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# ENTREPRENEURIAL MINDSETS AND INNOVATION: AN EMPIRICAL STUDY ON BEHAVIOURS, SKILLS AND OPINIONS OF AUSTRALIAN VISUAL ARTISTS

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## Abstract

*Entrepreneurial mindsets and innovation: an empirical study on the behaviours, skills, and opinions of Australian visual artists.*

This dissertation is an empirical exploration into the extent to which a group of Australian visual artists acts in an entrepreneurial manner. This research is a response to employment challenges facing artists in an environment where it could be argued that Australian creative industries courses do not address employability skills.

While most arts practices are effectively small businesses, many professional artists lack the skills necessary to financially sustain a living from art. In the traditional business paradigm, entrepreneurial behaviours are considered good practice and contributing factors to success. However, rather than recognising and embracing entrepreneurship as a way of making and sustaining successful businesses, many artists reject it as not relevant to them and their practice. Reasons for this include a perception by artists, particularly within fine arts such as music, literature, visual art, performance and theatre that entrepreneurial values and behaviours conflict with personal and professional ethics, morals and ideologies.

Although some empirical studies have examined attitudes to entrepreneurship in music and theatre, few researchers have explored the perspectives of visual artists, particularly in an arts practice context. Furthermore, there are few studies that explore if or how visual artists apply entrepreneurship as a means for success. An aim of this research is to improve understanding of how visual artists approach risk-taking in the pursuit of livelihood and profit.

Using a mixed-method design, the study combines opinions from surveys of 160 Australian visual artists with an additional 12 in-depth interviews to inform the survey findings. Thematic analysis of the data collected in the interviews, triangulated with existing theories, deepens understanding of visual artists' entrepreneurial practices, and arts entrepreneurship in general.

This thesis proposes that more support mechanisms are needed to assist artists to manage risk when making decisions about their businesses, while staying true to their individual morals, values and beliefs. Findings suggest that artists could benefit from adopting a charitable mindset when it comes to helping their peers develop business skills and sharing common goals, and that higher arts education curricula should include studies to build ethical strategies in arts entrepreneurship and social capital as arts-specific business skills. The researcher recommends that a potential focus for future study in the area of arts entrepreneurship should be innovation in arts marketing.

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# 1  Introduction

## Arts Entrepreneurship

In the absence of contextualised empirical evidence,

> "…we must start somewhere, and I'll mention that the early pioneers of arts entrepreneurship education had absolutely no reference point other than the title, passion, some measure of disciplinary or practical experience and a perception of the field's suffix in the context of its prefix. All concerned are better served by having an adaptive foundation (developed in the near term) with which to build a set of dynamic core competencies for the long-term, like other emerging fields."

> - Gary Beckman on arts entrepreneurship (Beckman & Essig 2012, p.3)

Passion is the key word in Beckman's conversation with Essig, above, and the critical driver of this project. I have experienced many challenges to making a living as a professional in the creative industries sector and have had to constantly reinvent myself to remain employable. Tertiary education did not prepare me for the ambiguity and uncertainty that I experienced in artistic employment. As a response, this study became a pursuit to better understand creative arts careers in Australia.

My study focuses on visual artists. Visual arts is only one segment of a much wider creative industries sector, a cluster of trades that produce creative outputs within commercial markets, leveraging intellectual property (IP) as a basis of value (Higgs, Cunningham & Pagan 2007).  Globally, the creative industries are projected to be one of the 21st century's economies of rapid growth (United Nations Scientific and Cultural Organisation [UNESCO] 2013). Although the industry model differs worldwide, it commonly comprises the following segments: "music and performing arts; film, television and radio; advertising and marketing;

software and interactive content; publishing; architectural design; and visual arts" (Higgs, Cunningham & Pagan 2007, p.8).

Around the 1990s, developing nations began to take a significant interest in creative industries, and particularly their contribution to export earnings (Henry 2007). In Australia in 2013, the Creative Industries Innovation Centre estimated that these sectors made an approximate annual AUD $90.19 billion contribution to the national economy and added more than AUD $45.89 billion to the gross domestic product (Creative Industries Innovation Centre [CIIC] 2013, p.12). The report found that creative businesses are almost all small enterprises, with 98 percent having fewer than 20 employees (CIIC 2013, p.44-45). Although as a whole the industry showed signs of growth slowing between 2008-2011, the design and visual arts segment continued to grow at an average of 2.1 percent annually (CIIC 2013, p.43). By 2011, 95 000 people were identified as employed in the visual arts and design sector, these included artists employed full-time, part-time, and employed but away from work (CIIC 2013, p.56), with the majority (62.2%) being embedded workers in non-arts labour (CIIC 2013, p.57).

Measuring the population of artists is difficult for two reasons. The first is related to artists' typical work patterns, which tend to vary significantly across their careers, making it difficult to identify their main occupations. Individual artists may work freelance, be self-employed, juggle many projects, hold multiple jobs, work in non-arts related fields, or any combination of these (Bridgstock, 2005; Cunningham et al., 2010; Higgs 2008; Throsby & Zednik 2010). These diverse labour market characteristics are thought to result from numerous uncertainties, including the subjective nature of arts products, and a highly competitive labour environment (Brown, R 2007; Henry 2007; Throsby & Petetskaya 2017; Throsby & Zednik 2010; Towse 2001). The second difficulty with measuring artist

populations is about the diversity of creative work. Artists do not generally restrict themselves to one art form, therefore measuring the different fields of art can be challenging (Throsby & Petetskaya 2017). Arts sectors researchers may ask artists to self-identify their main art form and self-evaluate their level of professionalism against set criteria (Throsby & Petetskaya 2017). Best estimates of artist populations are all that researchers can hope to achieve.

One issue of historical and current significance in the arts is underemployment, as numbers of new creative students entering the industry continue to increase (Caves 2000; Daniel & Johnstone 2017). In Australia between 2015-2016, creative arts enrolments in higher education were up by 4.9 percent (Department of Education & Training [DET] 2017). Furthermore, some researchers (Daniel & Johnstone 2017) raise concerns that higher arts education does not equip students with practical employability or business skills. Australian artists are also geographically far from major world arts centres, which also leads to fewer employment opportunities (Daniel 2016). This complex set of factors that influence the arts labour market requires further investigation in order to identify measures that may support Australian visual artists to develop and sustain viable livelihoods and careers.

Technology is influencing most labour forces globally, including the creative industries. Researchers all over the world are exploring ways that higher education can prepare creative students to adapt to future ad hoc artistic labour markets (Brown, R 2007). There is a growing movement for artists to develop and integrate entrepreneurial habits, skills and behaviours into their practices to support venture creation, career self-management, and innovation to navigate these volatile environments (Bridgstock 2009, 2013a; Brown, R 2007). However, despite growing interest in arts entrepreneurship, higher arts education has generally been slow to adapt. While some creative industries educators are gradually

introducing business studies (Beckman & Essig 2012), this is mainly in the arts fields of film, television and radio, advertising and marketing, software and interactive content, and publishing and architectural design. It is suggested that these more easily-commercialised fields are more compatible with entrepreneurial paradigms and pragmatic ideals of business than, for example, the fine arts (visual arts, poetry, music, theatre and performance), that have shown the most resistance to integrating business skills into education curricula (Beckman 2011; Essig 2009; Hope 2010; Nytch 2012).

At the time of this research, a review of literature revealed a gap in studies that explore the opinions of visual artists about entrepreneurial skills, as the few relevant studies focused mainly on music and theatre. Furthermore, the review highlights that in order for the field of arts entrepreneurship scholarship to develop, a collective effort to gather empirical data around entrepreneurship in the context of individual arts fields is needed (Beckman & Essig 2012).

This study comes at a time when the arts entrepreneurship scholarship field needs to improve its understanding of arts-specific entrepreneurial strategies, tactics, competencies, and mindsets that can support artists to successfully navigate current and future labour markets. It aims to investigate attitudes towards entrepreneurial skills and behaviours from a group of Australian visual artists by asking the research question: **To what extent do Australian visual artists operate in an entrepreneurial manner?**

The intention is to understand the extent to which a group of Australian visual artists act, or think, entrepreneurially. A secondary aim is to determine if, how, where and why entrepreneurial skills and behaviours support these Australian visual artists. Considering that a population of visual artists would be extensively diverse, the results would yield small but crucial insights into artists and entrepreneurship.

This study was designed with a mixed method approach. One hundred and sixty artists were surveyed across Australia and their responses analysed against 12 in-depth interviews using a constructivist pragmatist worldview. Findings address the research objectives, which are to gain empirical data on current practicing, professional Australian visual artists, and to formulate a set of interventions to develop and facilitate progress. The study's outcome suggests ways of overcoming challenges to integrate arts entrepreneurship in the visual arts context by demonstrating how some visual artists combine business skills with artistic paradigms in their careers. Conclusions contribute to the field of arts entrepreneurship by widening the understanding of interdisciplinary entrepreneurship: relating to more than one academic discipline.

The first chapter in this dissertation explains key definitions. Chapter two is a literature review which examines research surrounding artists and arts entrepreneurship, in order to situate this study within the creative industries sector. The review identifies gaps in the literature as they emerge, particularly as they relate to the general research question and the overall direction of the project. Chapter three addresses methods employed for each phase of the study, including procedures and instruments, and the results from the collection of data. Chapter four discusses the key findings and compares them to existing theories. Chapter five forms conclusions from the analysis and provides further recommendations to the field of arts entrepreneurship and arts education.

## 1.1 Definitions

**Arts entrepreneurship:**

In the absence of a compelling number of contextualised empirical studies on arts entrepreneurship that determine an all-encompassing definition, this study is loosely guided by the holistic definition developed by Chang and Wyszomirski (2015), who describe arts entrepreneurship as managing the activities that leverage creativity and allow for self-management, including activities that influence flexibility and develop value in creative products. The Chang and Wyszomirski (2015) definition also embraces any strategy, tactic, competency, mindset and/or context that compels an artist to develop new ways of engaging with audiences and distribute artwork beyond what could be considered as standard practice.

**Artist and visual artist:**

The term 'artist', for the purpose of this study, adopts the definition from the United Nations Educational, Scientific and Cultural Organisation's (UNESCO) report, *Standard-Setting at UNESCO: Conventions, Recommendations*:

> 'Artist' is taken to mean any person who creates or gives creative expression to, or re-creates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association (Yusuf ed. 2007 p.562).

To clarify on distinguishing visual artists from other artists, such as musicians or performance artists, this study further adopts UNESCO's definition of visual art as an art form:

> …arts which appeal primarily to the visual sense; they are art forms that focus on the creation of works, which are primarily visual in nature, or are multidimensional objects (UNESCO Institute for Statistics 2009, p.26).

Although this definition is relaxed to include multidisciplinary art forms, a visual artist can, but is not limited to, engage in activities such as painting, drawing, cartoon drawing, print making, photography, creating digital works of art, art installations, sculpture, ceramics, pottery, jewellery, woven or printed textile art, carvings, furniture design, glass creation, metal and leather craft (Australian Bureau of Statistics [ABS] 2011).

**The (creative) arts sector:**

In this study the arts are generally referred to as a sector; an arts educator, for example, is considered as a person who works within the arts sector. For the purpose of this research Australia Council's definition of the arts is adopted, which encompasses:

> …literature; music in all forms; theatre, musical theatre and opera; dance in all forms; other performing arts such as circus, comedy and puppetry; arts festivals; visual arts and crafts; arts education and training; Aboriginal and Torres Strait Islander arts; community arts and cultural development; emerging and experimental arts (2015, p.5).

**The fine arts:**

In this study, the fine arts are considered to mean:

> "Arts judged predominantly in aesthetic rather than functional terms" (The Hutchinson encyclopedia 2018). Such as the art forms of visual arts, crafts, poetry, music, performance, and literature that are judged on their experiences, meaningfulness, concepts, features or words.

# 2 Literature Review

## 2.1 The creative economy and the creative industries

Since the turn of the 21st century there has been global interest in the creative economy for its potential for growth, its ability to generate employment and income, and for its contribution to international export earnings (UNESCO 2013a). The creative economy is characterised as an aggregate of economic sectors stretching over the arts, sciences and technologies that are directly or indirectly associated with creativity (UNESCO 2013a). Governments often use "Cultural Industries", "Creative Industries", and other terms such as "Cultural Creative Innovation" interchangeably when measuring creative economies (UNESCO 2013a, pp. 20-21). Economic researchers express concerns about the effect of this inconsistency on the rigour of estimates of creative economies internationally (Markusen et al., 2008). For example, various employment types and creative and cultural industries work may be included or excluded in studies depending on the definition of creativity used (Markusen et al., 2008). Moreover, cultural industries are sometimes differentiated from creative industries because culture can be considered to influence creativity without necessarily being intrinsic to creative products (Berry, Liscutin & Mackintosh 2009). Innovation too is arguably the product of the ecology of creative freedom and diversity of culture (Howkins 2011). Accurately measuring the value of the creative industries requires attention to economics, creativity, innovation, and culture, and then making informed comparisons (Howkins 2011).

Interest in the creative economy appears to be almost organic, via discovery of a growing cluster of technology-influenced sectors; one suggestion is that Caves' (2000) study, The Creative Industries, or Florida's (2002) controversial theory of the creative class, initiated recent attention to the creative economy. Nonetheless, these segments of advancing nations' economies are thought to have already existed despite Caves' and Florida's efforts to create

frameworks (Mathieu 2012). Mathieu (2012) points out that the term's origin can be traced to two significant disruptions that occurred within the creative arts sector: the first, when hobbyist artists began stationing themselves within the workplace; and the second, when studio-based artists transitioned into the commercial labour markets. Henry (2007) however, found the term had previously emerged during the 1990s when it was associated with creativity and the production of intellectual property.

While there is no one term that encompasses the entire creative economies, the term 'creative industries' was adopted for this study, as Australia, New Zealand, and Europe agree the creative industries are "economically significant" against other major sectors (Potts & Cunningham 2010, p.165), while some even posit that the creative industries fundamentally drive the overall creative economy (Kong & O'Connor 2009).

Cunningham (2002) describes the creative industries as: "activities which have their origin in individual creativity, skill and talent, and which have the potential for wealth and job creation through the generation and exploitation of intellectual property" (p.1). Bridgstock (2013b) includes the fine arts, as well as the arts workers and industries, in the sector, and widens the definition to incorporate arts' outputs such as design, film, television, radio, advertising, games, publishing, and architecture from these activities. Again, international inconsistencies in the term's parameters have revealed weaknesses in quantifying its impact, consequently casting doubt on its importance (Caves 2000; Roodhouse 2011), and with some experts believing its conception was a consequence of business and management invading the arts (Rahayu & Fitriati 2013).

Economist Richard Florida was ridiculed and accused of expanding the parameters of the creative industries definition to inflate its significance (Kay 2009). Despite these criticisms the term 'creative industries' prevails, with policy agendas in Hong Kong,

Singapore, Taiwan, South Korea, China, Australia, and New Zealand demonstrating the

significance of creative economies (Kong & O'Connor 2009, p.1). These policies leverage the

benefits of creative industries, such as innovation, and economic reinvigoration in urban areas

through development of small to medium business enterprises (Flew 2013; Howkins 2007).

UNESCO (2013b p. 25) unified global definitions into one model as a foundation for future

research (Figure 1).



Figure 1: Modelling the cultural and creative industries: Centric Circles Model

Note: Taken from UNESCO, *Creative Economy Report 2013*: Widening local development

pathways, p.25

UNESCO's (2013b) centric model shows fine arts such as literature, music,

performing arts, and visual arts as core cultural expression, and links them to outer

knowledge-intensive industry sectors which are outputs of these core cultural expressions

(Roodhouse 2011). In economic terms, creative industries workers tend to earn less than

workers in other industries, and, in comparison with specialised or technical employment associated with the industry sectors located in the outer rings of the UNESCO model, practitioners of fine arts experience higher unemployment rates and lower average incomes (Alper & Wassall 2006; Bille 2012).

Technology is rapidly changing how art is produced and consumed (Throsby & Hollister 2003). It also facilitates access to new markets and audiences, and enables artists to easily work across different industries (Throsby & Petetskaya 2017). Creative employment comprised 5.5 percent of the workforce in Australia in 2016, and the creative industries are estimated to be growing at double the rate of other industries (Cunningham, Stuart & McCutcheon 2016, p.1). Creative incomes are also reported as 24 percent higher, on average, than the Australian labour market in 2016 (Cunningham, Stuart & McCutcheon 2016. p.2). Although this highlights industry optimism, making a living from art is still an ongoing challenge for many working in the industry. In a recent study, *Marking Arts Work: An Economic Study of Professional Artists in Australia*, Throsby and Petetskaya (2017. p.6) found artists' (writers, visual artists, craft practitioners, actors and directors, dancers and choreographers, musicians and singers, composers, songwriters and arrangers, community cultural development artists) incomes remain critically low, with 60 percent of artists surveyed earning $10 thousand per year on average from creative work, and only 13 percent earning above $50 thousand in 2014-15 (Throsby & Petetskaya, 2017. p.7). In 2017 more than half (51%) of known Australian artists were found to be applying their artistic skills outside of the arts industry (Throsby & Petetskaya 2017. p.7). The majority (81%) of Australian artists were also engaging in freelance or self-employed work, which is up from 72 percent in 2009 (Throsby & Petetskaya 2017. p.17). Overall, Throsby and Petetskaya (2017) predict demand for creative services across other industry sectors will encourage more

research into the economic value of artists and their capabilities, with potential implications for remuneration rates across the sector.

## 2.2 Existing research on artists' working lives and abilities to adapt to macroeconomic circumstances

In attempting to understand why artists enter a career with poor prospects for ongoing employment, and low average remuneration, Menger (1999) identified a combination of motivations, such as the need for autonomy, the influence of new high-tech innovations, and the increasing global interest in developing cultural policies. Uncertainty arising from a subjective system of supply and demand, with the pressure of competition, is thought to also force artists to become enterprising, risk-takers and entrepreneurs (Alper & Wassall 2006; Menger 2001). Subsequent to Menger's (1999) research, studies around artists' careers gained momentum (Lingo & Tepper 2013). Bridgstock (2005, 2011) explored artists' working career patterns, linking them to self-managed boundaryless (Arthur & Rousseau 1996), protean (Hall 1996), and portfolio careers (Cawsey, Deszca, & Mazerolle 1995), all of which rely on building social capital and gaining skills to increase the probability of recurrent employment (Bridgstock 2005). Despite this, segments of the artist population are embedded in non-arts labour markets (Cunningham et al., 2010; Higgs 2008), and many hold multiple jobs to bolster financial security (Throsby & Zednik 2011). A typical artist's career will comprise freelancing, self-employment, and/or a patchwork of short-term contractual work (Bennett 2009; Menger 2001).

Artists work between three sectors: the non-arts labour market; the arts market; and the commercial arts market (Elias & Berg-Cross 2009). In these highly-competitive labour markets (Bennett 2009), some researchers (Siddins, Daniel & Johnstone 2017) advocate for artists to build personal and professional resilience to cope. Another viewpoint is that artists

are unconsciously aware of their capacity to positively influence their own employability (Bridgstock 2005). Therefore, research into artistic careers is increasingly focusing on identifying capabilities and mechanisms, such as enterprising skills, needed for career self-management (Bridgstock 2005, 2011). Other perspectives are concerned with understanding artists' motivations and challenges in make a living from their art (Daniel & Johnstone 2017; Elias & Berg-Cross 2009; Klamer & Petrova 2007; Thom 2017a; Towse 2001).

Higher arts educators are thought to have driven interest in exploring artists' careers in the early years of the 21st century. They identified the need to equip rapidly-growing numbers of fine arts graduates with employability skills to match the expanding creative industries sector (Beckman 2007; Bridgstock 2009). Rates of underemployment and unemployment were (and still are) relatively high (Beckman 2007; Bridgstock 2009). At around the same time in the United Kingdom (UK), Australia, and the United States of America (US), arts entrepreneurship was coined as a term to describe a suite of employability skills and behaviours that would ideally be integrated in fine arts curricula, as well as broader creative industries disciplines (Beckman 2007).

During this time, entrepreneurship, enterprise and innovation were fast becoming important to the broader Australian economy, as outlined in the *Venturous Australia Report* (Cutler 2008), which concluded they were three key national economic drivers. In the UK, interest in entrepreneurship in higher arts educational curricula emerged after the *Lambert Review of Business–University Collaboration* (Lambert 2003) highlighted that increasing numbers of students across all disciplines were graduating from tertiary schools unprepared for new and changing economies (Brown, R 2007). Around this time in the US there were attempts to add standardised business courses into the arts curriculum, yet Essig (2009) found merging business subjects into fine arts disciplines caused tension and argued that, in this

context, arts-specific entrepreneurial skills were required, rather than a generic entrepreneurial business approach (Essig 2009). Moreover, pressing issues of retracting government support and fewer employment opportunities saw Europe and the US turning to start-up venture capabilities as a solution (Hausmann 2010; Hausmann & Heinze 2016).

In Australia, economists Throsby and Zednik (2010) have found that four in five known professional artists are self-employed and acting as a business. This trend is not limited to arts employment; it applies to most working labour markets (Carney & Stanford 2018). In Australia employment stability has declined, with an increasing number of people needing jobs unable to be matched to employment opportunities, and the number of high-standard jobs declining, increasing reliance on casual, part-time and self-employed work (Carney & Stanford 2018).

Overall, entrepreneurship capabilities are seen as suitable to address skills gaps for managing arts careers, and research into arts entrepreneurship has been steadily developing to begin identifying and contextualising entrepreneurial capabilities for individual arts disciplines (Beckman 2007, 2014; Beckman & Essig 2012; Bridgstock 2013a; Gangi 2014, 2017; Phillips 2011). In summary, the concept loosely addresses two emerging artist groups: those motivated to entrepreneurially create art; and those striving to entrepreneurially influence the production and distribution of art (Beckman 2014).

Hong, Essig and Bridgstock (2012) point out that arts entrepreneurship definitions in the past have been interchangeable yet fundamentally focused on employability skills to start a business. Much literature also advocates for competencies to extend beyond skills to include behaviours and mindsets (Beckman & Essig 2012; Beckman 2014; Bridgstock 2013b; De Klerk 2015; Pollard & Wilson 2013; Thom 2016), whilst other approaches include understanding aptitudes for creating start-ups, being enterprising, and managing project-

based careers (Hong, Essig & Bridgstock 2012). Other researchers have different perspectives, such as Preece (2012), who asserts artists need "networking, relationship-building, word-of-mouth marketing, opportunity recognition and creative thinking" (p. 221), whilst Bridgstock (2013a) feels more exploration of skills associated with the application, sharing and distribution of creative work is needed. Many researchers agree that there are gaps in research examining art-specific skills and mindsets individual to arts fields (Beckman 2011, 2012, 2014; Beckman & Essig 2012; Pollard & Wilson 2013; Thom 2016, 2017a, 2017b).

Innovation is also often associated with arts entrepreneurship, for example, as Beckman (2007) states: "I use *entrepreneurial* and *entrepreneurship* to mean activities concerned with innovation in a professional environment and *entrepreneurship education* as training that prepares students to behave in this manner" (p. 89). In the creative industries context, links between innovation and entrepreneurship are thought to distinguish the arts from other industry sectors, an example being socialising economic activities (Taylor 2007). De Klerk (2015) suggests that innovation can be interpreted in the way in which artists 'make do' with their social assets to create something from nothing. The definition of arts entrepreneurship could therefore be expanded to include skills to generate novel ideas and new creative processes to distribute artwork.

As it stands, it is premature to adopt one definition of arts entrepreneurship, particularly considering the disparity between the arts disciplines and broader creative industries (Beckman 2014). However, many researchers (Beckman 2014; Gangi 2014, 2017; Rahayu, 2014) believe that observing entrepreneurial behaviour in individual arts fields will support the field. Hart (2014) simply calls for a "hero" (p. 49) to venture into the void

between the field's theories of entrepreneurial strategies and the actions of practicing artists, something this study seeks to contribute towards.

## 2.3 Understanding entrepreneurship and the entrepreneur

Around the 17th century vast amount of attention was given to understanding the entrepreneur in the business world (Holt 1992). The entrepreneur was popularised by the idea that they were agents who successfully exploited resources to create wealth (Auestsch & Thurik 2006; Audretsch 2010; Drucker 2012; Holt 1992). The term entrepreneurship has evolved overtime to include many complex variations (Drucker 2012). Some concepts state entrepreneurship as the primary system within a business organisation (Kariv 2011); the formation of the organisation (Gartner 2000); the course of actions in relation to growing capital under high risk (Ronstadt 1984); the successful assembling of resources (Drucker 2012). However, today it lacks unification and some early concepts of entrepreneurship are too reserved for the 21st Century.

The name 'entrepreneur' was first used as early as the 18th century and is believed to have been coined by the French economist, J.B. Say (Drucker 1985). However, earliest definitions were formulated in the late 1960s from two theories that focused on personal characteristics, raised by Schumpeter (1967) and Rotter (1966) (Nair & Pandey 2006). Nair & Pandey (2006) found that the differences between the two viewpoints were that Rotter (1966) believed the entrepreneur works on the concept of an internal locus of control (Nair & Pandey, 2006), whereas the 'Schumpeterian' standpoint, which is more prevalent in research (Croitoru 2012; García-Tabuenca, Crespo-Espert & Cuadrado-Roura 2011; Poorsoltan 2012), sees the entrepreneur as innovator (Nair & Pandey, 2006), creatively disrupting the routine within the business or market system (Schumpeter, 1961).

However, in contemporary society, an individual who starts a small business is not necessarily considered entrepreneurial unless they have the capacity to change things over and above what is considered standard (Drucker 2012). Over time, theorists have questioned the definition of the term entrepreneur. For example, Gartner (2000) contended that the Schumpeterian notion did not advance any further developments and recommended that future research explore the actions of entrepreneurs in order to define them. McKenzie, Ugbah, and Smothers (2007) agree, yet Aldrich and Yang (2012) are skeptical, believing the slump in advancement was caused by Schumpeter's theory being misinterpreted, triggering their call for more ethnographically-informed approaches. Thus, arguably there is no unified approach on how to study entrepreneurs.

Drucker (2012) feels that the term entrepreneur is no less ambiguous today than historically. Descriptions of entrepreneurs have varied to include: a person who "undertakes an enterprise" (Gough 1969, p.12); an individual who can orientate themselves to discover, exploit or seize opportunities (Kirzner 1973; Martello 1994; Shane & Venkataraman 2000); someone with a tendency to take risks (Lumpkin & Dess 1996; Murmann & Sardana 2013); an individual who partakes in technological progress; and someone capable of wealth creation (Lumpkin & Dess 1996).

Certainly, there has been speculation that interest in distinguishing entrepreneurs by their personal traits has stemmed from business interest in optimising recruitment (Nicolaou et al., 2008). However, despite little evidence of genetic influences towards entrepreneurship (Shane et al., 2010), attitudes and personality traits continue to be explored as potential determinants (Atherton 2004).

In contrast, others believe that examining entrepreneurs' actions will address gaps in current research (Shane & Venkataraman 2000). Past interpretations of the term are thought

to be out of step with the 21st century context (Poorsoltan 2012). Indeed, current thinking is that entrepreneurial activity and entrepreneurs occur in any aspect of life, whether it be working or non-working, and in varying types and degrees (Atherton 2004), or even emerging when external conditions are conducive (Atherton 2004). More importantly, current theories on entrepreneurship now expand beyond business, and are considered to exist within the arts, social, manufacturing, technologies, entertainment, and philanthropic sectors (Kariv 2011; Taylor 2011).

## 2.4    Entrepreneurial paradigms and stereotypes and the arts

As discussed above, business studies integrated into arts curricula lacked relevance to arts disciplines, and this was particularly evident with the fine arts (Beckman, 2012; Essig 2009). Entrepreneurship is problematic for the fine arts, particularly in fields commonly associated with the philosophy of 'arts for art's sake' (Beckman, 2014) which oppose neoliberal perspectives often attached to the concept of entrepreneurship. More empirical research into what entrepreneurship means and looks like to each arts field is required (Beckman & Essig 2012; Beckman 2011). De Klerk (2015) examined the ecology of artists' networks and surrounding behaviours that utilise resources at hand to innovate and found that rather than adhering to rigid business models, artists align more towards a type of hybrid entrepreneurship that is more effective in ad hoc environments. However, De Klerk points out there is still more to learn about these structures in relation to artists' abilities to secure recurrent work (2015).

There is a general feeling in the arts that adopting business paradigms jeopardises artists' beliefs and values (Roberts 2012). However, arts administrators, including those responsible for teaching the business of visual arts, are thought to propagate some of the divisive views on entrepreneurship, such as that a "path toward monetary success [is] at the

expense of art" (Beckman 2007, p. 94). Consequently, many artists believe that entrepreneurship is exclusively dedicated to seeking and measuring success by wealth, which causes much of the tension within the fine arts fields (Beckman, 2007; Bridgstock 2013a).

Nytch (2012) on the other hand, contests that artists need not sacrifice self-expression nor quality for the sake of entrepreneurship, if they aim to leverage their connections to audiences, act on consumers' receptiveness, and maintain their interest, though his study was limited to musicians. In contrast, there are concerns that positive advocacy of entrepreneurship is biased, due to insufficient tools to measure its impact on employability (Roberts 2012), and so debate on the merits of entrepreneurship continues across many arts fields (Beckman, & Essig 2012; Beckman, 2014; Nytch 2012; Roberts 2012).

Some more easily-commercialised fields within the arts, such as design, gaming design, and film and television, have more readily accepted business and entrepreneurship studies into their higher arts education curricula (Beckman, 2007). However, in the fine arts, debate continues about whether research into appropriate additions is necessary (De Klerk 2015; Thom 2017a, 2017b). Significant knowledge gaps about business or entrepreneurial skills suited to particular types of artistic careers and varying art forms need to be addressed (Beckman 2007). There is a limited amount of research exploring the commonalities between art and business (Beckman 2014; Thom 2016). Yet, De Klerk (2015) is steering research direction towards hybrid entrepreneurial activities that apply less to rigid business growth and more to ad hoc-arts labour market environments. Overall, it is as important to explore what arts entrepreneurship is, as what it is not (Beckman, 2014).

## 2.5   Arts entrepreneurship: a work in progress

Arts entreprenuership is only a recent concept, however the review of literature reveals that researchers have already begun to distinguish between entrepreneurship with

different types of artists. For example, Elias and Berg-Cross (2009) divided artists into three categories based on motivations: the visionary; the self-actualised; and the commodity artist. Intrinsic urges to create are thought to drive visionary artists, who are pulled towards opportunities to produce artwork with little influence of external incentives (Elias & Berg-Cross 2009). Self–actualised artists use creativity as a tool for self-discovery, with no interest in making sales or pleasing an audience (Elias & Berg-Cross 2009). Commodity artists are thought to leverage their talents to gain consumer interest and sales, having little concern with communicating any meaning (Elias & Berg-Cross 2009, p. 231). Though these differences between artists' motivations are important, it is unknown if any of these artist types is specifically entrepreneurial.

One significant unpublished study has attempted to distinguish arts entrepreneurs from non-arts entrepreneurs. Conducted by Thom (2017a), and titled: *Arts entrepreneur or what type of fine artist am I? A working typology of fine artists by professional self-understanding and commercial motivations*, it focuses specifically on fine artists, those whose art is valued for its aesthetic value and beauty rather than utilitarian purpose. He maps four types of commercially-orientated fine artists: bohemian; amateur; salaried; and business. Thom's (2017a) self-serving bohemian fine artist lives a non-neoliberal lifestyle with no commitment to making profits; his amateur artist has few market connections; his salaried artist is fixed, working full-time within the arts industry; and his business fine artist is inextricably linked to the gallery, motivated to create an income, and responds to the market. Thom emphasises that business fine artists "consider art as creative work *and* business" (2017a, p.6) and makes a particular point that although motivated to make an income, they are not solely striving to maximise profits.

In addition, Thom (2017a) divides business fine artists into three sub-categories that allow a deeper understanding of artists that work primarily to generate an income. For example, Thom (2017a) describes one group who imitate and create numerous artworks to sell, limiting risk by aligning to market trends, though Thom (2017a) admits this consistent workflow generally only produces a low income. The second group he coins as "off the market" (Thom 2017a. p. 7) artists, who are less concerned with market movements, focus on inventiveness to attract attention from galleries and agents, and rely on serendipitous opportunities that tend to generate unreliable income. Lastly, Thom (2017a) refers to the "fine arts entrepreneur" (p.7). The fine arts entrepreneur is different in that they are proactive within the market, align their work to audiences, manipulate market demand innovatively without compromising their artwork, and actively exploit their personal resources (Thom 2017a). According to Thom (2017a), this group takes calculated risks, seizes opportunities, and goes beyond customary distribution outlets, implementing marketing and self-promotion solutions, and most importantly, is "able to integrate the two identities of being both a creative artist and an organised builder of structured processes of creative work production" (p.8).

Indeed, the literature suggest there are trends in exploring artist motives to distinguish between artist and arts entrepreneur. Further, the review of literature suggests that examining the interrelationships between specific motives, strategies, mindsets, and behaviours may reveal arts-specific entrepreneurial activities. Lastly, these studies also highlight the possibility of examining varying types of arts entrepreneurs.

## 2.6   Ethics in entrepreneurship

The need to teach business ethics in tertiary education is thought to have stemmed from misconduct, such as insider trading and fraud, in highly competitive market

environments (Hoskinson & Kuratko 2015). Negative connotations are often associated with entrepreneurial behaviours, possibly due to early scholarship on the topic, such as by Collins and Moore (1970), who advocated that entrepreneurs build relationships only to gain a benefit, and then promptly discharge them after their purpose has been fulfilled. Hoskinson & Kuratko (2015) believe entrepreneurs abuse the extent to which they strategically manipulate organisations and/or consumer buying behaviour for financial gain. While these issues chiefly relate to entrepreneurs navigating the world of large corporations, smaller organisations also face ethical challenges related to professional relationships and networking (Collins & Moore 1970). Influences on ethical decision making include resources available, insertion of new technologies, impacts of deadlines, business opposition, uncertainty, and supply and demand (Hannafey 2003). Some of these issues have prompted researchers (Hoskinson & Kuratko 2015) to look at entrepreneurship ethics and consider the bounds of acceptability. However, the main challenge is to define societal standards for business engagement (Hoskinson and Kuratko 2015).

Not all entrepreneurs are strictly financially-motivated. Social entrepreneurs have a mission to solve social problems by doing business, often having two bottom lines, one to make money and the other to solve a social need (Martin 2009). However, historically this was not always the case. In the late 20th century, when commercialisation was a worldwide phenomenon, it is thought that the tightening of philanthropy and government funding heightened competition between social entrepreneurs, forcing not-for-profit organisations to act more business-like (Dees 1998). Around this same time, researchers (Bhide 1996; Dees 1998) warned that commercial funding models would threaten these organisations' social missions and called for research in developing strategies to overcome these challenges. Bhide (1996) suggested social entrepreneurs set goals aligned to their personal beliefs and employ

sympathetic strategies to generate financial and personal success. For example, if a social entrepreneur felt strongly towards sustaining the environment, they could seek to partner with a packaging manufacturer open to enhancing ecological values.

