidadanure, 2019).

Basic income has become more popular in the discourse of humanitarian welfare, but it has gained the most traction after the COVID-19 pandemic. This event showed how many employers do not have the capability of keeping their employees in dire situations, or how much insecurity the job market presents. Many careers that were not considered "essential" were put on hold and people were sent home and disregarded. Many of these positions constituted the cultural and entertainment field.

Creativity and artistry even if not considered essential during such events as a global pandemic define who we are as people. Creativity and being artistic is one of the inherently human traits (Phelan & Welch, 2021). Setting these aspects aside for long periods can be detrimental to society, as artists and the arts hold extreme importance in any community (Phelan & Welch, 2021). They portray the state of the world and allow us to look back at the past but also think about the future (Phelan & Welch, 2021). Art and culture bring us together, link different cultures, and foster understanding and closeness (Phelan & Welch, 2021). It is a way of expressing emotions, but it is also a means of creating an existence for many people in today's society. There are more than five hundred and eighty thousand employed artists in Europe (Eurostat, 2023) and over 2.6 million employed artists in the U.S. (National Endowment for the Arts, 2024), when adding other parts of the world this number skyrockets.

When talking about creative work many people fall in this category for example: visual artists, musicians, film directors, actors, photographers, media content creators, illustrators, animators, copywriters, fashion designers, and many more. Thus, people in the creative industries represent a decent part of society.

As explained above there is no continuous basic income program implemented nationally at the moment. All the ongoing initiatives are treated more like experiments or short-term initiatives rather than a continuous stream of income. Thus, this paper will form a stepping stone for future policymakers and people invested in the welfare of artists by providing a full picture of how such an initiative can be taken. Following up on the main question: *How is an artist's basic income implemented?* several other sub-questions will also be answered. The sub-questions relate to the artist on a more fundamental level like *what are the changes brought to an artist's motivation* or even *what are the changes brought to the whole art ecosystem*.

Several main theoretical concepts lay the basis of this discussion. These concepts are further discussed in the theoretical framework section of this paper. The main concepts that lead the theory are basic income and how it is applied, motivation theory, creativity and influential factors, contract theory, art market impact, policy implementation, the future of work in a post-work society, and last but certainly not least equity in the artistic community.

Because this is such a complex and multi-layer topic two methods have been selected to reach substantial results, in-depth semistructured interviews, and a focus group. First, a statewide artistic basic income initiative in the United States was analyzed. The organization functions in the New York state and is called Creatives Rebuild New York (CRNY), they have been providing steady income for many NY artists for almost four years. Alongside CRNY their stakeholders are also looked at, as such a big project as a basic income requires various companies and institutions to keep the initiative running smoothly, ethically, and legally. Following this series of diving into how a basic income is implemented in The United States, this information is brought to the European context through a roundtable discussion with stakeholders in the creative funding and policy system in the Netherlands. The Netherlands has been selected as it currently is the European country with the most artists, most cultural institutions employing creatives and is the most supporting when it comes to its artists (Eurostat, 2023).

Taking into consideration relevance this topic is extremely relevant today. Digitalization and digital replacements for workers are prevalent trends in many industries (Ford, 2015). Thus, uncovering how a basic income for artists could be implemented and the changes that it's going to bring for artists but also for the artist-gallery relationship is important.

Looking at academic references, this is a relatively new discussion point and there is not much academic literature following this idea. There have been a few researchers interested in this idea (Haynes, 2022; Hayley, 2017), but nobody has ever looked at this concept from both the artist's side and the policymaker's side. This means that this research will add to the cultural economic academic world by bringing a novel way of looking at basic income.

The structure of the paper is as follows: firstly, in the theoretical framework the concepts that have been presented above are looked at from a theoretical perspective. This will help build a strong base for holding up the findings that will be later collected through interviews. The sub-chapter of the theoretical framework is discussed in this order: first, the historical background and definition of the basic income are presented. In this section various pilots and experiments that have provided a basic income for fixed periods for artists are presented and analyzed, but also the implications that such a funding scheme has on the larger society. Following this sub-chapter motivation theory is discussed. This theory is brought in as such a big change in the funding practices for artists will bring change to their motives behind creation, but exploring this theory allows this research to gain information on whether this change will be positive or negative. The next sub-chapter is Creativity and the Arts. Just as motivation is important for artistic endeavor creativity is what defines artists and their work. Thus understanding what allows artists to be creative and how this creativity functions is important to understand in what direction a basic income might steer this fundamental part of artistic creation. Next, the ideas of a post-work society are described but also what the future of work could be in the context of a basic income.

The current working expectations are described and a basic income can aid but also disturb practices that are now in place and how flexible work is being normalized through various domains. The next sub-chapter is the implications of a basic income. This sub-chapter is split into three different sections: implications on contractual relationships, as contracts are

an integral part of cultural work and any work in general, implications on art market dynamics and implications on innovation, as such a big change is bound to bring new creative forces to the surface. The next sub-chapter in the theoretical framework is policy and how such a funding scheme could be implemented through policy, but also why it would be complicated to bring forward such a radical idea. The last sub-chapter but certainly not the last is equity in the creative industries. The implementation of a basic income is at the forefront of many discussions aiming for an equitable society where all people have similar starting points and chances to have access to funding.

The next chapter is the research design where the methodology of the paper is discussed. In this chapter, the methodological concepts and practices that will help to gather the data are explained. In this chapter, the aim and objectives of the study are also touched upon. Following there is an extensive description of sampling choices and strategies, as a mixed method study requires many sampling decisions to be made. The data collection is also presented and ethical steps that were taken to ensure transparency and interviewee data protection are explained. After the data analysis is described and how the results came to be through Thematic analysis, but also why this method was selected. This is followed by the operationalization of the concepts used in the theoretical framework and how each concept was prepared and split into different facets. This part was the building point for the interview guides that can be found in Appendix 2. Lastly, the ethical considerations and concerns are addressed, and validity and reliability actions were taken to ensure a sound research paper.

The next part is the finding section, this is the largest and arguably the most insightful part of the paper. Due to the large amount of data collected the section is split into three different sections encompassing the different steps that the research took to answer the main and the sub-research questions. The finding sections contain a stakeholder map, the core of the map being CRNY, with an extensive explanation of the initiative, but also descriptions of all the stakeholders that helped this initiative to run smoothly. The second part encompasses results based on and collected from the in-depth interviews analyzed using Thematic Analysis and the data collected and analyzed from the roundtable discussion/focus group with the Dutch cultural stakeholders. The following chapter is the discussion section where the presented results are linked with already existing academic literature. This allows for a strong theoretical base and will lead to the furthering of the academic field on basic income for the arts.

Next, the conclusion is presented where the main research question is answered but also the sub-questions. Finally, the conclusion is followed by a discussion section where ethical and policy implications are discussed, the limitations of the study are touched upon and possibilities for future research projects are presented.

2. Theoretical Framework

2.1. Basic Income and its Operations

The concept of basic income has its roots in some radical political and societal views, this type of income is called universal basic income (henceforth, UBI). The main difference between a basic income and a universal basic income is that a basic income is applied only to a section of the population while a universal basic income is applied to the whole population of a country or a state (Balliester & Elsheikhi, 2018). Furthermore, in many cases, a basic income has some selection criteria that need to be met to be eligible for receiving it (Balliester & Elsheikhi, 2018). This basic income could be distributed unconditionally and universally across society (Bidadanure, 2019). This income will be sent either by the government or by specific organizations that will handle the income. No proof is required to receive a UBI and any person who is a member of a society not depending on their job or social situation will receive this income (Bidadanure, 2019).

Basic income is viewed as a radical change of policy. Many people have divided opinions on this subject and the ways it will change and shape the future of society (Balliester & Elsheikhi, 2018). This income could also change the relationships that people have with their work (Balliester & Elsheikhi, 2018). This basic income is supposed to lead to a life free of economic insecurity and provide people with a strong base for their endeavors (Bidadanure, 2019). Many people see it as a utopian reality as there is no situation when this income will fully be implemented (Jordan, 2011). Still, some countries have started experimenting and implementing this policy on a small scale. In countries like Finland, Kenya, and Canada this policy has been experimented with (Bidadanure, 2019).

Basic income has many supporters but at the same time, many people disagree with this course of action (Bidadanure, 2019). The concept of basic income has been talked about in many forms, but the first person who brought forward this concept was either Thomas Paine (1797) or Joseph Charlier (1848). Already in the 19th Century income discrimination was discussed and it was found that societies should provide an equal starting point for everybody. This inequality in income can ultimately lead to unemployment and discrimination (Costa & James, 1973). Thus, a solution to these problems is important, and

from many points of view, this policy of basic income could be the solution (Costa & James, 1973).

The regained interest in basic income is due to the massive digitalization trends that have been happening in all industries across the world (Ford, 2015). This automation is leading to the displacement of workers from their jobs and this can be seen in many occasions (Ford, 2015). There have been many experiments regarding basic income for the whole population, but there are also experiments where a basic income is only provided for artists. This is the case as many creatives have been heavily affected by digitalization, and they have been slow to adapt to the new trends that are changing by the day (Goh, 2021). Many of these projects focused on artistic basic income have started after the COVID-19 pandemic. This is the case as many organizations found out that artists are especially vulnerable and are often not protected by the safety net provided by the government in such situations (Wallace, 2022).

In Ireland, between 2022 and 2025 they have implemented a program called The Basic Income for the Arts. In this program, 2000 artists were selected on a random basis to receive a no-strings-attached allowance of 325 euros a week (Basic Income for the Arts, 2023). The final report has not been published yet, as there is still more than a year of the experiment left, but based on the official findings presented by the Irish government through the monthly reports that they are publishing, the main message is that it led to some positive outcomes. For example, in some people, it reduced depression and anxiety about the future by over 10% in the first four weeks of the experiment, compared to a control group (artists not receiving basic income) (Basic Income for the Arts, 2023). Another outcome has been that all participants have started focusing less on secondary jobs that were in place to support their artistry (Basic Income for the Arts, 2023).

Another case where an artistic basic income has been implemented is in North America. There are some regions like San Francisco, New York, and Minnesota where various private funds provide weekly or monthly contributions to various types of artists as part of experiments. The two biggest ones are the ones in New York and San Francisco. They both provide 1000 dollars monthly to the participants without expecting anything back. For both of their projects, participants have been selected randomly. The San Francisco project has provided funds for 130 artists for six months. The New York Foundation: Creatives Rebuild New York has been providing 1000 dollars for 2400 artists from 2022 onwards.

The Creatives Rebuild New York Foundation released preliminary results after two years of the project on the 14th of February 2024 (Frasz, 2024). The report argues that the experiment shows how artists can be supported through philanthropy for who they are as people, not only for the products or the number of products that they bring to the market. The authors describe this project as an eye-opener to what the market could be and challenge the current institutions and practices in place (Frasz, 2024). The program is considered to be successful because it was developed with the artist in mind and artists were involved during the ideation process and in the decision-making when it came to initiatives that regarded the artists. The application process was simple and the requirements were minimal (Frasz, 2024). Creatives Rebuild New York favored artists that would did not have the opportunity to apply for any other funds and people who were part of minority or misrepresented groups (Frasz, 2024).

The company provided around-the-clock outreach centers for people who needed any type of help with the application, and with other matters after they were accepted into the program (Frasz, 2024). After two years artists participating were interviewed and the results were presented as positive, but still, several questions were raised after the program came to an end in the beginning of March 2024. One of the main problems was that the artists felt anxiety and stress after the funds were stopped which means that the elevation and the transition process that they had in place for artists to continue living their life and creating after the funds were stopped could have been organized differently. On a more positive note, the report suggested that artists in the program have a stronger confidence and sense of self, and their financial worries diminished exponentially after the program started (Frasz, 2024).

Besides all the positive feedback there have been instances for some experiments with basic income that have not reached the best results (Kangas et al., 2019). For example, a basic income experiment that was targeted toward unemployed people in Finland has gotten mixed results (De Wispelaere et al., 2018). This experiment was run between 2017 and 2018 (Kangas et al., 2019). There were 2000 randomly selected participants who received 560 euros per month (Kangas et al., 2019). Most of the participants have reported a positive impact on their perceived quality of life and less anxiety when thinking about the future (De Wispelaere et al., 2018). Still, some participants did not have an increase in productivity as the job market remained unchained and there were not enough job opportunities in the field they trained (De Wispelaere et al., 2018). This could be the same case in the art sector as

oversupply is a common problem and many artists are finding themselves in situations where they have no customers because of this oversupply (Menger, 2006). A basic income, like in the Finish case, is not guaranteed to solve the problem. In a worst-case scenario, it could only amplify it by incentivizing more people to pursue the activities that will make them be included in the group that is receiving the funds (Menger, 2006).

Because a basic income challenges current and traditional norms of wealth distribution and access to funding it is important to consider what type of society will be open to such a radical change when it comes to these subjects. Following this thread of thought the public reaction to such initiatives has always been mixed (Winship, 2021). The success of implementing such a funding scheme also has a lot to do with the type of society and governance that is in place (Winship, 2021). The structure of the society greatly influences the funding structures that can be implemented, for example, a basic income might be less likely to be accepted in countries or states that have a strong meritocratic mentality (Winship, 2021). There are concrete examples like the state of Texas in the United States where such an initiative was voted against by the population of the state. On the other hand countries or states where equity is held at a higher importance basic income projects have been tested out, like the examples of Finland, Ireland, and New York State.

2.2. Motivation Theory

Motivation is one of the main reasons why we produce art as a society and as creatives. People willingly become artists because they are motivated to endure hardships and the challenges that come with this branch of work, creative work. In the arts, motivation has been the driving factor for many if not all pieces that were ever in the art market but also outside of it. This is why looking at motivation theory and the different sides of it is an integral part of understanding how a basic income might bring change to artists' motivation to create and produce art.