Clark and Stewart's (2012) perspective is that arts organisations act similarly to social enterprises. Bridgstock (2013a) agrees and says that similarities between social entrepreneurs and arts entrepreneurs need to be further explored. Frank and Shockley (2012) suggest that non-market enterprises should place their obligation first. Certainly, this review indicates that similarities between social entrepreneurs and arts entrepreneurs are relatively under-addressed in art entrepreneurship literature.

## 2.7    Entrepreneurship in marketing the arts

Many scholars have given attention to understanding how arts are marketed (Andreasen, Kotler & Parker 2008; Colbert 2003; Gainer & Padanyi 2002; Hill, O'Sullivan & O'Sullivan 2012; Hume & Mort 2008; Kemp 2015; Kotler & Scheff 1997; Nielsen, McQueen & Nielsen 1974; Patsiaouras, Veneti & Green, 2018). A review of arts marketing literature shows there are major differences between general business marketing and arts marketing. Peter Bendixen (2000) believes the fundamental difference is inherent in the functions of arts management, business management, and the role of the artist. Firstly, business management focuses on supply and demand under the premise that decreasing costs can increase profits (Bendixen 2000). In contrast, arts management involves the artist in negotiating and interpreting the artwork to an audience, sometimes by building a reputation within a social group (Bendixen 2000). Bendixen (2000) particularly points out: "the risk for the arts is not failure in the market, but being misunderstood by the public or even the audience" (p.11). This is partly due to artists' reputations functioning as a type of guarantee to the consumer of the value and experience they can expect to receive (Bendixen 2000).

Establishing a reputation hangs on the artist's ability to communicate innovatively through a variety of conduits, such as through recognition, identification and continuity (Bendixen 2000). This is considered building the artist's brand (Bendixen 2000; Colbert 2003; O'Reilly 2005; Schroeder 2005). The ability to create a brand identity that consequently raises the value of the artist's work, Kottász and Bennett (2013) believe, distinguishes the arts entrepreneur from other artists. Moulard et al., (2014) are certain that the "Artist's Human Brand" (p. 576) is inextricably linked to innovative self-marketing strategies.

Fillis (2002) connected artists to entrepreneurial marketing. In Fillis and Rentschler's (2005) later work, they discussed the challenges for advancing arts marketing theories such as integrating cross-disciplinary paradigms, particularly examining the synergies between marketing, entrepreneurship, art, and creativity. However, entrepreneurship in arts marketing was also problematic; Kubacki and Croft (2006) reported artists' rejection of "arts-as-a-business" (p.335) compromises acceptance of arts-marketing theories. Despite this rejection, Brown (2006) continued to maintain that branding culture fits agreeably with artists' philosophical beliefs and Kottász and Bennett (2013) confirmed that artists still naturally engage in marketing behaviour. Kottász and Bennett (2013) were of the firm belief that entrepreneurial-competent artists have a greater tendency to exploit their individual brands, and during this process, find ways to maintain the integrity of their artwork while finding innovative ways to manipulate consumer buying behaviour.

An artist's unfavourable view of arts marketing is thought to compromise an arts practice's sustainability in current and future economies (Wilson 2013). Wilson (2013) reminds us that over time the arts have neglected marketing innovation and that there are some notable cases of arts marketing success, such as the Museum of Old and New Art

(MONA) in Tasmania, whose consumer-centric strategy makes effective connections between art and audience.

Novel techniques for engaging with audiences is a topic of interest amongst arts marketing researchers. For example, Kemp (2015) explored the effects of experiential marketing, and Patsiaouras, Veneti and Green (2018) suggested the field could benefit from explorations of creative and political aspects of arts-marketing theory. Kemp (2015) also adds that exploring how arts are consumed may help us to understand how best to leverage arts marketing. Patsiaouras, Veneti and Green (2018) also believe innovative branding strategies could arise from rethinking traditional channels and diversifying distribution into new technologies, as well as new spatial or political landscapes.

Overall, the review of arts marketing literature unites entrepreneurship, innovation and marketing. It reveals that research scope could expand to further explore innovative arts-marketing concepts, particularly in relation to links between arts entrepreneurs and innovative marketing behaviours.

## 2.8   Exploring arts entrepreneurship in its basic state

Exploring a new concept and field has its challenges. Leading journal, *Artivate: A Journal of Entrepreneurship in the Arts*, was devised to encourage diverse perspectives (Beckman 2012) and to collectively discuss approaches to scholarship in the field. It is a debated topic, however three leading directions of thought are emerging in arts entrepreneurship studies: the first, to explore artists' employability (Roberts, 2013); the second, to investigate artists' ways of thinking (Beckman 2007; Carey & Naudin 2006; Essig 2012); and the third is to discover a non-market aspect to entrepreneurship that will either be added or subtracted to fit the arts entrepreneurship framework (Frank & Shockley 2012).

Chang and Wyszomirski (2015) systematically reviewed the recent development of the arts entrepreneurship field and summarised major emergent theories up until 2015: "One must focus on the innovative combinations of strategy, individual skills, and mindset operating in each case of arts entrepreneurship and its context" (p.1). In addition, some arts discipline scholars are addressing changing artists' paradigms, particularly by comparing business and arts commonalities, as discussed earlier, in order to find ways to smoothly embed entrepreneurship studies in arts curricula (Beckman & Essig 2012). Several studies have also focused on exploring entrepreneurial thinking habits (Beckman 2007; Hong et al. 2012). Further, some work advocates for arts curricula to instil an "entrepreneurial spirit" (Carey & Naudin, 2006, p.528).

In the field of (business) entrepreneurship study, researchers also debate about how best to distinguish between types of entrepreneurs, with some focusing on cognitive processes (Duening 2010), and others looking mainly at actions (Gartner 1989). When it comes to arts entrepreneurship, a more holistic approach that explores motives, behaviours, actions, and success is indicated. Beckman (2014) even suggests turning the question on its head as a way of extending the theory: to better understand the nature of arts entrepreneurs, first define what they are not. Frank and Shockley (2012) particularly advocate for exploring what motivates arts entrepreneurs in place of profit. However, a challenge of studying mindsets is that it is not easy to observe internal thought processes that orientate human behaviour. Numerous scholars from varying fields have studied entrepreneurial mindsets (Rahayu & Fitriati 2013; Haynie et al., 2010; Hitt 2002; MacMillan & McGrath 2001; Pollard & Wilson 2013; Putta 2014). One perspective is that an entrepreneurial mindset positions itself to engage in entrepreneurial activities, such as innovating or creating value (Putta 2014). However, entrepreneurial abilities such as risk-taking, foresight, or acceptance of

change are not visible (Putta 2014), so part of exploring mindsets must include observing motivations, actions and outcomes.

Mindsets can also be equated with attitudes that often develop during early childhood. It is thought, for example, that people generate either a stationary mindset or one that supports growth (Elliot 1999; Murphy & Dweck 2016). Some develop fixed perspectives, for example that talent and intelligence are ingrained (either you are intelligent, or you are not) with a resultant motivation of validating intellect (Murphy & Dweck 2016). A growth mindset, on the other hand, is being aware of your shortcomings, yet believing with perseverance you can master them (Murphy & Dweck 2016). Significantly, a growth mindset may allow a person to entertain novel ideas and change their behaviour correspondingly, as well as adopt a positive attitude towards risk and failure (Elliot 1999, St-Jean & Tremblay 2011). Mindsets instruct human behaviour (Murphy & Dweck 2016) so they are important to examine in understanding entrepreneurial behaviour.

Growth mindsets have been linked to an individual's capability to learn entrepreneurial behaviours (Elliot 1999; Murphy & Dweck 2016). St-Jean and Tremblay (2011) found that novice entrepreneur mentees with a growth mindset had an increased chance of developing opportunity-recognition skills when working with entrepreneur mentors. Individuals with a growth mindset are known to exhibit resilience, to assert confidence towards making mistakes, and engage in risk (Dweck, Chiu & Hong 1995; Elliot 1999). It has also been found that mindsets can be altered, at least momentarily (Dweck et al., 1995). Therefore, it may be possible to help artists adopt a particular mindset that would predispose entrepreneurial behaviour.

It has been suggested that arts entrepreneurship education should encourage a paradigm shift in artists' thinking from "money ruins art" to "money enables art" (Beckman

2014, p. 103). In support, Thom (2016) established an arts-entrepreneurial mindset framework measured through financial success, by investigating and comparing common rudiments of small business failure. Thom (2016 p.13) identifies similar success factors in the artistic context, such as ideation/creativity, strategic thinking and planning, opportunity recognition and realisation, networking, leadership, finances, and marketing (sales). However, Thom (2016) acknowledges gaps in empirical evidence associated with these investigations. In contrast, some researchers (De Klerk 2015; Pollard & Wilson 2013) steer away from financial success as a motive for artists' behaviours and focus more on mindsets that sustain art making and living in highly uncertain labour markets. Pollard and Wilson (2013, p.18) for example, asked performing-arts educators what constitutes an arts entrepreneurial mindset, identifying five key factors: 1) the capacity to think creatively, strategically, analytically and reflectively; 2) confidence in one's abilities; 3) the ability to collaborate; 4) well-developed communication skills; and 5) an understanding of the current artistic context. In addition, De Klerk (2015) examined Levi-Strauss (1966) and Baker and Nelson's (2005) alternative entrepreneurial theory, called bricolage, which, in impromptu environments, is based on "creating something from nothing" (Baker and Nelson 2005. P.329), finding artists exhibited similar characteristics. De Klerk (2015) noted artists exhibited entrepreneurial "collaborative bricolage" (p.837), using relationships in their immediate environment to co-create opportunities and branding. While De Klerk's (2015) work is significant, there is more to learn about networking and its relationship to artists' ability to generate ongoing work.

Challenges in studying arts entrepreneurship may include the task of defining the highly subjective concept of success. According to Stinchfield, Nelson and Wood (2013) "how the entrepreneur defines success is likely to influence entrepreneurial behaviour"

(p.890). Indeed, the review of literature suggests two approaches, the first being to examine behaviours and thought processes in relation to wealth creation, and the second to explore motivations and actions that link to securing creative work.

## 2.9   Networking and building social capital in small business and arts practices

The term 'social capital' refers to building relationship networks to collectively share information, values, trusts, mutual exchange, and norms (Bourdieu 1984; Coleman 1988; Woolcock 1998). These social networks are purposely utilised to facilitate collaborations of mutual benefit (Putnam 1995) and can serve different purposes, such as collectively managing risk (Woolcock 2001).

A number of studies suggest there are links between artists' success and their capacity to develop social capital through networking (Abbing 2004; Bridgstock 2009; De Klerk 2015; Lingo & Tepper 2013). Lingo and Tepper (2013) for example, identify that social artists build networks that greatly impact on their arts careers. Abbing (2004) is of the same belief, saying artists who have an abundance of social capital are more likely to enhance their aptitude, confidence, and have a sense of boldness that greatly impacts positively on the individual's career. Lastly, Bridgstock (2009) associates building social capital with an artists' self-management and career-building framework. De Klerk (2015), as discussed above, has found obvious links between entrepreneurial success and collaborative relationships. There is a body of evidence indicating that networking and building social capital, in the artistic context, may be a key determinant of success.

Looking outward, studies from various disciplines confirm the effectiveness of the social capital phenomenon. De Janasz and Forret (2008) identify social capital as essential for managing boundaryless careers. Carson and Gilmore (2000) believe it is fundamental for business decision making, and whether unstructured or purposefully formed, social capital

creates opportunities. Those who research small businesses widely accept that networking feeds entrepreneurial success and survival, though in the past it was often overlooked in terms of its significance (Bhattacharyya 2010; Huggins 2000). However, several studies have recognised the wider significance of networking to build social capital. For example, the principles of networking and building social capital have entered theories of marketing innovation, particularly schemes to add value in relation to small firms facing resource scarcity (Bhattacharyya 2010; Carson & Gilmore 2000). In small business, mentor relationships positively influence the novice entrepreneur's opportunity-recognition capabilities, particularly during the start-up phase (St-Jean & Tremblay 2011). Lastly, social capital is thought to foster philanthropy amongst trusted networks (Brown, E & Ferris 2007).

There is a body of literature that focuses on small-firm networking dependency, particularly during the start-up phase (Partanen et al., 2014). Similarly, some research links artist career development with networking behavior, though these studies mainly focus on the discipline of music (Crossley, 2009; Dowd & Pinheiro, 2013). De Klerk's (2015) work studied artists from a variety of disciplines, and found networking is vital to overcoming resource limitations. For example, artists collaborate within their networks to generate projects and leverage relationships that influence their brand and value (De Klerk 2015). Entrepreneurs in small business are also known to instinctively manipulate working relationships to reduce risk (Hannafey 2003; Partanen et al., 2014). Risks often associated with start-ups include being new and small (Stinchcombe 1965). "Newness" (Stinchcombe 1965, p. 148) for example, reduces consumer trust in the firm because of an absence of history in the market (Stinchcombe, 1965). "Smallness" (Stinchcombe 1965, p. 148) refers to being resource-limited, particularly financially, making it challenging to move around the market (Stinchcombe 1965, p. 148). As many artists are financially-challenged at times when

they are engaged in new ventures, there may be parallels with small start-ups networking to manage similar risks.

Though De Klerk's (2015) work is a significant contribution to understanding links between networking, successful entrepreneurship and career management, it also identifies knowledge gaps about antecedent network structures that creative workers employ to sustain ongoing work and asserts there is more to learn about interrelationships between artists, entrepreneurship, networking, social capital, and risk.

## 2.10  Motivation and artists' behaviours

Human motivations have been studied extensively (MacGregor 1960; Maslow 1943; McClelland et al. 1953). One of the most cited theories is Maslow's *A theory of Human Motivation* (1943), which describes a hierarchy of needs known to motivate human behaviour. Maslow's theory can be depicted as a triangle with the basic needs for survival such as food and water forming the foundation, moving up to include safety, shelter and protection, narrowing to fundamental psychological needs of love, affection, belonging, and feelings of accomplishment, and finally with the need for self-actualisation forming the apex of the triangle (Lacaille, Koestner & Gaudreau 2007; O'Neil & Drillings 1994). It is actually thought that many artists compromise on Maslow's basic needs to accommodate a strong need for self-actualisation that manifests in a calling to create art (Menger 2006), which Towse (2001) refers to as: "pursuing art for art's sake at all costs" (p.475).

It is also widely understood that attitudes (mindsets) and direct goals can motivate an individual's actions (Ryan & Deci 2000). Motivation can be classified as intrinsic or extrinsic, according to whether it comes from within, or through forces external to the individual. In the context of self-actualisation, extrinsic forces may motivate a person to take action which leads to resentment, as opposed to intrinsic motivation, which may be driven by,

for example, inquisitiveness or investigation, and is likely to lead to internal satisfaction (Ryan & Deci 2000). To understand motivation, therefore, it is necessary to explore drivers and incentives, or 'Push and Pull' theories of motivation (Buttner & Moore 1997). Yitshaki and Kropp (2016) simplify "pull factors" (p.548) as the desire for something, and a "push factor" (p.548) as an undesired outside variable influencing an individual to act.

Numerous studies have explored artists' motivations to create at the cost of basic needs (Elias & Berg-Cross 2009; Moravcsik 1974; Stohs 1992; Towse 2001). For example, Bridgstock's (2013a) seminal study links artists to social entrepreneurs in that they share the need to generate money as a means, but not as an end reward, and similarly want to contribute positively to humanity. While Ceci and Kumar (2016) say that creativity is correlated with intrinsic motivation, Daniel and Johnstone (2017) found a group of Australian artists were only slightly more intrinsically- than extrinsically-motivated in pursuing a career in the arts. Similarly, Towse (2001) found that artists exhibit both intrinsic and extrinsic motivations within the arts market. Abbing (2004) believes external rewards such as money and recognition drive commercial artists. While artists' motivations may vary, little is known about the effect of different motivations on an individual artist's capacity for entrepreneurship.

## 2.11  Innovation, technology and arts entrepreneurs

Digital technology continues to disrupt and influence many aspects of society and culture (Phillips & Devan 2011), including the arts. In the US, the National Endowment for the Arts (NEA) report, *Arts Organizations and Digital Technologies* (Thomson, Purcell & Rainie 2013), maintains new technologies are particularly present and apparent throughout the areas of arts marketing and audience engagement. The Australia Council (2010) found that digital technologies and arts marketing are inseparable. According to Kottász & Bennett

(2013) technology allows artists to reduce financial risk, bypassing galleries and agents by providing new opportunities to self-market (Bennett 2009). Similarly, Hausmann and Poellmann (2013) identify social media as becoming common platforms for artists to market themselves and their work. Higher arts education curricula are also changing to adopt subjects such as augmented reality systems (Di Serio, Ibáñez & Kloos 2013).

It has been argued (Groys 2015) however, that there is little evidence to demonstrate that technology has contributed positively to artists' positions or success in the market. In fact, it is thought that fine arts are in direct competition for audiences with technology-enabled entertainment modes such as home theatre, gaming, and virtual reality (Kirchner, Markowski & Ford 2007). Although technology-driven disruption is not limited to the arts, its effects on new and growing economies are relatively-well studied (Comunian, Faggian & Jewell 2015) compared with the paucity of studies relating to whether and how artists adapt to navigate these changes.

**2.12 Conclusion**

This literature review positions the visual arts within the contemporary global economy. Visual artists are situated within core arts of UNESCO's universal centric structure of the creative industries, a cluster of sectors attracting significant interest from around the world for their potential to grow and influence wider national economies. The fine arts are discovered in the literature to be antecedents to many of the creative outputs seen in the outer circles of UNESCO's model. The review of literature shows ongoing and long-term curiosity about artists' working lives and exposes a lack of mechanisms to support practitioners of the fine arts in the new and growing economies. Research on entrepreneurship in the individual artist's context, as a means of supporting artistic careers now and in the future, appears to be gaining momentum. However, there is a lack of empirical studies in the literature, particularly within the visual arts context. Challenges of this area of scholarship are that the terms 'entrepreneurship' and 'entrepreneur' lack unified definitions, and that business and arts paradigms are often in opposition.

The literature suggests that small firms in the start-up phase, and artists, both face disadvantages of being new and small, and that both manage risk by utilising social networks. Research on the interrelationship between artists, entrepreneurship, networking, social capital and risk is revealed to be underdeveloped. In addition, there are few studies that examine the relationship of networking to career self-management strategies, innovative marketing strategies, novel ways of distributing artwork, and value-adding. Although a number of studies focus on business and social entrepreneurial ethical frameworks, few have examined the role of ethics in the careers and work of artists.

The review of literature suggests that although the field of 'arts entrepreneurship', being relatively new, has no unified guiding framework for its study, it would benefit from

holistic exploration of artists' motivations, attitudes, actions, and skills surrounding success. Research that promotes a deeper understanding of individual visual artists' perspectives on entrepreneurial behaviours and mindsets, and how these may contribute to career success in their context, would also be a constructive way to expand this field of study.

Overall, the review of literature found expansive studies on relationships between marketing, entrepreneurship, innovation, and success in business, far fewer related to entrepreneurship in the arts, and even less emphasis on Australian visual artists. Australian visual artists not only contend with challenges common to all fine artists, but also suffer because of geographical distance from major international arts markets (Daniel & Johnstone, 2017). To advance the field of arts entrepreneurship study by providing empirical information contextualised to visual artististic entrepreneurial activity, the guiding question formulated for this work was: **To what extent do Australian visual artists operate in an entrepreneurial manner?**

This research question, and overall study, was designed to better understand entrepreneurial behaviours that contribute to Australian visual artists' success and identify ways to develop arts-specific entrepreneurial capabilities.

The results of this study will add to the discourse on arts entrepreneurs, may help develop the field, and potentially guide individual artists to view entrepreneurial behaviours as mechanisms appropriate to navigate current and future economies for success. The findings may also be relevant to innovative arts start-ups and small businesses, for whom limited resources, and the liabilities of newness and smallness, are significant economic challenges. Finally, the study could provide arts educators with new perspectives on better integrating entrepreneurial skills and capabilities into higher arts education.

# 3    Research Methodology

There is currently insufficient empirical evidence to clearly define the term 'arts entrepreneur' (White 2017). Flexibility in accepted uses of the term is needed so perspectives are not restricted in emerging research (Beckman 2012). A risk arising from this issue is in setting the scope of a research project as too narrow or too broad. Without an explicit genre to study, narrative and ethnographic approaches are not appropriate, however mixing quantitative and qualitative data is known to reveal the frequency and magnitude, as well as the complexity of, a phenomenon (Creswell 2012) such as arts entrepreneurship. A mixed method research design was adopted for this study as the approach because it includes multiple evidence sources for rigour, allowing substitute explanations of findings to be quickly ruled out (Christensen, Johnson & Turner 2011), hence framing the scope of the project. New perspectives can still be captured with mixed method exploratory characteristics, such as data from an initial phase of research informing subsequent parts of a study, which also helps to validate themes. Another benefit of using both quantitative and qualitative data is the capacity to compare data from a small group of opinions against general data from a larger population.

Despite using a mixed method design, this study predominantly focuses on the qualitative data, as it is assumed that numbers alone will not answer the research question. In addition, results are compared with the literature and triangulated for validity. Prior research on arts entrepreneurship has used explanatory sequential design because of the small number of studies in this field (Thom 2016). Moreover, both inductive and deductive approaches are used in this study to allow flexibility in exploring theories of arts entrepreneurship in the initial phase of the study, while accommodating early data from the perspectives of visual artists prompting new lines of enquiry.

The philosophical paradigm of a mixed method design adopts a pragmatic-constructivist view that is not attached to one philosophical system (Creswell 2014). Perspectives are derived from actions, consequences and situations (Creswell 2014; Patton 2015). This approach aligns with the objective of the study to understand which actions, situations and consequences influence artists' success, and the constructivist approach holds that things are interpreted within a person's everyday life and work (Berger & Luckmann 1966; Creswell 2014, Vera 2016). One attribute of using this lens is to draw out what the visual artist believes to be real and compare it with what is taken for granted as their everyday behaviors. An assumption for this study is that a visual artist or scholar constructs their own meaning of 'entrepreneur' and these concepts influence their responses, and hence the results of the study. A pragmatic-constructivist view is therefore considered appropriate to explore the complex interpretations, reactions and attitudes (including rejection) of the term 'entrepreneur' by those employed in the arts sector. Thus, multiple approaches are essential to understanding the area of study.

The first method aims to take a snapshot of artists' opinions using a survey across states and territories in Australia. The next process is to interpret the survey results more deeply using in-depth interviews. Considering the study's limitations on time and expenses, a web survey and telephone interviews reduced the travel and associated costs in collecting data compared with in-person collection modes. There are two common forms of surveys used in research: longitudinal and cross-sectional surveys. Creswell (2012) states a "longitudinal survey measures data over a period of time" and a "cross-sectional survey, measures data from one particular point in time" (p. 377). Since the aim was to look at opinions and actions within the current time, a cross-sectional survey was implemented.

Web surveys are easily created electronic forms that can be distributed in large quantities instantaneously through the Internet. As participants record their own responses directly into the electronic form researcher error rates are reduced compared with other survey modalities (Callegaro et al. 2015). The web survey offers enhanced respondent anonymity, is convenient for participants to complete at a time and place of their own choice and may reduce feelings of rejection if the participant is unsuccessful in the survey recruitment stage. Specific survey software such as SurveyMonkey was also selected for its inherent data analysis tools that can produce tables and graphs automatically.

While web surveys are beneficial to efficiency, they also incur certain challenges and limitations. Firstly, they hold greater risk of receiving a lower response rate than other methods, such as phone surveys (Hardigan, Succar & Fleisher 2011). Secondly, they are limited in regard to control over who receives the survey, particularly in a study that has a non-definitive sample size (Callegaro, Manfreda & Vehovar 2015). Lastly, they are biased towards participants with Internet access (Creswell & Creswell 2017), although it is assumed that professional artists would have Internet access. In spite of the disadvantages, the benefits to time and cost outweighed the weaknesses. Decisions about survey delivery for this study are based primarily on choosing a modality that could easily and quickly capture practicing Australian visual artists, paid or unpaid, in a short time-frame, and under a limited budget. Unlike methods such as 'mail and return' surveys, that can be subject to delays during the postal phase, and face-to-face surveys which demand scheduling meetings, the advantage of instantaneous data collection via web survey is it allows researchers to form early conclusions (Callegaro et al. 2015). Therefore, a web survey increased the chance of timely completion.

## 3.1 Survey methods

A justification of the methods and steps used to develop the survey are presented in this chapter. The chapter begins by describing the limitations and challenges involved in the study's initial phase and then identifies the specific type of visual artists captured. An explanation for the choices surrounding the data collection instruments and methods are provided, following a justification for developing specific sampling techniques, and use of statistical data analysis treatments. Developing the questions, processes and protocols are also clarified, including storing of the data. The chapter ends with a report of the results.

### 3.1.1 Population and sample

Due to the nature of artists' career patterns, it is difficult to accurately estimate the number of practicing visual artists in Australia. Prior to this study commencing, Australian Bureau of Statistics ([ABS] 2011) census results identified 15 360 persons as employed as visual arts and crafts professionals in Australia. The ABS (2014) defines primary visual arts and crafts persons to include people engaging in the activities of pottery creation, cartoon drawing, digital art work creation, ceramic creation, jewellery creation, art photography, textile creation, installation art, sculpting, illustration and drawing, painting, and craftwork creation. However, by the third year of this study Throsby and Petetskaya (2017) had analysed information from the *Making Art Work* (2017) survey and other resources, and concluded there were around 48 000 professional artists in Australia. Throsby and Petetskaya's (2017) numbers are based on 120 principal arts occupations divided into eight categories: "actors/director; community arts and cultural development (CACD) artists; composers; craft practitioners; dancers/choreographers; musicians; visual artist and writers" (p.9). Visual artists, which is one of these eight categories, is further divided into the

professions: "painter (including drawing), muralist, sculptor, printmaker, photographer, video/film maker, performance artist, illustrator, cartoonist/ animator, calligrapher, graphic artist, installation artist, set designer/costume designer, visual artist - new/ digital media, light artist, collage artist, visual artist - public art, visual artist - mixed media, other visual artist" (p. 31). However, *Making Art Work* (2017) provides no definitive number of visual artists, except to say that musicians and visual artists make up the largest sectors of arts professionals in the total population.

Measuring numbers of visual artists is difficult since classifications of types of artistic work vary. Throsby and Petetskaya (2017) found fifty percent of professional artists work across more than one art form, for example musicians who also sing, or dancers who create art (p.23). Therefore, any sample of a group of artists cannot realistically be expected to represent the entire population. This study therefore defaulted to the categories set by the ABS (2014) to obtain a purposeful sample.

### 3.1.2 Defining a professional artist in the survey

To purposely select information-rich units of study, data was only collected from professional artists, differentiated from hobbyist artists in this study as persons currently practicing visual art to a professional standard, whether paid or unpaid. To establish the standard suitable for the sample, the survey adopted criteria developed by Throsby and Thompson (1994) and used in the Australia Council report*, But What Do You Do For a Living? A New Economic Study of Australian Visual Artists*. For participants to qualify as 'professional' for this study they needed to respond positively to two or more of the preliminary questions:

- In the last 5 years have you had work or works shown professionally to an audience or market, or received a major public or private commission?

- During the last 5 years, have you created a serious and substantial body of work?
- In the last 5 years, have you undertaken full-time training as a visual artist or received a grant to work as a visual artist from a public or private grant-giving agency?

In addition, only artists who indicated Australia as their primary place of residence were included in this study.

### 3.1.3 The filtering process

The filter is an important element in the instrument design to ensure only 'professional' artists gained access to the survey. Figure 2 (below) illustrates how the electronic form discriminates between the general population of artists exposed to the survey link.

Hobbyist artists are rejected from entering the survey.

Professional artists who have gained access to the survey.

Participants exposed to the survey through the Internet

The filter, or questions that discriminate hobbyist artists from professional practicing artists residing in Australia.
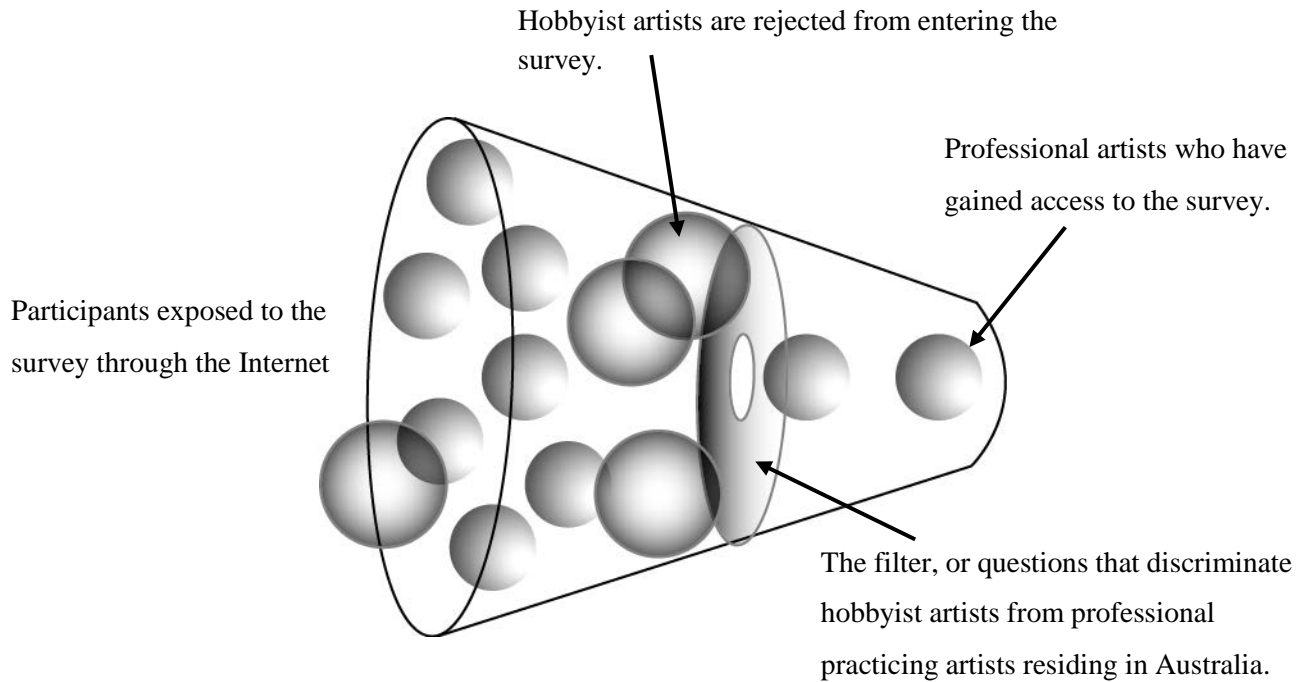
Figure 2: Survey funnel design

The filter worked by asking participants "which of the following statements describes you best?" then completing certain actions according to the answers given:

- In the last 5 years I have had my work or works shown professionally to an audience or market, or have received a major public or private commission (ANSWER: yes = ACTION: access ANSWER: no = ACTION: rejected)

- I have been engaged during the last 5 years creating a serious and substantial body of work as a visual artist (ANSWER: yes = ACTION: access ANSWER: no = ACTION: rejected)

- In the last 5 years I have undertaken full-time training as a visual artist or received a grant to work as a visual artist from a public or private grant-giving agency (ANSWER: yes = ACTION: access ANSWER: no = ACTION: rejected)

- I identify with two or more of the statements above (ANSWER: yes = ACTION: access ANSWER: no = ACTION: rejected)

- None (ANSWER: yes = ACTION: rejected)

**3.1.4 The need to combine two sample strategies**

There was a need to reduce bias towards any one principal art occupation and to be inclusive of hard-to-reach visual artists, such as those linked to galleries that could not be directly accessed in the public realm. Maximum Variation Sampling and Snowball Sampling strategies were combined to combat these challenges. Uniting methods did restrict the researcher from controlling the sample size, however size is not significant in purposeful sampling, as long as it serves the purpose of the research question (Patton 2015). Bonding sample strategies to recruit participants in the study serves as a funnel to gather a large quantity of practicing visual artists that cover all the variations needed to answer the research question. Figure 3 (below) illustrates the relationship between the two sampling methods that form the overall purposeful-recruitment collection process and is explained in further detail in the section following.
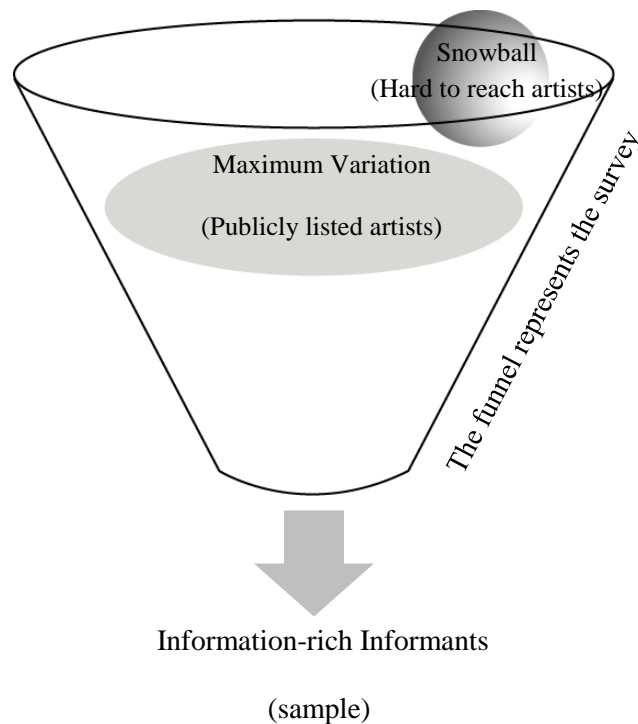


Figure 3: Purposeful sample design

### 3.1.5 Survey sampling technique

As discussed above, this research employed purposeful collection, a technique commonly applied when a sample is difficult to define (Patton 2015), and when the aim is not to generalise but to examine an area of study in-depth (Merriam & Tisdell 2016). With no definitive number of known practicing visual artists in Australia at the time of this study, it was not appropriate to base the sample size on ABS figures related to employed artists published in 2011. It was not feasible within the research timeframes to apply a survey over an entire population, and quantitative data alone would limit a deep understanding (Kearney 2007). Therefore, a process of screening to produce a smaller group of information-rich units was better suited to study the area of interest.

The decision to combine two sampling techniques aimed to reduce potential bias towards self-represented artists, who often have an online presence that allows direct access to the public and are therefore generally easier to reach than artists who use agents, galleries or dealers to represent them in the market. Snowball and maximum variation sampling techniques are now explained in further detail.