Motivation Theory consists of two major approaches: the classical motivation theory and Frey's (2001) motivation theory. These two theories oppose each other. While the classical motivation theory suggests that external incentives like money will provide people with more motivation (Oppenheimer, 2008), Frey's (2001) theory suggests that in certain

situations if external motivations are not met with internal ones, they can crowd out motivation. Hence, Motivation Theory from a classical economic point of view can be seen in economic papers as old as Stigler's and Becker's (1977) explanation of utility maximization. This paper describes people as logical economic agents when it comes to their decisions. It supposes that all actors have perfect information about the market and its components and will act accordingly (Hayek, 1996). Furthermore, it also suggests that all actors will decide based on their benefits and what will bring them a positive outcome whether it is economic or sentimental (Hayek, 1996). It completely disregards the concept of intrinsic motivation or charity if there is nothing to be gained from it.

On the other side of the spectrum, there is Frey's (2001) motivation theory. This theory brings a new layer to the equation: intrinsic motivation. Frey's (2001) motivation theory explains how after a certain point motivation can no longer grow only based on extrinsic motivators. Motivation needs to be harnessed from intrinsic sources too, like personal achievements and growth, curiosity, passion, or purpose. Without these elements, motivation cannot be reached to the fullest. Extrinsic motivators like bonuses, prizes, or promotions need to be accompanied by elements that also raise intrinsic motivation. Only by doing this, will it be possible to fully motivate a person.

This is more so the case for the creative industry as it is a precarious working environment where it is hard to reach a stable life situation (Caves, 2003). For these kinds of jobs, intrinsic motivation is at the base of starting a career in an artistic domain. *L'art pour l'art* or art for art's sake is a common mindset when it comes to many artists working in the cultural industries (Caves, 2003). Their only motivation to create is for the sake of creation and for the sake of being an artist, being free to express their emotions and ideas (Caves, 2003). They are willing to settle for far less monetary income than their humdrum counterparts like gallerists and dealers, showing how internal motivation is a strong driver for creation (Caves, 2003). Intrinsic motivation can be measured in different ways, but the most adopted division of factors encompassed in a person's motivation are performance, speed (the amount of time that artists take to start a new project), and choice (the act of choosing between pursuing an artistic endeavor or doing something else) (Touré-Tillery & Fishbach, 2014). Performance refers to the accuracy that is placed in the work, but also the number of works that are being produced in a pre-determined amount of time. Another aspect of performance is the persistence that the artist presents while encountering a cumbersome

situation in the creative process (Touré-Tillery & Fishbach, 2014). Speed refers to how fast the artist is moving from finishing an artwork to starting another, but also how fast they complete the task they have started (Touré-Tillery & Fishbach, 2014). The choice is an indication of the strength of the motivation and shows how much the artists wished to partake in creative activities when they had the choice to do something else (Touré-Tillery & Fishbach, 2014).

Saying this will mean that the introduction of a basic income for artists will cater to external motivations, but it could also mean that they will have more time to focus on their internal motivations because they will not have to worry about financial aspects. Motivation Theory alongside Basic Income lays the basis of this paper and is directly influenced by the latter. These two concepts will help build and connect the concepts that follow them in the theoretical framework.

2.3. Creativity and the Arts

Motivation and creativity are interlinked factors (Cunningham, 2006). When change is brought in one, change will be observed in the other. Creativity is at the basis of artistic creation and can be described as currency for artists. Is there a price for creativity or will it be negatively impacted by a basic income? As creativity is greatly linked to the rewards we are met with after the creative process like self-fulfillment, societal acclamation, or monetary results, the implementation of a basic income can affect artist's creative process. This subchapter dives deeper into whether creativity can be harnessed through monetary rewards, or whether these rewards will diminish the internal strive for expressing oneself creatively.

Theoretically, creativity could be impacted both negatively and positively. If analyzing creativity through the lens of classical motivation theory and utility maximization theory, (Oppenheimer, 2008) creativity, and creative output should rise proportionally to the general income that the artists receive. Thus a basic income will be beneficial. If creativity is looked at from Frey's (2001) point of view creativity will be negatively affected. This is the case as motivation and creativity are interlinked and cannot function without one another (Hennessey, 2010). Thus, if motivation decreases at a certain point of increase in monetary incentives that are not followed by internal incentives, creativity will decrease (Hennessey,

2010). This means that increasing monetary incentives after a certain point without being met by internal incentives will no longer bring an increase in creativity and life satisfaction. This theory is known as the diminishing return theory when after a certain point no matter what the monetary benefits are life satisfaction and creativity will no longer rise proportionally (Hennessey, 2010). In many instances, external rewards are not sufficient to sustain long periods of creative work because money cannot induce creative thinking and originality.

Next to motivation, creativity can be impacted by a multitude of variables. Another factor that influences creativity is constraints. Situations, where creativity is being hindered by improper economic situations, uncertainty in the workplace, and navigating situations where incomplete information is the only kind available, is something common for many artists. Constraints can be of various natures like time constraints, financial or spacial constraints. Marjolein et al. (2015) go deeper into how different constraints influence creativity in different ways. In certain instances, constraints force people to find creative solutions to various problems. In an environment that is usually thought of as free and without many rules, like the artistic environment, sometimes design constraints like space, materials, or wants of the client can lead to new and innovative results. Thus, these constraints could force the artists to think creatively to reach an end goal (Feiten et al., 2023). Novelty in art depends on the end of various constraints experienced by the artist throughout their life but also in the creative process (Feiten et al., 2023).

However, suppose these constraints start taking over the mental space of the artists. When multiple constraints are combined they will start deteriorating creativity and motivation. Also, the nature of the constraints is important as well as the time these constraints are present in a creative's life. These findings come from an experiment done by Medeiros et al. (2014), giving various creatives different imagined constraints in the process of creating a new advertisement for a project. Usually, prolonged budget restraints start negatively impacting creativity especially when restrictions on basic needs like stable living conditions start setting in (Medeiros et al. 2014). This type of constraint could be solved by the implementation of a basic artistic income.

2.4. A Post-Work Society and the Future of Work

The concept of Post Work Society has been around for a few decades and has been included in the discussion alongside basic income by many academics and policymakers (Dinerstein & Pitts, 2018). In the light of a basic income in any industry, in this paper's case the cultural industry, we might be leaning towards a Post Work Society, or a Post Work Condition, as Mathers (2019) names it. It means that human labor, while still important for the well-functioning of society will be less important for the workers themselves for economic reasons leading to more leisure time (Mathers, 2019). It will lead to people focusing more on tasks that are personally fulfilling and developing (Dinerstein & Pitts, 2018), but it can also have negative repercussions (Mathers, 2019).

Flexible and undetermined working hours are constantly on the rise and it is supposed that society will continue to steer working conditions in this direction (Bell, 2020). Many people want to be working from home or to have the ability to travel the world while working. Many industries have adopted this way of employment, but what does this lead to? This leads to a less obvious division between work and life (Bell, 2020). This freedom ultimately leads to fewer ties from both sides, the employer and the employee (Mathers, 2019). Over the years it has been discovered that this trend of flexible work translates into lower wages in most industries adapting this way (Balliester & Elsheikhi, 2018). Furthermore, it leads to a thinner safety net for workers. They are left to fend for their own in cases of economic crises or unpredictable situations that impact society (Balliester & Elsheikhi, 2018).

The strengths of the gig economy are decreasing and it is entering a new time of precarity, insecurity, low bargaining power for the artists, and also little to no legal protection in case of any problems (Woodcock & Graham, 2020). In the beginning, the gig economy was cherished for being able to provide entrepreneurs with the flexibility needed, but now as more and more industries are leaning towards flexibility, it has started to lose its advantages (Balliester & Elsheikhi, 2018). Workers are starting to realize that the gig economy fosters incomplete information exchanges, and insecurity, and creates an environment that can lead to exploitation (Woodcock & Graham, 2020).

As mentioned earlier, policymakers are trying to find a viable solution to create measures that balance the safety of a classic working environment and the flexibility offered by the gig economy. Society overall is moving toward this idea of a Post Work Condition

(Mathers, 2019). This means that many people in the working society are trying to sway from dependence on traditional working situations (Mathers, 2019), this is why it is important to assess and understand also the problems on the other side of the spectrum (Balliester & Elsheikhi, 2018). The implementation of a basic income could be the first step into achieving a post-work condition, where innovation and creativity are fostered and at the same time have a safety net to learn on in case unexpected situations appear (Dinerstein & Pitts, 2018).

2.5. Implications of Basic Income

The most important and most common contractual relationships in the cultural and creative industries could face changes in the case of a basic income implementation. The cultural industries are a mix of two types of input, the creative input, and the humdrum input (Caves, 2003). Reaching good collaboration between these two types of input sources is a good way to stabilize these relationships, thus they have an important role in the industry. They lay the basis between most humdrum and creative relationships and ultimately shape the structure of these relations (Caves, 2003). In this sub-chapter, the main implications that a basic income can have on various relationships in the cultural and creative industries are theorized.

2.5.1. Theorized implications on contractual relationships

The implication of a basic income may bring changes in the contractual relationships and agreements that lay at the base of the art market lay at the base of relationships between artists and humdrum inputs like gatekeepers and intermediaries.

Hence, the art market is known for its unsure contractual bounds and the precarity that comes with it (Caves, 2003). These contractual problems arise as creativity is not something that can be enforced on somebody. Many contractual bounds between galleries and artists or artists and dealers require a set amount of artworks to be delivered, which in many cases cannot be enforced on the artist (Caves, 2003). Furthermore, in many of these contracts, there is information disequilibrium where one side of the party knows more than the other (Caves, 2003). This also leads to trust problems and asymmetries that cannot be avoided through contracts (Caves, 2003). Furthermore, many of these contracts are agreed upon orally (Caves, 2003). This is a common practice in the creative industries. These verbal agreements can be

easily broken and many of the artists do not have the power of the funds to back up their rights and fight for the clauses they have agreed upon at the beginning of their collaboration with the other party (Caves, 2003).

By the means of basic income, artists might feel encouraged by this newfound economic stability and could search for new alternatives for showcasing their work, straying from the classic artist-gallery contractual bond. This will lead to new power dynamics in the cultural and creative industries, including the primary art market. Already the shift towards the gig economy and flexible working schedules can be observed in many industries and is considered to have led to another industrial revolution (Wacker, 2022). This industrial revolution is characterized by the digitalization of many human-related activities, a massive reduction of production costs due to robotization, and the need for efficient and fast work (Wacker, 2022). This increase in efficiency will lead to a lessening of human job opportunities in the long run, thus also changing many contractual relationships and power dynamics in this process (Postelnicu & Câlea 2019). It is thought that even for the major job displacements that have happened in the last years this new need for efficiency will lead the way for the creation of a new type of entrepreneurship mindset (Postelnicu & Câlea 2019).

Linking this contractual precarity to the fourth industrial revolution and the massive automatization of human labor power structures and contracts are bound to change. A way to counteract this trend of digitalization and automatization would be the implementation of support systems in the industries most struck by these changes, and one of them would be the creative one (Srnicsek & Williams 2015). By providing artists with a constant stream of income the situation of job displacement and poor contractual bounds can be backed up by a safety net that allows creative workers to have the ability to remove themselves from abusive working conditions or over-exhaustion from multiple job holding (Wacker, 2022).

2.5.2. Theorized Implications for Art Market Dynamics

Any changes brought to the financial aspect of the market will ultimately bring changes in the whole sector. The art market is incredibly volatile and bound to change. This is more so when big changes are brought into it. This could be exemplified now by the massive trend towards decentralization of cultural institutions and governments from many countries taking back and cutting off cultural funds that have been in place before (Schatteman & Bingle, 2017).

The implementation of a basic income for artists is bound to bring changes in the market. The main areas where it could bring change are pricing strategies for artwork and potential increases in demand (Gale, 1955). It could also in the end decrease the bigger art output that will be brought to the market (Gale, 1955). When creatives will start navigating a market where financial constraints will no longer be so important it could lead to oversupply. This increased supply needs to be met by increased demand from the consumer's side to equalize the market at least to its pre-basic income situation when it comes to the number of artworks sold on the primary market.

Another implication could be creative clustering, or the action of artists all flocking towards a certain direction that provides them with more opportunities. This theory has been put forward by Richard Florida (2012) and suggests that creatives tend to create these clusters in places that offer them various benefits, like for example a basic income. This can ultimately lead to gentrification and a rise in rents, which a basic income was trying to mitigate against initially (Florida, 2012). Thus such implementations need to be looked at carefully if they are done regionally and not on a wide scale. These creative clusters are not entirely negative and allow for various types of innovation and create a bustling and active city area, but if not managed properly they can evolve into areas that are no longer friendly for the people who were there in the first place (Florida, 2012).

2.5.3. Theorized Implications on Innovation

On the other side, basic income may situate artists in a position to experiment more as they are less reliant on demand-induced supply. This can lead to more innovative art and a more diverse landscape when it comes to the type of work produced, as the creatives will be first to innovate and to bring changes to their creations in the case of an artistic basic income (Wacker, 2022). If artists have more time to focus on their craft but also have more resources available for art courses, materials, and traveling their art form and style are bound to change. This change in art styles that will come from many artists at the same time due to societal aspects like a funding scheme being turned around for the better can turn the art world towards more innovative and experimental currents (Dobbs & Efland, 1991). Looking back at history major economic and political events are bound to bring a new artistic current to life (Dobbs & Efland, 1991). The commercial value of art could be reconsidered and become more nuanced, with artists leaning towards placing more importance on personal artistic expression and more exploration possibilities.