### 3.1.5.1    *Maximum variation sampling*

"Maximum Variation Sampling" (Patton 2015, p.267) is a process of selecting a wide coverage of variations to compare differences and similarities across a whole, eliminating noise across data. For example, this study aimed to distil common themes from opinions gathered across a varied group of artists from different geographical locations, genders, and principal arts occupations, without bias towards, for example, one art form or one geographic area. To begin, publicly-listed artists' email addresses were used as identifiers, and all potential participants were screened to create a pool with an equal ratio of participants across Australian states and territories: Western Australia, South Australia, Tasmania, Victoria, New South Wales, Northern Territory, Australian Capital Territory and Queensland. Next, an equal ratio of male and female participants was selected. Out of the remaining pool of candidates, artists were selected to fill a quota based on principal arts occupations [PAO] listed in the ABS publication 4902.0 - Australian Culture and Leisure Classifications (2014). These include: pottery creation, cartoon drawing, digital art work creation, ceramic creation, jewellery creation, art photography, textile creation, installation art, sculpting, illustration and drawing, painting and craftwork creation, as shown in Table 1:

Table 1: Principal arts occupation

| PAO | Count of PAO |
|---|---|
| Cartoon | 21 |
| Ceramics | 20 |
| Craft | 22 |
| Digital | 22 |
| Illustration | 22 |
| Installation | 21 |
| Jewellery | 21 |
| Painting | 22 |
| Photography | 21 |
| Pottery | 22 |
| Sculpting | 21 |
| Textile | 21 |

### 3.1.5.2 *Snowball sampling*

Snowball sampling is a strategy used to gain access to hard to reach groups (Baltar & Brunet 2012; Brickman Bhutta 2012; Patton 2015), which was appropriate for this study to reach artists whose email addresses were not publicly listed, or who were represented by galleries or dealers and who wished to retain their anonymity.

One channel to reach known artists quickly across Australia was through the National Association of Visual Arts (NAVA), who kindly agreed to publish a link to the survey on their Facebook page. Although there were approximately 9 000 NAVA members at the time of this study, NAVA membership is not exclusive to artists, and it is not known how many NAVA members were visual artists.

One drawback of snowballing as a method is its inability to quantify how many surveys reach participants. This research followed Brickman Bhutta's (2012) recommendation to calculate completion rates rather than response rates, to deal with this issue. In addition, SurveyMonkey only allows completion of one survey through each

individual IP address, which safeguarded against an individual participant completing the survey more than once.

Despite some weaknesses in the approach, it is not unusual for researchers to distribute snowball surveys through social media. Baltar and Brunet (2012) estimate higher response rates using Facebook when compared with traditional snowball distribution methods. In addition, Baltar and Brunet's (2012) study confirmed that distribution by social media still "preserved key correlations found in standard surveys conducted by Gallup and the GSS" (p.57). This is a positive statement, considering Gallup and the GSS (General Social Survey) are prominent and respected polling organisations in the US. Furthermore, snowball sampling is suitable for data collection over wide geographical areas and short timeframes (Baltar & Brunet 2012; Brickman Bhutta 2012).

As part of the snowball strategy for this study respondents who completed the survey were given the opportunity to forward the survey link to other artists. Particular galleries also volunteered to send the survey link on to specific artists. These galleries were selected according to their location, for example, one from each state and territory.

### 3.1.6 Statistical treatments

The statistical treatment used in this study aimed to understand if self-perceived skills influenced the amount of income derived from arts-related work. To determine whether there is a significant association between these two variables, a Pearson Chi-squared test (Pallant 2010) was used to determine their independence. The researcher coded the variables and then a statistician entered the codes in SPSS software to perform the test, with the researcher interpreting the results. The following variables were compared using the SPSS program:

- *2 x groups of Arts-related Income* - 1. >50% income from art and 2. <50% income from art

- *3 x groups of varying skill level* - 1. Medium, 2. Low and 3. High.

There were two steps to preparing the data for the test. The first was to divide the 160 respondents into two groups: those who earned $\geq 50\%$ (N=87) and $\leq 50\%$ (N=73) and assign each group with a 1 or 2 code for the SPSS preparation. Next, the skill levels high, low and medium were differentiated by determining a range of scores and finding the first and third quartile in the data set. Table 2 (below) shows an example of individual artist scoring:

Table 2: Example of scoring an artist's skill level

| Artist's self-assessed | Score |
|---|---|
| Good | 2 |
| Poor | 0 |
| Fair | 1 |
| **TOTAL** | **3** |

Once artists' scores were tallied, they were sorted in an Excel spreadsheet and the mean, mode and median calculated, before the scores were divided into quartiles. Table 3 (below) shows the distribution of respondents across quartiles and categorised into the three skill level groups (i.e. low, medium, high).

Table 3: Groups divided

| Score range | Quartiles | Distribution | Skill Level |
|---|---|---|---|
| 0-18 | Lower Percentile 25% | N=35 (22%) | Low |
| 19-30 | Middle Percentile 50% | N= 91 (56%) | Medium |
| 31-38 | Highest Percentile 25% | N=34 (21%) | High |

Once the three groups were established the Chi-squared test was performed using SPSS software to measure the strength of relationship to an increase in income. For results to

be significant, a positive relationship would have to show a value less than p > .05 in the test. The findings are explained further in the results chapter, and appear in Appendix A as Chi-Squared Test.

### 3.1.7 Question design

The first phase in the study is inductive. Inductive theory is when the researcher observes and selects general themes, patterns or theories to lead the inquiry (Creswell 2014). Since qualitative researchers do not often test hypotheses, the majority use inductive methods to gain an understanding of a phenomenon, rather than predicting an outcome (Bendassolli 2013). The inductive approach begins by identifying generalisations and theories from the literature. In this case, common themes around arts entrepreneurship were identified that encompassed skills, traits, mindsets, and behaviours that could be used as a starting point to formulate survey questions. Table 4 (below) lists themes derived from the literature.

Table 4: Generalised themes

| Entrepreneurial Skills and Capabilities |
| --- |
| Being motivated |
| Understanding current technology |
| Collaborating with peers for support |
| Networking or creating formal affiliations with agents, galleries or dealers |
| Understanding the current artistic context (knowledge of current art being made) |
| Marketing yourself |
| Reflecting on your past to develop new ways of advancing your art career or artwork |
| Having a creative idea and then acting on it |
| Examining peer's artwork or art careers to develop new ideas and strategies for yourself |
| The ability to self-manage your career |
| The ability to identify or create opportunities to share your work |
| Establishing your identity as an artist |
| Knowing how to start, manage or plan a business |
| Grant writing |
| The ability to use social media |
| Managing or building websites |
| Managerial skills |
| The ability to set up your own exhibition or popup alternative galleries |

The baseline questions are adapted from the report *But what do you do for a living?: a new economic study of Australian artists* (Throsby & Thompson 1994), to elicit general information about the participant such as age, gender, level of income, creative income, principal arts occupation, and time spent on creative work. One section in the survey aims to collect data on distribution channels for art products, such as the types and frequency of use of specific outlets. Another area focuses on the participant's self-assessment of their level of ability against the entrepreneurial themes listed in Table 4 (above). Participants' opinions were also sought to determine if these skills would advance their arts careers. Then, a section in the survey collected data on the participant's training behaviour. Overall the baseline data covers four main areas as shown in Table 5 (below). A copy of the survey is provided as Appendix B (1-20).

Table 5: Survey data framework



Likert scales were used to explore the 'strength' of participants' opinions. Likert scales are common tools used in statistical research to measure attitudes by allowing

participants to rank their views from range of categories (Jamieson 2004). In this survey Likert scales were applied to questions to measure the level of confidence in entrepreneurial skills. For example, participants were asked to rank their level of skill or ability as poor, fair, or good, with the additional options of unknown and not relevant, if appropriate. Similarly, participants were also asked to rank the importance of a particular skill in relation to advancing arts careers. The idea of using the scales was to explore the ratio between opinions, for example the number and degree to which participants are confident in cognitive-type skills compared with soft skills. Although Likert scales often use seven points of measurement, three-point Likert scales have also been proven to be sufficient (Jacoby & Matell 1971). Originally the proposed survey questions for this study included seven-point Likert scales, however as pilot testing revealed this to be too complicated for the participants, they were reduced to three points with the addition of not relevant and unknown as further options.

### 3.1.8 Executing the survey

Once the University accepted the human ethics proposal, a strict procedure was followed to test and conduct the live survey. The following sections explains these procedures in further detail.

### 3.1.9 Pilot testing

It is common practice to verify data collection methods by pilot testing (Callegaro, Manfreda & Vehovar 2015; Creswell 2012; Fink 2009; Toepoel 2016), which involves assessing the flow and comprehension of questions with a group similar to the intended sample (Callegaro, Manfreda & Vehovar 2015; Creswell 2012; Fink 2009; Toepoel 2016). This pilot invited eight practicing visual artists, selected based on practicalities such as proximity of residence to the researcher, which allowed some participants to be observed and

provide immediate feedback, to perform the survey. Two of the eight participants were

observed onsite, and the remainder provided written feedback.

Feedback from the pilot highlighted strengths and weaknesses with the proposed

survey. For example, one participant raised the concern that the definition of visual artist was

too narrow, possibly discouraging potential information-rich participants:

> My other comment/question is about the exclusion of Visual Arts Educator.
> I know you have 'other' in places as most artists need to have the 'other' to
> support their production of art but the respondent cannot consider it in all
> areas. ...isn't it as important as any of the disciplines listed or is it irrelevant
> to your research? (Test Participant One, 2015)

In response to comments made by the test group, the survey questions, flow and

design were altered. For example, the term visual artist was made more inclusive: any person

who wishes to be recognised as a visual artist, whether or not they are bound by employment

as a visual artist.

### 3.1.10  Activating the survey

Figure 4 (below) shows the timeline of pilot testing and survey live data collection.
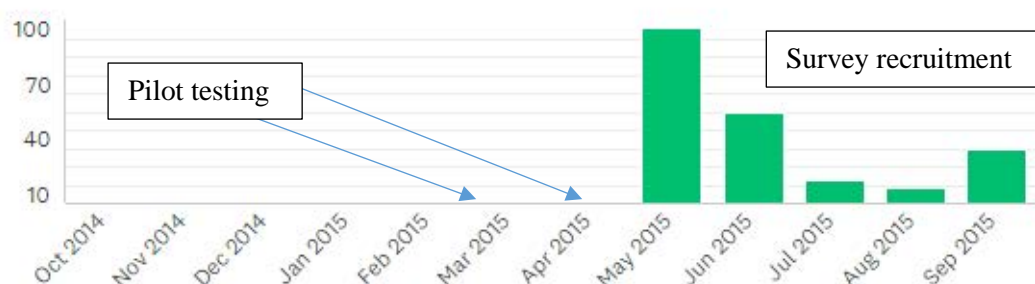


Figure 4: Survey timeline

The process commenced by requesting consent on 23 March 2015 from National

Association for the Visual Arts (NAVA) (see Appendix C for email) to distribute the survey

through their online media, which was given on 24 March 2015. The survey opened on 1

May 2015 starting with NAVA's online distribution. On 13 May 2015 the survey was

distributed to 256 artists via their publicly-listed email addresses. On 2 September 2015

galleries from each state and territory were emailed with consent to pass on the survey link.

The schedule and list of galleries are provided under Appendix D and the email to the

galleries is at Appendix E. On 10 September 2015 the survey was distributed through

selected galleries. It closed on 29 September 2015.

### 3.1.11  Storing of data

Once the live survey closed, a copy of the data was downloaded and stored, along

with names removed for anonymity, and was given to the researcher's advisor.  Data will be

stored for 7 years on the James Cook University eGRS website.

**3.2    Survey Results**

The survey results, which captured a cross-section of Australian visual artists, are

presented in this chapter, beginning with descriptive analysis of the baseline data, such as

age, gender, location, education, employment, income, and activities. Participants' responses

to qualitative content in the survey follow.

**3.2.1 Descriptive analysis**

Overall, the survey response captured a sample of 160 artists. These results are

presented in Table 6 (below). There was 256 email contacts collected through Maximum

Variation Sampling, four opted out, five bounced back, 97 did not respond at all, and 18 were

partially completed, equating to a 48% (N=124) response rate. In addition, the Snowball

method collected 48 replies, of which 12 were partially completed, leaving 36 complete

responses. Thus, both sampling methods combined resulted in 160 eligible responses for

analysis.

Table 6: Response rates

| Method | Sample | Response | Partially Competed | Completed |
|---|---|---|---|---|
| **Maximum Variation Sampling** (Direct emailing) | 256 | 150 | 18 | 124 |
| **Snowball Sampling** (NAVA Facebook, Galleries, Link Forwarded) | Unknown | 48 | 12 | 36 |
| **TOTAL** | | | | 160 |

### 3.2.2 Gender and age

Looking at the distribution of age and gender, the sample is slightly lower in males (44% N=70) to females (56% N= 90), and a large proportion (69% N=110) of respondents fall between 35-64 years of age (see Figure 5, below).
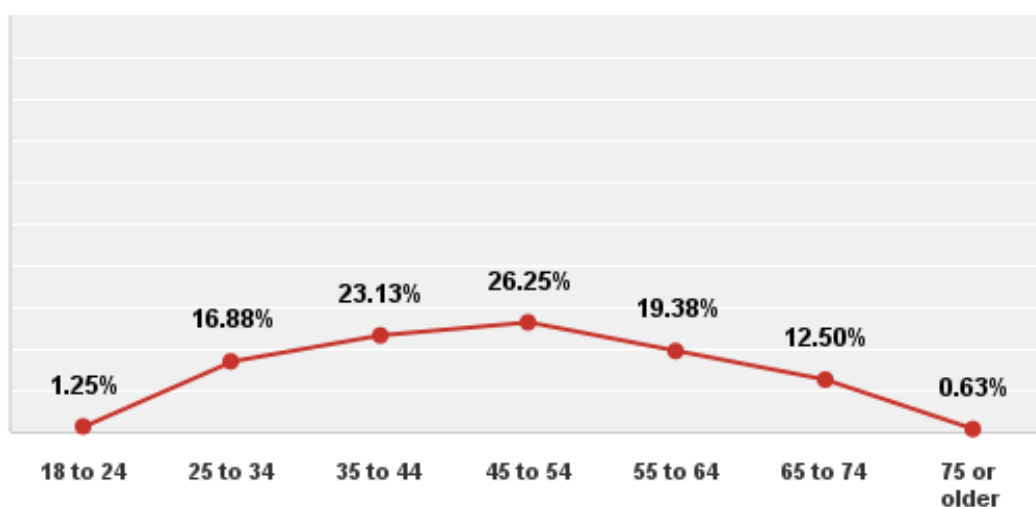


Figure 5: Age distribution

### 3.2.3 Location

Analysis of 159 residential postcodes provided revealed that the majority of the sample (93% N=149) lived relatively close to a major town or city centre (within 500 kilometres). Results in Figure 6 (below) show a wide distribution of artists across Australian states and territories, with the largest proportion of the sample (16% N=26) residing in Victoria, and the smallest share of the sample in the Northern Territory (9% N=14).
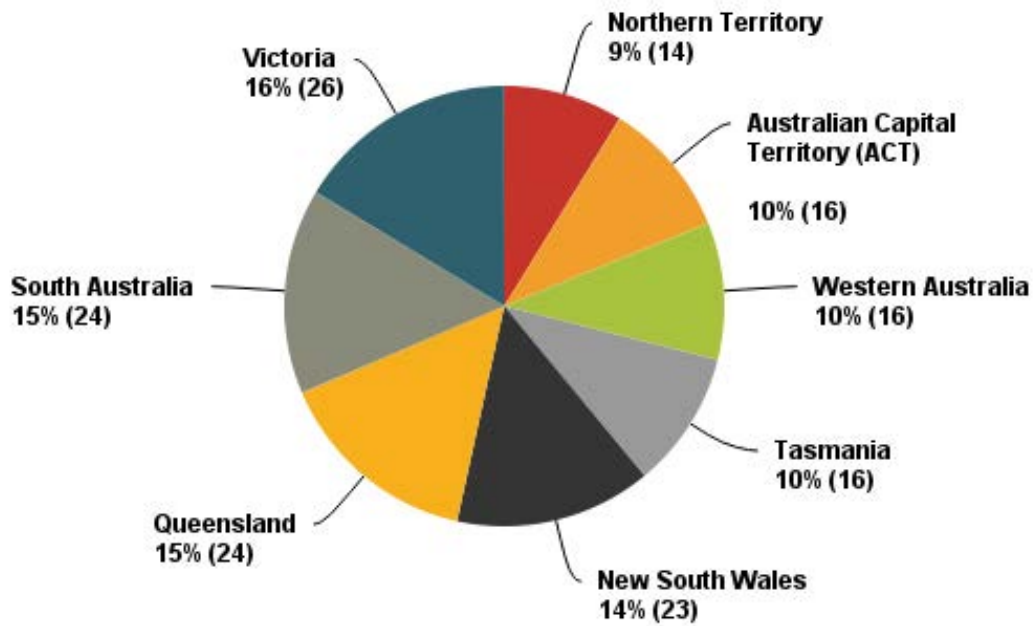
Figure 6: States and territories represented within the sample

South Australia accounts for almost as many from the sample as Victoria, the same as

Queensland and more than New South Wales—all far more populous states.

**3.2.4 Education**

The highest level of education achieved is illustrated in Figure 7 (below), which

shows that more than half of the sample is educated equal to, or higher than, a Bachelor's

degree (63% N=101).
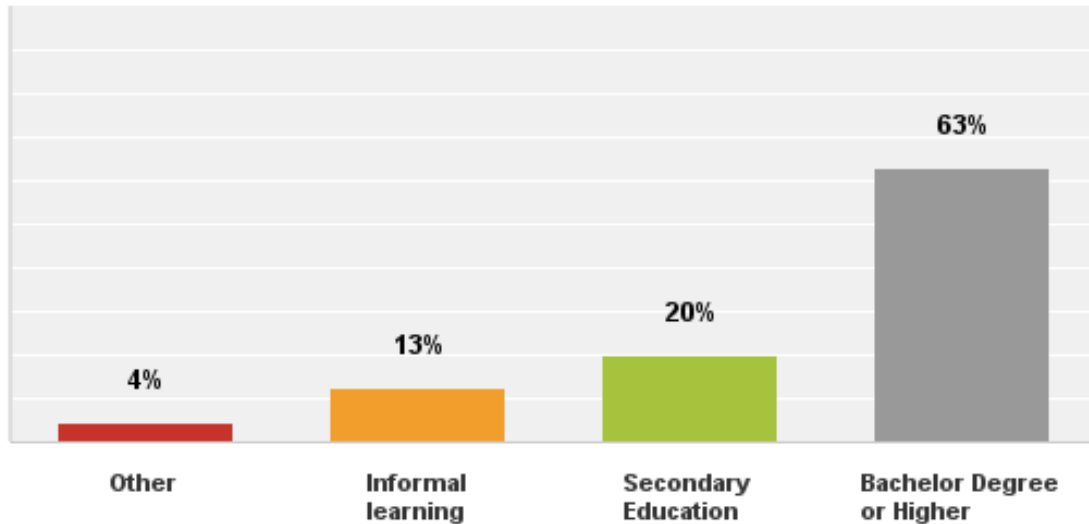
Figure 7: Education level

### 3.2.5 Status of employment

There were 159 participants in the survey population who indicated their current employment status. In this question respondents could choose one or more answers, so the percentage column does not sum to 100 percent. However, looking at the response count column in Table 7 (below), there is strong evidence that most regard themselves as: self-employed working full-time on artwork in a studio, home or gallery (39% N=62); and self-employed freelancing in multiple creative arts jobs, projects or contracts (31% N=49).

Table 7: Status of employment

| Answer Options | Response Percentage | Response Count |
|---|---|---|
| Studying part-time in a creative arts field | 1% | 1 |
| Unemployed | 3% | 4 |
| Casual employment in a non-creative arts job | 3% | 5 |
| Employed, working full-time in a creative arts job | 4% | 6 |
| Employed, working full-time in a non-creative arts job | 4% | 7 |
| Retired | 5% | 8 |
| Casual employment in a creative arts job | 6% | 9 |
| Employed, working part-time in a creative arts job | 8% | 12 |
| Studying full-time in a creative arts field | 8% | 13 |
| Employed, working part-time in a non-creative arts job | 9% | 14 |
| Other (please specify) | 12% | 19 |
| Self-employed, freelancing in multiple creative arts jobs, projects or contracts | 31% | 49 |
| Self-employed, working full-time on your artwork in a studio, home or gallery | 39% | 62 |

In addition, many respondents selected more than one option, revealing their engagement in

multifaceted employment; some examples of diverse employment listed as "other" include:

Painter:

I run my own business from home doing digital 3D architectural rendering
(creative to a point, but not the same as working on my own artwork in the
studio). Up until a couple of years ago I had a 50/50 balance of 3D
architectural work and time in the art studio, but currently it's more like
95/5 due to volume of architectural work;

Sculptor:

Self-employed, working part to full time as a creative artist from studio or
at stone business with gantry and for larger work (I work mostly in stone).
Also working part to full time on my agency for Swedish made waste
reduction and disposal equipment (balers and compactors), for assisting

businesses with recycling and volume reduction on site. How time is allocated depends on what goes on in each sphere; and

Ceramicist:

Sessional lecturer at art institution but still regards oneself as a full-time artist.

A detailed description of the answers specified as "other" are shown at Appendix F.

### 3.2.6 Principal arts occupations

Respondents were asked to indicate their primary arts activity. Figure 8 (below) illustrates that painting holds the highest proportion (19% N=32) in the sample, which is closely shadowed by "other" at 15% (N=26).
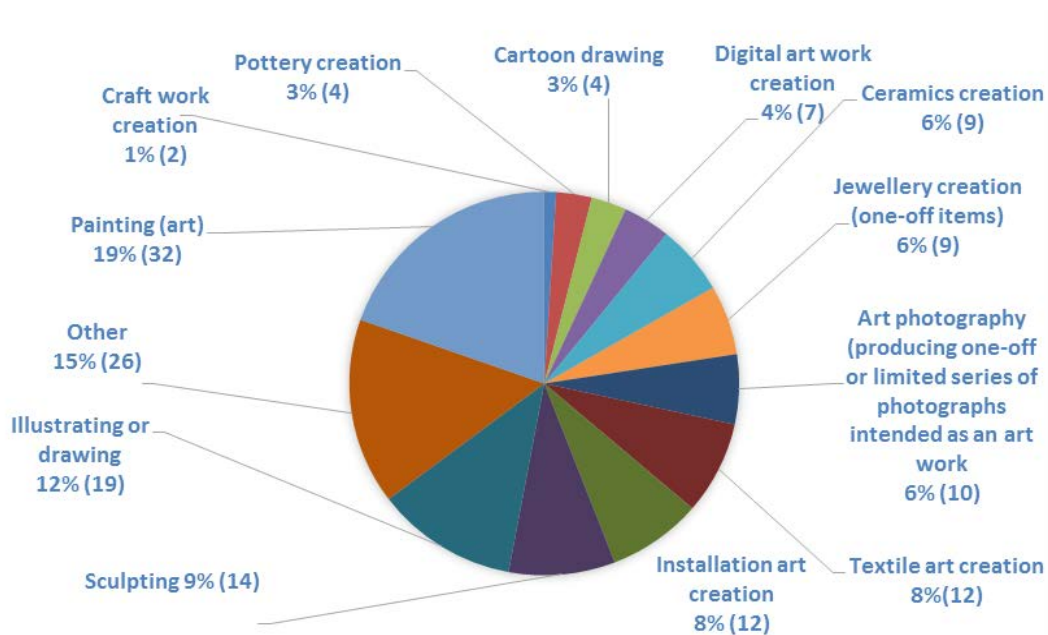


Figure 8: Principal arts occupation

The responses given as "other" demonstrate the diversity of visual arts activities and multidisciplinary approach to work from many in the sample. Example quotes include:

Printmaking/artists' books;

Papermaking printmaking, plant fibre paper, printmaking and artists books;

A hybrid of all of the above-with a focus on digitalisation and production;

Designer maker furniture;

Paint and ceramic creation: equal amounts;

Broad-based contemporary art practice using whatever means necessary - photography, digital, installation, sculpture, painting, textiles, conceptual;

Glasswork;

Calligraphy in many different mediums and techniques;

Ceramic sculpture; paper and book art;

Ceramics, sculpture, drawing just as much;

Painting, ceramics, print, installation, digital art, mixed media;

Photography / Painting / Video / Installation;

Photography (landscape) - I consider my work to be art photography but it is not one-off, nor do I limit the number of copies. 99% of my work is open edition;

Graphic design;

Botanical fibre art, 2D & 3D forms sculpture, printmaking, installation, photography, papermaking, string;

Full time art teacher retired three months ago, now full-time textile artist;

Embroidery;

Glass;

Installation and study;

Multi-disciplinary including sound, film, animation and painting and sculpture; and

Public art.

### 3.2.7 Average yearly income

The survey revealed a range of incomes across the sample population, with 153 respondents indicating the amount of annual income earned before tax during the 2013 – 2014 financial year. Figure 9 (below) shows that most respondents earned $20,000 - 34,999 pa (26% N=39). Figure 9 also highlights that the majority of the sample (approximately 69%) earned less than the Australian average for that period.
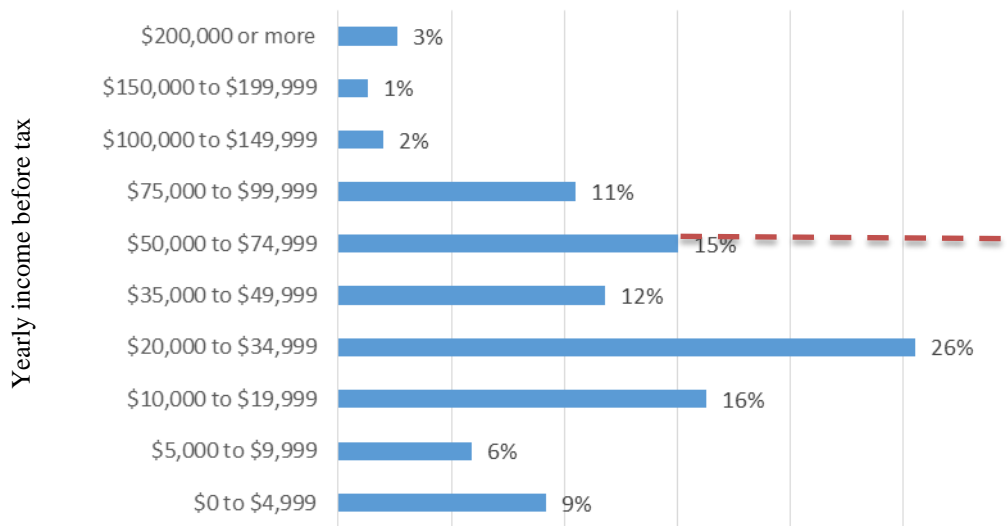


Figure 9: Yearly income

Note: The red-dotted line shows the average yearly earnings of Australians during 2013, which was approx. $74 000 (ABS 2013).

**3.2.8 Income derived from art**

Of the survey population, 151 divided their yearly income between: (1) arts related

work; (2) non-arts related work; and (3) other (pension, benefits, etc.). The responses showed

fewer than half of the sample (41% N=62) derived 100% of their yearly income from arts-

related work, and approximately half (51% N=77) acquired income from more than one

channel (see Figure 10 below).
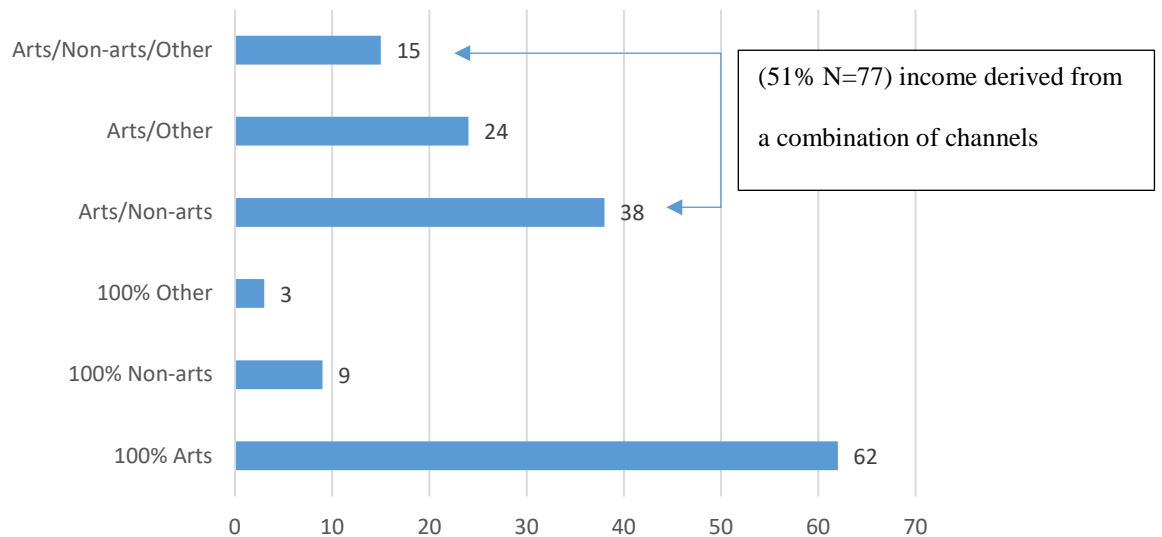


Figure 10: Income divided between each stream

Note: Arts-related work could include being contracted, being employed, or self-employment

working in a studio.

**3.2.9 Methods for distributing artwork**

Looking at how respondents distributed artwork, of the sample population 158

indicated that they distributed art locally, nationally and/or internationally. In this question

respondents could select more than one option. Figure 11 (below) illustrates the number of

responses to each option. Results show strong evidence that most of the sample distributes artwork locally (N=130). However, considering the distance to major international arts markets, the relatively high number of respondents (N=58) who indicated they distribute to countries outside Australia is unexpected.
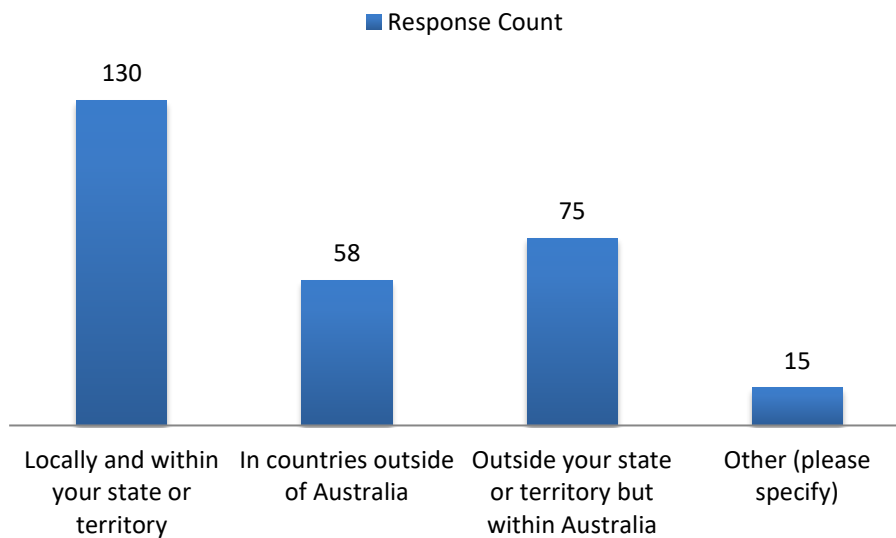


Figure 11: Distribution of artwork

A closer inspection of respondents' responses as "other" from Figure 11, demonstrates that technologies such as the World Wide Web are important channels for distributing artwork (e.g. see Table 8, highlighted in yellow).

Table 8: 'Other' shows the influnce of the internet

| Other (please specify) |
| --- |
| South Australia, Victoria and NSW |
| Locally- and worldwide via the ==web== |
| Also occasionally overseas |
| Locally and interstate |
| Online ==web== pages |
| I show it constantly on ==social media== and my ==blog== |
| ==Online== sales where required (mostly interstate only occasionally internationally) |
| Some overseas, but not actively pursued |
| Australia wide |
| Creative artwork - locally; illustration - within Australia |
| NZ & other countries where I have lived. International ==website== |
| Nationally |
| All of the above |
| Australia wide |
| ==Internet== |

### 3.2.10   Channels used to distribute artwork

Exploring the types of channels respondents use to distribute artwork, 158 respondents selected outlets from a predetermined list, with an option to specify any "others". Again, respondents could select more than one option. Figure 12 (below) shows that traditional galleries and museums are a major distribution channel for the sample (N=131). Online spaces (N= 99), and own studio (N= 66), closely follow in popularity as distribution outlets.
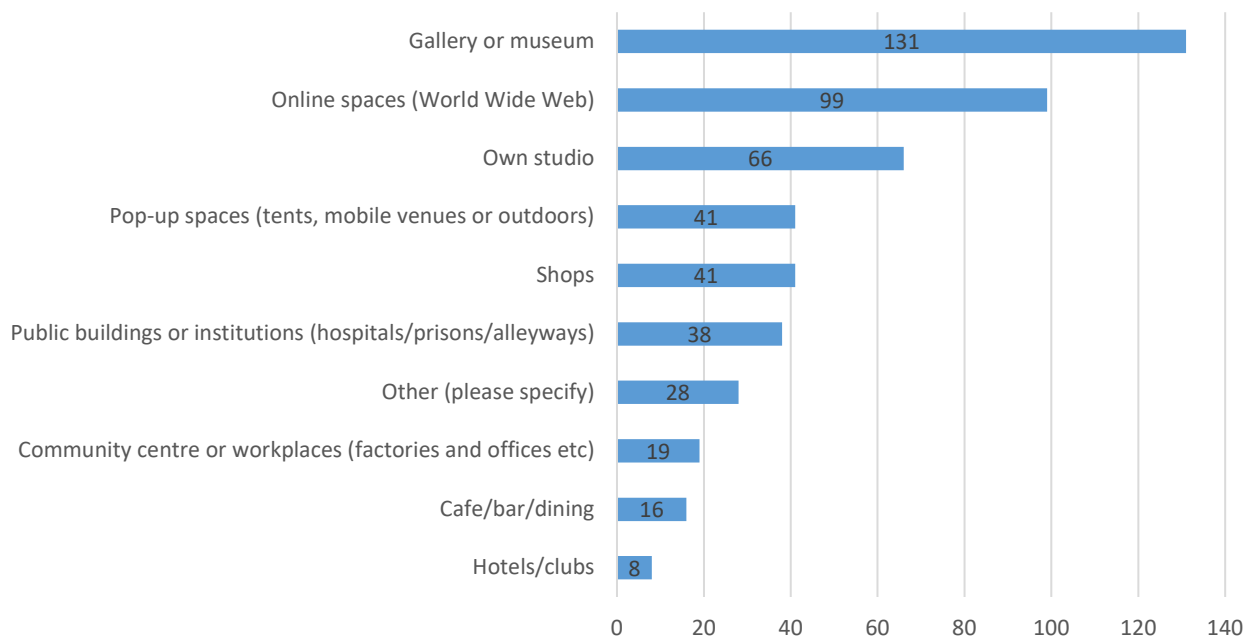
Figure 12: Major distribution outlets

On closer inspection of the answers given as "other" from Figure 12 (above), there is strong evidence that artists in this sample also exploit an array of non-traditional distribution outlets, as shown in Table 9 (below).

Table 9: Other outlets found in the responses

| Other (please specify) |
| --- |
| Commercial Galleries |
| Bookshops (felt this was important to differentiate from 'shops') |
| Bookshops, libraries, schools |
| Print media -books, web, articles |
| Festival |
| Craft shows |
| Public art shows (Tasmanian Art Awards) |
| Tasmanian Craft Fair |
| Galleries & my own studio/gallery & art shows |
| Gallery, own studio, public buildings, popups, online spaces |
| Public parks etc. |
| Art/craft specific public events |
| Public and businesses |
| Illustration for advertising and graphic design clients |
| Internet |
| Artist-run-initiative |
| Festivals |
| Wineries, zoo and public halls |
| Quilt shows |

Permanently in or near public or private buildings as public art
Publishing, corporate
Print and publication
Markets
Royal Easter show / Art prize exhibitions
Artist run gallery
Major selected outdoor exhibitions
Festivals and private spaces
Parks

### 3.2.11 Most frequent channels used to distribute artwork

Distribution outlets identified in the previous question were explored further. Results show 158 respondents indicated which outlets they used most frequently. Figure 13 (below) reveals that galleries or museums are by far the most frequently-used outlets to distribute artwork for nearly half the sample (49% N=78). The remaining half is divided between numerous avenues, although online spaces shows as the second largest proportion (17% N=27). These findings highlight that, despite the growing trend towards new technologies for distribution, traditional galleries and museums are still the dominant distribution channels.
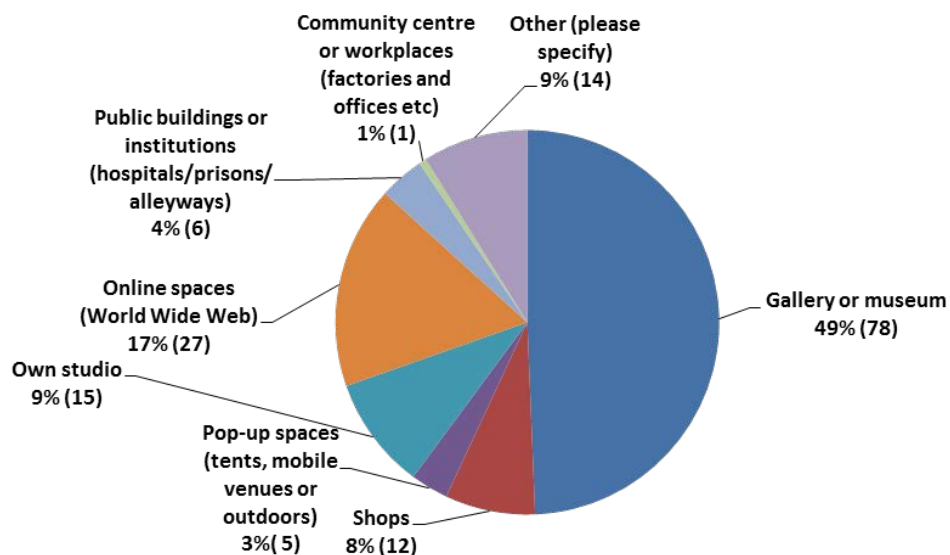


Figure 13: Outlets used most frequently over the last five years

### 3.2.12   Methods of promoting artwork

Next, the study looks at art promotion. 158 respondents selected, from a predetermined list, the person or organisation that primarily promotes their artwork. Figure 14 (below) demonstrates that, in this sample, artists predominantly promote their own artwork (66% N=106).
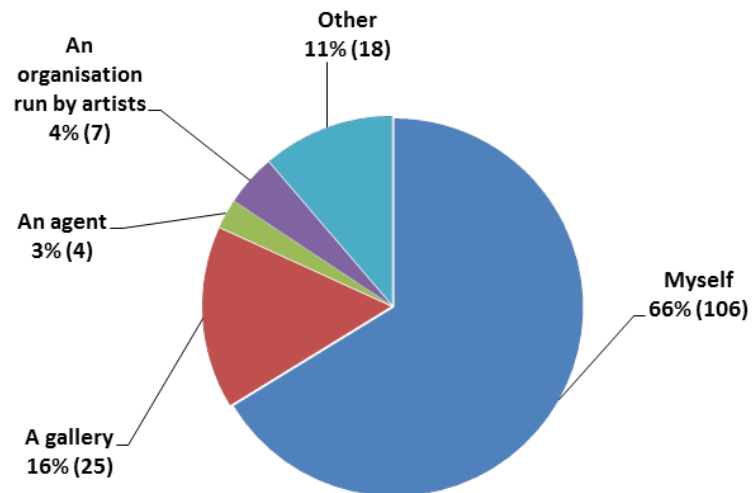


Figure 14: Primary promoter of artwork

In addition, looking at the third-largest portion in Figure 14 (above), "other" holds the second-largest portion in the sample (11% N=18). However, as illustrated in Table 10 (below), "myself" is often given in the answers under "other", signifying the respondents were the main promoters of their artwork (see Table 10 below).

Table 10: Other responses found in promoting artwork

| Other (please specify) |
| --- |
| Two Galleries |
| Media Corporation (ABC) |
| A combination of <mark>myself</mark>, commercial and non commercial galleries, festivals, government, Art School |
| I go through galleries in Tasmania and interstate but mostly my work is sold by way of commissions where I have instigated contacts or by word of mouth. |
| Book publisher |
| And <mark>myself</mark> |
| Publisher and myself |
| <mark>Myself</mark> & galleries |
| <mark>Mostly myself</mark> and organised web page and Facebook |
| Public localities lets public see work |
| <mark>Combination of myself</mark> via arts events, galleries, other selected retailers, |
| <mark>Myself</mark> and my galleries |
| Advertising |
| <mark>Myself,</mark> agent and gallery |
| University Gallery Director and <mark>myself</mark> |
| <mark>Myself</mark> and several galleries |
| Community organisations |

### 3.2.13 Self-assessment of skills and capabilities

As explained earlier, respondents were asked to indicate their level of confidence (poor, fair, good, not relevant and unknown) with entrepreneurial skills and abilities. Most respondents felt confident in their capabilities, for example "good" (47% N=1420), illustrated by the 11 green lines advancing 19 items on Figure 15 (see below and over the next page).
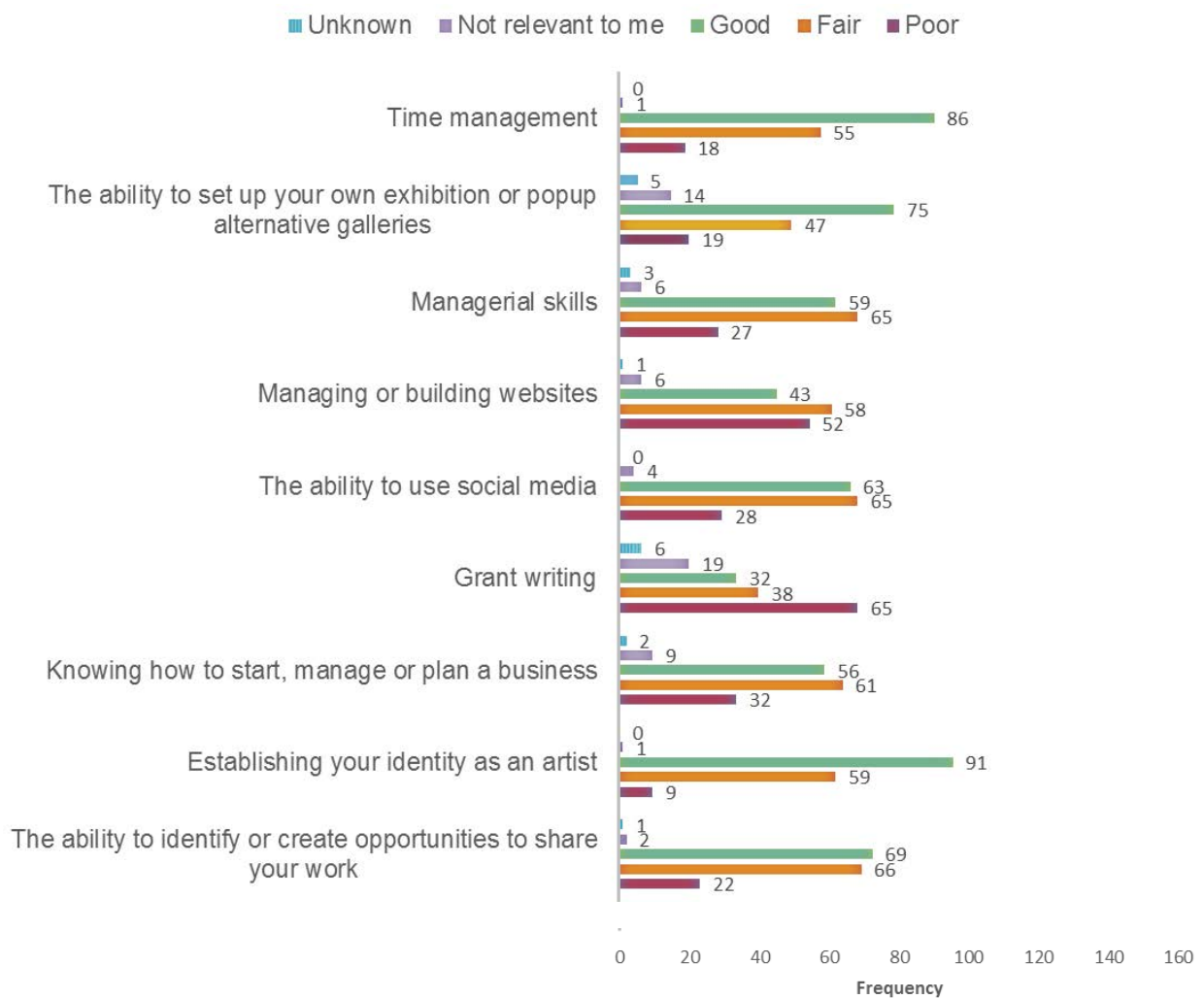


Figure 15: Respondents' perceived level of skills (continues over the page)

(Figure 15 - CONTINUED)

■ Unknown  ■ Not relevant to me  ■ Good  ■ Fair  ■ Poor
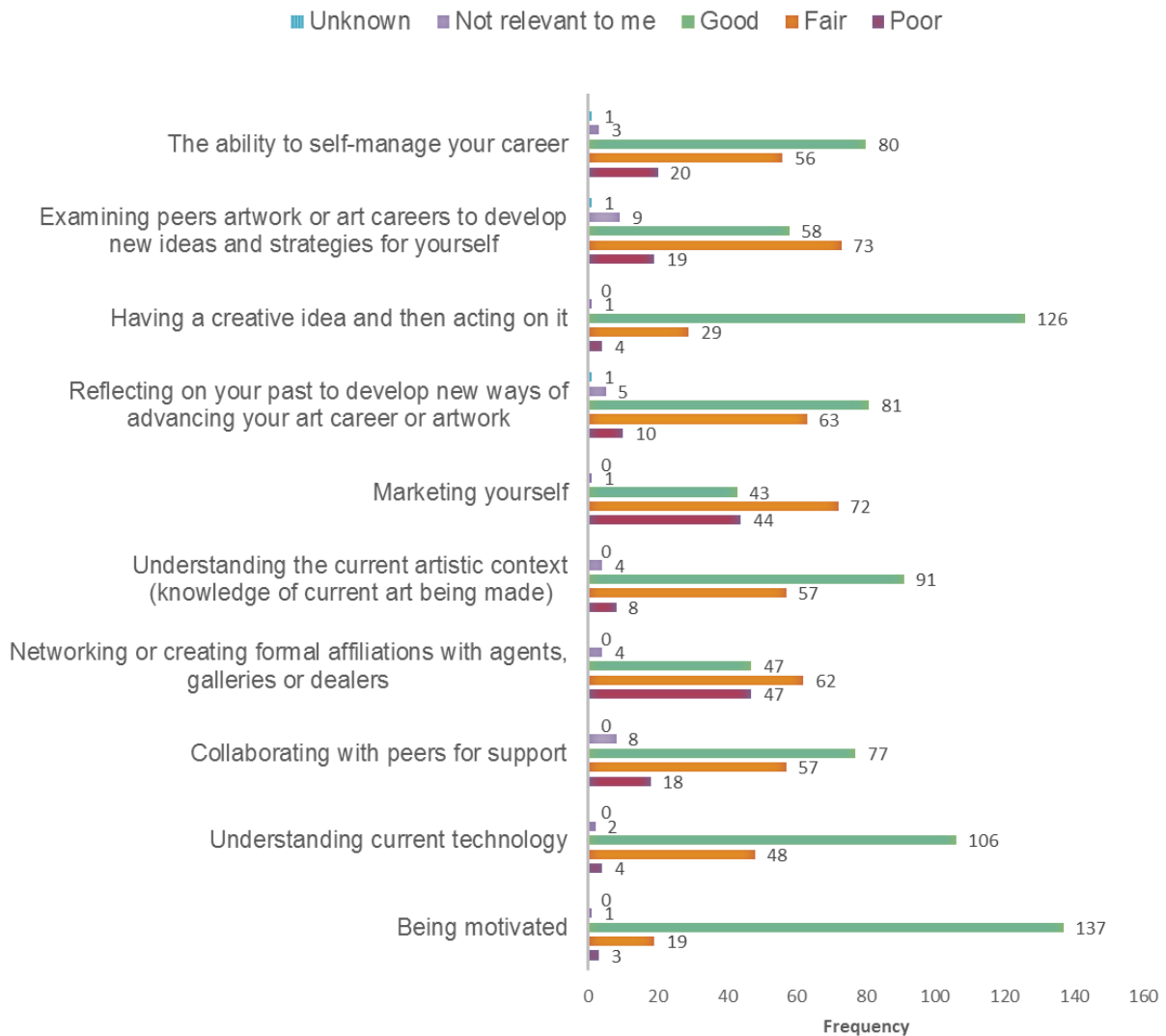


### 3.2.14 High skills

From Figure 15 (above), the most significant findings are that the skills with the highest levels of confidence are mainly intrinsically-motivated. These include: being motivated (86% N=137); having a creative idea and then acting on it (79% N=126); establishing their identity (57% N=91); time management (54% N=86); and understanding the current artistic context (57% N=91). The extrinsically-motivated skill that rated as high was 'understanding current technology' (66% N=106). Thus, artists in this sample felt more confident about intrinsic capabilities.

### 3.2.15   Fair skills

In contrast, skills rated as "fair" are displayed in orange in Figure 15 (above pages). These are a combination of intrinsically- and extrinsically-motivated skills. For example, examining peers' artwork, or being able to develop new ideas and strategies for yourself (46% N=73) are internally-driven, whereas marketing yourself (45% N=72) is likely to be externally-motivated. Other extrinsic skills that stand out in this category include: managerial skills (40% N=65) and the ability to use social media (40% N=65).

### 3.2.16   Poor skills

The lowest levels of ability, as expressed in the survey, were the minority (see 'poor' displayed as the red line in Figure 15 (above). Results clearly show that the sample feels poorest in externally-motivated skills. These include: grant writing (41% N=65); managing or building websites (33% N=52); networking or creating formal affiliations with agents galleries or dealers (29% N=47); marketing yourself (28% N=44); and knowing how to start, manage or plan a business (20% N=32), all of which relate to gaining an external reward, such as a sale, expanding a network, or generating wealth. Results however, also show that the sample's capabilities are near equal numbers of good and poor in both marketing yourself, and networking or creating formal affiliations with agents, galleries or dealers.

### 3.2.17   Unknown skills

Displayed as a blue line in Figure 15 (above), there are only a small number of respondents that selected "unknown", hinting to some uncertainty surrounding the items grant writing (4% N=6), managerial skills (2% N=3) and knowing how to start, plan or manage a business (1% N=2).

### 3.2.18   Skills not relevant

Similarly, represented as purple lines in Figure 15 (above), the highest item deemed "not relevant" to the respondents was collaborating with peers for support (5% N=8).

### 3.2.19   Trends in highly-skilled respondents

When analysing the survey data, a Chi-squared test was performed to examine if particular variables influenced a rise in artist's income, the only positive result being a significant relationship between higher perceived levels of skill to high proportions of income derived from arts–related work ($\chi 2 = 12.56$, p <.01).

Results are summarised as follows:

Lower-skilled respondents were *less likely* to make more than fifty percent of their income from arts-related work

Medium-skilled respondents were approximately *equally likely* to earn fifty percent of their income derived from arts-related work

Higher-skilled respondents were *likely* to earn more than fifty percent of their income from arts-related work

Table 11 (below) shows associations between skill level and the percentages of total income derived from art (>50% and <50%). The yellow highlights the increase in the proportion of artists who derived >50% of income from arts, as skill levels, highlighted in green, rise.

Table 11: The influence of higher skills on income derived from art

| | | | % of income from art | | Total |
|---|---|---|---|---|---|
| | | | >50% | <50% | |
| Skill Level | Low | Count | 11 | 24 | 35 |
| | | % within Skill level | 31.40% | 68.60% | 100.00% |
| | Medium | Count | 51 | 40 | 91 |
| | | % within Skill level | 56.00% | 44.00% | 100.00% |
| | High | Count | 25 | 9 | 34 |
| | | % within Skill level | 73.50% | 26.50% | 100.00% |
| Total | | Count | 87 | 73 | 160 |
| | | % within Skill level | 54.40% | 45.60% | 100.00% |

The original and complete output from SPSS can be found in Appendix A.

### 3.2.20   Opinions on skills and resources that advance arts careers

Next, data were collected regarding respondents' opinions on the extent to which skills
and resources would advance their arts careers. These were selected from a list of 17 themes
discovered in the literature. All 160 respondents of the survey population answered this
question. Figure 16 (below) summarises the results, illustrating the dominant opinions across
the sample.
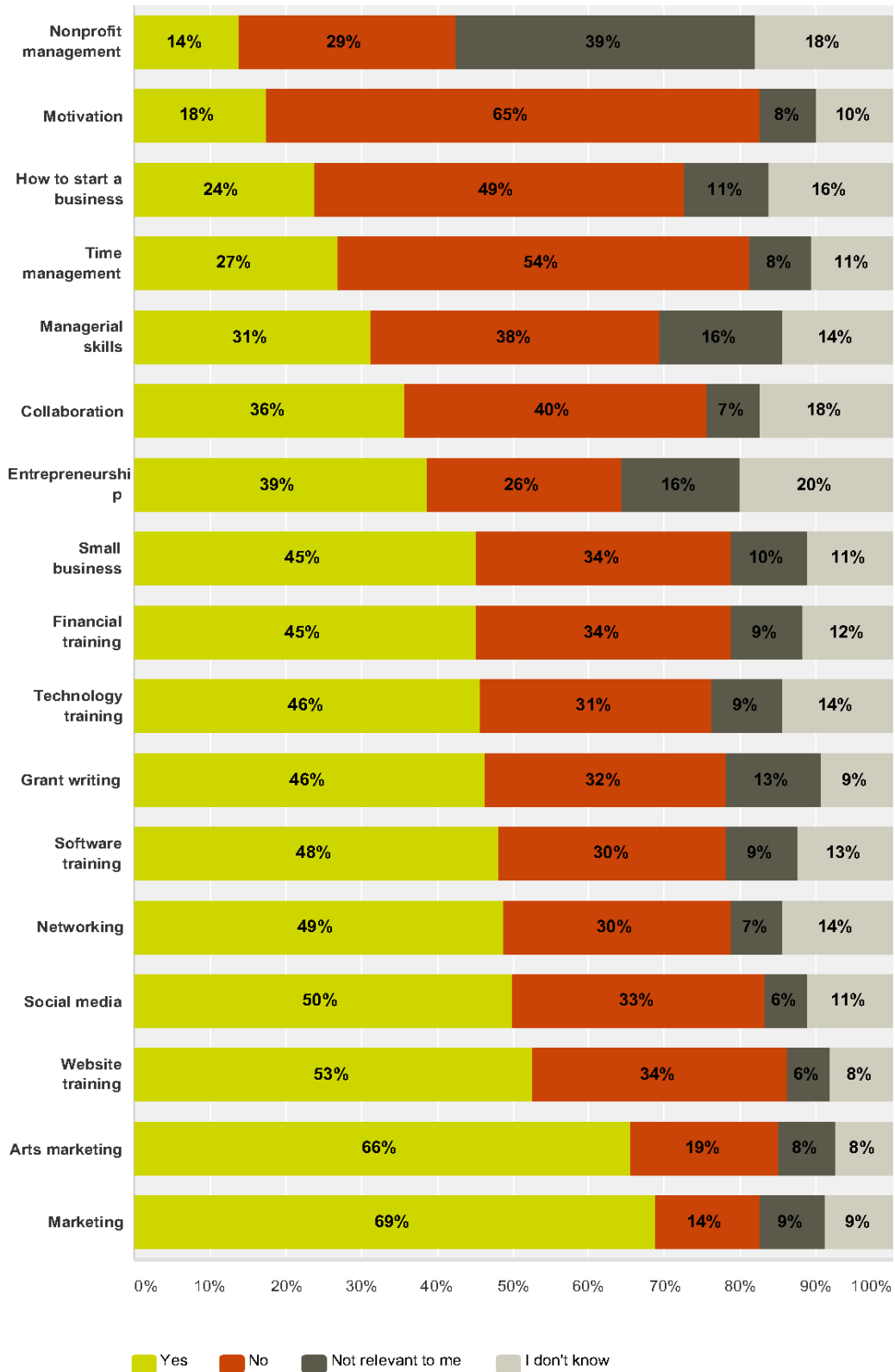
Figure 16: Opinions on what would or would not advance arts careers

### 3.2.21    Skills most valued to advance arts careers

It is apparent in Figure 16 (above) that most skills thought needed to advance arts careers are extrinsically-motivated, such as: marketing (67% N=110); arts marketing (66% N=105); and other areas that potentially relate to marketing, such as website training (53% N=84), social media (50% N=80), and networking (49% N=78). However, business-related themes, such as small business (45% N=72), financial training (45% N=72), and entrepreneurship (39% N=62) also score relatively highly. Overall, there is strong evidence to suggest that respondents associate marketing, new technologies (websites and social media) and networking, with advancing arts careers.

### 3.2.22    Skills not valued to advance arts careers

As seen in Figure 16, despite respondents feeling confident in intrinsically-motivated skills, some of these skills represented are considered less important to advancing arts careers, such as motivation (63% N=104) and time management (54% N=86). These are by far the most undervalued items on the list. In addition, extrinsically-motivated skills such as how to start a business (49% N=78) and collaboration (40% N=64) were also seen by respondents as least likely to advance arts careers. Overall, skills thought not to advance arts careers are mixed between intrinsically- and extrinsically-motivated skills.

### 3.2.23    Skills not relevant to advance arts careers

Looking at the few areas regarded as 'not relevant' represented in dark grey on Figure 16, non-for-profit management (39% N=63) is by far the most non-relevant item on the list. In addition, results include entrepreneurship (16% N=25), managerial skills (16% N=25), and how to start a business (11% N=18), all extrinsically-motivated skills.

### 3.2.24   Skills that are 'unknown' to whether they advance arts careers

Only a few items in Figure 16 represent 'unknown' (illustrated in light grey). Though only minor, results of entrepreneurship (20% N=32), not-for-profit management (18% N=29), and collaboration (18% N=28) hint at either ambiguity around whether they support an arts career, or an issue with understanding what the terms mean in this context.

### 3.2.25   Types of training over the last five years

This section presents the results from the data collected on recent training activities. The same items listed in Figure 16 are reused in this question, and respondents were able to select the type of education or training (if any) they had received over the last five years (see Figure 17, below). In total, 156 respondents completed this section. Findings reveal the majority of the sample (73% N=114) overall engaged in some form of training over the last five years. In figure 17 (below) the orange bar shows a significant trend in informal learning across all themes, 43% (N=296) of the total number of training activity (modes) in the sample. In addition, frequent training activity are in themes associated with self-marketing and self-promotion, such as: technology training (42% N=65); software training (10% N=63); marketing (40% N=62); and social media (39% N=61). While financial management (13% N=21); managerial skills (17% N=26); and entrepreneurship (19% N=29) are shown having lesser activity.

**TRAINING MODES**

**TRAINING THEMES**

| | Tech nolo gy train ing | Soft war e train ing | Mar keti ng | Soci al med ia | Net wor king | Web site train ing | Coll abor atio n | Arts mar keti ng | Smal l busi ness | Gran t writi ng | How to start a busi ness | Non profi t man age men t | Tim e man age men t | Entr epre neur ship | Man ager ial skills | Moti vati on | Fina ncial train ing |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ■ Other | 4 | 4 | 4 | 6 | 5 | 7 | 4 | 5 | 2 | 3 | 3 | 2 | 3 | 4 | 3 | 4 | 4 |
| ■ Workshop | 9 | 5 | 17 | 13 | 8 | 4 | 8 | 10 | 6 | 14 | 7 | 8 | 4 | 5 | 7 | 2 | 5 |
| ■ Conference or event | 3 | 4 | 5 | 3 | 5 | 1 | 3 | 2 | 4 | 0 | 2 | 2 | 0 | 3 | 0 | 2 | 0 |
| ■ Formal training, one year or more | 6 | 6 | 2 | 1 | 2 | 3 | 4 | 2 | 4 | 4 | 3 | 1 | 3 | 1 | 1 | 2 | 1 |
| ■ Informal training | 28 | 29 | 24 | 32 | 23 | 26 | 28 | 16 | 15 | 8 | 8 | 11 | 11 | 8 | 9 | 12 | 8 |
| ■ Short course | 15 | 15 | 10 | 6 | 5 | 7 | 1 | 8 | 9 | 3 | 7 | 3 | 5 | 5 | 6 | 0 | 3 |

Figure 17: Training modes and themes over the last five years

**3.3     Survey interpretation and summary**

The survey provides opinions from a group of Australian visual artists participating in multidisciplinary art forms which include, but are not limited to painting, drawing, cartoon drawing, print making, photography, creating digital works of art, art installations, sculpture, ceramics, pottery, jewellery, woven or printed textile art, carvings, furniture design, glass creation, metal, leather craft. This group primarily lives within 500 kilometres of a major town or city centre. They were questioned on themes found in the literature relating to entrepreneurial skills and capabilities. Results from the descriptive analysis, which include median age, gender ratio, level of income, self-employment status and educational attainment levels are not dissimilar to reports discussed in the literature review. There is strong evidence that new technologies influence the way in which this group of artists distributes or markets their artwork, revealed in the importance placed on these skills, and training sought in these areas, as aids to developing artistic careers. For example, online spaces were identified as the second-most significant distribution outlet for artwork (behind galleries and museums) and most-utilised training activities were targeted at building skills in social media, online marketing, and technology knowledge.

Some interesting findings include the unexpected proportion of the sample who indicated that small business, entrepreneurship and financial skills training are advantageous to an arts career, even though many others felt training in these same areas was not needed. These mixed opinions on the effect of developing business-type skills on an arts career were similarly expressed in responses that identified the same areas as under-trained, and with many identifying they lacked competency in these areas. These results, together with ambivalence and ambiguity about the relevance of small business, management and entrepreneurship skills to arts careers, needed further exploration in the interview phase.

Marketing and self-promotion skills are clearly important to this group, revealed in the large portion of the sample who felt that building skills through training in networking, social media, marketing and website development advances arts careers. While many of the skills that the respondents thought would advance an arts career are extrinsic, most respondents felt significantly more confidence in internally-driven capabilities, though respondents equally identified marketing and networking as areas of skill competency, or not, depending on the individual respondent. It appears there is scope to examine the roles of both extrinsically- and intrinsically-motivated skills in career success.

Another interesting result was the correlation between respondents' confidence in skill level and income derived from arts-related work, which may be attributable to either themes identified from the literature influencing success, or respondents' confidence in their abilities influencing success. However, given the limited size of the sample, neither conclusion can be definitively drawn.

Other findings from the survey include a trend towards informal training over the five years prior to the survey. As most respondents in the sample had attained a Bachelor degree level education or higher, there is scope to explore and further investigate the phenomenon of informal training, whether there is any exchange involved, and how this relates to the survey result that collaboration was not valued as a means to advance an arts career. Overall, the survey results direct the second phase of the study to examine skills and behaviours surrounding marketing, networking and technology in relation to successful career experiences, as well as investigating informal training, and why some skills might be more significant than others.

## 3.4    Interview methods

Phase two of this study begins with interviewing artists to gain a deeper understanding of the earlier survey findings through qualitative inquiry. Qualitative inquiry gathers thick descriptions in the data which illuminate the nature of the area of interest (Geertz 1973). Miles, Huberman and Saldaña (2014) describe this process as gathering, contrasting, collecting and investigating information to seek patterns and associations. Patton (2015) refers to it as studying and interpreting something in order to understand its system. The following sections will step through the qualitative inquiry process, including explaining rationales for in-depth interviews with artists, and for selecting and recruiting 12 information-rich participants. Study limitations will be presented along with steps taken to maintain rigour. In addition, development of the participant interview questions is discussed, particularly with respect to ethical considerations. Procedures and scheduling of protocols will be detailed along with data analysis methods.

### 3.4.1 Recruiting and selecting informants for the interview

Purposeful sampling techniques were employed to recruit and select information-rich participants. Purposeful sampling is a well-known practice used to illuminate an area of interest (Ritchie et al., 2014), and was essential in this study to identify visual artists who are wholly-financially dependent on arts-related income. According to Patton (2015), a qualitative inquiry has no set procedures on selecting a sample size, however the number should suit the purpose of answering the research question. For this study, 12 participants from differing primary arts activities was deemed sufficient to provide the depth needed for the analysis.

Recruitment of interview participants began in the survey stage, as persons who wished to be involved in the second phase of the study were able to provide their contact

details at the end of the survey. Although 73 survey respondents were willing to volunteer for the second phase of the study, only 25 were completed and therefore eligible. Of these, 12 were selected using (again) the method of Maximum Variation, which is a well-established approach for selecting units of different characteristics (Creswell 2012). As with selecting survey participants, this method allowed the researcher to select participants who demonstrated variation across locations and principal arts activities. As Patton (2015) and Richie et al., (2014) suggest, this method is ideal for reducing noise across variations and to reveal shared patterns amongst the group. Many researchers develop a matrix to guide the selection process of this sampling method to ensure quality of data (Richie et al., 2014). In this study, the criteria for selecting information-rich participants were:

**Primary criteria**

- 100% income derived from arts-related work

- Employment status as self-employed or freelancing


**Secondary criteria**

- Minimum of one in each state and territory

- Minimum of one in each age range

- Minimum of one in each primary art activity

See Table 12 (below) for the matrix used to select interview participants.

Table 12: Recruitment matrix for the sample

| | GENDER | MALE | FEMALE |
|---|---|---|---|
| **100% INCOME FROM ART** | | 1-6 | 1-6 |
| **EMPLOYMENT STATUS** | Self-employed, working full–time on your artwork in a studio, home or gallery / OR Self-employed, freelancing in multiple creative arts jobs, projects or contracts | 1-6 | 1-6 |
| **STATE** | WA | | Min. 1 |
| | VIC | | Min. 1 |
| | TAS | | Min. 1 |
| | SA | | Min. 1 |
| | QLD | | Min. 1 |
| | NT | | Min. 1 |
| | NSW | | Min. 1 |
| | ACT | | Min. 1 |
| **AGE** | 18-24 | | Min. 1 |
| | 25-34 | | Min. 1 |
| | 35-44 | | Min. 1 |
| | 45-54 | | Min. 1 |
| | 55-64 | | Min. 1 |
| | 65-74 | | Min. 1 |
| | 74-older | | Min. 1 |
| **PRIMARY ART ACTIVITY** | Art photography | | Min. 1 |
| | Cartoon drawing | | Min. 1 |
| | Ceramics creation | | Min. 1 |
| | Craft work creation | | Min. 1 |
| | Digital art work creation | | Min. 1 |
| | Illustration and drawing | | Min. 1 |
| | Installation (art) creation | | Min. 1 |
| | Painting | | Min. 1 |
| | Sculpting | | Min. 1 |
| | Textile art creation | | Min. 1 |
| | Jewellery creation | | Min. 1 |
| | Pottery creation | | Min. 1 |
| **TOTAL PARTICIPANTS** | | | 12 |

**3.4.2 Instrument**

In-depth interviews were preferred for the second phase of the study because data collected via this method covers a greater breadth than quantitative data (Richie et al., 2014). For example, to fully understand arts-specific entrepreneurial behaviours it was necessary to explore artists' attitudes to answering the research question. Patton (2015) suggests the in-depth interview is a particularly efficient way of collecting perspectives from a sample. For this research, constructing the artist's definition of arts entrepreneurship in their own language is vital to analysing the data. Thus, in-depth interviews were suitable to complete the task.

While there are a number of ways to construct an interview, for this study interview questions were developed by adopting, as Patton (2015) describes, a social constructionist viewpoint. This approach has a relatively long history in uncovering multiple communities' perspectives, knowledges and contexts to make meaning of things (Gergen 1985). This type of inquiry is based on examining actions, motivations, values and attitudes of the people being studied. Semi-structured questions that allowed the interviewer to shape the topic, yet gave enough flexibility to pursue surprises contingent upon unexpected findings as they arose (Stephens 2007), were used. The semi-structured design guided the interviewees around areas of entrepreneurship without restricting new insights from other behaviours or influences that lead to success. Benefits of semi-structured methods include deeper penetration into the phenomenon through a collective dialogue between the interviewer and interviewee (Stephens 2007), which is also often strengthened by designing questions that probe into an area to reveal the true perspective of an issue (Fink 2009). Therefore, this study used open-ended questions with probes and prompts during interviews.

### 3.4.3 Limitations

The sample was limited to Australian visual artists (taken from the survey), aged between 25 and 74, who obtained one hundred percent of their yearly earnings from arts-related income, and who were willing to participate in interviews. Primary art activities of artists represented in the sample are: photography; cartoon drawing; glass creation; craftwork creation; digital artwork creation; illustration and drawing; installation (art) creation; painting; sculpting; textile art creation; jewellery creation; and pottery creation. The sample views do not generalise the visual artist population, rather giving 12 insights into the areas of interest that related to the survey findings.

### 3.4.4 Pilot testing

Three artists participated in an interview pilot which tested the open-ended questions (including the order in which the questions would be asked), probes and interview timing. As a result of issues raised during this trial, some questions were changed. For example, the trial revealed that more than one of the participants found the term 'marketing' challenging to understand, particularly in relation to how it might apply to their practice. Therefore, the question was modified to focus on ways that artists may distribute artwork or reach target audiences. As 'business' and 'entrepreneurship' were also problematic terms, questions were altered to ask about how artists sustain ongoing work or financially sustain their practice. To avoid impacts on data collection associated with these challenging terms, the process was also changed to refrain from using them until later in the interview.

### 3.4.5 Implementing

Research interviews can be executed in a number of ways, including a face-to-face meeting, in a focus group or by telephone. Focus groups are considered less costly in terms of resources and time than in-person interviews (Creswell 2012; Creswell 2014), Acocella

(2012) argues that fear of the group's reaction towards differences of opinion may inhibit an individual's willingness to disclose honest views, and therefore restrict the collection of deeper information in focus groups. Considering arts entrepreneurship is a debated topic among artists, the researcher elected to reduce this risk not undergoing focus groups. Shuy (2003) found visual and verbal cues in face-to-face interviewing beneficial for capturing qualitative data and to make meaning. Although, time and resource limitations, and geographical distance between the researcher and interviewees, made interviews via face-to-face challenging. In addition, online face-to-face options were unreliable from the researcher's location in the area of far northern Australia. Therefore, telephone the only suitable method for this study. Despite lack of access to visual cues, Irvine, Drew and Sainsbury (2013) argue that researchers interviewing by telephone check more to clarify meaning and comprehension than those interviewing face-to-face. In addition, not being in the physical presence of the interviewer is known to give telephone interview subjects a sense of safety, enabling better collection of sensitive data (Shuy 2003). Thus, the one-on-one telephone interview was chosen as the most practical technique to complete this task.