This possibility has already been explored in Iceland by Tyler James Wacker (2022). In his research, he finds out how a basic income influences innovation in the arts. He conducted interviews with artists and people working in humdrum positions in the markets like gallerists and cultural economists. The results showed that people in the creative industries will be more likely to produce innovative and experimental art in the case of a basic income implementation (Wacker, 2022). With this in mind, will the market adopt new art forms, and consumer tastes will ultimately embrace the change, breaking the current art style cycle? None of the basic income pilots have lasted long enough yet to be able to answer this question, as it takes a long time for the demand side to adjust and observe these changes.

2.6. Policy Implementation

To implement such massive changes into a system that has been working the same way for a long time would require massive policy considerations and much thought, as well as monetary costs and opportunity costs. Policy domains such as the cultural one have been faced with reduced funding during the past few years (Falk & Gerro, 2015). In various countries, most prevalent in Western Europe and Scandinavia, several policies surrounding easier access to art for people and easier access to funds for artists are starting to be slowly tested out (Falk & Gerro, 2015).

There are several theories regarding policy intervention in a market and one of the theories put forward by Feder and Katz-Gerro (2015) suggests that subsidies that are being given selectively to some cultural organizations and some artists but not others could lead to social inequality amongst the participants to culture but also the artists themselves. Thus, from a policy point of view, the introduction of a basic income for all artists could solve this inequality of chances. On the other side, this introduction of such a funding scheme can lead to other problems like oversupply in the cultural market, which is already a big problem in the field (Menger, 2006). Thus, when implementing such a policy that can be described as a double-edged sword much attention to these aspects needs to be taken. Especially when creating selection criteria, if any should be in place and the amount received by the people eligible.

Looking deeper into possible policy implementation and present policy implementations, the examples provided above like the Creatives Rebuild New York Foundation and the Irish governmental initiative can be taken into consideration.

These policy changes are recommended as it can be observed how many cultural funds are being put out of commission. The government is retreating from being implicated in the market and many cultural institutions and workers in the cultural field are left to fend for themselves in the market. Many cultural organizations and artists are advised to diversify their income sources and to be reluctant to rely on one source like the government, to manage the risk of the fund being stopped (Schatteman & Bingle, 2017). On the other hand, it has been proven that cultural organizations and artists receiving these types of funds have a bigger chance of receiving other types of donations and rewards (Schatteman & Bingle, 2017). Thus, being granted by policy / a non-strings-attached fund will boost their possibility of being recognized by others and gaining traction in the art world.

As art has many public good characteristics, many of these public goods require external funding to continue to exist (Salomon, 2012). Traditionally these funds were received from the government, which meant that this money was sourced from taxes paid by the citizens (Knight, 1991). Since the economic recession of 2008, there has been a massive trend in governments all over the world retreating from this fund-giving position (Schatteman & Bingle, 2017). At the same time, there is a huge increase in demand for these services previously provided by the government (Schatteman & Bingle, 2017). This can be seen in all the application forms when it comes to basic income pilots where there are hundreds of thousands of applicants but only a few hundred or thousand are selected to participate. Furthermore, many citizens deem the government grants for art a misuse of their tax payments (Knight, 1991).

This is why it can be seen that in many European countries and the United States government funding for the arts is starting to be taken out of consideration in policy decisions (Schatteman & Bingle, 2017). Many cultural institutions and artists are struggling to navigate the uncertain environment they were left in after the pulling back of many government funds.

2.7. Striving for Equity in the Artistic Community

Equity is important in any industry; thus, it is of great importance in the cultural one. From an academic perspective, a basic income could bring people to the same starting point, ultimately leading to equity in this domain (Clark, 2003). Academics are stressing that there should be a big focus on equity and equal access to resources for all people who would like to pursue an arts career (Clark, 2003; Harbinger, 2021). Now there is a large skew in the artistic world where it is dominated by Eurocentric and Western ideas and people. The importance of a wealthy background in succeeding in a career in the arts has been demonstrated (Harbinger, 2021). The success stories in this domain do not properly correspond with the amount of racial and cultural diversity that is present in the cultural world (Harbinger, 2021).

This is why many of the programs presented above that strive to implement a basic income funding scheme, have a focus on underrepresented artists and people coming from less wealthy backgrounds. The selection process of many programs like Creatives Rebuild New York prioritizes artists with multi-point oppression that could be caused by historical or structural disadvantages. Multi-point oppression means people that fall into more than one of these groups: People of Colour, People with Disabilities, LGBTQIAP+, people who have been involved in the criminal system, people from rural areas, people from a less wealthy economic background, etc. (Goswami et al., 2014). By giving these people help they could be provided with a fairer playing field in the art world (Clark, 2003).

Equity has been a goal of various industries for many years. Many companies and people are striving for diversity and equity but little of them are taken to a policy level in the cultural field. Equity has become important when thinking about economic strategies (Ashley et al., 2021). But still, many institutions talk about these practices but never apply them (Ashley et al., 2021). A study done by Ashley et al. in 2021 analyzed 64 cultural institutions in the United States. The findings show how even when projects regarding diversity and equity are put into practice, they are still written from the perspective of the majority with little to no economic and social context (Ashley et al., 2021).

3. Research Design

The main question of this paper is: *How is an artist's basic income implemented?* Following the main question answers will be found to other more fundamental questions that relate to the artist receiving the fund on a more personal basis like the changes brought to an artist's motivation or even changes brought to the whole art ecosystem. Because of the intrinsic elements that this theme tackles the best way to collect data on these concepts would be qualitative, more specifically by a multi-research method of in-depth interviews and focus groups (Bryman, 2012). Firstly, the in-depth interviews provide a thick description of the internal elements that are present in concepts like *motivation*, *challenges*, and *policy creation* (Bryman, 2012). In a second step, the data gathered from the interviews will be structured and presented in a focus group setting and new input will be created from this interaction between experts and the previously collected data. The data collected will be analyzed using Thematic Analysis. This will help to create the main themes of the findings. The findings will be later connected to the concepts developed in the theoretical framework. This connection of the findings with the theoretical basis provided in the theoretical framework leads to the answering of the main research question.

These two methods were selected as they allow for the data to emerge and flow from both methods after the data analysis process (Bryman, 2012). The aim of this research is to collect rich and detailed data that reflect the way participants understand the situation in question, its benefits, its challenges, and future opportunities (Bryman, 2012).

3.1. Research Methods

This paper will employ a mixed-method approach. A multi-method approach is the combination of multiple research methods to achieve a complete and informed answer to the research question (Öhlén, 2010). The two methods applied in this research are in-depth semi-structured interviews and focus groups. In mixed-method research, frequently one of the methods is considered the core method, and the other one will supplement and add further information to the already gathered data (Öhlén, 2010). The core method for this research is in-depth interviews while the focus group is regarded as the supplemental method. The two methods will be performed sequentially, first conducting the interviews and then the focus

groups. They are performed in this sequence as the results from the first section (the interviews) are used in the second section (the focus group) to start conversations and reflect on the results in a Dutch context. Later in the conclusion section the results from both methods will be combined, connected, and will together answer the research question (Öhlén, 2010).

The decision to employ a mixed method approach has risen after critically assessing all the options regarding data collection on the theme of basic income for artists, which is still a rare phenomenon and has been scrutinized all too frequently in the academic literature (Hayes, 2022) looking at various organizations that employ a version of a basic income or artistic funding, and the conclusion was that to understand all the complexities of these types of organizations and the way they interact with the artists there is a need for multiple research approaches. The combination of these methods will lead to richer results and more significant data (Öhlén, 2010).

The interviews will be conducted with CRNY and employees working in that funding company but also important stakeholders that helped this project to run smoothly and ethically. The information for the interviews will be analyzed using thematic analysis and several main themes will be collected. After the interviews are recorded and analyzed a framework is created based on that information. After that, the framework will be presented in a focus group setting with participants working at various funding institutions in the European context with similar stakeholders that were interviewed for the New York case, but in the Dutch cultural world. This helps to transfer practices from one context to another while presenting the findings from the New York case. This will lead to expert feedback and reflections regarding what works in different contexts, what is similar between the two, and also what are the conditions for implementing such a funding scheme. Because the main focus of this study is understanding how funding institutions like CRNY could be formally implemented in the European context, the interview information is combined with the focus group information for data completeness reasons, as translating the processes of an American funding company in the European context without any empiric information would not be reliable (Lambert & Loiselle, 2008). Each method will reveal different aspects of the mixed method approach and will provide completeness and comprehensiveness (Adami 2005, Halcomb & Andrew 2005).

3.2. Sampling

The sampling section is split into two as there will be two different samples. One sample will be for the in-depth interviews, while the other sample will be for the focus groups.

The first sample, (for the interviews) consists of eight in-depth expert interviews. The selection surrounds the Creatives Rebuild New York project. As explained earlier in the theoretical framework CRNY is a private funding institution that has been providing monthly payments to artists in New York since 2022. It has been built with the artist in mind and their goal is to create a better working environment for creatives. They focus on funding any artist, but pay more attention to the ones from underrepresented groups. CRNY's pilot was selected for this study as they encompass and discuss in their reports all the important concepts that have been mentioned until now. It focuses on creating a better work-life balance for artists, helping them have more financial independence leading them to a less stressful creation. It also strives for equity in the creative environment by providing many funding opportunities for underrepresented artist groups.

This project has changed the way artists work and what some preliminary results, challenges, and in what ways the creative environment could change if projects like this are implemented from a policy point of view. The focus is on the art, as artists are negatively influenced by the many digitalization processes that are currently happening (Goh, 2021). This was also the case during the COVID-19 pandemic when artists were finding themselves in precarious situations and their already unsure funding situations had become even more so (Goh, 2021).

The person selected from the CRNY organization has been selected based on their implication and role in the project. CRNY has two main projects. The Guaranteed Income Program and the Artist Employment Program. This study focuses on people working on both projects as they both enclose and strive to reach the bigger CRNY objectives. The person interviewed for the CRNY case is the director of strategic initiatives for the guaranteed income program.

Seven interviews were conducted with stakeholders that were important to the well-functioning of the CRNY initiative. They were identified during the first interview with one of the directors of CRNY. The main stakeholders that emerged during the interviews are

Steady App, Indiana University, Mellon Foundation, Tribeworks, Springboard for the Arts, United States Artists, and Community Financial Resources. A more detailed description of the stakeholders and what their role entails in the CRNY program is further explained in the results section under the stakeholder map sub-section.

A snowball sampling method was used to uncover these stakeholders, as many of them and their connections to CRNY are not publicly available. Snowball sampling allowed for a clear understanding of what companies and initiatives were important for CRNY to complete their program and to make sure the initiative works under the system already in place in the United States, but also some of these stakeholders were the ones funding the whole program through philanthropy.

The interviewees were contacted through their work email as they were publicly available on the CRNY website. All interviewees will be contacted through email and the interviews will take place on the video conference platform Zoom or Google Meets.

The second sampling group is the people participating in the focus group session. There will be one focus group that will encompass eight participants. The eight participants currently work for various cultural and funding institutions for the arts in the Netherlands. The focus group consists of eight people from distinct cultural organizations. The institutions they represent and their role in the cultural field in the Netherlands are presented in more detail in the results section under the Dutch Stakeholder Map section.

The focus group will take place in a physical meeting room as it allows for more fluent conversation between all the focus group participants. One of the participants joined the meeting online through the presentation screen in the meeting room and Microsoft Teams.

3.3. Data Collection

The data as mentioned earlier will be collected using a mixed-method approach. The methods will be employed sequentially. First, there was a set of eight in-depth semi-structured interviews, and then there was a focus group formed of eight people.

After the participants have agreed to be included in this research the data collection begins. Interviews lasted approximately 60 minutes and were done following to some extent the interview guide (Appendix B). The questions themselves were posed in an open way that allowed for a natural flow of the conversation (Bryman, 2012). The questions were also arranged in a logical order that followed a natural conversation line, anticipating some of the answers that might be given and following up with relevant questions (Bryman, 2012). Because the interviews were semi-structured, the flow of the interview did not strictly follow the interview guide and follow-up questions emerged based on the direction in which the discussion was going. Still, the interview guide was followed and similar wording was used for all participants, to ensure the possibility of viable comparison between interviewees' responses (Bryman, 2012).

For the roundtable discussion, a PowerPoint presentation encompassing the main results from the interviews with CRNY and their stakeholders was presented. The presentation contained the main points extracted from the interviews and a series of questions that started discussions around the findings (Appendix D). The group also discussed further implementation possibilities in a Dutch and consequentially in a European context of an artistic basic income based on the previously presented findings and their professional and academic experience in the Dutch cultural scene.

The interviews were recorded on my phone with a recording application. Then it was transferred to my laptop and was deleted from the phone. After that, the data was transcribed and introduced into a Word document to later be analyzed. For the focus group, the discussion was also recorded on my phone with the same recording application and was then transferred to my laptop to be transcribed. The focus group lasted 120 minutes. Besides the recording of the conversation, notes were taken during the conversation because graphics representing the New York case were presented during the discussion.

The interviews for the New York case were conducted on two video call platforms Zoom and Google Meet, depending on the participants' preference. There are several reasons for this choice, the first reason stems from the big geographical distance between The Netherlands and North America. Video platforms were chosen instead of a phone call interview as they allow for a face-to-face discussion and the interviewee can reside in a place that provides them comfort (Bryman, 2012).

The focus group was conducted physically, more specifically in Amsterdam as it will allow for more natural conversations between the participants in the group, and a video call platform will not allow for more than two participants, as big online meetings are more complicated to mitigate and lead (Bryman, 2012).

3.4. Data Analysis

After the collection process, meaning the recording and the transcription of the interviews the data analysis follows. Before the actual analysis process, the transcripts were checked for any spelling or grammatical mistakes, this led to accurate and high-quality data for the analysis process (Bryman, 2012). Because of the large amount of data that is being collected the transcripts were introduced in the qualitative data analysis program called Atlas.ti. Following the introduction of the data in the program the actual process of analysis took place. Due to the explorative nature of the research and the fact that new information could emerge from the interviewees the analysis process was done using the Thematic Analysis method (Bryman, 2012). The principal themes of the result section were extracted from the themes that emerged within the interviews themselves (Bryman, 2012). Both the interviews and focus group transcripts were analyzed using the Thematic Analysis method, using the three steps of thematic coding by Boeije(2010).