### 3.4.6 Question design

A challenge of deciding on the scope of interview questions is a lack of a unified definition in relation to arts-specific entrepreneurship. Miles, Huberman and Saldaña (2014) suggest constructing a conceptual framework based on common topics around the subject area and using this framework to develop questions. In this study, a set of topics was formulated from generalised themes found in the literature review and survey findings and were classified under categories shown in Figure 18 (below).
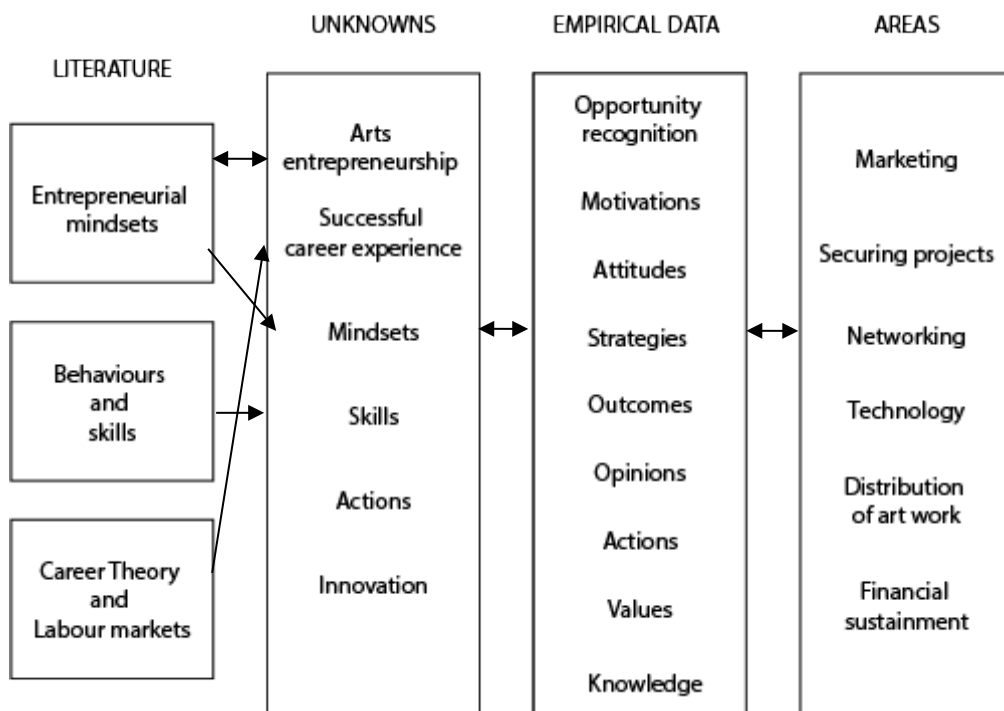


Figure 18: Conceptual framework for interview questions

The conceptual framework works as a tool to help direct interview question formulation by connecting initial ideas. Three boxes under the category *Literature* are populated with well-researched broad topic areas related to this study. In the box under the heading *Unknown* are topics derived from the literature and initial survey findings that

require further investigation. To the right of that box, *Empirical Data* heads a category of attributes related to arts entrepreneurship that needs further exploration to illuminate the phenomenon. To the far right, *Areas* heads a box with topics not strictly related to creating artistic content, but where arts entrepreneurship may be assumed to operate. The arrows represent links between information sources and categories. It is important to note that while the conceptual framework is a starting point for formulating interview questions, its use did not limit ideas for content from assumptions and general themes. Original notes detailing the process of identifying general themes and knowledge gaps from the literature and survey findings can be found in Appendix G.

As previously discussed, a particular challenge for this research is a lack of a succinct definition of arts entrepreneurship combined with artists tending to reject the idea that the concept might apply to them. To overcome this issue and reduce assumed negative impact on the data collection process, the interview questions applied two lines of inquiry. The first explored the actions and strategies that enable successful career experiences, and the second targeted the language by which artists describe arts entrepreneurship, and whether they identify as acting in this manner. The question protocol was structured as follows: (1) Introduction; (2) Success; (3) Sustaining ongoing work and income; (4) Future strategies; (5) Distribution and technology; (6) Entrepreneurship.

During the introduction, the interviewer set the stage by informing the interviewee about the type of data being collected. For example, the interviewer began with:

> The purpose of this study is to explore how you operate as a working artist. I am particularly interested in you and your thought processes. I will be looking at what influences your decision-making and I will particularly focus on the strategies you have employed. I am interested to know how you recognise opportunities and gather resources to sustain yourself and your ideas.

To build rapport, the interviewer first asked the interviewee to describe how they initially became an artist. In stage two, interviewees were asked to describe their pinnacle of success, after which they were queried on the most- and least-successful times throughout their career. Patton (2015, pp.444-445) suggests that to gather data on actions the interviewee should be asked what the interviewer would observe the participant doing. Example questions for this segment were as follows:

> Can you think about a time in your career when you felt the most successful, could you describe what I would have observed you doing at this time?
>
> These were followed by probes such as, do you recall any significant influences during this time?
>
> How were you marketing yourself to your desired audience?
>
> What did your networking behaviours look like?
>
> How, if any, did you engage in collaborations? And in your opinion what was going well?

Stage three targeted how the interviewees sustained their arts practice, with ongoing work and financially. Some example questions were:

> What behaviours would I see you doing to sustain ongoing work or projects?
>
> Could you explain how opportunities come about for you?
>
> If any, what is the most innovating strategy you have employed to gain ongoing work?

In addition, probes were used to look deeper into any business skill or behaviour the interviewees may have employed. Some example probes included:

> Do you employ business skills at all in your practice?

Could you describe how you use them?

Are there any business skills that you do not have that you wish you did?

Stage four aimed to reveal innovative strategies to advance arts careers. Since success can fluctuate over time, one question was designed to pinpoint where the interviewee situated themselves in relation to being successful, and what behaviours they employed to improve their level of success. For example, the interviewee was asked:

If you can imagine a scale from zero to ten, where zero represents the least success and ten represents the highest success you have felt, where do you feel you are today?

After the interviewee identified their current level of success, the interviewer followed up with the question:

Have you thought of a strategy that could help you move towards a ten?

These questions are significant, as the concept of 'success' is subjective, and may vary between artists. Therefore, the strategy of using a rating scale for this question adds to rigour.

Stage five focused on technology and distribution. Example questions were as follows:

What would I observe you doing in relation to distributing your artwork?

What if any is the most innovating strategy you have employed to distribute your work?

Aside from artwork creation, how do you employ technology in your arts practice?

And what, if any, is the most innovating strategy you have employed to distribute your work?

Do you distribute your work internationally?

What behaviours would I observe you doing whilst you are distributing your work internationally?

In stage six, interviewees were asked about their opinions on entrepreneurship. This was purposely placed at the end of the interview so that the interviewees had time to reflect on their behaviours throughout the earlier part of the interview without negative connotations towards the term 'entrepreneurship'. Patton (2015) offers direction on extracting opinions and values from participants in interviews. For example, to find what the interviewee thinks, an interviewer should preface questions with phrases such as: "What do you believe_____?", "What is your opinion on_____?" and "What do you think about_____?" (pp. 444-445). This study adopted similar phrasing and used the following questions:

In your opinion, how would you describe being entrepreneurial?

Do you identify as entrepreneur?

If yes, what would I observe you doing that is entrepreneurial?

Lastly, specific questions were needed to address data gaps from the survey findings that the behavioural questions did not cover, such as uncertainty about relevance of business skills to running an arts practice, and issues with networking and marketing skills competence. Some example questions designed to address these gaps included:

The survey showed that some artists felt business skills were not relevant to them – what are your views on why this was the case?

Some respondents in the survey said they had poor networking skills, what's your opinion on why this is the case?

Some respondents in the survey said they had poor marketing skills, what is your view on why this was the case?

The researcher tended to raise these questions when the natural flow of conversation during the interview allowed. To conclude the interviewees were thanked for their time. No monetary incentive was offered for participation in this study. A copy of the researcher's question protocol can be found in Appendix H.

### 3.4.7 Interview schedule

Participant recruitment was carried out over a period of two to three weeks. An initial email (see Appendix I), with a follow-up phone call, confirmed interview date and time with each participant. Prospective interviewees were asked to choose an interview time from a four-week window. The interview schedule is provided at Appendix J, with steps to implement the interview process detailed at Appendix K.

### 3.4.8 Internal and external validity

Onwuegbuzie and Leech (2007) believe that, when working with qualitative data, there are well-known threats to validity at all stages of a study. Campbell et al., (2013) state that reliability depends on the researcher's understanding of the area of study and consequent ability to interpret and make meaning of data. With over ten years of working with artists in the creative industries, the researcher's experience lends credibility and expertise in understanding this research area. The literature were also consistently reviewed and checked throughout each stage of this study.

Qualitative analysis has endured a long history of debate on its reliability and subjectivity. However, Creswell (2014) identifies several methods that can enhance trustworthiness in qualitative design and recommends using more than one approach to ensuring credibility, some of which were utilised in this study. Miles, Huberman and Saldaña (2014) point out that methods should be clearly and concisely documented to allow easy

replication by other researchers, and so in this current research, every step was meticulously recorded. Another strategy employed to minimise risk of subjectivity was for the researcher to self-assess how personal knowledge and values may affect data interpretation (Creswell 2014; Miles et al., 2014), with no specific threats identified. As the data were analysed the researcher made a consistent effort to look at alternative explanations, as suggested by Miles, Huberman and Saldaña (2014). There was also rigorous checking with peers and colleagues to review ideas throughout each phase of this study. In addition, survey findings were compared with theories in the literature to support the direction of the second phase, a strategy for rigour suggested by Miles, Huberman and Saldaña (2014). The characteristics of the group of artists in this study were compared with findings from past studies, such as *Multiple Job-holding and Artistic Careers: Some Empirical Evidence* (Throsby & Zednik 2011). Gertz (1973) and Miles et al., (2014) advise that the researcher should provide rich, thick descriptions of the data, which was adhered to in reporting the interview findings in this study. Finally, one of the more significant checks used in this study, known by many researchers as 'triangulation', was to compare data from many sources to confirm ideas (Creswell 2014; Miles et al., 2014; Ritchie et al., 2014).

### 3.4.9 Methods of analysis

Qualitative analysis involves the summarising of data, the presentation of the data, and the conclusions from, or validation of, the data (Miles et al., 2014). The second stage of the study uses an interpretive approach to make sense of the data. Patton (2015) sums up interpretative investigation as applying both significance and meaning to interpreting the phenomena and to consider these elements when drawing conclusions. This research is also inductive; it follows Rubin and Rubin's (1996) method, to which themes are led by what emerges from the interviews and are coded as such, rather than from existing ideas. Given the

lack of existing theories on arts entrepreneurship, this approach fits with attaining the subject's perspectives and experiences on the area of interest. In inductive inquiry, the process is based on a built-up model rather than a top-down approach (Patton 2015). However, being a mixed method design, to ensure validity whilst conclusions are being drawn some deductive inquiry is applied.

The first step of any qualitative analysis is to compile and read through and to sort and condense all the data elements into manageable pieces to allow it to be more easily organised and categorised (Saldaña 2015). Data collected in this study were condensed by encoding transcripts, writing memos and assigning themes to interpret patterns that emerged. Coding styles differed depending on the questions that were asked and the required depth of analysis. For example, descriptive coding was used during the first cycle to produce a general overview, whereas in the second cycle value-coding was assigned to extract more detail and gain deeper insight. Coding software, namely Nivivo, and also manual methods in excel, were used to complete this process. Saldaña (2015) believes forming groundwork using initial codes, before applying a polished coding system, is a way to apply rigour. This study's analyses followed this rule with an open-ended, or "exploratory" examination (Saldaña, 2015 p.263). In this sense, themes that emerged, rather than theory, directed the initial approach to analysis. Themes that emerged were subsequently checked against survey findings, prompting some recoding and refining.

Value-coding is a well-established technique for illuminating a subject's or group's viewpoint by assigning codes to data that represent respondent attitudes, beliefs and values (Saldaña 2015). An attitude, according to Eagly and Chaiken (2007), is a person's predisposition to like or dislike something; it comprises the "tendency," the "entity (or attitude object), and evaluation" (p.582). Belief, as described by Murdoch (1970), is the way

people see things, whether it be factual or not; and according to Dewey (1925), value is the essence of goodness within anything, while valuing is the action of assessing whether things are good or not. As the aim of this study is to understand artists' perspectives, attitudes, beliefs and values with respect to arts entrepreneurship, value-coding is therefore appropriate to establish the researcher's meaning-making.

### 3.4.10 Ethical considerations

Miles, Huberman and Saldaña (2014) recommend detailed agreements between the researcher and participants before commencing interviews to preserve and uphold quality in the interview process. Patton (2015) suggests that developing guidelines and protocols reduces risk of harming both interviewee and interviewer. For this study, measures to protect the human participants included a university Ethics Board-approved informed consent and confidentiality agreement being given to each participant prior to interview. This was accompanied by an information sheet giving background to the study, as well as describing data use and storage procedures and protocols. In addition, the information sheet clearly stated the time and energy that would be required to participate; how anonymity would be maintained; and that the interviews were voluntary. Interviews by telephone, where the participants stay within their homes or workspaces present little risk of incurring harm. None of the interview questions was identified as having sensitive content likely to cause participants discomfort. Interviews were limited to one hour to minimise disruption of participants' daily lives.

### 3.5    Interview results

The following sections present the findings from the 12 in-depth interviews and, through thematic analysis, examine the extent to which this group of visual artists acts in an entrepreneurial manner. Data were coded according to major themes surrounding entrepreneurship and its relationship with visual artists. This phase of the research begins with determining the sample. The first stage of data analysis examined the term 'success', with the aim of understanding artists' motivations and behaviours used to gain rewards. Additionally, the language used by participants to characterise an entrepreneur and/or entrepreneurship was explored, to map an arts entrepreneurial mindset.

The second stage used a thematic analysis of observed empirical behavioural data to investigate the broad areas of networking and marketing associated with contextualised entrepreneurial activity. It was important during this process to make checks with the literature and survey results to confirm validity of themes, as well as to cover the full conceptual framework to ensure quality and flexibility in the data collection. This phase also applied a second layer of value-coding to investigate preceding attitudes and motivations of any entrepreneurial actions and their outcomes.

In the third and final analysis, data were examined similarly to the second phase, except this time focusing on behaviours, attitudes and opinions around sustaining ongoing work, as well as business and entrepreneurial skills. Finally, this chapter ends with a summary of the key findings.

### 3.5.1 Sample description

The sample includes six males and six females who are all self-employed, either working full-time on their artwork or freelancing in multiple creative arts jobs, projects or contracts. Ages range from 24 to 74, however 43% (N=5) fall between the ages of 35-44. All

states and territories are represented, and a minimum of each primary art activity is covered, with the exception of ceramics creation, for which glass creation was substituted (see Table 13 for the matrix).

Table 13:  Matrix of sample

| | GENDER | MALE | FEMALE |
|---|---|---|---|
| **100% INCOME FROM ART** | | 6 | 6 |
| **EMPLOYMENT STATUS** | Self-employed, working full–time on your artwork in a studio, home or gallery / *OR*<br><br>Self-employed, freelancing in multiple creative arts jobs, projects or contracts | 6 | 6 |
| **STATE** | WA | 2 | |
| | VIC | 2 | |
| | TAS | 1 | |
| | SA | 1 | |
| | QLD | 2 | |
| | NT | 1 | |
| | NSW | 2 | |
| | ACT | 1 | |
| **AGE** | 18-24 | 0 | |
| | 25-34 | 1 | |
| | 35-44 | 5 | |
| | 45-54 | 2 | |
| | 55-64 | 3 | |
| | 65-74 | 1 | |
| | 74-older | 0 | |
| **PRIMARY ART ACTIVITY** | Art photography | 1 | |
| | Cartoon drawing | 1 | |
| | *Ceramics creation (Filled in with Glass Creation below)* | 0 | |
| | Craft work creation | 1 | |
| | Digital art work creation | 1 | |
| | Illustration and drawing | 1 | |
| | Installation (art) creation | 1 | |
| | Painting | 1 | |

| | Sculpting | 1 |
|---|---|---|
| | Textile art creation | 1 |
| | Jewellery creation | 1 |
| | Pottery creation | 1 |
| | *Glass creation (Other)* | 1 |
| **TOTAL PARTICIPANTS** | | 12 |

Note: The 12 varieties of visual arts activities are based on the Australian Culture Leisure Classifications of Visual Arts and Crafts as defined by the ABS (2014). Ceramics creation was unable to be filled and was replaced with glass creation in primary art activity.

All 12 interviewees self-identified as earning one hundred percent of their yearly income from arts-related work (own creative work and/or contracted work) during the financial year 2013-2014, with yearly earnings ranging from $5 999 per annum to $200 000 per annum. Time spent on their own creative work ranged between 20-60 hours per week. Four of the participants had attained a tertiary degree or higher. The group had trained, within last five years, in the areas of: technology software, social media, not-for-profit management, entrepreneurship, managerial skills, marketing, networking, collaboration, small business, time management, how to start a business, motivation, website training (i.e. maintaining a website) and financial training (i.e. tax reporting, profit and loss statements).

**3.5.2 Opinions of the group in relation to success**

This section examines success in the context of this group of artists. Participants were asked: "What does your pinnacle of success look like?" Results of the analysis revealed five major indicators that marked the highest point of success in these artists' careers. As we can see in Table 14 (below) in the column headed 'Count', the frequency of each theme shows that financial rewards and recognition/acknowledgement are by far the most significant indicators of success.

Table 14: Markers of success

| Count | Theme | Case |
|---|---|---|
| 7 | Financial rewards | (A1, A4, A5, A8, A9, A10, A12) |
| 6 | Recognition/acknowledgment | (A2, A5, A6, A7, A8, A12) |
| 3 | Attracting projects | (A4, A11) |
| 2 | A life in pursuit of creating art (autonomy) | (A3, A8) |
| 2 | Having an agent or manager operate the business/marketing aspects | (A4, A12) |

However, participants' comments reveal a more complex picture of measures of success. For example, in regard to financial rewards, the size of the monetary reward was an important part of that validation. Many participants made comments such as: "If I see my prints being sold for very substantial sums of money" (A10); "having decent size commissions" (A4); and "healthy numbers in your bank account" (A8). Participants' attitudes to what their income represented or how it could be utilised were also thought-provoking. Some were motived extrinsically, such as, "employ people and actually still make a profit" (A4), and to acquire the "finer things in life" (A10), whereas others relied on the income just to sustain their basic needs so that they could keep creating art. Example comments include: "sustaining my practice and somewhere to live as well" (A5); "just surviving off my exhibition work only" (A9); and "to travel as a practicing artist and also I'd love to be able to support my family" (A12). Therefore, monetary rewards were not just a form of feedback or validation, but also a means to alleviate financial stress so that the artist could keep creating. Despite these comments, one participant (A8) felt that although an artist can be considered

successful without earning an income, 'professional artist' is a term given only to those who can generate an income from their art:

> …you are a business and it's not good enough just to be able to make wonderful pictures, you need to be able to survive, and in order to do that, like any business, you need to be profitable (A8).

Opinions from this group on recognition and acknowledgement as indicators of success are also interesting. The study found that international exposure is an important career milestone for this group. Interviewees made comments such as: "more international exposure" (A7); "more internationally well known" (A12); and "at least, one or two showing internationally" (A5). Indeed, acceptance from arts establishments or organisations are sought-after indicators of success. Example comments include: "I won two or three competitions, including one in France" (A6); and "to win a major quilt competition in America" (A2). This aspect of success also expanded to include a high level of representation, as seen in the comment: "represented by at least two galleries here in Australia" (A5). In addition, A8 believed "recognition from your peers is important" (A8). Overall, opinions show that the extent of exposure to an audience, and the level of acknowledgment from peers and arts organisations, are strong personal feedback channels and measures of success for this group of artists.

Another interesting finding to emerge from the study was the perceived value and indicator of success associated with being able to attract work without effort. For example, one interviewee said, "Not having to compete and juggle and tender for projects" (A4) and another mentioned, "no longer doing a weekly market, and purely having work commissioned" (A11). Certainly, an artist would need a high level of exposure in order to attract interest in their work without marketing.

Looking now at a life in pursuit of creating art (autonomy), not surprisingly, participants (A3, A8) felt being able to create art or follow their creative calling indicated success. This is illustrated by the comments: "I've always considered this to be my lot in life, come what may" (A3); and:

> I think before I pop off I'd love to be able to paint a decent likeness of somebody from life, to me that would be my personal measure of personal success. Yes, that's what I'd like to be able to do. It's not financial success, it's not recognition or, you know, yes, recognition from your peers, it's just a personal kind of pursuit (A8).

This highlights that having autonomy and fulfilling an internal drive can be an important indicator for success.

As seen in Table 14 (above pages), having an agent or manager to control the business and/or marketing aspects of an arts practice reflects success (A4, A12), though comments revealed a general dislike of business and marketing activities, mainly due to their potential impact on the artist's time and creative capacity, as described in the comment:

> My ideal situation would be to have an agent that works [on] making you more successful and getting you jobs and I do not have to think about making deals, contracts and all that sort of thing. I can just concentrate on the art making (A12).

A4 expressed a similar sentiment: that success was having a manager, as seen in the comment:

> Having a gallery representing me and assisting me in managing the career, managing the production of the work and the marketing of the work. Pretty much like a record producer does for a musician or an agent does for a musician (A4).

Success to artists A4 and A12 means being able to pass responsibility for marketing and business aspects of their practice on to an expert, in order to increase time spent on the

art-making process, or to have a professional raise their status. Overall, the analysis exposes five indicators that this group of artists uses to measure their own success, with participants' perspectives providing insight into how some success factors function on a number of levels. For example, while monetary rewards appear vital to recognising success across the board, income is appreciated for continuing the artist's survival (e.g. buying basic needs), and the scale of commissions is seen as reflecting the level of interest in the artist's work. The breadth of an international audience, and the quality of recognition from the arts establishment, provides important feedback on the artist's eminence, and having a manager allows more time to focus on creating art to generate artistic autonomy. Certainly, fulfilling intrinsic motivations are vital to feelings of success for this group.

### 3.5.3 Definition of an arts entrepreneur from the group's opinions

Constructing a definition of arts entrepreneurship for this group involves analysing its attitudes, values, beliefs, behaviours, and skills surrounding entrepreneurship within the context of the arts. It is important to note that during the interviews, the term "arts entrepreneur" was avoided to reduce confusion. The data analysis firstly involved determining if the interviewees identified being entrepreneurial, and then what being an entrepreneur means to the group, by sorting their levels of self-identified entrepreneurial behaviour and associated opinions and beliefs in a matrix (further explained in Table 16, below pages).

### 3.5.4 Values, attitudes and beliefs and entrepreneurial mindsets

The responses from the group were revealing in many ways. Firstly, half (50% N=6) of participants had an initial negative reaction towards the term 'entrepreneurship'. Some examples of these comments include: "we hate that word" (A5); "I think the word's a bit weird" (A9); and "entrepreneurial. That's a strange word, isn't it?" (A6). However, in

contrast, when interviewees were asked if they identified as being entrepreneurial, 50%

(N=6) said yes, 25% (N=3) said sometimes, 17% (N=2) said no, and 8% (N=1) did not know

(see Table 15 below for detailed comments).

Table 15: How the sample identified with being entrepreneurial

| Case | Comment | Response Code |
|------|---------|---------------|
| A1 | "Yes I do" | Yes |
| A2 | "Yes" | Yes |
| A5 | "I do now" | Yes |
| A7 | "Yes" | Yes |
| A9 | "Well I suppose I do" | Yes |
| A10 | "I think I do" | Yes |
| A12 | "I don't know" | Unknown |
| A4 | "Sometimes not always" | Sometimes |
| A8 | "Not over the top" | Sometimes |
| A11 | "I have been in the past" | Sometimes |
| A3 | "No. I'm Hopeless" | No |
| A6 | "Not really" | No |

Analysis of interviewees' responses indicated that each interviewee could be

obviously classified into one of three groups: (i) those who identify being entrepreneurial; (ii)

those who sometimes identify as entrepreneurial; and (iii) those who do not identify being

entrepreneurial. Further analysis of each of these group's values and beliefs identified

patterns and themes associated with defined levels of entrepreneurial behaviour (e.g. see

Table 16 below).

Table 16:  Mindsets of arts entrepreneurs

| | |
|---|---|
| **(i) Identifies being entrepreneurial**<br><br>**(A1, A2, A5, A7, A9, A10)** | Awareness of the misconceptions surrounding entrepreneurship<br><br>Believes it is building a lifestyle that allows for creating one's own desires<br><br>A fine balance between a business and artist mindsets |
| **(ii) Identifies occasionally being entrepreneurial**<br><br>**(A4, A8, A11)** | Lacks clear understanding of how it can be used<br><br>Only enabled during successful times<br><br>Used with careful thought and consideration<br><br>Acts within personal morals and ethic<br><br>Exercises some risk |
| **(iii) Does not identify being entrepreneurial**<br><br>**(A6, A3)** | Considers as risky behaviour (negative)<br><br>Relates to an intense desire for wealth and expansion (negative)<br><br>Innovative way for artists to market with new technologies<br><br>Can sell snow to Eskimos (negative) |

The findings reveal a range of attitudes and beliefs associated with the term, and broad concept, of entrepreneurship. Participants A6 and A3, who did not identify as being

entrepreneurial and therefore are in category (iii), revealed that their rejection of the term was based on the preconception that entrepreneurs generally exhibit unhealthy desires for wealth and/or business expansion, as demonstrated in the comments: "entrepreneurial to me seems a word that indicates you actually want to get, you want to get bigger and bigger, which I don't really" (A6); and "being able to sell snow to the Eskimos" (A3). Yet, for A6, competence was one of the major inhibitors to acting in an entrepreneurial manner, as seen in the comment:

> Not really. I'm innovative with the technologies available to market my product and myself. But I don't try and move into areas I'm not comfortable moving into. If I don't feel my skills are competent in moving into something, I won't do it. I'm very conservative (A6).

This suggests that there may be a combination of factors, including fear of taking risks, that discourages artists from acting entrepreneurially.

Interviewees A4, A8, and A11 self-identified as occasionally engaging in entrepreneurial activity, placing them in category (ii). Interestingly, these participants exhibit a slightly more positive approach to risk than those in category (iii), as seen in the comments: "I would say I engage in some things that I know to be safe and fit who I am because it is not being entrepreneurial just for the sake of it" (A8); and "there's been times where I've kind of launched myself in a major way and then pulled back immediately" (A11), which may also reflect a lack of confidence that inhibits entrepreneurial behaviour. A further comment suggests a deficit in understanding the nature of entrepreneurship, and how it can be applied: "I don't know what some of the entrepreneurial skills are that I'll need, and being able to tell what's necessary and what's not" (A8).

Members of this same group also appear to struggle with ethics and morals in relation to engaging in entrepreneurial activity, as seen in the following comment:

> The proviso in the arts is that you may not want to go and dig holes or write eBooks to make it happen. Some people might, but I wouldn't… So, therefore you've just got to find the way but also the way has to be within morals and ethics. I am not just talking personal morals, personal ethics but personal logistics within those bounds. Because you're not going to go and do something totally out of your character just to get whatever it is you want (A4).

This suggests that this interviewee felt they have a strong moral and ethical boundary that more or less prohibits them from adopting a 'by any means necessary' approach to business. Other findings from this group suggest that conditions in the working environment affect the level of openness to entrepreneurial behaviours, as seen in the comment: "I find it very difficult to be entrepreneurial, I don't identify [acting entrepreneurially] when things aren't going right. But when things are going right, I'm up" (A4). However, there is no clear indication yet as to why this might be so.

The remaining six interviewees (A1, A2, A5, A7, A9 and A10) who self-identified as being entrepreneurial repeatedly pointed out that entrepreneurship is often a misinterpreted term. Some example comments include: "there's a connotation there that comes with a little, you know, a lot of money but that isn't necessarily the case" (A10); and "I think artists, we like to break the mold. We're not about a formula. For example, if you do X, Y, Z, your business will be a certain way; it doesn't work like that in the arts because everything that we do is so subjective" (A5). These artists appear to define entrepreneurship in broader terms than pure financial motivation or conformity to standard rules and models, as clearly described in the two following comments:

> What I do is quite unusual. So, if you think about, you know, the bog-standard jobs that are out there, I suppose it is entrepreneurial. And I suppose the thing for me is that you've had to make it work. So that's what I see as being entrepreneurial, that I've actually done what I've done for 16 years and managed to survive off it (A2); and

> I think entrepreneurship is about working to create a lifestyle for yourself
> that you want and you recognise that working for somebody else is not the
> way to do that (A10).

While A10's comment links entrepreneurship to a personal manifesto for a flexible work-life balance, A2 still had some reservations about entrepreneurship as a business model for artists:

> It's a hard balance to get, to be an entrepreneur and to actually be an artist.
> It is actually very, very hard. Because what happens is you become a
> businessperson and you become less of an artist (A2).

So even in group (i), the artists who identified as entrepreneurs still made a clear distinction between being an artist and being a business person.

To conclude this section, data analysis revealed that artists define career success by a combination of factors. Although level of income from arts practice does not exclusively indicate success, it is significant in distinguishing between being a professional artist and a hobbyist. However, relative monetary wealth does not automatically generate feelings of success. Factors such as the level of interest in an artist's work abroad, value placed on the artist's work (for example as measured by the size of commissions), and winning awards or other recognition by the arts establishment are also highly-visible sources of validation for artists. This group of artists are motivated mainly by intrinsic rewards and feel achievement when they can alleviate responsibilities such as having to market themselves and/or manage their finances. Further indicators of career success are therefore the ability to attract a manager, agent or gallery to represent the artist and/or take on the responsibility of marketing and business management. The main goal, though, the achievement of which combines all of the formerly-mentioned factors of success, is to have the autonomy to fulfill one's life calling (creating art).

The analysis also reveals that wealth for its own sake, and/or business expansion is not a common motivational driver amongst the group, whether they identified being entrepreneurial or not. However, finding the right balance between a mindset that can generate income and one that can align risk to their values and ethics stands out as an important theme for an arts-specific entrepreneur. Certainly, participants in this study were explicit in differentiating themselves from the stereotypical business-specific entrepreneurs whose paradigms might focus on rapid growth or gaining a profit at all cost. Participants seem to suggest an arts-specific entrepreneur could be seen as able to distinguish between different entrepreneurial activities and leverage only those that suit their goals, such as innovative marketing strategies, using technology, or being enterprising. Next this thesis considers more closely artists' opinions on skills required for career success and defines entrepreneurial skills according to the interviewees' opinions.

### 3.5.5 Identifying entrepreneurial skills and behaviours

This section explores the interviewees' opinions on skills and behaviours associated with being entrepreneurial in the artist's context. Data were encoded using the parent code 'entrepreneurship' to reveal themes surrounding skills and behaviours. Table 17 (below) summarises themes derived from the interviewees' narratives.

Table 17: Skills and behaviours of an arts entrepreneur

| Theme | Case |
|---|---|
| Innovation** | A5, A12, A11, A2, A6 |
| Risk taking** | A9, A8, A11 |
| Self-efficacy** | A1, A4, A9 |
| Collaboration** | A2, A12, A8 |
| Commitment** | A4, A9, A2 |
| Looking for opportunities | A1, A5 |
| Hard working** | A2, A9 |

| | |
|---|---|
| Business skills | A11, A2 |
| Flexible and adaptable** | A9, A7 |
| Creativity** | A2, A11 |
| Forward thinking | A8 |
| Critical decision making | A8 |
| Self-driven** | A9 |
| Awareness | A8 |
| Listens to the market | A1 |
| Goal setting** | A7 |
| Communication** | A11 |
| Confidence** | A9 |
| Strategising | A4 |

One of the observable findings from data presented in Table 17 is the high proportion of soft-skills or personal traits, as highlighted by double asterisks, identified as characteristic of the arts-entrepreneur. The next significant finding shows innovation as by far the strongest theme to emerge from the data (A2, A5, A11, and A12). However, the main aspect of innovation that is described is implementing new and novel ways to market or integrating new technology into marketing processes. Novel marketing strategies are considered important to develop the artist's competitive advantage, best described in the comments: "pushing yourself as an artist, either through the technologies or just trying to create new things or push yourself forward to keep evolving" (A12); and "innovative with the technologies available to market myself and my product" (A6). Innovation was also associated with taking risks, simply described in A8, A9, and A11 interviews as: "willing to take risks" (A11); and being "brave and gutsy" (A9), particularly in relation to embarking on new ideas (for projects or for marketing) in an effort to remain competitive and keep audiences interested. However, one interviewee (A8) believes that innovation does not necessarily involve a goal but may instead be testing and trialling novel ideas: "...trying something, maybe trying it with half a dozen people and then analysing the results" (A8).

Therefore, taking risks and testing ideas, according to these interviewees, are forms of innovation. Some interviewees believe that in order to take risks an individual needs a high level of self-efficacy (A1, A4, and A9), which refers to being confident in your own ability: "you've got to have faith in yourself" (A9); and "having an idea and once having the idea you believe in it, it's up to you to do it" (A4). Therefore, an arts entrepreneur skill is to believe in your capabilities so that you can make decisions, even when the future is uncertain.

Another minor theme is collaboration, clearly arising through phrases such as: "...be involved in the community" (A2); and to be "...around people that consider themselves entrepreneurs" (A12), which exposes the artist's willingness to interact with other likeminded people. The next minor theme is commitment (A2, A4, and A9), interpreted from A2's comment: be "willing to sacrifice your time"; and "willing to participate in lots of things," as these behaviours were thought to attract work opportunities. Along those same lines, A9 made comments such as: "...always be positive about everything" (A9); and "... always persevere" (A9), since positive attitudes towards overcoming challenges creates resilience to continue commitment.

Examining some of the themes where only two interviewees identify as entrepreneurial, the first to emerge is looking for opportunities (A1, A5). For example, A5 articulated that being lost in the market is detrimental to an artist and reiterates that to be entrepreneurial would mean "finding opportunities for new markets as an artist. Or new systems, new ways to get your work out there to an audience" (A5). A1 also identified looking for "niches" within the market as behaviour specific to an arts entrepreneur. Next theme to emerge is around work ethic, translated from comments such as: putting in "long hours" (A9, A2); and thinking "nothing worthwhile comes easily" (A2).

Other abilities associated with an arts entrepreneur were linked to business skills (A2, A11). For example, A11 said, "I created three different businesses in 10 years. I guess that's being an entrepreneur" (A11), and A2 stated that an artist's success can be attributed to having an "element of high business skills." In addition, some comments identified being flexible and adaptable (A7, A8) as entrepreneurial traits. For example, in the following comment, an arts entrepreneur is described as an individual who can reflect, analyse and identify problems in their creative work and who is able to resolve issues:

> …to be flexible and adaptable. So, you know, if I'm making a line of things and it's not selling, it's important to be able to recognise that and not just keep on and on for years and years, thinking nobody understands me (A7).

This highlights that an artist's willingness to change and problem-solve can affect the audience's response to their art work. Lastly, being creative (A2, A11) is considered an entrepreneurial skill. Example comments that best describe this idea include: "you have to be a bit creative" (A2); and "has to be an 'ideas' person" (A11), which in the interviews is not seen as limited to just the creation of art work, but across the whole operation of being a successful artist.

Next the study explores the remaining nine items in Table 17, which were each identified by a single interviewee as an entrepreneurial behaviour and/or skill. Although these are minor, they represent some interesting findings. Forward thinking (A8) concerns the entrepreneur's need to keep current in order to predict future markets, links to markets and to foresee any obstacles on the horizon. Example comments include: "you need to keep your finger on the pulse, as much as you sometimes might be cynical about it, you need to be thinking about other people, how they communicate, how they share information" (A8); and "you're already thinking digitally rather than in an analogue sense, so it could be new hurdles, new obstacles, and new technologies." What is interesting about forward thinking is

that there is a specific emphasis on keeping up-to-date with new technology, particularly associated with the sharing of information.

Next, we have critical decision-making, which focuses on choosing the right resources, as in: "at some point you need to kind of feel that those tools are the right fit for your business" (A8), as well as: "you need to educate yourself as to how that's going to work for you" (A8). Interestingly, this indicates that the decision-making is based on the artist's own internal motivation rather than following market trends. Other skills to emerge from the data include to be self-driven, interpreted from the comment, "because I'm only relying on myself. I can't rely on anyone else" (A9). In A9's experience, art-making and marketing relies heavily on the artist, therefore an arts entrepreneur is one who has a particular tendency to be motivated to drive all aspects of an arts practice.

Awareness was identified as entrepreneurial in A8's comment: "you need to be aware," and further explained later in the interview as the ability to make informed decisions by being aware of the arts market, including the industry's future, and understanding who the arts consumers are. This form of alertness is assumed to be established by listening to the market, as reiterated by A1: "it's just listening to people. You know, listening to people complain." Another entrepreneurial skill identified is goal setting, as mentioned by A7 in the comment: "the main thing about it [being an entrepreneur] is to be clear about your goals." For A7, goal-setting is an important step towards ideas coming to fruition. Communication was pointed out by A11 when they described an entrepreneur as "a good communicator." And lastly, strategising as a skill was raised in the comment:

> You realise you're here at point A now and you want to be at point B in some time in the future and there's probably a whole lot of steps that you need to take to get from A to B. You need to identify what they are and then take the first step (A4).

These interviewees described a set of skills that are useful in navigating uncertain circumstances, such as self-efficacy to overcome the challenges of taking risks and to develop new ideas. As discussed above, these skills are primarily in the interpersonal realm, yet cognitive skills are also seen as complementing these personal traits. For example, listening to the market causes an alertness which helps an artist think ahead, consequently helping to assess risk for informed decision-making. The study now explores skills and behaviours more deeply by analysing the preceding and exceeding actions surrounding some of the significant entrepreneurial behaviours highlighted in the interview findings.

**3.5.6 Exploring arts-specific networking behaviour**

This section aims to identify arts-specific networking behaviour and examine how arts-specific networking behaviour supports successful career experiences. Data from the participant interviews were analysed thematically and the code 'networking' was assigned to any occurrence of an interviewee meeting another person/s to build a relationship for the purpose of either identifying, creating, exchanging knowledge about, or acting upon an opportunity, or to join together for support. Then, further Causation coding was dispensed which was based on allocating codes to the before and after steps surrounding an action (Saldaña, 2015). Findings in these following sections provide a rich understanding about networking in the visual arts context.

**3.5.7 Interviewees' networking behaviour**

Firstly, the majority (83% N=10) of the group identified as engaging in networking behaviour (A1, A2, A3, A4, A6, A7, A8, A10, A1, A12). Only 17% (N=2) felt that they did not network at all (A5, A9), although A9 later stated they were "part of a ceramic community" (A9), which suggests they were, in fact, networking. Interviewees' self-described networking behaviour were classified under five major themes:

Talking, engaging and being social - A1, A2, A4, A6, A9, A10, A12 (58%)

Collaborating - A2, A8, A11, A12 (33%)

Interacting online - A5, A7, A11, A12 (33%)

Getting involved in the arts industry - A2, A7 (17%)

Establishing close peer friendships - A6 (8%)

The following sections further unpack the networking behaviour themes.

### 3.5.8 Talking and engaging with people socially

Over half (58% N= 7) of the sample described 'networking' as talking and engaging with people socially (A1, A2, A4, A6, A9, A10, A12). The types of comments found in the data are: "when I'm at an exhibition I hang out there and talk to people" (A12); "I went to the exhibition and I got talking" (A10); and "taking an interest in other people is a huge networking skill" (A1); "I went out all the time and I did network a lot. I suppose that did help me at the time, just being a part of the Canberra scene" (A12); and "Lately we've done more going out and going to exhibitions and things, and talking to people" (A4).

The outcomes from talking, engaging and being social are interesting. Firstly, being visible in the arts industry, and with the artist's audience, is significant, as demonstrated in the comments: "it's just another way of keeping your name out there" (A1); "just get my name into the marketplace" (A10); and "…to be recognised" (A4). In addition, visibility attracts new projects and/or the prospect of working within the industry. For example, A1 said: "a lot of teaching jobs that I've got have just come out of conversations with people" (A1); and "you just don't know who you're talking to and what kind of position they'll be in" (A1). It appears that using social skills and having the ability to communicate or converse with a diverse audience enabled these artists to experience inadvertent opportunities.

Secondly, engaging with people establishes an emotional connection with an audience that may improve the chance of securing sales, particularly during the artist's own exhibition. For example, A12 said: "I suppose if you're talking to people there's more chance that they'll get to know you and they'll have a major connection to you and your work…and there's a greater chance that they might want to buy something if they actually have a connection to you" (A12). Many of the interviewees, but particularly A2 and A12, were obviously aware

that exploiting their communicative skills to form connections with individuals could increase sales of their work.

Thirdly, it was evident from the analysis that artists use social strategies to form professional relationships within the arts industry. For example, two interviewees (A4, A10) purposefully socialised to gain access to agents who had the potential to accelerate their careers. In the interview, A4 said: "the main reason we're doing that [attending an exhibition] is to try and get a dealer" (A4); and A10 spoke of attending an exhibition in hopes of meeting a particular dealer who they knew was going to be at the event. What A4 and A10 are suggesting is that casual social industry-related events are important venues for making contact with potential partners such as agents or galleries. As A10 demonstrates in the following comment, partnerships have the potential to increase the artists' exposure to an audience:

> The way I look at networking is, I can go to market and market myself in hundreds of different ways but if I can network and get other people doing that for me then my message is going to be so much stronger... I didn't want money, I just wanted them to publicise me, because then they're working for me. And that is networking at its core (A10).

The quote from A10 suggests that they purposefully build relationships as part of their overall marketing strategy. Moreover, A10 later disclosed that the relationship referred to in the quote above had a profound effect on their career by improving their ability to gain larger commissions: "and when that happened my print prices went up considerably and part of the reason for that was because he had an existing database of art collectors" (A10).

Similarly, A9 (who said in the interview that they did not network) also described experiencing career boosts from associating with those who held greater social capital. For example, A9's strategy was: "trying to connect with big names so then you're known amongst other big groups of people" (A9). In A9's opinion, this raises the artist's status. In

the context of these interviewees' careers, exploiting every opportunity to be social, to talk, take an interest in, and engage with others is important. These behaviours can potentially lead to wider exposure, attracting work, gaining sales and raising the value or profile of the artist and their work.

### 3.5.9 Collaborating

Collaboration is described by 33% (N=4) of the group as a networking behaviour (A2, A8, A11, A12). These four interviewees described how networking led to collaborating, which often led to, or created, other career opportunities, and how they purposely performed those behaviours to improve their careers. Example comments include: "We had this group, we'd meet two or three times a year" (A8); "the fact that I have other artists in my gallery that work with me and for me" (A2); "surround yourself with people that can do the responsible jobs. Sometimes you either don't have time or they're not your strengths" (A12); and "So internationally the fashion industry, starting to network with them" (A11). From A2's comment above, we can infer that their art production process is collaborative and that this has career benefits. In A11's case, collaboration enabled new market opportunities in the fashion industry.

Some particular benefits of sharing work spaces also emerged, such as collective problem-solving, as seen in the comments: "I guess there is the fact that having someone else to bounce stuff off and also send people your way" (A2); and "it's important to have a collaborative networking approach because they help you solve some of the problems" (A8). An important finding was that collaborations appear to create a flow of ongoing work through referrals between collaborators. For example, A8 comments: "I found myself three and four years later actually getting a brief from somebody"; and "if they were busy you could say to a

client, yes, I know Roger's busy at the moment, but I can do something that's close" (A8).

Thus, collaboration is also a way to manage the peaks and troughs of contracted work.

One of the most interesting findings associated with collaboration is that mentoring relationships form and support the industry. One artist (A8) described being part of an informal mentoring/leadership group comprising older and younger generations of artists who readily shared technical and arts-specific business advice:

> So, we realised that young people have a lot to offer, especially for some of the older guys in town... Young people would come along, they'd learn about quoting, they'd learn about copyright, they'd learn about how you handle a client... Clients would often take advantage of timid newcomers to the industry but when you've been working for a while you have a little bit more confidence... In return they would give us confidence about, you know, learning. I mean, one of these [younger] guys said, get yourself a Wacom tablet, and even though I steered away from a tablet he told me about some of the brushes palettes and things like that, how you form your own brushes, so there was a lot of sharing of information at these networking nights (A8); and

> We'd meet two or three times a year because we found all of us working in our own little attics, if I can use that sort of pun, you know, you're isolated from everybody else (A8).

These collaborative behaviours are seen by A8 to build individuals' confidence and resilience in the industry, alleviate personal and professional isolation, and generally strengthen the industry through opportunities for artists to exchange information and learn new skills and technologies from each other.

As in many other professional settings, mentors can be important sources of support and professional advice for artists, as seen in the comment: "my mentor in my network said, yes, go do it because it's good experience. And she was right. So that definitely creates opportunity" (A2). For A2 the mentoring relationship was pivotal to growing confidence to venture into new areas and to recognise the potential value of opportunities.

### 3.5.10  Interacting online

Equally important to collaborating, 33% (N=4) described interacting online as networking behaviour (A2, A6, A7, A12). Some comments that best describe this theme include: "when I started blogging, because I live in the country, I thought this seems like a good way to meet other people" (A7); "I guess I treat my whole Facebook page as a networking behaviour" (A12); and "when you're in an association and they've got Facebook pages and webpages" (A6). A striking thing about internet networking is that artists can also access information that can help them to navigate the arts market through association websites and social media forums, as suggested in A6's comment (above). One interviewee (A7) created a personal connection with their audience through blogging, as described in the following quote:

> ...blogging is great, and you feel really connected…after about 10 years I
> started meeting some of the people who I was really connected to through
> blogging, like some of the international people… by the time people met
> me, they kind of knew a little bit of my personality from that voice, that
> writer's voice that I'd developed. Public voice... (A7).

As the comment suggests, internet technologies provide a channel to network beyond, and in some cases completely bypass, the traditional galleries and exhibitions, linking artists to a greater potential audience and offering possible instantaneous international visibility. As A7 comments: "I just suddenly had this international network of people" (A7).

### 3.5.11  Getting involved in the arts industry

Next, 17% (N=3) of the group defined networking as getting involved in the arts industry (A2, A3, A7), primarily by building extended networks that support the artist's career. Some example comments include: "In recent years I've become really involved with the Australian [De-Identified] Association...and that's a really good networking place

because they're there to help people...I volunteered for things" (A7); "I go to events. So I actually go to [de-identified] shows and have a stall. Teach something. So that's a really good way to network" (A2); "I am part of different groups that focused on the art of..." (A2); and "My association [de-identified] has a great networking arrangement" (A3).

Interviewees also saw getting involved in the arts industry as an effective way to meet and network with key industry people who could potentially advance their careers. Some example comments include: "because these are all my people that I would certainly want to work with and put it out there" (A2); and "because, I was right up there with the exciting people at the conference. I was right near them and I was able to talk to them one-on-one a lot. But also, people who were in the industry, who were a lot further ahead than me" (A7). One interviewee felt volunteering had helped them get to know key people in the industry which subsequently led to work opportunities and increased exposure in the market: "once I volunteered, then anyone could get on the web and read my blog, and get to know more about me. Or, you know, every so often then, I was asked to be in exhibitions" (A7).

### 3.5.12 Establishing close peer friendships

Not all interviewees in the sample have experience with broad professional networks or close collaborators willing to share information and support each other. According to A6 (8% N=1), their only experience of true networking was having a close trusting working relationship with a colleague:

> ...he's quite free in giving advice and guidance on what to do. And what not to let it get under your skin. What not to upset you. And I found him, in particular, has been a great assistance with the business. A lot of my colleagues are fairly close to their chest on their business model and how they work and think. But he's one that's quite free in giving information (A6).

It is evident in A6's comment that where there is actual or perceived professional competition between artists, negative attitudes towards sharing knowledge may complicate social relationships between peers. Overall, networking appears to have contributed to many successful career experiences in this group of artists. The next section will explore reasons why artists are not partaking in networking behaviours.

### 3.5.13 Why artists lack skills in networking

Each interviewee was asked for their opinion on why, in the survey, some artists characterised their networking skills as poor. Analysis of interview responses revealed some interesting opinions. For example, one interviewee (8% N=1) cited ego as a reason for avoiding networking in the past:

> I think, when I felt the least successful there was no networking like this. I didn't talk to anybody about how deflated I felt. Or, how disappointed from sending X, Y and Z out and getting rejection after rejection. I think it's important to take a better attitude. So, less arrogance to your practice (A5).

Similarly, 33% (N= 4) of interviewees (A1, A3, A7, and A9) talked about either feeling unwilling, or witnessing others' unwillingness, to socialise with people in their arts industry sector: "Most of the tutors go back to their own room and drink wine just amongst themselves. They don't want to" (A1); "There's absolutely no reason to not share it… I think we probably have an overabundance of altruistic people" (A3); "I think a lot of artists just forget that being an artist is a job and you've got to do all the parts of it. You can't just do some parts of it" (A7); and "you don't want to feel like you are a user and you're using up other people's information" (A9). While A7's comment suggests some artists find the concept of networking distasteful, A9's comment is particularly revealing, in that the interviewee sees networking as taking advantage of people.

Moreover, 42% (N= 5) claimed that artists lack the time and the skill to network (A2, A4, A5, A6, and A11). Comments such as: "as an artist, we're not necessarily successful socially" (A2); and "they want to have that time to be creative... it's sort of so different to networking, you've got to be outgoing, you've got to talk to people, you've got to be out and about" (A12) suggest that there is something inherently anti-social in the creative personality. Interviewees also shared the view that isolation reduces artists' ability to gain networking skills, as described in the comments: "you work in the studio on your own a lot of the time. And it, quite often doesn't come easy to network with others" (A6); "I think because inherently being a visual artist is very much a solitary occupation, where you need to be on your own" (A5); and "perhaps if artists haven't had that experience in their life so far, maybe that's why it's lacking (A11). However, one comment suggested that lack of confidence also influenced the artists' willingness to network: "...also probably find it difficult to speak about their work" (A4).

To conclude this section on networking, while it is evident that social strategies can build and maintain relationships that enhance artists' careers, many experience challenges around networking, including being in competition with peers, lack of confidence, isolation, and/or an absence of social experience that inhibit networking behaviours. The following section explores the group's thoughts and behaviours concerning marketing.

### 3.5.14 Themes that define marketing behaviour

This section explores the interviewees' opinions on their own marketing behaviour. During the semi-structured interviews participants were asked "How were you marketing yourself to your desired audience?" which elicited a variety of responses. Interview data were analysed thematically and the code 'marketing' was assigned to any combinations of activities that linked the artist and product to the market, consumer and/or audience. Then,

further Causation coding was dispensed, based on allocating codes to the before and after

steps surrounding an action (Saldaña, 2015).

### 3.5.15 The group's marketing, advertising and promotional behaviour

Findings were that almost everyone in the sample group (92% N=11) engaged in

some form of standard advertising and marketing behaviour (A1, A2, A3, A4, A5, A6, A7,

A8, A9, A10 and A12). Table 18 (below) summarises the methods discussed in the

participant interviews.

Table 18*:* Standard Methods of advertising and marketing

| Quantity | Method | Participants |
|---|---|---|
| 11 | Social media | A7, A10, A12, A9, A1, A3, A2, A4, A5, A6, A8 (92%) |
| 10 | Websites | A10, A7, A3, A6, A1, A12, A4, A5, A8, A9 (83%) |
| 5 | Email | A9, A7, A4, A1, A10 (42%) |
| 4 | Word-of-mouth | A8, A9, A3, A1 (33%) |
| 4 | Magazine advertisements | A1, A4, A10, A9 (33%) |
| 3 | Postal | A9, A4, A5 (25%0 |
| 2 | Blogs | A7, A2 (17%) |
| 2 | Newspaper articles | A12, A9 (17%) |
| 1 | Etsy (Online Market) | A2 (8%) |
| 1 | Photographs | A4 (8%) |
| 1 | Videos | A2 (8%) |
| 1 | Portfolios | A10 (8%) |
| 1 | Working on projects | A1 (8%) |
| 1 | Directories | A3 (8%) |

Advertising is a common one-way communication from the seller towards the

market/consumer, to provide information, that encompasses a range of tactics. Data from the

interviews revealed that members of the sample group used the following advertising tactics:

placing ads in directories (A3); having good visible photography of their work (A4); sending

portfolios (A10); and visibly working on projects in public (A1). Of the 33% (N= 4) (A1, A4,

A10, A9) of the group who were currently using magazine advertisements as a standard

marketing tool, one interviewee's comment stood out as particularly revealing in terms of the sum of money invested in this method:

> I'm spending about $10,000 on advertising in art magazines like *Art Profile, Art Almanac, International Sculpture magazine, Art Edit, Art Guide* and there's probably one or two others. And I'm going to keep the ads going for the next few months. Might not be consecutive months, but, as I get good photos of these other new two pieces of sculpture, there'll be full page ads in various media with those. So, having that going on, I'm able to then have a show and advertise the show as well (A4).

The strategy behind advertising in art industry magazines is to increase the artist's visibility with art-specific consumers. Other interviewees mentioned they used magazine advertising as a strategy to establish themselves and increase their profile in the arts market: "trying to make sure I was known" and "building up my profile" (A9); and "...just to get my name out there" (A1). Some comments referred to targeting non-arts specific print media such as newspapers:

> You get sort of media people that can write articles, paid people can do it or people that have offered can sell it to a paper and they get money that way, so I guess you can try and get people like that involved with you (A12); and

> I would contact the local newspapers. So, I'd always be doing that, and I've always had good support from the local newspapers...(A9)

Interviewees also spoke of emailing and hard copy mailing as convenient methods of mainly staying engaged with past audiences or previously established clients and stakeholders. Some example comments include: "I've always had my group of people that I will send out postal invites to, probably in the last five years it's mainly been email invites" (A9); "I have got a list of curators and dealers and gallery directors... you madly just add to your mail list" (A5); "I emailed invitations to probably 300 or 400 people" (A4); "I'm doing emails" (A1); "I email a gallery" (A10); and "I'd ring them or, email them and I'd arrange an appointment" (A7).

The most obvious finding, highlighted in Table 18 (above pages), is that the Internet is a key channel through which these participants deliver advertising and marketing campaigns. Social media platforms such as Twitter, Instagram and Facebook are constantly used to post information. According to participants, benefits of using these channels include much wider access to audiences than possible on a face-to-face or local level. Interviewees said: "It reaches a different audience... to get to people of a young age, we need to be on Instagram" (A1); and "so that was an attempt to kind of broaden the ways in which people could find me" (A8). One interviewee (A8) found they could demonstrate their artistic ability effectively online, as seen in the comment: "[I] put up some line drawings. I put up some local illustration work that I've done, and I've shown the result on a printed bottle, which is what I wanted to do so that if somebody stumbled across me they'd say, that's interesting..." (A8). Another interviewee commented on the speed and efficiency with which Internet conduits can distribute information to the artist's 'following': "I advertised a class I was doing on Facebook through the web..." (A2). A8 and A2 both found success with these strategies.

Overall, interviewees appeared to be discovering new ways to use technology to advertise and market, mainly through social media, which provide immediate two-way communication and feedback from consumers about their work. For example, one interviewee used social media to build relationships with international clients: "Instagram as a medium, I find absolutely fantastic in the way of the relationships and the communication that you can have on a global level" (A5). Other interviewees are using social media platforms to create the illusion that they are actively practicing, as suggested in the comments: "if you don't keep your name out there, you're forgotten" (A10); and, "I'd start an Instagram and Facebook account, and start getting your name out there again" (A4). Another

uses social media to generate interest in work in progress, "showing people that you're working towards a big scene but not spilling all the beans. So, I guess there's mystery about what you're going to do" (A12).

Not only important for advertising or marketing, artists are using social media for market research in the visual arts context. For example, the online dialogue between the artist and audience through social media provided feedback that helped one artist to build confidence, as described in the statement: "...the comments give you that confidence to put yourself out there more." (A5). Another interviewee explained how digital platforms' analytic data can provide detailed information useful in understanding the artist's audience: "I used to be very good and figure out where my people were coming from on my website" (A9).

Two interviewees (A2, A7) mentioned they used blogging as a marketing behaviour. A7 employed a strategy of blogging across topics related to their own practice to build and sustain audience interest:

> I regularly blogged, and it was about ceramics and design. And some of it was about my life. Lots of it was about philosophy and other people's work and what that means when we look at artwork and review things (A7).

The following comment highlights the need for a constant online presence to maintain audience interest:

> ...I had blogged for about five years or something. And then since I blogged, I'd written a few articles in different magazines and people kept coming up to me saying I used to read your blog (A7).

Another participant shared video online, as explained in the following comment:

> Like, they put YouTube videos up of them showing a technique or doing a piece of work. Or, you know, if they're travelling to teach, they'll show

some part of where they are and the people that they're with. So, it creates a
bit of interest like that (A2).

While some participants were comfortable experimenting with, and using, digital technologies to market their art and connect with existing and new audiences, some expressed mixed views about digital platforms: "I am a bit reluctant to use Facebook; I think Facebook might be appropriate for somebody else" (A8); "I use Facebook. They don't actually derive a lot of business from Facebook" (A6); and "I need it for client engagement, I need it to make sales" (A10). So, the benefits varied across the group.

Websites are used by 83% (N=10) of the group (A10, A7, A3, A6, A1, A12, A4, A5, A8, A9). Most mentioned websites were critical to making direct sales and gaining work. Comments include: "I tried Facebook. I have a Facebook business page. I get nothing from that. It is a waste of time. But a professional website and Google is good enough to get me a vast majority of my work" (A6); "It creates quite a bit of income for us" (A2); "I've got three websites so now I can attract business" (A6); and "well it creates sales" (A2). Some interviewees speculated about why this might be so, postulating that art consumers believe the quality of an artist's website indicates whether the artist is professional: "it gives them a sense that you're in business, to stay in business sort of thing" (A8); and "...I think even clients from interstate will do a certain amount of, I hate to use the word stalking, but they're checking you out, they'll look at your website, they'll see who's representing you..." (A8). These interviewees indicated that their web presence was an important marketing tool to demonstrate to potential consumers a high level of quality and reliability, and professionalism.

Lastly, digital technology is clearly opening up new markets and influencing the ways artists market their work and interact with their audiences, such as through the e-commerce website Etsy:

So, I guess through our Etsy site, we sell huge amounts of stuff to the US, to Canada, more so than to our local market. So that actually picks up a part of the market that I don't get in Australia. Even though I'm actually getting more Australians now than I was. But when I first started using that as a place to sell my work, the biggest audience was the US (A2).

Though the internet features heavily as a place to advertise and market for this group, word-of-mouth is still considered crucial, as expressed by 33% (N=4) of the group (A1, A3, A8 and A9). Example comments include: "so, word of mouth, friends, Facebook, postal (A9); "...basically the rest of it's word of mouth" (A3); "prior to that I was just purely marketing myself through the [de-identified association]. It was really just word of mouth" (A1); and "invite agency people around and you could talk and talk about what you do" (A8). This illustrates that face-to-face social interaction is still an important behaviour for generating work.

The next findings reveal 92% (N=11) of the group engage in some form of self-promotion (A1, A2, A4, A5, A6, A7, A8, A9, A10, A11, A12). There were three main types of self-promotion: verbal campaigns, exhibiting, and entering competitions. In relation to verbal campaigns, interviewees would make comments such as: "I've to practice saying who I am. I've got to practice talking about what I do" (A7); "I'm going to sit at the Melbourne Show all day. So just sit there and talk to people" (A1); "Well, I would have to do artist talks which I'm not a great fan of, but I do them" (A4); "I started talking at conferences" (A7); "I go to events" (A2); and "I'm promoting the Guild. But while I'm there, I'm promoting myself as well. And, you know, any time there's an opportunity for getting out and demonstrating what I do, I grab it with both hands" (A1).

Four interviewees (A4, A5, A8, A12) spoke of holding exhibitions as way to promote their artwork and themselves. Example comments include: "I had two solo shows last year"

(A5); and "We have an exhibition" (A8). Two of these interviewees further explained how they ramped up verbal campaigns and advertising in the lead-up to official events:

> I have been successful because I've done a lot of work beforehand to make it successful, like to tell enough people about it, to promote it and sell works beforehand. I sort of tease people for six months, tell them the show is coming out (A12); and

> I'm going to keep the ads going for the next few months. Might not be consecutive months, but, as I get good photos of these other new two pieces of sculpture, there'll be full page ads in various media with those. So, having that going on, I'm able to then have a show and advertise the show as well (A4).

Three interviews (A6, A10, A9) highlighted entering competitions as a self-promotion strategy. Example comments include: "in the very beginning, I had sellable pieces, and then entered competitions" (A9); "I use them for marketing because if I win a competition then it gets my name out there in lights and that helps with the sale of my artwork because people see it and they say, wow, he's won this award, he's won that award, he must be good!" (A10); and "I've entered competitions overseas, and within Australia" (A6). Opinions on the rewards gained from winning competitions are summed-up in two of A6's comments: "I haven't used it as a change in value. I haven't put my prices up. But it does increase your credibility (A6); and: "Well I think your self-worth goes up. Yes, it's an accolade" (A6).

Sales management is another facet of the marketing process that participants spoke about with mixed opinions. For example, two artists (A6 and A12) are proactive about following up with clients and seeking feedback:

> I do follow-ups with all my clients. Once I've completed artwork, I get them to review what they, how they dealt with me, how they found me. So, each of my clients is sent a little review questionnaire and I ask them, is there anything that you think I could have done better or you would have

> preferred I'd done. So, actually, do a review on each job. And I can get it from feedback (A6); and

> I guess there's a lot of work behind the scenes, you have to follow up on the sales, get all the work printed (A12).

Whereas another felt it was irrelevant:

> This sounds really crass but after they buy it I don't care what they do with it. I do put... a little paperwork with the kiln formed glass. There's a little certificate that says I really did make it and the serial number is on the back. There's a little artist's statement about the piece. What inspired it. And there is also a little piece of paper about business card sized, which has care and handling instructions" (A3).

It is evident in A3's comment that the main focus is on the process of art making, with less attention to the artwork's life after it leaves the studio. Overall, the group's marketing behaviours are heavily-weighted towards self-promotion, online and physically. Moreover, artists are meeting consumer demand and enhancing impressions of quality and professionalism through digital technology. The next section examines what might restrict artists from marketing.

### 3.5.16 The group's opinions on what restricts artists' marketing behaviour

This section analyses participants' opinions on why marketing skills are an issue for some artists. The parent code 'issues in marketing' was assigned to all opinions in the interviewees' narratives related to restricting marketing behaviours, including, but not limited to, responses to the question: "What is your view on why artists would lack marketing skills?" Three major themes emerged from the analysis.

The first theme is a negative attitude towards marketing behaviour, mentioned by 42% (N=5) of the group (A6, A7, A8, A9, A10). Some examples of interviewees' comments include: "I think because they don't realise how important it is" (A10); "You have to just

buckle down and learn about marketing, and realise that it's a skill and it will take time to learn, just like any other skill that you learned" (A7); "They don't put the time and effort into doing it properly" (A6); "I think it's about your attitude" (A8); and "I think fear created this arrogance. The fear of rejection" (A5). Other insights from these comments were that artists may lack confidence or not understand the importance of marketing. For example, A10 made the additional comment: "the biggest thing about being an artist is finding an audience for your work. And how do you find an audience for you work? Well, you need to market" (A10).

A related major theme is that artists lack knowledge of marketing skills, as expressed by 33% (N= 4) (A1, A3, A4, A11). Some examples of phrases found in the data include: "I think a lot of people just don't know how to market themselves" (A1); "It's [lack of] life experience" (A11); "Probably because they don't do enough of it in college" (A3). One particular comment reiterated the suggestion that there may be gaps in marketing education for some artists:

> I think artists aren't any good at it. Good at doing marketing or networking. But I also do not know first-hand about what artists are being taught in universities these days, only from what I hear, bits and pieces (A4).

The third important theme to emerge from the data is that low self-efficacy levels are hindering artists from engaging in marketing behaviours, described by 33% (N=4) of the group (A2, A11, A12, A5). Interviewees for example made the comments: "So, it's having faith in your own work" (A11); "Possibly more artists feel shy... I've been asked to open shows before and I've just said yes I'll do it, and I get to the podium and I just fumble over the words and I sound like a complete fool" (A12); "It's taken a while for me to get to that stage, to get it to where I feel confident enough that I had no problems with marketing myself" (A5); "Or they don't feel it's good enough. And that makes you not good at

marketing yourself. It's one of the things that I quite often think for lots and lots of artists is, they'll put themselves down" (A2). Some interviewees mentioned self-criticism by artists as a negative influence on marketing behaviours. Overall, the group's comments suggest that a lack of experience and knowledge in the artists' context, coupled with an absence of self-confidence towards their capabilities, may significantly influence artists' potential to market themselves. Innovative behaviours in marketing are examined in the following section.

### 3.5.17  Innovative strategies in the group's marketing behaviour

In this section we explore innovative behaviours related to arts-specific marketing strategies. Data extracted from the interviews were assigned the code 'innovation' if the participants demonstrated behaviours that led to new or novel ways to access the market, generate sales, add value or gain an audience. Analysis shows three interviewees (25% N=3) exhibited innovative marketing behaviours (A1, A8, A10). Findings identified five particular behaviours as notably innovative, as seen in Table 19, below:

Table 19: Five innovative behaviours thought to create successful career experiences

| Quantity | Method | Participants |
|---|---|---|
| 3 | Recognising or establishing your point of difference and finding your niche | A1, A8, A10 |
| 1 | Be different from competitors | A1 |
| 1 | Be a Leader | A8 |
| 1 | Novel ways to attract audiences | A1 |
| 1 | Reinvent yourself if things are not working | A8 |

Recognising or establishing a point of difference and finding a niche were key aspects of these interviewees' innovations in marketing. Some example comments include: "Looking for niches. Looking for things that people haven't done" (A1); "I went to Iceland for the first time, it was when I really found my niche and I realised, okay, I'm going to be a specialist polar photographer" (A10). A8 spoke of a defining moment when they decided to buck industry trends by rejecting digital tools: "clients liked the look of a handmade piece of work because it just has a different character, sometimes all the imperfections that come into it is part of the character. A loose pencil drawing can take 10 seconds to do but it's so hard to do digitally, it doesn't seem to have that same freedom..." (A8). Consequently, these three interviewees experienced reduced competition and were able to target specific markets that viewed their work as desirable.

Identifying and exploiting points of difference from competitors is an innovative marketing strategy mainly attributed to A1 in this study. A1 talked about actively looking to offer their audience something different from other artists in their market, mainly to attract arts consumers to their workshops. In this comment, A1 describes trying to find rare industry fabric: "...they're not stocking them anymore so I'm looking at going over there myself and sourcing them. I've been doing it online. I've bought some from a guy from Pakistan..." (A1).

Leadership is an important innovative marketing behavior derived from the interview data. Striving for a competitive edge, which sometimes requires early adoption of technologies, and some risk taking, is described in the comment:

> So, at that time he also mentioned, having a website, and he was saying, this is where it's all headed. There is a group in Australia called [de-identified association] and it seems to do what our little Adelaide group also do, and at that time they didn't have, they weren't represented online and I remember [name removed] saying, you know, we need to be the first online, so we set up a little local group and just put it online and just so that when somebody says I'm a new art director in town, who's working in

> Adelaide, you can find in Adelaide, you know, an illustrator in Adelaide, and that's why we just chose the name [de-identified association] because if you put that in a web search, boom, you know, it comes up (A8).

In A8's example, leadership means creating a competitive edge over other artists in the same industry. Actively thinking of novel ways to attract audience was a particular constant theme in A1's interview, as demonstrated in the following comments:

> Looking at doing retreats and having people come for the weekend, in conjunction with the local bed and breakfast. So that people can come, and do stitch retreats, and stay just down the road. And organise things like that. So, once again, it's just another different strategy that I'm looking at for the future (A1); and

> And then I marketed the piece as part of my holiday. You know, this is a design that I am doing as a memento of my holiday. And I'm using threads and things that I bought on my holiday. And it's like, if you want to be part of my holiday, you know, purchase a kit. And they've been very popular kits (A1).

As these comments suggest, A1 consistently makes a personal connection to interest audiences in their work and art products. A1 grew up witnessing innovative marketing behaviours in their family, knows their value, and feels confident in using and exploring them. Also, financial reward is a factor, as seen in their comment "I'm always trying to think of different ways. I guess I take after my dad very much that my mother always said, dad could sell sand to Arabs and ice to Eskimos. So, you know, I'm always looking at how I can turn a dollar" (A1).

Lastly, reinvent yourself if things are not working. The comment below recalls a time when A8 recognised that they needed to update their 'brand' in order to continue attracting work:

> ...with so many young art directors you can't look dated, you know? They're going to think, oh, yes, this website looks like my dad might've

done it, and when you're a graphic designer or if you're an artist you know enough to kind of go, ok, what looks fresh and contemporary, and if you can't do it get somebody to... It's a branding exercise (A8).

For A8 this reinvention required some hard self-examination and willingness to change.

Overall, successful marketing innovation appears to involve knowing when to follow or move away from trends or how best to match an individual's talent and style to a niche market. Any form of innovation requires a willingness to experiment through trial and error, and to take risks and adapt to change. The next section explores interviewees' opinions about attracting and sustaining ongoing work.