The first step in the coding process is open coding. During this step, the initial codes were formed (Boeije, 2010). The initial codes consist of important information that came out of almost every sentence that was transcribed during the interviews and focus group. The codes in this step are entirely data-driven and labeled according to the content of their specific quote (Boeije, 2010). The second step is axial coding (Boeije, 2010), or focused coding (Charmaz, 2006). During this step, the first categories and groups of codes were formed. The codes are being put in groups based on common lines among them. After the first grouping round some of the codes were discarded because they were not suitable for any of the categories that have risen (Boeije, 2010). The third and also the final step of the data analysis process is selective coding (Boeije, 2010). During this last step, the codes are looked at again and re-arranged if needed (Boeije, 2010). During this phase, the main themes that led to the answering of the research question were formed. The rearrangement of the codes leads to a more logical composition structure in the themes (Boeije, 2010). At the end of this step, five

main themes emerged. Ultimately these themes helped to answer the research question and provide insight into the future of artistic basic income and grants.

These themes and insights from the interviews are presented in the results section with relevant quotes attached to them. Furthermore, the data collected from the interviews and the focus group is linked to the theoretical components presented in the theoretical framework. This rooting in theory helps to place the collected data into the already existing academic repertoire on basic income and grants, leading to more valuable and trustable results (Bryman, 2012).

3.5. Operationalization

The main theoretical concepts that are at the basis of this research paper are discussed in this section, and they are presented in a way that will allow for the integration of these theoretical concepts at the core of the data collection process, through the interview guide and the interview questions themselves. The main concepts are basic income, motivation theory, contract theory, and the fourth industrial revolution, the impact on art market dynamics and innovation brought by basic income, policy implementation, post-work society, and the future of work and equity in the artistic community. These concepts were selected as they lay at the theoretical bases of the study area that is of interest.

The concept of basic income is analyzed by looking through Bidanure's (2019) lens. this means that it will be measured by looking at improvements in life security, and the level of strings attached. This concept is one of the main areas of knowledge that the paper revolves around, thus the following concepts are built to structure and give context to the notion of a basic income and what it could imply for the artistic environment, but also artists themselves. The concept of motivation is split into two sections: intrinsic motivation, mainly based on Frey's (2001) theory, and extrinsic motivation, also known as the classical theory of motivation (Oppenheimer, 2008). Motivation will be included in the research by scrutinizing the artist's performance, the amount of time that artists take to start a new project, and choice (the act of choosing between pursuing an artistic endeavor or doing something else) (Touré-Tillery & Fishbach, 2014). Creativity is another psychological factor that the implementation of a basic income will influence. Creativity is explored by looking at factors that enable or

disable it like the presence of constraints and what type of constraints (Medeiros et al. 2014). Contract theory and the fourth industrial revolution refer to the relationship that artists have with galleries but also the way this is changing with digitalization. It will be interpreted by looking at the type of contracts artists have before and after the presence of a basic income (Caves, 2003).

The changes brought on art market dynamics and innovation will be investigated by whether the artists produce more innovative and different after the grant's implementation and if the market has changed in any way regarding demand and consumer taste, from the perspective of CRNY (Wacker, 2022). Policy implementation will be explored by looking at art and its public good characteristics, current political traction to remove cultural funding, and policies that are in place now (Schatteman & Bingle, 2017). The post-work society and the future of work are measured by looking at how many artists have entered or quit the gig economy and why (Woodcock & Graham, 2020). Finally, equity is measured by looking at the number of underrepresented people receiving the fund and how the process of funding received differs from artist to artist based on their background (Clark, 2003).

3.6. Reliability, Validity, and Ethical Issues

This paper aims to be as reliable as possible through the amount of interviews performed but also the depth of the data collected. All the important stakeholders mentioned during the CRNY interviews were contacted and interviewed. So from a data relevance point of view, the study is reliable (Hakim, 2000). Furthermore, all interviews were at least 50 minutes long. The roundtable discussion was also a two-hour session that provided insightful and deep data. The reliability of the study is also increased by the structured description of research methods and practices that were applied before, during, and after the data collection (Hakim, 2000). The interview guides were structured and composed similarly for all participants and the transcript allowed the researcher and the readers to understand where the conclusions were drawn from (Hakim, 2000).

Because this study is a qualitative research there might be a degree of subjectivity present (Hakim, 2000), but all measures against that were taken during the interview guide construction and the data analysis itself.

When looking at the internal validity of the research it can be concluded that it is strong. Participants provide personal insights into the basic income project and how it was implemented, but also how it was received by the participating artists. External validity refers to whether the study can be generalized to a wider population (Hakim, 2000). This was not the aim of this research and it is usually not the aim for qualitative studies in general (Hakim, 2000). This study explores a specific case in the United States of America and brings it to a European context through the roundtable discussion organized in the Netherlands. Thus the study because of its nature but also because of the rather small pool of participants is not generalizable to a wider situation. A bigger study can be done in the future with multiple cases of basic income programs being analyzed which could lead to more generalizable conclusions (Hakim, 2000).

From an ethical standpoint in research, especially qualitative research, which means including people and their ideas in research, various points should be considered (Orb et al., 2001). Because the main data analyzed for this research is interviews and a roundtable discussion, all interviewees and focus group participants have signed a consent form that informs them of their rights as participants or they have orally agreed to participate and be recorded (Orb et al., 2001). Their data was treated with the utmost care and will be stored safely until the end of the research period (Orb et al., 2001). Transparency is important in this context; thus, all participants are informed beforehand who will see the research and what their responses will be used for (Orb et al., 2001). Concluding, all measures to reach an ethical and fair interviewing process for all the participants were taken.

4. Findings

The findings section will be split into two sections. The first section will encompass a stakeholder map. The stakeholder map is based on eight expert interviews conducted around the Creatives Rebuild New York Initiative. CRNY acts as a core of this map and surrounding this core several companies and initiatives support the actions of CRNY. By first providing this map the following sections of the results will be easier to understand. The second part of the findings section will be the actual analysis of the interview and focus group data and the findings of the eight in-depth expert interviews and the eight-person focus group. There is also an explanation of the stakeholders that were present during the Dutch roundtable discussion and their roles in the cultural environment in the Netherlands (Appendix D).

4.1. Stakeholder Map

The first section of the results will encompass a stakeholder mapping and explanation. This section helps to link all the participants together and explains each role in the basic income funding project organized by Creatives Rebuild New York, thus CRNY is at the center of this mapping section and the stakeholder organizations are around it. All the data presented in the stakeholder map is collected from the interviews, all stakeholders present in this list have been interviewed and this is the source for the information presented in this sub-chapter.

First to provide a background into how the CRNY initiative took place. There have been several initiatives proposed by different organizations to fill this role. This role needed to be filled as the initiative was state-issued. The New York State issued a report filing that a relief initiative for New York's artists needs to be created after the COVID-19 Pandemic. After the pandemic many artists were left in dire living situations, many artists quit their art production or even moved out of New York to pursue their art in a state where living costs are lower. So as a combination of the pandemic financial situation and the fact that living costs were exponentially on the rise in New York, the state felt like a relief initiative was needed. This is how the initiative for CRNY was first started.

A group of eleven qualified people in the cultural industries was put together to run this initiative. CRNY is built on two main projects: the guaranteed income project and the

artist employment project. These two projects aim to support artists but also the cultural market in New York State by connecting institutions with artists through the second-mentioned program. The programs are linked together but service two different groups of artists, thus the artists that are receiving the basic income are not receiving any help contacting cultural institutions.

After the project team was put together and the program was accepted by the state the ideation session began. CRNY started through a think tank where the eleven aforementioned people plus other important workers in the creative industries (artists, researchers, philanthropists, policymakers, politicians, etc.) got together to start building the project itself. During this “think tank”, how CRNY refers to this meeting, the main ways in which the program is going to function was built. Besides this think tank a leadership council was built. This council ensures that the main goals of CRNY [*CRNY aims to catalyze systemic change in the arts and cultural economy, recognize the value of artists’ contributions, and reshape society’s understanding of artists as workers who are vital to the health of our communities. [...] we must move beyond valuing the artistic product and begin to value the humanity of the artist. Artists need and deserve to be paid predictable and regular incomes.*] (Home, Creatives Rebuild New York, 2024)] are always held in the highest regard and artists’ needs and wants are always placed first (Frasz, 2024).

Now diving deeper into the map, the stakeholders have been collected and discovered through the interview held with the CRNY representative. The first stakeholder mentioned is the philanthropic foundation that funds their program, the foundation is called The Mellon Foundation. The Mellon Foundation is known for having a strong affiliation with culture and has a strong and well-directed Arts and Culture branch. This is not the first philanthropic funding they have done in the cultural sector and they are known for their passion and consideration towards artists and other living conditions. The Mellon Foundation advocates for the humanities and their main mission is to support artists, as they are integral to society. They have donated 125 million US dollars to this cause, which are the funds that were used to run the program but this was also the money that was received by the 2400 artists monthly.

The next step was creating a system to ethically and legally funnel the money to the artists. Because of the large scale of the project they decided to collaborate with a banking and funding tech company called Steady App. This collaboration has been described as one of CRNY’s strong points as they are the first basic income project to partner with such an

initiative. Steady App describes itself as a human-centered technology firm. After talking to their management executive it emerged that most if not all workers at Steady App have a social work or humanities background, which enforces the human-centeredness even more. They mainly collaborate with grant or basic income programs through the state and help them funnel the money to the participants. They organize the whole transition process and they pride themselves on being able to accommodate most of the requests from their partners when it comes to specific wants and needs.

After this connection was created all the artists that were admitted into the CRNY program had to sign up through Steady App to receive their basic income transaction monthly. This allowed Steady App and CRNY to have exact data from all spending habits of the participating artists. They were also able to collect data on whether spending habits changed, if they received any other kind of state financial support like food stamps if they had any bank loans etc., and how these metrics changed after receiving the basic income.

Because of this possibility of analyzing in detail all the data that came from Steady App a team of researchers has been called upon to present the results. This is the next stakeholder in this map. Many universities from the United States have been gathered for this process, like Indiana University and the University of New York. These researchers are an important part of the process as it allows CRNY to present relevant data to future policymakers and allow for a comprehensive and viable report. This report is also backed up by semi-structured interviews done with the artists who have participated in this project. The researchers act as a third-party unbiased mechanism that presents the results in an academic manner and allows CRNY to properly present their findings, which after the interview with one of the researchers seems to be fairly positive.

The next important stakeholder is Tribeworks. Tribeworks is a cooperative professional employer organization composed of humdrum workers and artists. They strive to build an economic organization that supports artists' employment. They organize payments for artists who wish to receive funding, build communities that support artists and their craft, and provide links for artists with possible employers. They combine the gig-like work that artists usually lean towards but at the same time, they provide the stability of having a formal employment contract, known in the United States as a W2 contract agreement (About Us, Tribeworks). They allow artists to focus on their art. They do this by providing tax services and helping artists file taxes. Artists also have the possibility of housing all their income in

the Tribeworks company, they manage their accounts and provide financial planning services. They are a financial advising and planning company that helps artists working with CRNY to be able to manage their income and plan for the future accordingly.

Springboard for the Arts is another important stakeholder in the CRNY initiative. They started as a non-profit organization in the 1990s. They help artists build a long-lasting career but also help them live from their art. They have also provided a small basic income program for 75 artists for a year from 2023 until 2024. They also provide workshops for artists to help them navigate the job market and start a functioning and well-built career.

United States Artists worked closely with the CRNY basic income program for the whole duration of the program. This organization started as more and more funds attributed to the arts were cut or removed in the United States of America. They communicate through their research about the importance of artists in any society and try to support the creative workers through today's economic and working situation. They help artists get access to formal employment documentation, they are as called in the United States employer of record. They provide HR, management, and other resources usually available at a formal employer and provide them to the cultural organizations or artists they work with. They are also working in close contact with the Artist Relief program, which provides funds to artists in response to the COVID-19 pandemic. They are funded through philanthropic initiatives but they also organize fundraisers to support their initiative. They also organize annual awards and support artists and their communities by acknowledging the importance of creative work.

Community Financial Resources is the eighth and final stakeholder that participated in the interview sessions regarding the CRNY case. They worked in close contact with CRNY throughout the program, but they also continued working with them in the research phase. During the program, they were creating banking solutions for the artists participating in the CRNY program, they also provided the artists with money efficiency classes and allowed them to have a better context surrounding the financial environment they are in now. They strive for safer and ethical banking solutions for artists but not only.

4.2. Interview and Roundtable Results

After performing the thematic analysis for the in-depth interview data five main themes and sub-themes emerged. They are clusters of codes that help to answer the main research question. The sub-questions tackle more internal artistic aspects. Aspects like motivation, creativity, and work-life relationships.

The first theme is the change that basic income brought to artists' lives and mental states, like increased happiness, taking more risks in their art, feeling more motivated, etc. The next theme tackles art market changes and how basic income allowed artists to create more, afford their rents even in areas that are becoming more expensive, etc. The third is the theme regarding the implications of a basic income and how it should be implemented. The next last theme is tackling policy challenges and ways to overcome them. The final theme presents the findings regarding the feasibility of such a project in the Netherlands and the challenges and opportunities for implementation.

4.2.1. Artists Felt a Positive Change after the Basic Income Program

This theme tackles the reported artist's feelings and motivation after receiving the basic income. It also discusses behavioral and mental changes observed after they received funding from CRNY.