### 3.5.18  The group's opinions on securing and sustaining ongoing work

To explore interviewees' opinions around securing and sustaining work they were asked: "What behaviours would I observe you doing to sustain ongoing work or projects?"; "Could you explain how opportunities come about for you?"; and "If any, what is the most innovating strategy you have employed to gain ongoing work?" Several themes emerged from the data as listed in Table 20 (below):

Table 20: Main behaviours that secure and sustain ongoing work

| Quantity | Themes | Participants |
|---|---|---|
| 9 | Visibility | A1, A2, A3, A4, A6, A7, A9, A10, A12 (75%) |
| 5 | Word-of-Mouth | A1, A3, A5, A10, A11 (42%) |
| 5 | Consistent planning of work | A1, A10, A6, A2, A7 (42%) |
| 4 | Reading the arts market and being willing to adopt new tactics to reach your audience. | A8, A1, A9, A7 (33%) |

It is evident from the analysis that visibility (being seen/reaching an audience) is by far the most prevalent method for secure ongoing work with this participant group 75% (N=9) (A1, A2, A3, A4, A6, A7, A9, A10, A12). The Internet, in particular, is used as a platform to increase visibility and attract a flow of new and ongoing work. Some interviewees' comments surrounding online visibility include phrasing such as: "Well it creates sales. It puts you out there" (A2); "the opportunities for me, work wise and commissions, it's all from the Internet" (A6); "I wrote about pottery and ceramics and art, and that, I was focused and I developed a [online] voice" (A7). More importantly, A7's comment suggests a relatively sophisticated strategy that uses online presence to promote the artist's personality and brand. While others also used online tools, an equal number of interviewees rely mainly on physical visibility to attract new opportunities, as seen in the comments:

> And then by the time I got halfway through that mural, I had enquiries for seven more and I think actual orders for two or three (A4);

> So, with the public art thing that happened recently, I would have someone who's really liked my work, or an art curator that's seen my work, and I usually get approached by people (A9); and

> I suppose, you'll do one job somewhere and someone else will see that and go, oh, that's really cool, maybe we want something like that (A12).

These comments also highlight that arts consumers appear to take more interest in artists who are demonstrably currently working on projects. As another form of visibility, winning competitions is also believed to attract work, particularly from repeat audiences, but also to generate new interest, as seen in the comments:

> You know, I have a lot of repeat customers who've bought multiple prints from me and if I win a competition or I win an award or whatever, then it's an opportunity for me to put that up on my website and just reengage with my client base (A10); and

A lot of the time you try and time it so you enter a few really good competitions locally (A9).

Other tools that attracted work by increasing market visibility included print advertising and having a studio that accommodated passing trade: "mainly through magazines" (A1); "this advertising program" (A4); and "Yes. Oh Yes, walk-ins, yes. Yes, didn't know you were here" (A3).

Another behavior to attract work, used by 42% (N=5) of the participant group, was word-of-mouth (A1, A3, A5, A10 and A11). Example comments include:

I asked the lady how she came to contact me. She said that she was a member of [De-identified Group] and was asking around at the [De-identified Group]. And asked, if I was going to commission an embroiderer to do something, who would they recommend? (A1);

Again, that's just been a roll-on effect from the market. I mean, we get so many international visitors to this area, and most of the time they turn into ongoing clients. So, then they will order from the online store. They'll tell their friends about it when they're back in the UK, or in Europe, or wherever they're from (A11);

And he came in and he said, somebody told me I could buy some art glass here (A3);

If one of my clients talks about my work to somebody else, you know, that is almost a better way for me to get a client than any other way. So, it's a referral business (A10); and

...through word of mouth, through a friend, through a recommendation (A5).

Particularly striking is that A10 called visual arts practice "a referral business," highlighting the significance of networking as a means of marketing and attracting new and ongoing work.

Equally important is the ability to plan for future work, as expressed by 42% (N=5) of the interviewees (A1, A2, A6, A7, A10). Example comments include:

> So yes, it's always making sure that you've got work coming on (A1);

> Yes. Okay. So, really, that forward planning so when I get to the end of a project, the next one is already there, you know, it's ready to go. I don't have downtime and avoiding downtime, for me, is really, really important. Like, I think of my time as being incredibly valuable, so I don't like to waste it by having downtime. So that forward planning is hypercritical to me, to make sure that, you know, well, to make sure that the income is still coming in, at the end of the day (A10);

> I have a diary and I have a list of all my jobs sitting in front of me on the computer screen all the time. I know what I'm doing, and I'm booked out for shows until March next year. I have got commissions until February next year. And I just fill in the gaps. 50 percent or 40 percent of my work, at the moment, comes from repeat (A6);

> I set myself some goals. So, goals like I'm going to have an exhibition at this date. Things like, I'm going to put a piece into this competition at this stage. I find that's my most useful tool, is to have a deadline to create work that does sustain me. Otherwise, I get caught up in running my business. So... Which is probably the thing that I find the hardest is the fact that I work really long hours. I work seven days a week. And I'm doing tax returns. And I'm doing bank statements and things like that. Which means that I actually have to schedule in time in my studio to create work. So I find deadlines are my best way to get that work happening, so I've got a product to sell. (A2); and

> So, I started to formulate some goals about where I wanted to be in five years. And one of the things was I wanted to be asked to be in interesting group shows (A7).

Breaking down these comments further, the participants identified strategies that they used to maintain a flow of projects which, as A10 (above) points out, continue the momentum of income and productivity. These strategies, which include setting milestones (A6, A7 and A2), prioritising projects and managing time (A2), forward planning (A10),

developing goals (A7) and filling in gaps (optimising time) (A10), are all significant

operationally to maintaining ongoing work.

The final theme to emerge associated with attracting work and sustaining ongoing

work regards reading the arts market, or associated markets, and being willing to adopt new

tactics to reach new audiences, described by 33% (N=4) of the group (A1, A7, A8 and A9).

For example, A7 said they secured work by: "keeping my ear to the ground, listening.

Talking to people and listening to what they said, and who they talked about. That sort of

thing" (A7). A8 shared an experience of discovering a new market for their work:

> Well, I have to say that the last 12 to 18 months it's been the wine industry
> now that they are moving forward, and I saw something on television just
> in the last couple of months to say the wine industry has experienced a 35%
> increase in its sales, and I think that's because of free trade agreements,
> getting into places like China and Southeast Asia, and so there's a lot of use
> of illustration. I know in the last, you know, two years, a lot of my work is
> coming from the wine industry now (A8).

A1 talked about adjusting to changes in technology and consequently incorporating

new skills into their arts practice, as seen in the comment: "Computers completely changed

from menu-driven to Windows. It was a huge change. And so, you know, it was getting a grip

on that" (A1). Similarly, A9 revealed how changes in the working environment forced

changes that kept them in the market, as seen in the comment: "So, I realised then, when the

exhibitions were going down and I wasn't invited to many solo shows that I had to diversify

again..." (A9).

The analysis highlights the importance of communication skills to an arts

entrepreneur, since most strategies employed for securing new work and sustaining ongoing

work rely on the ability to interact with audiences and network within the arts industry.

Interviewees also articulated that being aware of industry trends and identifying potential

future opportunities in a broad socio-economic context are strategies that increase chances of career survival. To conclude this section, these findings particularly show how higher-order functions such as problem-solving, planning, goal setting and time optimisation contribute to creating new work opportunities and a subsequent steady flow of work.

### 3.5.19  Opinions surrounding business skills in the visual arts context

In this section, data were analysed with the aim of identifying business skills employed by artists. Interviewees were asked questions similar to: "Why would business skills be not relevant for some artists?"; and "Do you incorporate business skills into your practice?" Findings from this analysis are now explained.

Looking firstly at why business skills would not be relevant to an arts practice, it is noteworthy to mention that the vast majority of the participant group (92% N=11) felt that business skills were important for a successful arts career (A1, A2, A4, A5, A6, A7, A8, A9, A10, A11, A12). Example comments include: "it's just the cream on top of the cake" (A6); "Yes. Well, I think it's important to have a bit of an idea" (A7); "You definitely need business skills if you want to be a professional artist" (A2); and "well, business to me is everything' (A9). Some interviewees pointed out that their business is impossible to separate from their arts practice, as seen in the comments: "I'm running a business and I'm not just an artist. I'm an artist with a business" (A2); "...you need to be good at business because it is a business what we do, whether we like it or not" (A10); "I think if you're trying to be a practising artist you have to have business skills" (A12); "an art business and an art world" (A5); and "it's still a business. We still make stuff and want people to sell it for us" (A4). Benefits of having business skills were mostly related to generating an income, as in: "without business skills, I wouldn't be able to pay their wages. And turn a profit. And draw a wage myself. You've got to have some business skills" (A1); and "I'm in my fifties so I could

be a bit cynical and a bit sort of, show me the money!" (A8). Moreover, A8 felt that an artist's success was essentially underpinned by business skills, as shown by the comment: "I think it comes down to that, and some experience in those business skills, because they are important" (A11). A10 sums up these opinions in the one comment:

> ...you're an artist and you need to make money to live, then you are in business and if you've failed to recognise that that is the case, that you need business skills, then you're going to fail. You'll always be a starving artist (A10).

Turning now to reasons why artists would not adopt business skills, some interviewees have witnessed or felt that artists are benighted, as in the comments: "They've just gotten too caught up in the, I just make nice pictures" (A8); and

> You are running a business. You can't, think that somebody else, your gallery, is going to, or galleries, is going to carry you through. There's some stuff that you have to do to run a business. And if you want to sustain your practice, you need business skills (A5).

Three interviewees (A4, A7 and A9) feel a lack of education causes this type of naivety, as seen in the comment: "We're in business the same as anybody else, it just happens to be that the business is a little bit different to most businesses" (A4); "It's weird, but a lot of artists don't even know this, how much money you would need a month to live over a year. And then to break that down into the number of units or whatever you're making" (A7); and "if it's [business] said in a different way. I think most artists would realise, well they actually do" (A9). In a similar vein, A3 was the only interviewee who admitted to rejecting business-like behaviours for their own practice, claiming unwillingness and ineptitude: "I'm fully aware of my shortcomings, you know, laziness and I'm not all that bright. I'm a mathematical failure" (A3).

Four interviewees in the group also witnessed and felt other artists were unaware of the importance of business skills to running a professional arts practice (A1, A6, A7 and A10). These are some example comments to illustrate:

> My friend, [de-identified], has been doing what I'm doing for about ten years longer than me. She still operates in a little, tiny room in her house. And she says, oh yes, I wish I could just earn enough money to build a studio. I can't make a living at what I'm doing. Now my husband's looking at retiring and I will be our only income. We are poles apart. And the difference is, she has no business skills (A1);

> If you're going to make a good income out of it and not just be a hobbyist, your business skills and marketing skills have got to be good. Otherwise you get lost in the soup of lots of other people out there that want to hold up to their hand to be artists and people to pay them (A6);

> Because they're not acting like professionals. I mean, being an artist, being a professional artist, the word professional means that you get paid for your professional skills. And being an amateur, the word amateur, like the whole etymology of it means that you're doing something you love. So, it's fine to be an amateur and just do what you love, but if you're going to be professional then you have to be business-like. The whole word means business-like (A7); and

> I think if business skills aren't relevant to you, then you're not taking what you do seriously (A10).

Once again, these interviewees express a clear distinction between a professional artist and hobbyist by the artist's capability and attitude to generating income.

One striking comment to emerge from the interviews related to the education system letting artists down by not adequately preparing students to deal with the business side of art: "I know what I taught my students, my artist students, as a paint teacher in terms of the business side, I don't teach that" (A5). This was reiterated by A4, who was not exposed to business skills during higher arts education: "the consciousness about how to be an artist in

business was non-existent" (A4). While not being educated in business skills may have been detrimental to these artists, one interviewee argued that arts-specific business skills were learnt on the job: "It's not something that's taught. I think it's something that you need to pick up along the way..." (A1).

Turning now to examine business skills the group felt they had employed, there were some interesting findings. For example, A10 self-funds projects to turn a profit and reinvests a portion of that profit to initiate new projects:

> I've always self-funded them. You know, with the book I just published, I self-published it, I paid the costs out of my own pocket and knowing that I was going to have to take it to market myself and sell enough to make money. You know, not only make my money back but actually make some money. So, I've always invested in myself and I try and take a percentage of my business profit and reinvest it in projects. Not all of it but some of it (A10); and

> It'll cost me $16,000, $20,000, whatever, and then I come back and I'll say, so, well, I need to make $30,000 to $40,000 out of this body of work. How am I going to do that? Well, I need to not only just be selling prints, but I need to be licensing photographs, you know, to companies that want to use them in their annual reports or whatever (A10).

A11 has developed and grown their arts practice by subcontracting work out to make a profit:

> I would say expanding my business in terms of not just being the sole maker but having other artisans complete certain aspects of my designs. So, I suppose expanding, so that I'm not just a one-person show (A11).

A1 also makes reproductions of their work as additional products for sale, as follows: "I've just put in a giftware line in my business. It's not necessarily to sustain. It was more just an add-on... something that would just be that little bit extra money going through the till" (A1). A1 also value-adds through running online classes:

> And then the other thing that I do is cyber-classes, online. Which is an excellent way of generating income... and that's another way of generating income and sustaining the business without actually having to put in a whole massive amount of extra work in (A1).

A2 also generates income through technology: "Part of our business is completely online. It creates quite a bit of income for us... (A2). Another business skill employed was financial management (cost efficiency):

> ...to run your business, you need to be lean and hungry. In 2007 my business was very, very fat, it was, like a fat cat in the jungle and it had a lot of excess waste, things that I didn't really need, you know? I had an office, I had extra electricity bills and insurance bills and rates to do and phone lines and fax lines and internet access and, so now I, you know, the economy has kind of forced me to strip all that away and run a very lean ship and, you know, here I am saying, maybe this year I'll be able to afford $3,000 for a new computer, like a lot of other people (A8).

Finally, interviewees identified managerial tasks as business-like behaviours that they used in their arts practices. This includes, for example, basic accounting, data management and administration: "I'm doing bank statements and things like that...There's still book work. There's still accounting. There's still tax returns" (A2); and "So the simple use of learning how to do a spreadsheet. Like, that's how I keep my databases, not that I maintain them every week like I'm supposed to" (A5); and "well early on I did all the business myself and did the book keeping, did the tax, did the PR, did the marketing, did the letter writing, did the invoicing..." (A4).

To conclude this section, we can see from the interviewees' opinions that business skills are considered essential for making an income from art and also to distinguish a professional artist from a hobbyist. Some artists are challenged by understanding and applying business skills, particularity in their context, and there are suggestions that gaps in arts education contribute to some artists' reluctance to act business-like. Some of the business

skills that are described as being used in arts practices are also typical of small firms or self-employed individuals, such as invoicing and reporting tax. At least one participant operates their business similar to a not-for-profit model, whereby majority of profits go into establishing the next project. Lastly, good financial management ensures that costs involved in operating an arts practice are balanced with income needed to sustain production.

## 3.6    Interview interpretation and summary

To summarise, thematic analysis of interviews with 12 Australian visual artists who make their living from art is revealing in several ways. Even though these artists need income to survive, they do not measure career success exclusively in monetary terms. In addition to earning sufficient income from artifacts/creations, their goals are to raise their personal and product value (recognition/profit) and to have time to be creative. While the ability to earn can be symbolic of the artist's status, money can also free up time to spend creatively by allowing the artist to pay an agent, business manager, or other assistance. The conundrum is in balancing intrinsic needs with extrinsic necessities, without compromising artistic identity or integrity. Empirical results suggest the interviewees in this study define an artist who can establish this equilibrium as an arts entrepreneur.

When comparing the interviewees' self-reported entrepreneurial skills and behaviours against found arts entrepreneurial mindsets, the sample is skewed towards capabilities that assist with taking action under uncertainty. For example, assessing risk associated with decisions requires self-efficacy, flexibility, adaptability and knowledge of the market. Further, behaviours that foster resilience, such as collaboration, commitment, and work ethic were also prevalent. Exploring networking behaviours highlights that mentor relationships and collaboration help to mitigate risk in making decisions and can help to sustain ongoing work.

The interviewees make a clear distinction between an arts entrepreneur and a more generic business entrepreneur, with the major difference being an arts entrepreneur finds middle ground between artistic and business mentalities, while the interviewees perceive a business entrepreneur in somewhat stereotypical terms as primarily profit-driven and not audience-centric. They believe an artist is concerned with relating to their audience to translate their work to improve the chances of a sale or target a particular niche market. However, in the analysis, arts consumers' needs were being met. Data shows interviewees understood certain factors that attracted sales, such as being seen actively working and portraying a professional image. Online tools such as social media, blogging and websites, as well as competitions, are some of the strategies artists use to increase market visibility. To some extent, therefore, artists react to consumer demand. Even though both arts and other types of businesses share a goal to generate income, an arts entrepreneur is perceived by this group as less willing to compromise ethics, morals and integrity in pursuit of profit.

The interviewees consider some generic business skills as important, though most appear to learn these from experience. Basic business skills, such as accounting functions associated with tax, profit/loss and invoicing are commonly shared between peers and colleagues in mentoring and collaborative relationships. In addition, collaborations often enable word-of-mouth referrals that maintain a flow of income and projects. Some argue that arts-specific business skills should be part of higher education curricula.

The aforementioned behaviours improve resilience in unpredictable arts markets, while others are intended to raise artwork value. The analysis finds a complex interplay of building social capital and prestige within the arts industry, as well as employing innovative ways to increase audience interest, that may achieve this goal. Artists understand that their personal brands are inextricably linked to their creations, and are finding innovative ways to merge

networking with marketing and self-promotion, hence why networking and innovative marketing are significant entrepreneurial skills identified in the findings.

The analysis identified 18 arts-specific entrepreneurial skills and behaviours (Table 17). Figure 19 (below) reframes these skills and behaviours into a hierarchical structure that culminates with innovation.



Figure 19: Foundation of an arts entrepreneur

According to this group innovation is a key factor in being an arts entrepreneur, particularly in terms of networking and marketing behaviours, where new and novel ideas are crucial to stand out from the crowd, disrupt the artist's career or create interest in their work. Innovation stems from calculated risk-taking as a reaction to a dynamic working environment, or as strategy to achieve specific goals. Behaviours and skills in the second and third layers of this pyramid are the foundations on which these artists build confidence to take risks, identify and exploit opportunities, and see or do things differently. Behaviours and skills at the base of the pyramid relate to maintaining momentum and sustaining an income.

Overall, the suite of skills and behaviours that contribute to entrepreneurship and facilitate innovation is complex. Some of these skills, which help to navigate difficult arts markets, are fostered through peer relationships and collaborations. However, highly competitive arts markets can also inhibit collaborations from forming.

Individuals within this group differ on the definition of an arts entrepreneur, as well as the skills and behaviours that characterise entrepreneurship. These artists may or may not identify as entrepreneurs depending on their interpretations of the term. Some perceive differences between arts entrepreneurship and business entrepreneurship in an overriding desire to generate income potentially at the cost of personal ethics and moral integrity. According to these artists, an arts entrepreneur should capably balance artistic imperatives and creativity against the business of being an artist in a way that delivers sustained income and increased value in their artwork while achieving autonomy. However, to achieve this, opinions from the interviewees suggest an artist needs a positive attitude towards making a living from art, adaptability, and the ability to innovate.

This study also highlights how this group of artists uses technology, in entrepreneurial terms particularly online resources for networking and marketing, exploring ways to connect with audiences, and meeting needs of arts consumers.

Self-promotion, in person or online, and through word-of-mouth, is clearly important to this group. Though business skills might be essential in running and managing the operation, these artists mostly identify visibility (gaining interest, standing out from the crowd, exploiting other social capital) as crucial to securing new and ongoing work as well as increasing their profit/value. There are also specific support mechanisms that some of these artists use to manage workflow that are not based on creating interest, including peer collaborations and mutual client referrals.

# 4 Discussion

## 4.1 Introduction

This research began by considering how visual artists work, think, and act entrepreneurially. It queried why, how, and if, a group of Australian visual artists operated in an entrepreneurial manner. The empirical findings arise at a moment when addressing the practical implications of arts entrepreneurship can help the field to grow and develop conceptual ideas into theoretical frameworks. The literature on arts entrepreneurship spans three major areas: career management; being enterprising; and new venture creation (Beckman, 2007; Bridgstock 2013a). Arts entrepreneurship has pejorative connotations for many artists, who perceive tensions between their individual sense of themselves as artists, and the business paradigms often associated with the term 'entrepreneur' (Bridgstock 2013). Despite these challenges, theorists and arts practitioners advocate for more empirical research on arts entrepreneurship (White 2017). This study thus aims to expand our understanding of arts entrepreneurship, which in turn will help concepts to move forward, and the discussion to mature.

To begin this study, a review of literature highlighted the limited number of studies exploring arts entrepreneurship skills in the context of individual arts fields. Particular gaps were also uncovered in exploring visual artists' deliberate strategies used to attract, obtain and sustain re-occurring workflow (Beckman, 2007; Bridgstock 2013a; De Klerk 2015). De Klerk (2015) identified that the field of arts entrepreneurship study would benefit from exploring more around the purpose of different network structures in the artists' context. The review of literature linking arts entrepreneurship with enterprising behaviour shows gaps in understanding how artists develop skills such as opportunity-recognition, creating opportunities, reinvention, and dealing with change (Beckman, 2007; Drucker 2012).

Moreover, the review of literature in connection to new ventures as arts entrepreneurship highlighted a lack of empirical evidence defining arts-specific business, and the particular innovative ways that artists add value (Bridgstock 2013a). Lastly, exploring the significant works of Thom's (2016) seven crucial skills for an arts entrepreneur left scope for the opportunity to observe the use of these skills. Considering all these factors, and to provide new empirical evidence that may support the growing field of arts entrepreneurship research, the study asks: **To what extent do Australian visual artists operate in an entrepreneurial manner?**

To answer this question, this chapter is organised as follows: first, an investigation of the extent to which entrepreneurial behaviour and mindsets were found in the study; second, the influence of technology on entrepreneurial behaviour in these artists' context; and third, a review of the implications surrounding entrepreneurship in the findings.

## 4.2    Entrepreneurial behaviour and mindsets in the visual arts

Results from 12 interviews and 160 survey respondents suggest many artists exhibit entrepreneurial behaviours, and use entrepreneurial skills and abilities, even though they may not identify themselves as an 'entrepreneur'. For example, although 50 percent (N=6) of interviewees had an initial negative reaction towards the term 'entrepreneur', most identified as acting entrepreneurially to some degree. In addition, those surveyed expressed relatively high levels of confidence in their own abilities and skills in the entrepreneurial theme areas identified from the literature. One explanation for this inconsistency is that artists have negative preconceived ideas about entrepreneurship based on the stereotype of an entrepreneur as a person who measures success solely by wealth creation (Beckman, 2007; Bridgstock 2013a), and therefore see entrepreneurship as incompatible with intrinsic motivations for a career in the arts. While the literature does identify exploiting resources to

create wealth as an entrepreneurial trait (Auestsch & Thurik 2010; Audretsch 2001; Drucker

2012; Holt 1992), the picture of contemporary entrepreneurship is more nuanced to include

those motivated by social agendas in the not-for-profit sector (Martin 2009). My study

suggests artists may make value judgements based on what is now an outdated stereotype.

While participants in this study do identify earning income as a motivation, they

define career success through a combination of mostly non-monetary factors, evident in the

recognition of commission size as a reflection of status and income as an indicator of a

professional artist as opposed to hobbyist. Artist's success, according to the 12 participants in

the interviews, is earning an income in addition to recognition, the ability to attract projects,

having autonomy to pursue artistic desires, and having more time to spend on art-making by

outsourcing other tasks.

Examining the opinions and actions from the survey and interviews, findings suggest

extrinsic and intrinsic motivation together contribute to artist's advancement to some degree,

as well as a combination of cognitive and interpersonal skills. The initial survey of 160 artists

established that they perceive their capability leans towards intrinsically-driven skills (i.e.

time management, being motivated, having a creative idea, establishing their identity).

However, the participants also identified their deficits in extrinsically-driven skills, such as

networking, forming relationships with key people, marketing, building and maintaining

websites, and knowing how to start and plan a business. Most of these skills they consider

positively contributing to their careers, particularly areas linked to self-promotion (marketing,

website maintenance, social media and networking), with some positive opinions to include

small business, financial management and entrepreneurship. While a majority (92%) of the

interviewees feel acting in a business-like manner is vital, there are strong views that artists

do not act like a typical business, apart from engaging in simple managerial tasks, such as

invoicing, general accounting, reporting tax and monitoring profit and loss. Interviewees emphasised that an artist is a business–and something unique–making it difficult to determine if that means an artist runs a business or is in the business of acting as an artist. That interview participants felt most artists do not understand how business skills can support their careers suggests there is a general ambiguity about business skills amongst visual artists. If this is accurate, then it may be reasonable to conclude that understanding the business of being an artist is as difficult for artists as it is for arts-entrepreneurship researchers. However, these interviewees' opinions do incite the idea of a professional artist as one who is in business and has their own set of principles different from a typical business operator or hobbyist artist. Considering that Thom (2015) suggests an arts entrepreneur is distinguishable from an artist-operator by marketing innovation, looking at the participants' opinions on valuable skills mainly linked to self-promotion, these artists might agree.

Investigating the actions of the interviewees offers a deeper insight. For example, those having fewer interactions with peers, agents or key industry people report fewer successful career experiences, raising the question of how these experiences may contribute to success in their context. Empirical evidence from this study finds these particular interactions are precursors to gaining vital industry experiences that contribute to developing skills, habits, industry knowledge and support mechanisms that sustain and advance arts careers. The interview analysis found that many of these skills are nurtured through networking and forming relationships, highlighting the significance of having interpersonal skills. Peers support each other by sharing advice about financial capabilities, for example, that consequently build resilience in uncertain arts markets. Networking and friendliness appear to be particularly important precursors for establishing relationships and network structures, such as casual relationships, close friendships, mentor relationships and industry

collaborations. Each style provides different types of support that contribute to career success. Sociability, good communication skills, and willingness to engage with people are undeniably contributors to these activities, linking access to new industry knowledge and resources, that enable opportunity identification. In particular, arts associations seem to be conduits to influential peers and key industry players that can pass on knowledge about how to navigate arts markets, with industry events also being valuable opportunities to build a profile amongst peers. In addition, these behaviours support establishing bonds with mentors who encourage confidence, help develop self-efficacy, and encourage artists to seize opportunities aligned to their capabilities. An excellent example of this situation was raised by participant A2 in the interview, who spoke about a peer mentor who counseled them about taking risks and making choices tailored to their style of work, reinforcing networking and relationship-building as a way for artists to increase opportunity awareness and learn how to assess situations when making decisions to reduce business and personal risk. This phenomenon is not something that is specific to arts businesses: similar experiences are common in small business entrepreneurship. As the review of business literature found, in small businesses mentors increase the entrepreneur's opportunity-recognition capabilities, particularly during the starting-up phase (St-Jean & Tremblay 2011). Therefore, a finding of this study is that artists employ entrepreneurial networking and relationship building behaviours with similar characteristics to the behaviours of small-business entrepreneurs during the start-up phase. Findings help to clarify that the development of opportunity and networking skills discovered in Thom's (2015) entrepreneurial mindset, are established from having interpersonal skills.

The interview analysis revealed positive attitudes towards networking is a vehicle to establish collaborations amongst peers and across wider circles. Cooperative activities appear

to increase resilience in highly competitive and unpredictable arts markets. For example, there were clear examples of artists working towards shared goals: A12 attracts people who can contribute towards project work; and A2 shares workspace with peers, forming a trust that enables the collective to share jobs and delegate workflow. All of these strategies help to maintain recurrent workflow and strengthen the likelihood of sustaining income. Earlier arts researchers also found collaborations and ability to build social capital significantly influence the artist's success (Abbing 2004; Bridgstock 2009; Lingo & Tepper 2013; De Klerk 2015). De Klerk (2015) particularly broke new ground by linking these strategies to hybrid entrepreneurship models of artists in rapidly changing markets, called collaborative bricolage. Although collaborative bricolage is somewhat unusual, some studies have evidenced social capital being built and used in business to facilitate collaborative structures that collectively manage risk in markets (Bourdieu 1984; Coleman 1988; Putnam 1995; Woolcock 1988; Woolcock 2001). Whilst building social capital might not be new, the way artists use or exploit networks is perhaps where we might see entrepreneurship emerging in this context.

It is important to point out that many participants in this study expressed artists can have negative attitudes towards networking, either rejecting the concept due to lack of experience, or because they are unwilling to participate in networking, perceiving risks to their intellectual property. However, this study indicates that artists who are open to sharing skills and knowledge in networks and mentoring relationships experience success. Leadership is another indicator of successful career experience in this study. For example, participant A8 described a network that was started proactively, in which senior artists mentored early career artists, particularly in relation to financial aspects of arts work such as tax, contracts, and pricing, and advised them about how to sustain a steady income stream. In return, the early career artists introduced the senior artists to new methods and ways of integrating technology

to adapt to new arts markets and encouraged them to make changes and reinvent their arts practices to better adapt to emerging markets. According to A8, this provided many members of the network with work opportunities, as older artists offered early career artists projects, and everyone referred potential clients to peers with suitable skills for particular commissions. In regard to extending empirical evidence around leadership, primarily by De Klerk (2015), this study builds on the theory of collaborative bricolage by improving understanding of leadership in the visual arts context. It also reveals altruistic motives are a precursor for these structures to form. Given that Thom's (2015) crucial skills for an artistic entrepreneurial mindset include networking and leadership, it could be argued that artists in this study extended entrepreneurial behaviour into a form of social good, which has been extensively identified in the broader not-for-profit sector.

Participants in this study clearly learn through these experiences in the context of the arts industry. Considering this in the perspective of the survey results that showed 43 percent of the survey population participated in informal training and education opportunities, we could speculate that this arts-specific business acumen is likely to have been acquired through interacting with peers. In addition, reflecting on the general view from participants that tertiary arts education is deficient in business content, and Essig's (2009) documented partially-effective attempts to merge business skills into arts curricula, it may be plausible that arts-specific business acumen is better transferred through social networks. In a rapidly-changing global business environment combined with ad-hoc arts labour markets, therefore, rather than teaching generic business skills, educating about networking entrepreneurship strategies and skills in the industrial context may have more impact on artists' subsequent careers. Or it may be that entrepreneurship education teaches the awareness of where it is

optimal, which may clarify an interviewee's comment that in their higher arts education "the consciousness about how to be an artist in business was non-existent" (A4).

Alternatively, the concept of 'artist is a business' might be more about doing things differently in commerce, such as when interviewees spoke about: "[skills] focused around what I do" (A2); and "a bit different to most businesses" (A4). So, it may not be plausible to teach a uniformed arts-business acumen, or one style of arts entrepreneurship. However, considering the comment on some artists' abilities to network and collaborate: "as an artist, we're not necessarily successful socially", there does appear to be opportunity to enhance skills and entrepreneurial skills surrounding social capabilities.

Having discussed the merits of networking behaviour for arts careers, it is important to note that 40 percent of survey respondents did not see collaboration as a tool to advance an arts career. It could be that some survey respondents with negative attitudes may have little networking experience, since a large portion of survey participants self-evaluated as having poor networking skills. Other artists in the interview phase felt generally uncomfortable or somehow dishonest with socialising only for the sake of career enhancement. Highly competitive arts markets also fostered distrust amongst artists around their intellectual property, and they exhibited reluctance to form close relationships in some quarters. In such cases, though, interview analysis found that close friendships with one or two individuals can be an alternative to collaborations between larger groups. Overall, these findings emphasise the significance of a range of relationship types and formal and informal networks specific to the context of visual artists. Further, it highlights the need for some visual artists to learn strategies to reduce anxiety around opportunities for developing social capital.

Aside from collaboration, merging (and unceasing commitment to) marketing and networking, stand out as antecedents to attracting audiences, opportunities and reoccurring work (see Figure 20 below).
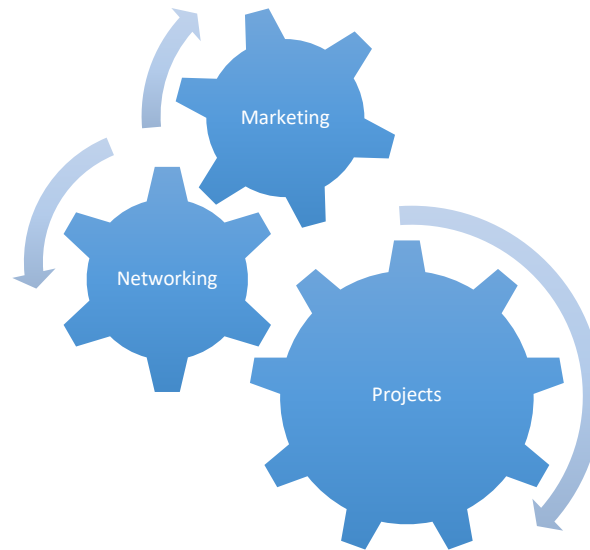


Figure 20: Operating as a visual artist

The summarised interview analysis shows, consciously- or unconsciously-performed marketing and networking activities at a minimum create visibility and can attract serendipitous opportunities. As mentioned above, each artist's social skills play a large part in arts marketing and self-promotion. Self-promotion reveals as an entrepreneurial habit, emerged out of the analysis as linked to successful career experiences, as indicated by the 66 percent of survey participants who identified themselves as the main promoters of their artwork. However, the areas of marketing and networking were exposed in this study as the biggest areas of innovation, and consequently influences on, success in artistic careers.

Opinions from the interviews and results of the survey specifically link innovation and marketing in the visual arts context. Interviewee behaviours supported this notion. An example is use of creative ways to stand out from competitors and raise the profile of the artist and artwork, such as marketing artwork associated with the artist's holiday to incite audience interest, and targeting an agent based on their clients' known appreciation for a particular style of artwork to raise commissions and sales, associating with highly visible artists to raise stature; and searching out niche markets. Bendixen (2000) points out that arts marketing behaviour sets artists apart from generic business marketing because of the artist's role in translating their work to their audience. Certainly, in this study some artists talked of self-promotion to agents or audiences with the aim of generating interest in their art, securing sales or forming business relationships.

Innovative strategies for self-promotion, focused on increasing the perceived value of an individual artist's work, appeared to enhance career experiences the most. In these situations, participants built social capital to create ecosystems that enabled them to either gain information on valuable markets for their work, connect to key industry people, create an emotional connection to gain a sale or agent, or a combination of these. These self-promotion strategies supported the interviewees to discover new ways to strengthen their worth. As one participant noted: "I'm always trying to think of different ways to do things." According to Nytch (2012), arts entrepreneurship is an artist raising capital whilst keeping true to their own expression. Some participants identified innovative marketing as specifically focused to raise awareness of the artist's uniqueness. For example, several artists expressed that innovation begins with being aware of your point of difference. Another thought that being a leader and doing things first in marketing led to innovation and success of sales. It may therefore be reasonable to say that a major difference between a business

entrepreneur and an arts entrepreneur is a direct emotional connection between the arts

entrepreneur and their audience or consumer, which is particularly crucial to influencing

sales.

Innovation is also seen in the interview analysis as marketing creatively through

numerous social conduits to strengthen visibility, such as:

> The way I look at networking is, I can go to the market and market myself
> in hundreds of different ways but if I can network and get other people
> doing that for me, then my message is going to be so much stronger... I
> didn't want money; I just wanted them to publicise me because then they're
> working for me. And that is networking at its core (A10).

Preece and Kerrigan (2015) argued that artists' brands are co-created using an

assemblage of key stakeholders. Indeed, this could explain the survey finding that 49 percent

of respondents mainly use galleries and agents as distribution outlets, as well as to

disseminate their brand. Further, interviewees try to remain visible in the market through

either an online presence or by being seen working constantly on projects as other ways of

strengthening their brands.