4.2.1.1. Increase in Happiness

Almost all respondents agreed that such an initiative positively changes artists' state of mind and mental health. Many of the artists participating in the study as mentioned by CRNy were dealing with chronic stress due to funding problems, and this initiative helped them feel supported and understood, which usually does not happen to artists in many countries. After receiving the basic income artists felt worthy to continue to create, and they perceived their acceptance into the program as an accomplishment, boosting their self-esteem.

They felt validated and that they had a right to create and be artists in their community. Overall there was a notable increase in overall happiness. This resulted in a more positive outlook on life in general and on life as a creative worker.

This idea of a basic income for artists increasing overall happiness and life satisfaction was also mentioned during the Dutch roundtable discussion, with more than half of the participants supporting the idea that such an income will remove mental burdens and allow artists to live happier lives. It will lead to an overall improvement in mental state.

4.2.1.2. Innovation in Art is Rising Because of Basic Income

The idea of innovation being driven by this newfound financial security was also present during the interviews. As mentioned by CRNY artists feel more secure with taking risks in their art, experimenting more, and being more innovative when it comes to materials used, and techniques but also fostering new collaborations between artists: “I think artists, and we've heard this a bit as well, are able to take more risks in their work when they have that sort of a safety net” (CRNY). The creation of artists’ collectives was also an action that started forming with the CRNY initiative. Many artists started working together and collaborating leading to new ideas being brought together. Basic income makes space for experimentation and for less conventional art to have a right to exist. Innovation is bound to arise because of this situation.

This study and the interview findings are also backed up by responses and conversations from the Dutch roundtable discussion. The idea that an artist’s basic income will increase the creativity and innovation in artists’ work was agreed upon by almost all participants. It was suggested that this newfound financial security would help artists not rely only on commissioned work and follow the markets and what sells at a current moment, but they will be able to experiment and break boundaries within the fields of interest: “They might do less commercial or less commissioned work and be more free in their work because they don't need to do Paintings with kittens.” (Roundtable Discussion, Participant 7).

During this roundtable discussion, a participant mentioned that the quality of the work can increase as many artists now have more funds to invest in better materials or have more time to think through their creative processes. The Tribeworks representative and the representative from the research side at Indiana University also suggested that a basic income for the arts will allow creatives to level up the scale of their work and the areas of interest that they might tackle in their work.

4.2.1.3. Artists Still Feel Motivated to Create

A positive impact mentioned by almost all interview participants was that this kind of income incentive could positively motivate artists to create. This is because such an income does not necessarily reward quality or present a winner-and-loser list with specific selection criteria based on the amount of work or quality. Because it is not a grant or an award this type of income as expressed by the interviewees acts as both an internal and external incentive: “[...] well, it's an interesting case because I think with guaranteed income, we see really positive internal change and we see really positive external change.” (Steady App Representative). Artists feel valued for their work and receive funds, as an external incentive. At the same time, they have the time to focus on their art and not experience anxiety from poor living situations they internally feel keener on creating. This means that a basic income for artists supports both internal and external motivation for creation. Artists feel worthy of existing in the creative economy and feel valued for the work they bring to their community and the market.

What participants in the interviews explained is that a basic income can act as both internal and external motivators as it is not an income received on a merit base and it is a non-strings-attached fund that allows artists to feel appreciated and have the freedom to be self-driven.

4.2.1.4. Artists Leave their Secondary Jobs to Pursue Art Full-Time

The final section of this theme is how many artists leave their non-art-related jobs to focus more on their creative endeavors. All participants reported that many artists in the CRNY pilot could stop working multiple jobs to support their art creation, as now they could live only out of their art.

As mentioned by all interviewees such an income allows artists to choose what income streams they want to pursue, and usually the case is that they would like art to be their sole income stream: “*So the gift of this guaranteed income has been space to be able to just say no to work that wasn't working for them and say yes to work that actually is working for them.*” (CRNY). Many artists perceive their art creation as a job and they expect to be properly remunerated for the effort and time put into this work.

Also mentioned by one of the participants in the Dutch roundtable discussion, regarding previous or other ongoing basic income projects for artists, many leave their non-art-related employments to focus solely on their art. While some focus group participants deemed this as positive and mentioned that it allows artists time to work on their creative practices without holding one or two other jobs to support their art, others have suggested that this loss of artists from non-creative jobs could lead to the longer term impact of loss of creativity in the employment sectors they are leaving from.

4.2.1.5. Basic Income Builds Social and Economic Communities

An idea mentioned by all participants during the interviews was that the moment the funds enter the artistic community the artists will start contributing to the community they reside in by raising awareness on various subjects and uplifting their community: “[...] you can see another artist saying, okay, now I'm going to help the people around me. I'm going to hire more artists to help me.” (CRNY). This shows how important artists are to their community and how their well-being helps society. During all interviews and the focus group, the importance artists have in the community has been highlighted multiple times, as well as the importance of having creatives in various environments and the socio-economic benefits that they bring.

This idea of artists as important pillars in their community and in the economy is also supported by several participants in the Dutch focus group discussion, mentioning that many artists after receiving grants or different kinds of funds tend to give back to the community and involve more people in their creation. On the other hand, one of the participants suggested that this newfound security could push artists to become solitary and too focused on the work.

One of the main reasons why CRNY was started is the rising living costs in New York State and the post-pandemic situation. This has led to a massive renovation of artists in other states where living is more affordable. As mentioned by the CRNY director. Artists are great economic drivers in New York and this relocation has led to a much less dynamic art scene: “[...] so many artists left New York City, and have been real drivers of economic development in other parts of the state.”. All participants underlined the importance that artists have in each community and nation and how many artists uplift their communities after receiving such an income. As said by the Tribeworks representative, if the creative sector is doing well,

it will help other sectors thrive, as much of the things we encounter in daily life are art and created by or with the help of artists. This is the case as all participants agreed that the cultural and creative industries are a large field, and creatives work in many domains and parts of the economy. This means that their well-being will ultimately lead to the well-being of the wide array of sectors that creatives find themselves in.

4.2.2. The Art Market Will Change After the Introduction of an Artist's Basic Income

This theme tackles the future or current changes that will happen in the market after the introduction of a basic income program for artists. Several market changes were suggested by the interview and focus group participants, but there are also conflicting views on this theme.

4.2.2.1. Artists Will Remain in Big Cities

The unanimous result when questions about the location of artists are raised after the implementation of a basic income is that with this security artists will be able to remain and not move out of bigger cities despite rising rents and living costs. It can be seen as presented by all participants but most mentioned by CRNY, artists that participated in this project were able to continue to live in New York and adapt to the higher living costs like rent, food, and medical services.

This means that this trend of artists fleeing the big cities, and art hubs dispersing due to rising rents and living costs, but also the overall precarity of being an artist has stopped during the period of the pilot. Many of the artists participating were on the verge of leaving New York for more accessible areas of the country, but none of them left in the end because of the basic income funding system that was in place. Furthermore one of the interview respondents suggested that there is a gap in middle-aged artists in large cities at the moment. Artists between the ages of 35 and 50 are no longer usually living with their parents and being supported from that side. Maybe they are not as notorious as some of the older artists that also were able to get housing solutions at cheaper prices in the past. Thus such an income can solve this gap and permit artists who do not have access to affordable rents to live in bigger cities.

This topic was also brought up during the focus group with the Dutch stakeholders, and it sparked an interesting debate regarding the role that artists have in the process of gentrification within bigger cities or areas. This process of gentrification can ultimately bring back the initial problem momentarily solved by the basic income, rising rents, and prices in the bigger cities. Thus as many artists wish to move towards bigger cities and with such an income scheme as an artistic basic income some could have the possibility to do so, they could start to make a certain area unaffordable for other sections of the population due to gentrification.

4.2.2.2. Changes in the Market of Artists and Artworks

A market is a space where there is an exchange of products or services happening between two or more parties. These parties are usually divided into supply and demand. The supply in this case is the artists, through the products and services they provide to the art market. Demand then, is the consumers of these products which can be art collectors, concertgoers, etc.

When tackling the subject of basic income and its potential impact on the supply side of the production (artists) will bring changes on the supply side of the market (art consumers) the response was exactly split in half when looking at the U.S. interviewees. Four interviewees suggested that changes brought on the supply side will not change anything on the demand side, as demand is usually changed by bigger socio-economic events rather than a change in the amount or the style of artwork. They mentioned how there needs to be a big shift in the current system and for a long period for such changes to occur, changes in legislation, changes in the value of money, etc. The other four interviewees suggested that it will, over time change consumption practices as art under a basic income program will become more accessible to the wider public, but mainly in the situation where such a program would run for a longer time.

Besides this split view, there was a consensus on the fact that the introduction of basic income in the arts would lead to more art being produced by the existing artists, but not necessarily to more artists. This newfound competition between artists, as more art is produced, is beneficial for the market and this is also something that will make the whole art market more dynamic and fast compared to before the basic income. This fact was also agreed upon in the focus group with the Dutch stakeholders, that such an income would lead to more

art entering the market, as artists would have more time and funds to upscale their means of production.

Furthermore, more than half of the participants agreed that this change in funding for the arts would lead to art being more accessible to the public, more people being able to get in touch with art, and artists, and maybe also consuming more art as their access to it has become more streamlined.

4.2.2.3. Conflicting Views on Basic Income Shifting Power from Intermediaries

Finally, basic income may have an impact on the power and impact that gatekeepers and intermediaries might have on artists bringing their products to the audience and the market. However, this theme is another split in participant opinions. Half of the interview participants suggested that no changes will be brought to the already existing power structures in the market, like gatekeepers, the importance of gallery and museum systems, and others.

It was mentioned by four participants that the implementation of the basic income project did change and shift power from the big players in the creative industries as artists no longer solely seek support from them. Such a funding scheme has allowed artists to lead a more independent lifestyle and lean more towards gig-style work, and fewer long-term contracts and agreements, this means that a basic income can provide more autonomy when it comes to workplace and type of workplace agreements. This idea was also mentioned by one of the participants in the Dutch focus group discussion.

But at the same time as the initiative was catering to a portion of artists in the market, the changes are not as significant as they could have been if a state-wide program was created by the government. Situations like century-long power structures need a lot of time and work to be changed even in the slightest, and as suggested by the Indiana University Researcher, because of the saturation of the market there will always be losers and winners in the creative industries, the long tail will always be present and superstar effects are a social phenomenon that cannot be stopped.

However, there was a consensus with both interview and focus group participants around the fact that this basic income made art more accessible to the artists but also to interested people. Artists had more possibilities to spread information about their work, create

more work, and have more time to connect to various people. This can be looked at as a change in power structures, as it creates easier connections between artists and consumers.

4.2.2.4. A Basic Income Could Impact Policy

The final sub-chapter of this theme, but also one that needs to be heavily considered during the implementation of an artists' basic income program is policy and possible challenges that could arise in the process. All participants in this study explained how policy is hard to change and it is even harder to implement such a big change in the funding system for artists from a policy level.

The first problem raised as mentioned by CRNY, the Mellon Foundation, and Indiana University relates to the selection and thus terminology of artists. The initiative struggled with providing a viable, inclusive but also taxonomy defining what is art, who is an artist, and what it means to be a creative worker. These initiatives need extensive documentation and defining of concepts for them to work properly. As the director of the CRNY basic income program mentioned: “[...] *the part of the definition was a huge challenge, and of course, not everything worked for everybody. We'd work things probably differently now than we did then.*”. CRNY managed to find a good and fair solution for providing this definition by having artists come up with a variant of a definition. A discussion group was created with 32 artists from all different life situations and practices and they came up with the best definition that they could in that situation.

Another question that is raised is the appropriate amount of money that should be received by the participants. The sum needs to be enough for them to feel a difference for the better but at the same time, it should not be so much that they do not feel the need to work anymore. To this day, as mentioned by the Indiana University researcher, there is no answer to this question. After looking at multiple basic income pilots for the arts, CRNY positions itself at the higher end of the scale when it comes to the amount of funds with 1000 US Dollars a month, but as mentioned by some participants there is yet to be discovered what the best amount would be.

4.2.3. Basic Income, a Hard-to-Implement Positive Change

This was the largest theme that emerged after the interviews. This theme contains the most codes, split into six sub-themes. These sub-themes and the message behind them give the title to this larger theme that acts as an umbrella for these six sub-themes.

4.2.3.1. Basic Income Acts as a Ramp for Continued Success

When looking at the meaning that CRNY's basic income program had for the participants' lives, the unanimous answer was that it acted as a lifeline, as a life raft keeping artists afloat in today's economy. All over the world but especially in big cities like New York rising rents and living costs are driving artists out of the city to areas where they can afford to live.

Two of the respondents also reported that as an effect of the basic income artists are receiving more prizes and other grants aside from the basic income funds: “[...] *like an off-ramp for continued success or continued career advancement as an artist[...]*” (Indiana University). This can be due to the fact that they have more time to focus on their craft resulting in art that does better in the market or art that surpasses limits, leading to the aforementioned prizes.

Besides the increase in prizes and grants received, artists have also felt other forms of relief and accomplishment besides their careers. Many of the artists who were accepted into the program were dealing with evictions, health crises, debt, and other problems. With the funds received from the basic income program artists were able to solve some of these problems and get into more stable living conditions that were described by participants as a lifeline, safety net, a life raft, etc.

As mentioned by CRNY, Indiana University, and the Mellon Foundation, it is sure to say that such a fund has a great positive effect on artists day to day life and stability for basic living conditions in the city. The Steady App representative supported the idea that the concepts of meritocracy and the American Dream are already expired and basins society on such old concepts are detrimental to the people who are not able or cannot navigate them.

“[...] what's known as a meritocracy, basically meaning that like, if you work enough, you will get everything that you need. That is not true in at least America, like people are working two, three jobs working all day and all night, and are still unable to afford rent and

are still unable to afford their basic needs. And it's not because they're not doing it enough, and it's not because they aren't, you know, working enough or deserving enough, but it's because our jobs aren't paying enough." (Steady App Representative).

The idea of a basic income relieving artists from the stress brought to them by precarious working environments and unstable living conditions was an idea also mentioned during the Dutch roundtable discussion, but a question posed by one of the participants was whether artists spending this new income on rent would help them to better their creative endeavors. As mentioned above, there are academic articles supporting the idea that being met with stable living conditions helps artists focus on their creations freely (Marjolein et al., 2015).

As mentioned by the Mellon Foundation, this program was meant to let artists create, and spread the message of their importance in any community but also give them the freedom to choose how to lead their lives.

4.2.3.2. Benefits and Drawbacks of Privately Organized Basic Income vis a vis Public Programs

This sub-theme emerged after all of the interviewees followed a similar thinking path when asked about how such an income would result in fruitful results and public acceptance. The main line of thinking was that both private and state-run basic income programs have their benefits and downsides.

The majority of the existing programs are private. An explanation for this is that private-run initiatives have far fewer barriers to overcome when it comes to the political and social environments compared with public initiatives. They also have quicker and less string-attached access to money, as there is an already pre-determined amount granted by philanthropic organizations. A state-run project would have to carefully navigate the situation of an implementation. Private initiatives benefit from far greater flexibility when it comes to decision-making as the only decision-making organization is usually the board of directors.

Furthermore, the source of the funding is straightforward when it comes to private basic income projects; most of the time projects are funded by philanthropic foundations, like in the case of CRNY, The Mellon Foundation. This provides various benefits for the pilot project. Benefits like being able to quickly adapt to changes. For example, in case of changes

in the situations of the artists receiving the funds or in case of any other major changes that require a re-organization of the program, they can adapt to these needs and changes fast.

On the other hand, state-run initiatives will have a much harder time adapting to any situations that need fast changes. The probability of these situations appearing is high, as stated by the CRNY director of the basic income project. She explained how the bigger the initiative is, the harder it is to organize. They ran a state-wide program thus they had a lot of people and situations to oversee and changes had to be made fast and correctly to keep the program running.

But still, all of the interview respondents agreed that the final goal would be a state-implemented basic income program for the arts: *“Our biggest goal, is to see that implemented by our federal government so that the United States government is running a guaranteed basic income program.”* (Steady App Representative). It was mentioned multiple times by all interview participants that the longer such an income stream is present the more positive and visible the results will be. Private programs have funds that will only be available for a finite period that is pre-determined from the start of the program, thus as mentioned by Springboard for the Arts, in the longer run such initiatives are not sustainable forever. They are also only able to provide these funds to a selected few, as the artist population is too large to be accommodated by private projects such as CRNY.

Because the funds are limited and pre-determined. These initiatives have no staying power, they act more as experiments or short-term programs; even if they bring a positive change to the artist’s life for four or five years, the stream of cash will eventually stop coming. This abrupt stop of cash as mentioned by both CRNY directors led to anxiety and stress for many artists in the program, as they have adjusted their lives to a basic income situation and that had suddenly stopped, which was something also mentioned during the roundtable discussion with the Dutch Stakeholders: “[...]artists might jump from one grant to another and in between there is a lot of stress and um, [...] I think this basic income might be an idea to give some, [...] not so much stress and [...] peace of mind.”(Roundtable Discussion, Participant 1).

Thinking of the origin of the funding, if it were state-funded the participants from Steady App, Tibeworks, and Springboard for the Arts had a few recommendations for furthering the amount and extent of cash like increasing taxes for wealthy people and

companies or cutting on some other already existing assistance programs that have been proven to be unsuccessful.

Also, another positive aspect that can be found in a possible state or nation-organized program is the possibility of spreading information and reaching people much faster than through a private-run initiative. Governments have many connections and can put many people in contact fast and they have a lot of convincing power when it comes to the public through their already mentioned power to spread a lot of information fast.

Looking at the discussion with the Dutch stakeholders, similar sentiments arose. Several benefits of state-implemented artists' basic income were mentioned a few times by different participants, but one distinct benefit that was not mentioned during the U.S. interviews was the possibility that a state-run basic income might have fewer administration costs and might be less time and cost consuming than organizing many other smaller programs. This was one of the first benefits of a state-run program that more than half of the participants considered. Organizing and running a single funding program will require less administrative costs and less organizational and management time than constantly starting and stopping several smaller-scale programs.

Along these lines, another benefit that was mentioned during the discussion session was that artists require a lot of time to spend applying for all of the different existing small-scale programs. Search costs for such endeavors are high, even after finding a specific program. Even the action of finding a funding program that is suitable for the type of art that is being produced takes a lot of time and effort.

On the other hand, while the project of interest, CRNY is privately funded by the Mellon Foundation, participants from the Dutch focus group mentioned that such privately run initiatives are not popular in the Netherlands. When discussing such types of basic income programs participants in the discussion explained that their first thought is it being organized by the government. However while the interview participants suggested that a state-run basic income will provide more security and will be running for a much longer time than a private initiative, the Dutch focus group did not entirely agree. While indeed it provides more security than a privately run small-scale initiative, such income schemes need to be backed up by the current socio-economic environment. Thus its security is dependent on the current

political climate and public opinion. Which as mentioned by one of the participants fluctuates a lot, as elections are once every four years.

4.2.3.3. Organising Cash Programs is the Best Option

When looking at what structure these programs should opt for and if whether another type of help would benefit artists more, the answer given by all participants was that a cash program is the best option. This is the case as many artists work in a gig economy and need flexibility. This flexibility means that most of the artists do not have the same needs as each other. Depending on the situation they will have different needs and different spending situations that can only be resolved through this no-strings-attached funding scheme, like a basic income.

Also mentioned by several participants this cash injection in the artistic community will ultimately bring many people back into the economy. Artists will be able to create in the formal economy as now they will have the capabilities of medical insurance, greater accessibility to resources, and also the possibility of a stable living situation, as they will no longer have to rely on unprecise and scarce funding.

4.2.3.4. The Selection Process is Fair and Prevents Oversupply

During the interviews, the problem of oversupply came up and several interview participants acknowledged it as a possible situation, but there are many ways to avoid it. As mentioned by CRNY, the Indiana University Researcher, how the selection process for the CRNY pilot did not allow for this to happen.

The situation worked smoothly because there were some screenings done before the acceptance such as showing a portfolio. The selection criteria were not based on quality or merit but were based on being an artist or not and based on the definition they worked with for the concept of an artist for the project. The selection process was done entirely at random by a digital selection mechanism, but still, certain marginalized communities were prioritized over others. This prioritization was done as CRNY strives for equity rather than equality. This randomized selection process was also approved during the Dutch roundtable discussion and was deemed important when it came to fixed participant number programs.

4.2.4. Public Opinion

Public opinion is a way to measure the general direction of thought and the strength of a sentiment presented by a specific section of interest in society, or society at large (Glynn & Huge, 2008).

Because one implementation of a basic income for artists means that only a specific part of society will be eligible for this cash assistance, opinions will be split. All participants mentioned that public opinion plays a huge role in whether policy is implemented or not. Therefore, another policy challenge that arose was public acceptance of the proposed policy. As the Steady App representative mentioned, policy should always be for the people and with public opinion in mind.

As mentioned by Indiana University, CRNY, Steady App, and Springboard for the Arts, creating a policy that supports funds being received by artists is complicated from many standpoints but advocating for that is even more cumbersome:

‘[...] conservative backlash is really rooted in that myth of meritocracy that like everyone should pick themselves up from their bootstraps and be able to support themselves no matter their circumstance, no matter their history, no matter all of these isms, like racism, classism, um, patriarchy.’ (Springboard for the Arts).

This idea was also mentioned by all eight focus group participants. Advocating for only a section of society to receive a non-string-attached income would be challenging and could potentially harm artists’ image in the eyes of other sections of society that are also precarious workers and would need financial support for more stability.

One of the participants suggested that it is of utmost importance when advocating for such a program to make the program reason with people outside the arts sector. The program needs to speak to people of all stages in life and career paths. It should clearly state how it can benefit society, and not only the artists. For this strategy to work people need to see artists as humans and not as machines for art creation. This has been mentioned in several interviews and in the roundtable discussion: “[...] our work is about shifting that perspective that you do need to if you, you like the art, you need to understand that there's a human being behind it. So bringing out that humanity, that's definitely key.” (US Artists).

4.2.5. Basic Income would be important for Dutch Artists, yet Complex Factors Remain

As mentioned in the beginning some similar agreements and concerns emerged during the talks in the interview section with CRNY and the United States of America stakeholders. There was a consensus that the implementation of a basic income for artists would be beneficial to artists' lives when looking at the quality of their day-to-day activities, anxiety relief, and being able to be supported by only engaging in creative activities and being present in the art market. Still, many questions and concerns were raised during the two-hour discussion. These discussion results are fruitful due to the conversational and group aspects provided by a larger discussion group. The insights come from a place where all the people in the conversation have professional and informed responses that allow for reliable results regarding these subjects.

This sub-chapter of the results section will only take the possibility of implementing an artists' basic income in the Netherlands, and what were some common concerns but also opportunities surrounding this possibility.

One aspect mentioned several times during the discussion session is the precarity of artists creating in the Dutch system. As artists all over the world, they have to manage several stressful situations that hinder them from focusing on their creations. Thus a basic income for artists in the Netherlands would bring positive change to their life satisfaction and anxiety levels. As one of the participants mentioned, artists' work is undervalued from a monetary point of view at the moment, thus this type of income would bring them the financial support they need to live a relatively comfortable life.

But even though, as mentioned through the earlier sub-sections of this chapter several important benefits might come when implementing such an income in the Netherlands and many other societies, there are still many questions around the implementation. One of the first mentions while discussing the implementation of an artistic basic income in the Netherlands was the capability of properly communicating such a change to the rest of society. All participants agreed that it would be challenging to propose such a change in the artistic funding system. As mentioned by two participants, Dutch society holds on to principles that can be linked to a meritocratic way of thinking especially when it comes to the arts and deciding who should receive monetary rewards and who should not:

“[...] to get at the top, you have to work really, really, really hard, and that only the best survive. [...] I think it's very often adopted by the art scene itself. I think there's very, lots of meritocratic thinking in, both society and in art.” (Roundtable Discussion, Participant 1).

Furthermore, contrary to statements made by the interview participants regarding the stability that a government-impose basic income would have, the Dutch stakeholders suggested that many if not all governments experience instability and changes. Even if such an income is implemented by the Dutch government, the political narrative can change. This means that funds like a basic income can be removed or cut down significantly, so there is no absolute certainty even with government-initiated artistic basic income.

Furthermore raising the question of artists' urban movement after receiving the basic income uncovered potential threats in the Dutch ecosystem. If these funds have the potential to lead to even more gentrification and artists relocating from more rural areas to bigger cities like Rotterdam or Amsterdam, the rural areas will be left with a lacking cultural pulse, which is not ideal. This uncovered that before implementing such an income, more rural areas need to be paid attention to and properly equipped to provide artists but not only artists with opportunities and benefits so they would not have this immediate wish to flock towards bigger cities.

A point mentioned by a majority of participants was that implementing such an income in the Netherlands would require many fundamental discussions. Discussions about the importance of artists in society, what an artist is and what are ways to support them and the overall creative ecosystem. For this type of funding system to work in the Dutch cultural scene these fundamental questions should be considered before action is taken.

Still, the overall sentiment was that such an income would benefit artists in the Netherlands if implemented. Still, several aspects need to be considered before such an implementation, aspects like the social narrative surrounding artistic basic income, and gentrification but also answering fundamental questions like how artists are viewed in Dutch society.

5. Discussion

As presented in the findings section the interviews and the focus group resulted in five main themes that relate to the implementation of an artistic basic income and the changes that it can or could bring to the artists themselves and the market they operate in. To be able to fully answer how is an artistic basic income implemented and to also shed light on how such an income can bring change to artists' motivation and creativity these five themes need to be embedded within already existing academic papers and theories.

This chapter is focused on linking the already provided theoretical background with the findings presented in the previous chapter. This allows for the data to be grounded in peer-reviewed studies, but also expands the already existing data on the theme of artistic basic income and related theoretical aspects.

The first connection between the data and the existing research is that many findings and results are comparable and support already existing data. This is not the case with all the findings as some are novel and have not yet been supported by other academics since such initiatives as CRNY have not been studied as thoroughly. This chapter is split into three parts encompassing all the five big themes presented in the findings.

5.1. Social and Economic Benefits of Basic Income for Artists

The benefits of a basic income regarding artists' careers, mental well-being, and creative and economic capabilities are visible through the findings of this research. Besides the financial support per se, this basic income allowed artists access to different types of opportunities like different prizes and grants received, artists have also felt other forms of relief and accomplishment besides their careers. The results show how basic income is a start for artists reaching other income recognition, like grants. This proves already existing data on the capability of a basic income to act as a ladder to different types of grants and prizes (Schatteman & Bingle, 2017).

Besides the economic aspect, this income helped artists create stable and healthy living conditions by having access to medical care and stable renting situations, which for many participants in the CRNY project was uncommon.

It is known how precarious and demanding it is to be an artist today and the situations many of these creative workers find themselves in (Caves, 2003). With the funds received from the basic income program artists were able to solve some of these problems and get on a more stable living level like having a stable rent income or being able to go to the doctor. Relieving artists from these burdens which can be extremely mentally and physically demanding leaves them with more time and strength to focus on their art (Marjolein et al., 2015). It has been proven that poor living conditions and excessive stress hinder the creative force that pushes artists to create (Marjolein et al., 2015), thus such an income would benefit the artists greatly, as mentioned by a majority of interview participants.

This lifeline is needed as many artists working in the gig economy usually find themselves without a safety net in case of any unforeseen situation (Woodcock & Graham, 2020). As mentioned by the Mellon Foundation, this program was meant to let artists create and spread the message of their importance in any community and give them the freedom to choose how to lead their lives.

There have been reports of decreased anxiety as they no longer have to struggle with rent or basic living amenities like medical insurance or living conditions. This relief in anxiety about daily life also leads to an overall decrease in depression and negative feelings towards their life, also towards being an artist and creating (Marjolein et al., 2015).

As explained in the introduction artists represent a big part of the creative workers' group. Besides this, they are essential to any community and important for society to thrive from many points of view social and economic (Phelan & Welch, 2021). "To be human is to be an artist" (Phelan & Welch, 2021; p. 239), we experience the world through the arts. The importance of artists to their community, how they give back to their community after receiving the income, and how they benefit the creative economy was highlighted by all the participants in both interviews and the focus group. This shows that the respondents' points of view support the existing theory about the importance of artists as social community builders and as drivers for the economy (Phelan & Welch, 2021).

This idea of artists as important pillars in their community and also in the economy (Phelan & Welch, 2021) is also supported by several participants in the Dutch focus group discussion, mentioning that many artists after receiving grants or different kinds of funds tend to give back to the community and involving more people in their creation. This can be found in previously done academic research (Phelan & Welch, 2021).

5.2. A Basic Income Could Transform Aspects of the Art Market

Findings showed that artists after the receipt of a basic income tended to upscale their creations or bring innovation to the market by improving or bringing change to their style. Basic income makes space for experimentation and for less conventional art to have a right to exist. Innovation is bound to arise because of this situation. This outcome is in line with many academic resources. As the study done by Tyler James Wacker (2022) presents how funding can drive innovation and new art forms and are waves entering the market, the responses from these interviews also support this claim.

The findings also showed that after receiving the basic income artists felt more motivated and eager to create and get back to focusing on their work as much as possible. This contradicts the existing theory on the effects of external incentives on motivation to create and work. The classical motivation theory (Oppenheimer, 2008) suggests that motivation to create will decrease if the only reward is external incentives like funds, as in the case of a basic income, which contradicts the results from the study. But at the same time as explained by the participants a basic income tackles both internal and external incentives as it is not an income received on a merit base. This is in line with Frey's (2001) theory of motivation which presents motivation as being fueled by internal incentives. Furthermore, looking at the theory by Touré-Tillery & Fishbach, (2014) and the factors encompassed within intrinsic motivation (performance, speed, choice) it can be concluded that a basic income does in fact cater towards amplifying internal motivation, as artists performed more innovatively.

Artists produced more art. But also artists chose to focus solely on their art and quit non-art related jobs. This links to all three facets of internal motivation (Touré-Tillery & Fishbach, 2014) and also shows how such an income would not hinder internal motivation, it

will allow it to grow in a more stable environment, while still providing the external motivation of the funds.

When looking at changes regarding the supply change affecting the demand four interviewees suggested that changes brought in the supply side will not change anything on the demand side, as demand is usually changed by bigger socio-economic happening rather than a change in the amount or the style of artwork, while four interviewees suggested that it will, over time change consumption practices as art under a basic income program will become more accessible to the wider public, which is in line with already existing theory still used to this day (Gale, 1955). This means that because of the fact that there will be more art brought to the public, but also art has become more accessible to the public, it can be said that the demand and supply dynamics will be equalized to at least the balance that was in place before the introduction of a basic income for the arts.

Besides this split view, there was a consensus that the introduction of basic income in the arts would lead to more art being produced by the existing artists, but not necessarily to more artists, as the article by Menger (2006) suggests. This newfound competition is beneficial for the market and this is also something that will make the whole art market more dynamic and fast compared to before the basic income.

When looking at contractual bounds and power structures within the art market such a funding scheme has allowed artists to lead a more independent lifestyle and lean more towards gig-style work, less long-term contracts and agreements, which is in line with the theory of the post-work condition, which suggests that a basic income will lead to fewer ties between employer and employed and gig like work will start spreading much more (Mathers, 2019). This idea was also mentioned by one of the participants in the Dutch focus group discussion.

5.3. There are Challenges while Navigating the Implementation of an Artistic Basic Income.

Besides all the benefits presented in the previous sections, and while agreeing that a basic income for artists will bring many positive changes in the artists' lives but also in the cultural

market and various communities, there have been multiple challenges that emerged during the interviews but also during the focus group. One problem of the implementation of a basic income for artists that was mentioned a few times in related literature is the oversupply and overburdening of a market that already exhibits these problems (Menger, 2006). This is also something that was mentioned during the interviews by a few participants, but also a prevalent point made during the Dutch roundtable discussion. But there have been actions taken for this not to happen through the CRNY artist selection process but also there is theory that suggests that artists create because of their already existing passion and drive for creation.

Art with or without the basic income will still remain an unsure and volatile working environment, thus the will of the person entering this field needs to be strongly focused on the goal of creation. This is the intrinsic motivation of artists to be artists just for the sake of creating (Caves, 2003). This idea also came up quite a bit during the interviews and supports the theory of arts' for arts' asked (Caves, 2003). The people who want to be artists will be artists regardless of whether a basic income exists or not, this funding scheme will only make their life situation more enjoyable as they will be able to have a support system that they usually don't have as gig workers or freelancers (Woodcock & Graham, 2020). These results support the study done by Dinerstein & Pitts, (2018) that supports the same reasoning, that if given the change people will ultimately strive towards work that makes them feel accomplished or happy.

Another challenge that was mainly mentioned during the Dutch focus group, but also in two of the interviews is the problem that might arise with artists moving or mainly remaining in the bigger cities in a country. This process of gentrification can ultimately bring back the initial problem momentarily solved by the basic income, rising rents, and prices in the bigger cities. Artists remaining or flocking towards bigger cities, as these are usually the places with more career and funding opportunities could become a problem in the future. It has been proven that artists moving in high percentages into a certain area is a big step toward resulting in a gentrified section of a city which is based on the clustering theory proposed by Richard Florida (2012).

Another challenge that needs to be navigated in the case of a basic income implementation is public opinion, and raising awareness on why artists should receive this type of fund. Public opinion depends on the social and political climate in a country and it is proven that such ideas can be hard to implement in meritocratic societies (Winship, 2021). As

presented by Winship (2021), certain societies will be more open to these types of funds than others. For example, looking at the United States of America conservative states are less eager to accept such policy implementations compared to more liberal states (Winship, 2021). This is because it is hard to bring people on the same page when only a part of society will be eligible to receive the funds (Feder and Katz-Gerro, 2015). This can be solved as mentioned by the Mellon Foundation, Tribeworks, and Springboard for the Arts through spreading information about the importance of artists in society and how creativity is inherently human and is a right that people should be able to pursue if they wish.

6. Conclusion

This research aims to uncover ways in which a basic income funding scheme is implemented through various projects mentioned in the paper but with a particular focus on a specific case: the Creatives Rebuild New York (CRNY) initiative. They have been funding artists for the last few years, and the program has come to an end towards the middle of 2024. More than 2400 artists have been serviced in this program. By interviewing the people organizing this project and the various companies and different initiatives that helped this program emerge and function for almost four years this research uncovers important data on how such a project is organized. Furthermore, this study uncovered insights into how such an income was used by the artists also how it changed their way of creation, and ultimately what changes it brought to the market. Finally, this study also uncovers through the focus group with Dutch stakeholders in the cultural industry if such a fund would be feasible in the Netherlands and what would be some challenges and opportunities surrounding its implementation.

Concluding the results from the eight in-depth semi-structured interviews conducted with CRNY and their important stakeholders, several conclusions can be drawn. These conclusions from the interviews will be interlinked with the conclusions drawn from the roundtable discussion and together they answered the main question of the research: *How is an artist's basic income implemented?* Following the answer to this question, the sub-questions regarding changes brought to artists' motivation, and creativity, changes brought to the market if such an income would be feasible to implement in the Netherlands, and what would be the challenges and opportunities for this implementation are addressed in this chapter. Following this chapter there is a discussion on future research possibilities and policy relevance.

The results are led by the data collected and analyzed from both the interviews with CRNY and the Dutch roundtable discussion. These findings are connected to already existing academic theory in the discussion section. These three streams of information: the interviews, the focus group, and already existing academic papers allow this final chapter to answer the above-mentioned questions and sub-questions. The results emerged after conducting a Thematic Analysis on both data streams collected for this research paper. Thematic Analysis allowed for themes to be created from the participant's responses and thoughts, these themes

are encompassed in the findings section and are embedded within theory in the discussion, these themes ultimately helped answer the research questions.

Before going into how artists experienced this basic income, I will first provide the answer to how a basic income is implemented. First, as all of the participants mentioned there needs to be a moment when such a movement is triggered, a moment when various organizations and people need to see the need for such an income scheme. For the case of CRNY, that moment was the COVID-19 Pandemic, where many artists in New York state were left without any means of support and without any way to sell their art. This need of the artists has manifested in various companies and people in the cultural industries but not only to take action. The initial idea came from the Mellon Foundation, the philanthropic foundation that funded the whole project from start to finish. They put together the leadership committee and the people that were going to take part in the organization of CRNY. The leadership committee started thinking about how to implement such a program, how to disperse the funds to the artists, how to provide artists with other types of support besides financial support, and who would be fit to receive this income.

Many of these decisions were made together with artists from different disciplines and walks of life, including the definition of what an artist is and who could benefit from these funds. To make the program run smoothly and legally various stakeholders were needed. For the money funneling and organization of the funds, companies like Steady App, Community Financial Resources, and Tribeworks were contacted. For policy advising United States Artists who had previous experience with these types of projects were implicated. Furthermore, there were initiatives like Springboard for the Arts which employed and still does narrative change programs that spread the benefits of what a basic income could do for artists and society at large. Finally, various universities throughout the U.S. were contacted to research the data and the findings from the project so CRNY could provide reliable and constructive data surrounding the way the project was carried out.

Various problems were avoided due to the proper organization of the program, problems as oversupply, which is a common mention in many academic articles surrounding the topic of the arts (Menger, 2006). This problem has been avoided through the properly formulated selection criteria that required artists to send in a portfolio. Even if they were not judged on quality or quantity, they had to prove that they were motivated to create with or

without monetary help. This shows that the art for art's sake concept is still of great importance and is still present (Caves, 2003).

Besides finding out how such a project was implemented, this qualitative study also uncovers more fundamental findings regarding the artists themselves, but also the art market. One of the first findings that emerged regarding the artists themselves is that they usually leave their non-artistic jobs after receiving a basic income. Receiving the basic income and the newfound time as they no longer need to hold multiple jobs to support their art has led to reported decreased anxiety in the artists and overall more happiness and feelings of stability. This income and time have allowed artists to feel safe and to feel stable in their living conditions. As is proven already, stable living conditions and feeling safe and secure in an environment lead to more creativity (Marjolein et al., 2015). This has also been seen with the artists participating in this study. Artists come out of their comfort zones when it comes to their artistic practices, they try different styles, and they bring innovations in the field, but they also increase the number of works created (Wacker, 2022).

A basic income for artists has been perceived as catering both with external and internal incentives to artists, that aid them in their motivation to create. It allows them to be passionate and independent because it is a no-strings-attached payment but it also offers external validation that they are worthy of creation and the money itself which is an external incentive. This supports Frey's (2001) motivation theory and the importance of intrinsic factors when it comes to the drive to create like self-fulfillment and passion.

Because artists now have this safety net, they can pay rent, receive medical care, and invest in their work. This has led also to artists creating co-ops and giving back to their community either through public art or just being more involved and advocating for their community. If necessary needs are met artists are known for being important forces in communities, important message spreaders but also important drivers for the economy through the input they bring into the art market (Phelan & Welch, 2021).

Finally, this research also sheds insights on how such a funding scheme would be received in the Netherlands and what could be some opportunities and challenges. Overall, it has been decided that such an income would be a positive change for the artists, and it is something that is currently needed, as artists are precarious workers (Woodcock & Graham, 2020). Benefits brought in the Netherlands would be similar to the benefits reported in the

New York case like safety, innovation, collaboration, mental rest, etc. On the other hand one of the biggest drawbacks is public opinion and how should it be proposed that only a portion of society would receive this help when a lot of different career paths are as unsure as being an artist (Feder and Katz-Gerro, 2015). This is also something that depends on the societal mentality and whether it can be considered a meritocratic society or not (Winship, 2021). This was also something that CRNY and other similar projects experienced. In the Netherlands privately funded projects at such a big scale are not usually done, which means that such an income would be government-organized, thus as it is government money and tax money the narrative of only artists receiving money in a still relatively meritocratic society is hard to explain (Feder and Katz-Gerro, 2015).

Ultimately these research findings and conclusions help on a wider level to understand the importance of artists in society, but also the challenges and opportunities such an income would bring. It is clear that such an income is desirable and presents many benefits as exemplified in the findings section, but also the previous paragraphs. Still, many aspects need to be taken into consideration when thinking about the implementation of artistic basic income in the Netherlands, but also in other areas of the world. It is important to consider public opinion, already existing policy but also the role of an artist in the market and society. Societally these results can help future implementation of such an initiative, but also shed light on the importance that artists have in society and their communities, and how many initiatives need to work together to make such an income possible, even on a smaller scale.

Academically these results add to already existing literature regarding motivation, creativity, and the art market, but from a novel perspective, that of the implementation of an artistic basic income. There is minimal literature on the implementation and evaluation of such programs, thus this research fills a gap in the academic field of artistic basic income and its implementation and results, but also future implementation possibilities, as is the case with this research, the Netherlands.

6.1. Policy Relevance

This research is largely focused on policy and future policy implementation, thus it could be of great relevance to policymakers. This is the case as basic income has been a subject that

has become popular to a degree in many academic fields. Societally this is also relevant as it could be a solution to the massive lay-offs that have been happening at the moment in the cultural sector due to digitalisation or could be a safeguard for creatives in situations of crisis like a pandemic. But for day-to-day life, it could mean a more comfortable way of life and it could allow artists in the best-case scenario to focus only on their work without having to juggle multiple jobs (Balliester & Elsheikhi, 2018).

When looking at future policy implementation the points highlighted in this research can be of great help and can lead such a project in the right direction, as many of the challenges are also backed up with possible ways to overcome them or actual ways in which such problems have been dealt with by the CRNY team or their aforementioned stakeholders. This research aims to stand as an introduction to the theme of artistic basic income but it also provides a deep dive into a specific case that can be considered successful following the presented results. Although successful drawbacks have been discussed and these drawbacks can be taken into consideration by future policy workers reading this article, but also by people interested in the wellbeing of their artists and their creative communities. Discussing this is important as such an income was deeper to be of great importance by the CRNY participants and by the Dutch Stakeholders.

The final results show how for future policy this type of income is a positive change brought to the artists, the market, and the overall economy. But also that there are many aspects and facets that need to be taken into consideration when dealing with such big systemic changes.

6.2. Limitations and Future Research Possibilities

One of the main limitations of this study, which can be applied to all studies using as their main research method in-depth interviews is the subjectivity that might come with this data collection method (Bryman, 2012). This subjectivity that can be seen in many interviews is much more frequent in interviews compared to anonymous surveys, as the participants have to answer questions regarding some events that have happened in the last three years. This remembering can lead to certain biases in the answers that are in a big part unconscious (Bryman, 2012). On the other hand, such deep and rich data could not have been gathered

through anonymized surveys, thus for this particular study the use of interviews was the best method to employ (Bryman, 2012).

Furthermore, this study could be considered limited in the sample size. Multiple basic income for the arts initiatives are mentioned, but only one, CRNY, is discussed in further detail with personally gathered research data. Thus generalizations may be harder to make due to the limited scope of the case (Bryman, 2012).

Expanding beyond the frame of this paper, but continuing to analyze the wider subject of basic income for the arts, multiple projects can be analyzed and a comparative study could be created. This allows for multiple perspectives and best practices to be encompassed within a paper. This will solve one of the limitations of the study which is the singularity of the in-depth case analysis. Furthering the scope of the initiatives analyzed can create a bigger picture of the basic income environment and allow for a comprehensive list of best practices and recommendations for future projects. To enrich the data of the study regarding changes brought to the artists' motivation and creativity a quantitative survey could be added, inquiring this information directly from artists involved in such projects for a longer period. These added data sources can provide insights at a larger level, add a deeper dimension to the artist's perspective, and lead further studies in fruitful directions.

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Appendices

Appendix A - Participant Table

Interviews

Participant Alias	Stakeholder Name	Interview Duration	Interview Location
Participant 1	Creatives Rebuild New York	53 minutes, 37 seconds	Zoom
Participant 2	Steady App	47 minutes, 01 seconds	Google Meets
Participant 3	Tribeworks	50 minutes, 58 seconds	Google Meets
Participant 4	The Mellon Foundation	46 minutes, 32 seconds	Zoom
Participant 5	Indiana University	54 minutes, 57 seconds	Zoom
Participant 6	United States Artists		Zoom
Participant 7	Springboard for the Arts	45 minutes, 35 seconds	Zoom
Participant 8	Community Financial Resources	53 minutes, 00 seconds	Zoom

Dutch Focus Group

Participant Alias	Stakeholder Name
Participant 1	Boekman Foundation
Participant 2	Boekman Foundation
Participant 3	Boekman Foundation
Participant 4	Platform ACCT
Participant 5	De Creatieve Coalitie
Participant 6	Kunsten '92
Participant 7	Dutch Ministry of Culture and Education
Participant 8	Kunstenbond

Appendix B - Interview Guides

Introductory Questions

1. What was the motivation behind joining this program?
2. How would you describe the role of the company in the NY cultural environment?

Understanding Basic Income Implementation:

1. Can you provide an overview of the company's initiative to provide help for artists?
2. What were the main objectives behind introducing this program?
3. Is there any selection process when it comes to the artists? If so, what are the criteria?
4. Did you reach out to the artists or do they apply?
5. Where there any challenges or barriers encountered in implementing the initiative?
6. How do you envision the funding mechanism for this basic income initiative? Would it mostly rely on public, private, or a combination of funding initiative?
7. How do such projects like CRNY change public opinion on the importance of artists?

Specific for Researchers:

1. Can you present a few elements that allow for the implementation of a basic income for artists?

Motivation Theory and Creativity:

1. How do you perceive the relationship between financial security and an artist's motivation to create?
2. How do external incentives like income, bring change to artists' motivation?
3. How do funds or stable working contracts affect artists' risk-taking abilities in projects?
4. How does CRNY contribute to a more resilient creative ecosystem?
5. How can a funding system help artists gain independence?

Impact on Art Market Dynamics:

1. How can the initiative change the market dynamics?
2. After the introduction of this program did any of the power structures in the market change?
3. Can you discuss any observations on changes in the dynamics of art patronage after the program?
4. How might this initiative impact the distribution and accessibility of art?
5. In your opinion, how might this initiative contribute to fostering a more diverse and inclusive art ecosystem?
6. How do you envision this initiative influencing the valuation of artistic labor?

Policy Implementation:

1. From your experience, what are some key considerations in implementing such initiatives for artists from a policy perspective?
2. How could such an initiative be implemented on a wider scale?
3. How was it navigating the policy environment to start the company?
4. Can you discuss any challenges encountered in the process?
5. What role should cultural institutions play in supporting such initiatives?

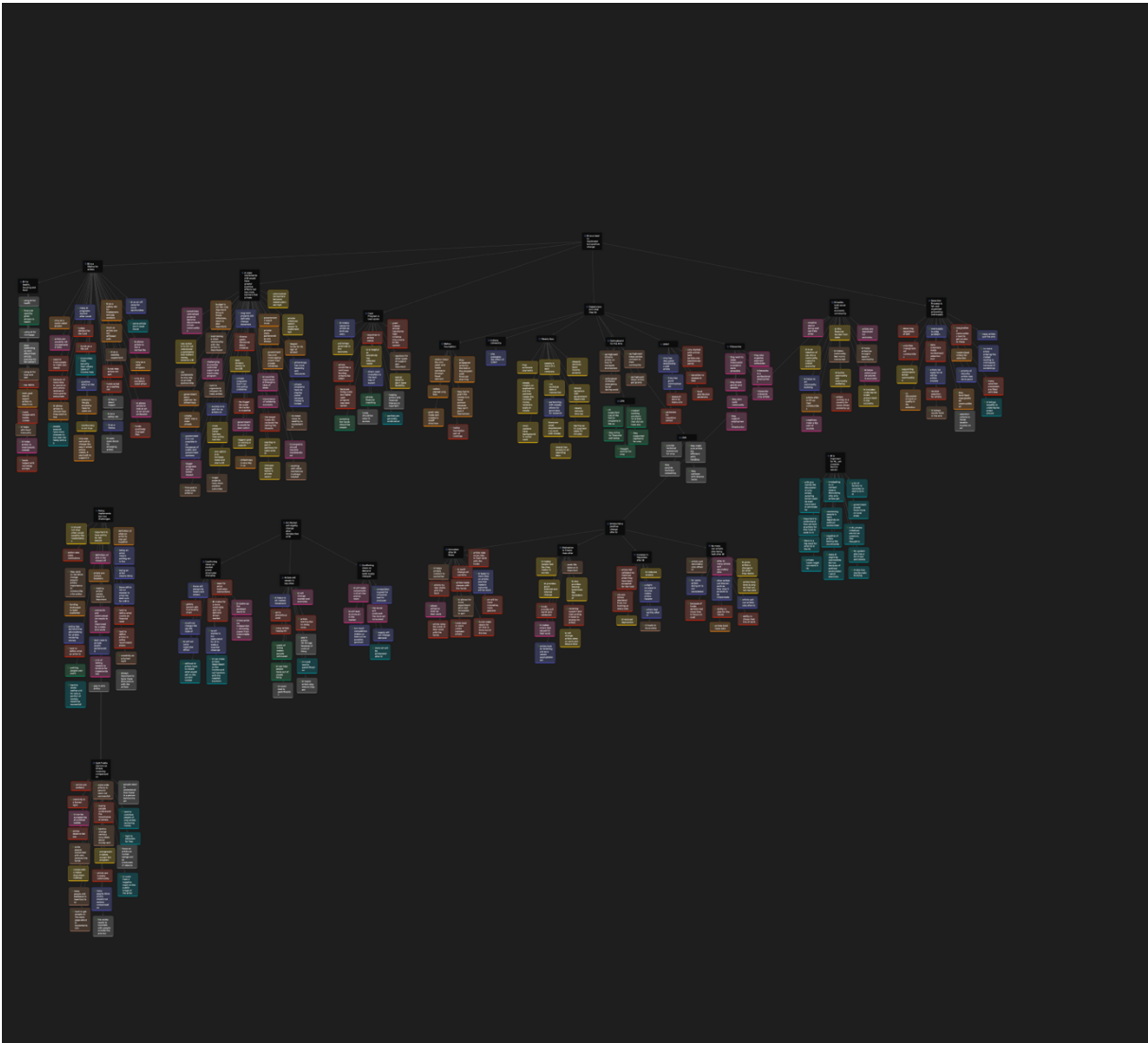
Post-Work Society and Future of Work:

1. Can you discuss any challenges or opportunities in the context of flexible work?
2. How do you engage with artists to understand their needs concerning work and income security?
3. How do artists manage their relationship towards work and creation after receiving a basic income?
4. Do artists keep non-art-related jobs after receiving the basic income? How does that affect their relationship with art?

Specific for BI

1. What role does a BI have in shaping the transition towards a post-work society?
2. What are some potential implications of BI on artists' perceptions of work and leisure?
3. How does this initiative align with societal trends toward flexible working conditions?
4. How do you envision BI contributing to greater autonomy for artists?
5. How do you see the future of artist funding and grants?
6. What would be the best-case scenario?

Appendix C – Code Tree



Appendix D – Dutch Stakeholder Map

Platform ACCT is an organization that strives to improve the lives of cultural and creative workers in the Netherlands but also tries to improve the whole cultural and creative market. ACCT is funded by the Dutch Ministry of Education, Culture, and Science, and has been founded with the support of the Arts Association and the Culture Federation (Over ons, ACCT Website). Platform ACCT is a permanent organization that through its discourse and publications tries to improve the labour market and wages of cultural workers across the Dutch cultural environment (Over ons, ACCT Website). Even if they are state-funded the platform prides itself on having an objective and independent point of view when advocating for creative worker's conditions. Besides fighting for fair wages and working conditions in the creative field they also take more action when it comes to the employability and professionalization of cultural workers (Over ons, ACCT Website). They do this by creating workshops and training modules and by stimulating the sector to employ more workers. They analyze, coordinate, and activate the creative workers but also the creative field itself (Over ons, ACCT Website). Furthermore, they create policy recommendations and develop tools for these policies to be able to be implemented in the Dutch cultural sphere (Over ons, ACCT Website).

The Boekman Foundation is a research and data collection center that acts as an independent intermediary between many important stakeholders in the artistic and cultural environment in the Netherlands. They contribute to the public discourse regarding the arts and they act as a public data center where they publish research and disseminate information that is easily accessible to the public but to other interested cultural institutions (About Us, 2024). They work with various ministries, schools, journalists, artists, and policy advisors across Europe, but their primary focus is in the Netherlands (About Us, 2024). They were funded in 1963, meaning they have a long-standing history of providing data and creating connections between people in the cultural sector (About Us, 2024).

Kunsten '92 is a group that stands for the interests of all cultural workers in the Netherlands. They currently have over 400 members constituting artists from all fields of creation. Through this collective artist voice, they build strong communications that aim to strengthen the political and social climate around creative work (Kunsten '92, 2024). Kunsten '92 creates connections between policymakers, politicians, artists, and creative institutions and provides research and data that help these connections (Kunsten '92, 2024). Where gaps

are found they propose solutions and possible future implementations that could help artists navigate these gaps or fix the gaps completely (Kunsten '92, 2024). They put forward an extensive portfolio of projects that stand behind cultural workers like the Fair Practice Code and Cultural and Creative Sector Task Force which acted as a support system for creatives during the COVID-19 pandemic (Kunsten '92, 2024).

The Dutch Ministry of Culture and Education aims to create a fair and good environment for the arts to thrive but they also want to support artists to be able to follow their creative endeavors freely (Ministerie van Onderwijs, Cultuur en Wetenschap, 2024). They want to ensure that everybody has access to culture and the possibility of education to enjoy it to its fullest potential (Ministerie van Onderwijs, Cultuur en Wetenschap, 2024). They pride themselves on being dedicated, approachable, professional, motivated, and knowledgeable (Ministerie van Onderwijs, Cultuur en Wetenschap, 2024).

De Creatieve Coalitie is a collective association for the cultural workers in the Netherlands. They connect and organize these individuals through various creative fields (Over De Creatieve Coalitie). Through these connections they share knowledge about current happenings but also provide solutions for various events and happenings (Over De Creatieve Coalitie). They strive for workers in the cultural field to be present at discussions about them but also inform them about the field (Over De Creatieve Coalitie). They underline the importance of communication and information when it comes to creatives in the Netherlands (Over De Creatieve Coalitie).

Kunstenbond is a union for cultural workers in the Netherlands (Kunstenbond, 2024). They provide assistance for employed and self-employed artists (Kunstenbond, 2024). They strive for fair pay, contracts, and a secure and safe working environment for all the people present in the Dutch cultural and creative scene (Kunstenbond, 2024). They constantly fight and spread the narrative of support for the arts in the Netherlands (Kunstenbond, 2024).