The literature reveals that entrepreneurs in new business ventures commonly use a

variety of channels to market their brand, with the aim of increasing consumer trust in the

market (Read et al. 2017). From this perspective, some of the entrepreneurial activities

attributed to participants in this study could be perceived as intended to build trust in the

market in pursuit of recognition, new projects or sales.

Some of the ways in which the study participants applied self-promotion to marketing

obviously merge their identities and work. According to Preece and Kerrigan (2015), an arts

entrepreneur sees "the value and integrity of the product are inextricably linked to the value

and integrity of the artist themselves and marketed as such" (p.1208). These marketing

strategies are similar to behaviours performed by business entrepreneurs in their start-up

phase. According to Read et al. (2017), business scholars have long recognised that entrepreneurs interchangeably merge personal identity (philosophy, values, norms, and personality) with business ventures. This is important in the early phases of a new venture because most lack access to marketing resources, so they exploit their personalities to gain consumer trust and find opportunities that are a good fit to their identity to create the illusion of consistency (Read et al. 2017). In other words, uniformity is also perceived as reliability. It is conceivable that artists might portray consistency, and therefore reliability in the arts market, by using creative channels to build a brand and increase market visibility. In this context, just maintaining artistic expression may be considered a form of consistency. Therefore, it is possible that artists act similarly to entrepreneurs in business during the start-up phase.

Distinguishing arts entrepreneurs from ordinary business entrepreneurs is problematic. Hong et al. (2012) and Breen (2004) view arts entrepreneurs as exhibiting a mix of enterprising personal traits and some business acumen, and participants in this study seem to relate to this definition. Thom (2016), however, argues that innovation distinguishes the arts entrepreneur from a small arts business owner. Behaviours and skills exhibited by participants in this study tend to align with Thom's view; there is a clear distinction between participants acting innovatively in marketing, with the innovators not diverging from their self-expression.

A combination of factors related to social capital characterise innovation in arts entrepreneurship, including conscious manipulation of the emotional connection between the artist and arts-consumer/agent, either in person, online or otherwise. For example, one study participant engaged international audiences through blogging, including building a large following and promoting online workshops. Overall an arts entrepreneur cannot survive with

business acumen alone. Networking and building the right social capital are the foundations for innovative and entrepreneurial behaviours in the visual arts context.

## 4.3    The influence of technology on visual artists' careers

Whilst networking and marketing innovations were revealed as significant to many successful career experiences, new technologies such as websites and social media platforms were seen by participants as influential in advancing arts careers. The significance of new technology is also confirmed by literature identifying digital technology and the use of the Internet significant to artists (Thomson, Purcell and Rainie 2013). In this study, individuals talked of using online platforms and websites to by-pass galleries and agents to access audiences directly. This also assists with reaching audiences beyond the physical exhibition space or region. A surprisingly high number (N= 58) of survey respondents indicated they distributed art internationally, with online spaces coming second only to the traditional distribution channels of galleries and museums. These results, together with the fact that many participants chose to undertake training in these content areas over the last five years, show technology is important to these artists.

The study established that the Internet is used as a tool to enhance the artist's brand by developing a voice through blogging, which successfully connects with audiences and increases interest in the artist's add-ons such as workshops. However, these methods rely on arts consumers to stumble across websites or blogs over general Internet traffic. There are also instances of using technology to enhance communication between industry and peers and extending communication on a global level. Many arts associations that offer opportunities for networking and learning are first accessed through online memberships. In addition, artists also mentioned that the Internet gives access to a much wider and more diverse variety of audiences. Overall, study participants have access to an assortment of technology and

channels to sell or display artwork, including Etsy, Twitter, Facebook, Blogging and websites. However, no instances were mentioned of technology being directly responsible for increasing the value of an artist's work or of gaining significant recognition, although one artist used technology to sell online workshops, which generated an income from a minimal time commitment versus face-to-face delivery. Therefore, this study would disagree to some extent with Groy's (2015) argument that there is little evidence that shows technology positively contributes to artists' positions or success in the market. Indeed, there is no direct evidence that technology increases these factors, although depending on how it is exploited socially, it can have the potential to influence these factors indirectly. Certainly, this study aligns to Comunian, Faggian and Jewell (2015), who argue that digital technology alters the production, distribution, and commercialisation of artwork. In this study, positively or negatively, technology's influence on artists' careers hangs on its use. However, these results may also have been different if this study were to include animators who rely on digital tools to create and develop work such as virtual reality.

## 4.4 The implications of attitudes towards entrepreneurship

Operating an arts business and advancing an arts career are distinguishable by entrepreneurial thinking that evokes innovation, therefore in this study an arts entrepreneur could be considered a social marketing innovator. However, visual artists need to be motivated to overcome challenges in order to successfully advance an arts career.

Firstly, this study takes a thorough look at attitudes of those acting entrepreneurially linking attitudes of interviewees to level of entrepreneurial activity. For convenience, Table 21 below has been extracted from the analysis chapter.

Table 21: Mindsets of arts entrepreneurs (copy)

| | |
|---|---|
| **(i) Identifies being entrepreneurial**<br><br>**(A1, A2, A5, A7, A9, A10)** | Awareness of the misconceptions surrounding entrepreneurship<br><br>Believes it is building a lifestyle that allows for creating one's own desires<br><br>A fine balance between a business and artist mindsets |
| **(ii) Identifies occasionally being entrepreneurial**<br><br>**(A4, A8, A11)** | Lacks clear understanding of how it can be used<br><br>Only enabled during successful times<br><br>Used with careful thought and consideration<br><br>Acts within personal morals and ethic<br><br>Exercises some risk |
| **(iii) Does not identify being entrepreneurial**<br><br>**(A6, A3)** | Considers as risky behaviour (negative)<br><br>Relates to an intense desire for wealth and expansion (negative)<br><br>Innovative way for artists to market with new technologies<br><br>Can sell snow to Eskimos (negative) |

As Table 21 shows, and considering the preceding discussion, an individual's awareness of varying types of entrepreneurial activity may not influence whether they undertake these activities, but rather the ability to identify as an entrepreneur. Interviewees who identify as acting entrepreneurially were of the attitude that entrepreneurial activities in the artist's context should contribute to achieving a lifestyle that allows for creating one's

own desires. This study, for example, found that maintaining artistic expression and uniqueness, such as finding niche markets, helps artists to stand out, and consequently increase the value of their artwork, and sustain their career. This particular way of thinking may be specific to a visual arts entrepreneur. Next, interviewees who identified as entrepreneurial also expressed a need to balance being a business with being an artist. Indeed, as discussed, the general operating of an arts business for income is separate from using innovative strategies to increase the artist's visibility and value, and thus their career advancement. This suggests that some artists may successfully run an arts business, but not necessarily be successful in advancing an arts career. So balancing time spent producing income with time spent gaining recognition or interest in the artist and artwork is, perhaps, 'the artist's business'. Both facets have been linked to forming relationships to learn arts-specific business skills and/or create an environment that encourages entrepreneurial activities that advance careers.

Interviewees who self-reported as only occasionally acting entrepreneurially probably lack understanding of how entrepreneurship skills and behaviours can be applied to attract work, sustain work (under uncertainty), and increase the value of both the artist and artwork while the artist maintains commitment to artistic expression, morals and ethics, in an environment of limited resources. The two latter factors in particular may cause artists to think carefully before risking entrepreneurial steps. Perhaps this is where the unique characteristic of the arts entrepreneur is revealed. In general, however, the extent to which interviewees acted entrepreneurially depended on a willingness to share skills and interact with peers, stakeholders, and audiences, to establish an ecosystem that supports opportunity recognition, the capacity to attract work under uncertainty, and the ability to mitigate risk

when making decisions under ambiguity. So, group (ii) in Table 21 (above) may be accurate in believing that entrepreneurship is only enabled during successful times.

Moreover, these interviewees—who earn one hundred percent of their annual income from arts-related work—apparently function with two different innate styles of thought. For example, one artist believed they needed to begin with clear goals, utilising resources and planning steps to achieve targets, whereas another had no fixed goals, followed their talents and ideas and collaborated with those around them, adjusted to the changing environment and allowed goals to emerge progressively. In this study, it is the latter style of thought that appears more prominent in the interviews, yet the first appears to be associated with higher numbers of successful career experiences.

One reason why the latter approach might have been more prominent is a need for flexibility in an extremely fluid arts market making goal setting difficult. These types of thinkers need wide networks and a variety of relationship structures for easy access to knowledge and resources for quick decision-making. Another explanation might be linked to intrinsic motivations such as for work that suits internal needs. Nevertheless, while this philosophy encourages flexibility and adaptability to sustain resilience in the arts market, it does not always advance the artist.

On the other hand, entrepreneurial skills of planning and strategic thinking optimise marketing innovation, and an artist who consciously places themselves in the right position creates opportunities to promote their personal brand and manipulate the perceived value of their work to an audience or agent. This requires the initiative to purposely network, intentionally build relationships, and to calculatedly plan to increase and strengthen visibility. In reality, a balance of both styles of thought is needed to attract and sustain work as well as advance an arts career by enhancing the perceived value of the artist and artwork.

Additionally, a particular style of thought may be applicable at certain times, such as when the situation lends itself to setting goals. What stands out, however, is that some unique attitudes improve the chances of achieving goals.

One positive element is the individual's ability to form bonds with their community that foster mutual compassion, sharing goals, and reciprocal philanthropic contributions, such as sharing work and teaching arts-specific business acumen. Actively volunteering in the industry may also be an act of giving in the artistic context, which can lead to mentoring that supports new artists. Therefore, introducing learning that builds skills for increasing social capital to arts education could increase awareness of how networking and relationships can support an arts career.

A major challenge is the perspective that an arts entrepreneur acts only within personal morals and ethics and not with the resolute intention to drive wealth creation, although this study revealed that artists hold, and operate under, diverse beliefs, norms and values. Artists should be encouraged to market innovatively to manipulate the perceived value of their artwork as an alternative to compromising artistic expression. In this study, the creative ways for brand distribution were through social capital, mainly to co-create by associating with people of greater status or by targeting niche markets. Considering that networking is the precursor to many entrepreneurial activities, as well as helping artists to develop arts-specific business acumen and other key important support systems, artists might profit from understanding the varying roles of relationship bonds, bridges, and links. This could help to reduce feelings of dishonesty between competitive peers and change attitudes towards sharing information.

# 5   Conclusion and Recommendations

## 5.1   Introduction

The study set out to examine the extent to which a group of Australian visual artists operates in an entrepreneurial manner, and to explore ways in which entrepreneurship can be used to navigate the current and future arts labour markets. In the absence of a unified definition of arts entrepreneurship, this study has holistically considered perspectives from foundational and contemporary research, surveyed 160 Australian visual artists, and obtained insights and empirical observations of successful entrepreneurial behaviours through interviews with 12 visual artists whose income is one hundred percent arts-related derived. Results highlighted some arts-specific entrepreneurial skills, ways in which visual artists develop these entrepreneurial capabilities, and how they may be best leveraged for career success in the arts context. These findings are particularly relevant to artists who are geographically-distant from major arts markets, because they point to emerging channels for approaching international markets, and the ways in which entrepreneurial behaviours may assist artists to leverage them. Visual artists may also be encouraged to change attitudes towards entrepreneurship in general, as they can see how adopting entrepreneurial behaviours could be tools that help to sustain a living from art whilst continuing to advance arts careers. Research on entrepreneurship in the arts, and particularly into individual capabilities and behaviours that make up the entrepreneurial skill set in an Australian context, is relatively new territory. Findings from this study offer a starting point for researchers to understand the specific activities that can promote employability and career success and consider ways of incorporating these into arts education curricula. Insights from this study provide additional understandings of some of these early developments.

## 5.2    Research conclusions

The first conclusion that may be drawn is that entrepreneurial activity can be effective within three specific areas:

a) Sustaining workflow in ad hoc labour markets;

b) Raising the artist's profile and increasing the economic value of artwork; and

c) Managing and mitigating risk in business decisions while preserving personal artistic integrity.

Precursors to entrepreneurial activity in the visual artist's context may include:

d) The ability to establish formal and informal relationships and networks;

e) The artist's ability to consciously find innovative ways to manipulate the perceived value of their work and themselves; and

f) The ability to quickly assimilate new knowledge and access resources.

Several inferences can be made in relation to artists' attitudes towards, and likelihood of adopting entrepreneurial behaviours. Firstly, a charitable attitude towards the philanthropic act of sharing skills and knowledge amongst peers increases the chances of arts entrepreneurial mentalities emerging. Secondly, a fundamental awareness that the artist's identity and artwork are indivisible from the business of being an artist is key to finding innovative ways of marketing. Thirdly, planning and recognising opportunities for innovative ways to manipulate the perceived economic and representational value of their art increases market visibility of the artist and artwork. Fourthly, a commitment to managing the negotiation between artistic expression, integrity and values, and economic imperatives, under the pressures of ad hoc labour markets and unreliable income flow, increases the chances of career success for visual artists.

Further conclusions from this research relate to social capital and its relationship to arts entrepreneurship. In particular, the ability to establish and maintain social and professional networks that act as significant support mechanisms is inextricably linked to developing entrepreneurial skills, as peers share hyper-contextualised business acumen and offer advice about business and career opportunities. These relationships provide a sounding board and assist artists to make informed business and career decisions.

Findings from this study support and extend De Klerk's research on collaborative bricolage as a method of surviving under uncertainty. Collaborations between artists can also reduce income uncertainty in ad hoc environments. This research found that some artists see networking and collaboration as forms of exploitation, rather than sharing. Changing attitudes to recognise collaboration as co-creation would foster entrepreneurial mindsets that support artists to take calculated risks in a highly competitive and uncertain arts labour market and encourage setting shared goals. Artists who share skills and experiences are likely to adopt entrepreneurial behaviours and initiate innovation.

This study identified different network structures that, once established, can help visual artists to attract or sustain work through philanthropic skill and work opportunity sharing, leadership, and ready access to resources. In addition, networks can potentially strengthen the symbolic and economic value of the artist and artwork, leading to new opportunities and knowledge.

## 5.3  Recommendation for the field

Based on these findings, research into arts marketing innovation in the entrepreneurial context should be expanded, particularly as it relates to the tension between economic imperatives and artistic expressions, as well as morals, values and beliefs of individual artists.

So too, there should be further exploration of the roles that network structures play in creating environments that foster entrepreneurial activity and develop arts-specific business skills. Opinions differ on whether successful arts entrepreneurs lean more towards business acumen or enterprising personal traits and characteristics, however overall it seems that a mix of both skill sets is useful in advancing an arts career. Importantly, each arts entrepreneur's mix of skills is as individual as their ethics, values and beliefs.

This study touches on gaps in formal arts education curricula related to entrepreneurship and business. In formulating possible course material, educators might look towards teaching visual artists risk management and mitigation strategies that will enable them to make prudent business decisions under the pressures of ad hoc labour arts markets and unreliable income flow, while remaining aligned to their individual artistic expression, integrity and values. In addition, to counter negative attitudes towards entrepreneurship in the general artistic community it is recommended to:

- Introduce visual artists to various types of entrepreneurship, such as social entrepreneurs, countering the stereotype of entrepreneurship as related only to desire for wealth creation;

- Encourage visual artists to philanthropically share skills and knowledge through collaborations;

- Raise awareness about the business of being an artist, particularly as it relates to personal brand management and innovation in marketing; and

- Teach visual artists about developing relationships and formal and informal networks, ethically, under pressures of competition, resource scarcity and rapidly-changing environments.

## 5.4 Limitations of the research and the need for further investigations

It is important to acknowledge that while findings of this research with Australian visual artists is consistent with other literature from the field, the sample group is relatively small and therefore the results cannot be applied across all traditional visual arts fields. Visual artists engaged in easily-commercialised fields such as those related to gaming, virtual reality and video production may have very different experiences, particularly surrounding innovation in new technologies. Furthermore, while this group of visual artists gives insights into entrepreneurship in the visual arts context, it is only a small stride towards understanding arts entrepreneurship. Given that this study focused only on artists earning all of their annual income from art, one could argue that only one type of artist is represented. However, one could also assert that these findings add to a field that incorporates various types of entrepreneurial mindsets. Overall, the study provides a snapshot of professional visual artists who operate geographically-distant from major arts markets, and who want to make a living from art.

## 5.5 Further research

There are several ways in which the field of arts entrepreneurship research could be expanded to explore entrepreneurial mindsets, and how they may operate in relation to values, morals and beliefs of individuals. Research could examine how entrepreneurs cope with ethical decision-making under the pressures of resource scarcity and rapidly-changing environments. Based on the research from this study, visual artists are concerned with making decisions that advance their businesses and careers that do not compromise their artistic expression, quality and integrity. Other research could explore entrepreneurship related to varying motivations.

There is an opportunity to determine if the findings of this study in relation to the significance of networking in fostering entrepreneurial thinking and behaviours are representative across other arts fields. While this study focused on a relatively small sample of visual artists who reside in Australia, a broader sample could provide more evidence that may strengthen or refine the conclusions from this study.

Lastly, arts entrepreneurship research might focus on the role of social capital in arts marketing innovation, particularly as it relates to ethical issues artists raised in this study. While this study found collaboration and networking can support practicing visual artists to develop entrepreneurial skills and arts-specific business acumen, if included in arts education curricula, this knowledge could facilitate more entrepreneurial activity in early visual arts careers. This study should provide practical and empirical evidence to support the inclusion of arts entrepreneurship theory into fine arts curricula, as well as suggesting new methods and strategies for teaching arts entrepreneurship. Lastly, it could help artists to better understand the behaviours that can lead to successful career experiences, and inch the field of arts entrepreneurship nearer to establishing an all-encompassing definition.

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**Appendix A**

|  |  |  | % of income from art | | Total |
|---|---|---|---|---|---|
|  |  |  | >50% | <50% |  |
| Skill level | Low | Count | 11 | 24 | 35 |
|  |  | % within Skill level | 31.4% | 68.6% | 100.0% |
|  |  | % within % of income from art | 12.6% | 32.9% | 21.9% |
|  | Medium | Count | 51 | 40 | 91 |
|  |  | % within Skill level | 56.0% | 44.0% | 100.0% |
|  |  | % within % of income from art | 58.6% | 54.8% | 56.9% |
|  | High | Count | 25 | 9 | 34 |
|  |  | % within Skill level | 73.5% | 26.5% | 100.0% |
|  |  | % within % of income from art | 28.7% | 12.3% | 21.3% |
| Total |  | Count | 87 | 73 | 160 |
|  |  | % within Skill level | 54.4% | 45.6% | 100.0% |
|  |  | % within % of income from art | 100.0% | 100.0% | 100.0% |

**Chi-Square Tests**

|  | Value | df | Asymp. Sig. (2-sided) |
|---|---|---|---|
| Pearson Chi-Square | 12.559[a] | 2 | .002 |
| Likelihood Ratio | 12.888 | 2 | .002 |
| Linear-by-Linear Association | 12.281 | 1 | .000 |
| N of Valid Cases | 160 |  |  |

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 15.51.

**Appendix B**

## VISUAL ARTISTS

### A research survey on Australian visual artists.

Welcome, you are invited to take part in a research project about visual artists in Australia. This survey is relevant to any person who wishes to be recognised as a visual artist, whether or not they are bound by employment as a visual artist.

### INFORMATION

If you agree on the next page, you will be given a link to a survey that is part of a research

project about how visual artists operate in Australia.

This should only take 5-10 minutes of your time.

The study is being conducted by Crystal Williams and will contribute to a thesis

for a Doctorate of Philosophy in Creative Arts at James Cook University.

In the survey you will be asked general information about yourself, about your

visual arts career and career experiences.

Responses to this survey, with your consent will be collected, stored and used to complete

a study about Australian visual artists.

Some of this information will be used in research publications and reports,

you will not be identified in these publications.

*THANK YOU FOR HELPING VISUAL ARTISTS*

If you have any questions about the study, please do not hesitate to contact the

Principal Investigator, Crystal Williams or the Advisor to the study, Professor Ryan Daniel.

**Principal Investigator:**

**Crystal Williams**

**College of Arts, Society and Education**

**James Cook University**

**Phone:**

**Email:**

**Advisor:**

**Professor Ryan Daniel**

**College of Arts, Society and Education**

**James Cook University**

**Phone:**

**Email:**

**Alternatively, if you have any concerns regarding the ethical conduct of the study, please contact:**

**Human Ethics, Research Office**

**James Cook University, Townsville, Qld, 4811**

**Phone: (07) 4781 5011 Email: ethics@jcu.edu.au**

# VISUAL ARTISTS

**A research survey on Australian visual artists.**

I understand the aim of this research study is to investigate visual artists within Australia. I consent to participate in this project, the details of which have been explained to me in the provided online information page.

I understand that my participation will involve completing a survey and I agree that the researcher may use the results as described in the information page.

I acknowledge that:

1. Taking part in this study is voluntary and I am aware that I can stop taking part in it at any time without explanation or prejudice and to withdraw any unprocessed data I have provided;

2. That any information I give will be kept strictly confidential and that no names will be used to identify me with this study without my approval;

\* 1.
Do you consent to participate in this survey?

◯ Yes

◯ No

# VISUAL ARTISTS

**A research survey on Australian visual artists.**

\* 2. Which of the following statements describes you best?

○ In the last 5 years I have had my work or works shown professionally to an audience or market, or have received a major public or private commission

○ I have been engaged during the last 5 years creating a serious and substantial body of work as a visual artist

○ In the last 5 years I have undertaken full-time training as a visual artist or received a grant to work as a visual artist from a public or private grant-giving agency

○ I identify with two or more of the statements above

○ None

# VISUAL ARTISTS

**A research survey on Australian visual artists.**

\* 3. Do you consider Australia to be your primary country of residence?

◯ Yes

◯ No

# VISUAL ARTISTS

**A research survey on Australian visual artists.**

4. What is your gender?

◯ Female

◯ Male

◯ Other

5. What is your age?

◯ 18 to 24

◯ 25 to 34

◯ 35 to 44

◯ 45 to 54

◯ 55 to 64

◯ 65 to 74

◯ 75 or older

6. In what Australian State or Territory do you live?

◯ Australian Capital Territory (ACT)

◯ New South Wales

◯ Victoria

◯ Queensland

◯ South Australia

◯ Western Australia

◯ Tasmania

◯ Northern Territory

* 7. Please enter your current residential postcode in the space provided

8. What is the highest level of **arts** education you have completed or the highest **arts** degree you have received?

○ Informal learning, which is learning gained through work, social, family, hobby or leisure activities and experiences

○ High school certificate or equivalent

○ Uncertified certificate or equivalent from a private college or training group

○ Senior Secondary Certificate of Education

○ Certificate I

○ Certificate II

○ Certificate III

○ Certificate IV

○ Diploma

○ Advanced Diploma or Associate Degree

○ Bachelor Degree

○ Bachelor Honours Degree, Graduate Certificate or Graduate Diploma

○ Masters Degree

○ Doctorate Degree

○ Other (please specify)

[                                         ]

# VISUAL ARTISTS

**A research survey on Australian visual artists.**

**I would like to know the way you work as a visual artist.**

9. Which of the following categories best describes your current employment status? Select all that apply to you.

- [ ] Employed, working full-time in a **non creative** arts job
- [ ] Employed, working part-time in a **non creative** arts job
- [ ] Self employed, working full-time on your artwork in a studio, home or gallery
- [ ] Self employed, freelancing in multiple creative arts jobs, projects or contracts
- [ ] Employed, working full-time in a **creative arts** job
- [ ] Employed, working part-time in a **creative arts** job
- [ ] Casual employment in a **creative arts** job
- [ ] Casual employment in a **non creative arts** job
- [ ] Retired
- [ ] Unemployed
- [ ] Studying full-time in a **creative arts** field
- [ ] Studying part-time in a **creative arts** field
- [ ] Other (please specify)

10. Approximately, how many hours in a typical week do you spend working on your own creative work?

# VISUAL ARTISTS

## A research survey on Australian visual artists.

**I would like to know about financial matters for visual artists and the percentage of creative work that contributes to their overall wages.**

11. During the financial year of 2013-2014, what was your total income earned before tax?

☐ $0 to $4,999

☐ $5,000 to $9,999

☐ $10,000 to $19,999

☐ $20,000 to $34,999

☐ $35,000 to $49,999

☐ $50,000 to $74,999

☐ $75,000 to $99,999

☐ $100,000 to $149,999

☐ $150,000 to $199,999

☐ $200,000 or more

12. Looking at the same financial year of 2013-2014, approximately what percentage of below each contributed to your total income before tax? (use numbers only without placing the % symbol in the box below)

| Arts related work | |
| --- | --- |
| Non-arts related work | |
| Other (Pension, benefits, etc.) | |

# VISUAL ARTISTS

**A research survey on Australian visual artists.**

**Visual artists can be multi-skilled, however I would like to know what type of work you are seriously engaged in.**

13. Please select the primary activity you have seriously been engaged in over the last 5 years.

○ Art photography (producing one-off or limited series of photographs intended as an art work)

○ Cartoon drawing

○ Ceramics creation

○ Craft work creation

○ Digital art work creation

○ Illustrating or drawing

○ Installation (art) Creation

○ Jewellery creation (one-off items)

○ Painting (art)

○ Pottery creation

○ Sculpting

○ Textile art creation

○ Other (please specify)

# VISUAL ARTISTS

**A research survey on Australian visual artists.**

**There are so many ways these days to share or distribute artwork to a market or audience. It is important to know where and how Australian visual artists are distributing artwork.**

14. Where do you distribute your artwork? Select all that apply to you.

☐ In countries outside of Australia

☐ Outside your state or territory but within Australia

☐ Locally and within your state or territory

☐ Other (please specify)

[                    ]

15. Who over the last 5 years, primarily promotes your work to an audience?

○ Myself

○ A gallery

○ An agent

○ An organisation run by artists

○ Other (please specify)

[                    ]

16. In the last 5 years, which specific setting or type of outlet has your artwork been presented in? Select all that apply to you.

☐ Gallery or museum

☐ Shops

☐ Cafe/bar/dining

☐ Pop-up spaces (tents, mobile venues or outdoors)

☐ Own studio

☐ Online spaces (World Wide Web)

☐ Public buildings or institutions (hospitals/prisons/alleyways)

☐ Hotels/clubs

☐ Community centre or workplaces (factories and offices etc)

☐ Other (please specify)

[                    ]

17. Looking at the same list, choose the type of outlet that has been the most frequently used in the last 5 years?

○ Gallery or museum

○ Shops

○ Cafe/bar/dining

○ Pop-up spaces (tents, mobile venues or outdoors)

○ Own studio

○ Online spaces (World Wide Web)

○ Public buildings or institutions (hospitals/prisons/alleyways)

○ Hotels/clubs

○ Community centre or workplaces (factories and offices etc)

○ Other (please specify)

# VISUAL ARTISTS

**A research survey on Australian visual artists.**

**Question 18 and 19 asks about the level of skills you attain that are not directly related to the application of creating your artwork, yet relate to developing your professional arts career.**

\* 18. In relation to you as a visual artist, in your opinion how strong are your skills in the following areas?

| | Poor | Fair | Good | Not relevant to me | I don't know |
|---|---|---|---|---|---|
| Being motivated | ○ | ○ | ○ | ○ | ○ |
| Understanding current technology | ○ | ○ | ○ | ○ | ○ |
| Collaborating with peers for support | ○ | ○ | ○ | ○ | ○ |
| Networking or creating formal affiliations with agents, galleries or dealers | ○ | ○ | ○ | ○ | ○ |
| Understanding the current artistic context (knowledge of current art being made) | ○ | ○ | ○ | ○ | ○ |
| Marketing yourself | ○ | ○ | ○ | ○ | ○ |
| Reflecting on your past to develop new ways of advancing your art career or artwork | ○ | ○ | ○ | ○ | ○ |
| Having a creative idea and then acting on it | ○ | ○ | ○ | ○ | ○ |
| Examining peers artwork or art careers to develop new ideas and strategies for yourself | ○ | ○ | ○ | ○ | ○ |

# VISUAL ARTISTS

**A research survey on Australian visual artists.**

\* 19. Again, in relation to you as a visual artist, in your opinion how strong are your skills in the following areas?

| | Poor | Fair | Good | Not relevant to me | I don't know |
|---|---|---|---|---|---|
| The ability to self-manage your career | ○ | ○ | ○ | ○ | ○ |
| The ability to identify or create opportunities to share your work | ○ | ○ | ○ | ○ | ○ |
| Establishing your identity as an artist | ○ | ○ | ○ | ○ | ○ |
| Knowing how to start, manage or plan a business | ○ | ○ | ○ | ○ | ○ |
| Grant writing | ○ | ○ | ○ | ○ | ○ |
| The ability to use social media | ○ | ○ | ○ | ○ | ○ |
| Managing or building websites | ○ | ○ | ○ | ○ | ○ |
| Managerial skills | ○ | ○ | ○ | ○ | ○ |
| The ability to set up your own exhibition or popup alternative galleries | ○ | ○ | ○ | ○ | ○ |
| Time management | ○ | ○ | ○ | ○ | ○ |

# VISUAL ARTISTS

**A research survey on Australian visual artists.**

**It is important to know what current resources and training visual artists are using to advance their arts careers.**

20. In the last 5 years, have you had any training in any of the following areas to advance your professional arts career?

| | Short course | Informal training | Formal training, one year or more | Conference or event | Workshop | Other | None |
|---|---|---|---|---|---|---|---|
| Nonprofit management | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Entrepreneurship | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Managerial skills | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Marketing | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Technology training | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Software training | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Networking | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Collaboration | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Social media | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Small business | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| How to start a business | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Time management | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Financial training | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Motivation | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Grant writing | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Arts marketing | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |
| Website training | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |

21. If you selected "other" in the above question, please specify the field and type of training (example: Arts marketing - formal lectures)

# VISUAL ARTISTS

**A research survey on Australian visual artists.**

**I would like to know what training might be important to you as an artist to advance your arts career in the future.**

\* 22. Using the same list, what training or resources do you feel you need in the future to advance your professional arts career?

| | Yes | No | Not relevant to me | I don't know |
|---|---|---|---|---|
| Nonprofit management | ○ | ○ | ○ | ○ |
| Entrepreneurship | ○ | ○ | ○ | ○ |
| Managerial skills | ○ | ○ | ○ | ○ |
| Marketing | ○ | ○ | ○ | ○ |
| Technology training | ○ | ○ | ○ | ○ |
| Software training | ○ | ○ | ○ | ○ |
| Networking | ○ | ○ | ○ | ○ |
| Collaboration | ○ | ○ | ○ | ○ |
| Social media | ○ | ○ | ○ | ○ |
| Small business | ○ | ○ | ○ | ○ |
| How to start a business | ○ | ○ | ○ | ○ |
| Time management | ○ | ○ | ○ | ○ |
| Financial training | ○ | ○ | ○ | ○ |
| Motivation | ○ | ○ | ○ | ○ |
| Grant writing | ○ | ○ | ○ | ○ |
| Arts marketing | ○ | ○ | ○ | ○ |
| Website training | ○ | ○ | ○ | ○ |

If there are other training or resources you need not listed above, please specify below.

# VISUAL ARTISTS

**A research survey on Australian visual artists.**

**This survey completes phase one of this study.**

**Phase two includes interviewing visual artists who reside in Australia in relation to advancing art careers.**

\* 23. Would you be interested in participating in a volunteer interview in relation to this study?

◯ Yes

◯ No

# VISUAL ARTISTS

## A research survey on Australian visual artists.

\* 24. Please provide your name and email address so that I may provide you with further details about participating in phase two of the study.

| | |
|---|---|
| **Name** | |
| **Email Address** | |
| **Phone Number (optional)** | |

# VISUAL ARTISTS

**A research survey on Australian visual artists.**

<u>Thank you, you have now reached the end of this survey.</u>
You can help support this survey by forwarding the following link to a visual artist that you know.

**Copy and paste this link in an email:**

**https://www.surveymonkey.com/r/RTZWN3H**

**Appendix C**

This administrative form
has been removed

**Appendix D**

Galleries Contacts and Schedule Sheet 2015

**WA GALLERY**

Emailed-2nd September

Emailed Reminder- 10th September

Called- 11:00 am 14th September – no answer

Called: 12:05pm 15th September – left message with secretary

Reply Email: 15th September confirmed by gallery

Email: 15the September – Live link sent

**NSW GALLERY**

Emailed-2nd September

Emailed Reminder- 10th September

Called: 11:10 am 14th September – not present

Called: 12:50pm 15 September- Spoke to reception, who asked emailed to [name removed]

**ACT GALLERY**

Emailed-2nd September

Emailed Reminder- 10th September

Called: 11:30 am 14th September – no answer (open on Tuesdays)

Called: 11:00am – spoke to gallery director. Asked to email through link for perusal and waiting confirmation.

**SA GALLERY**

Emailed-2<sup>nd</sup> September

Emailed Reminder- 10<sup>th</sup> September

Email reply received- 10<sup>th</sup> September

*Hi Crystal,*

*Apologies for not getting back to you sooner.*

*[Name removed] is away interstate at present and will attend to your email next week.*

*Regards,*

*[Gallery Assistant]*

Called- 12:50 am 14<sup>th</sup> September – no answer (open on Tuesdays)

Called: 11:20 am 15<sup>th</sup> September – Spoke to Agent. Agent emailed her confirmation to me and I sent her the link for distribution.

*From: [Agent]*

*Sent: Tuesday, 15 September 2015 2:17 PM*

*Subject: Re: James Cook University*

*Good to speak to you today.  [Gallery] is happy to forward your survey to our represented and associate Artists.*

*If you send me the introduction explanatory details and the link we will forward this in the next day or so.*

*Kind regards*

*[Agent]*

**NT GALLERY**

Emailed-2nd September

Emailed Reminder- 10th September

Called- 11:40 am 14th September – Wishes not to participate.

**TAS GALLERY**

Emailed-2nd September

Emailed Reminder- 10th September

Called- 11:50 am 14th September – no answer- left message.

Called: 11:00 am 15th September – Left a message, gallery responded and asked to send the information and link. Waiting Confirmation.

Reply email: 16th September – asked to send a preview link, I sent the link through.

Called 2:46pm 17th September – left message to see if any issues with link. Link distributed.

**QLD GALLERY**

Emailed-2nd September

Emailed Reminder- 10th September

Replied acceptance 3 September

*Dear Ms. Williams*

*If you wish to email the survey to me, I will send it on to our artists.*

*Yours faithfully,*

*[Agent]*

Emailed the link for distribution -10 September

Called- 12:00 pm 14th September – no answer – left message

Called- 12:00 pm 15th September –left message

Reply Email: 16th September – Asking for the ling and instructions and confirmed.

Emailed: 16th September- Live survey link distributed.

**VIC GALLERY**

Emailed-2nd September

Emailed Reminder- 14th September

Called- 12:30 am 14th September – advised to email another address

Emailed- 14th September

Called- 12:00 pm 15th September – advised she does not return until Thursday.

Reply email: 16th September- Confirmation sent to me. I sent the live survey link.

**Appendix E**

This administrative form
has been removed

This administrative form
has been removed

**Appendix F**

| Artists' Primary Activity | Answers from respondents who provided other employment status |
|---|---|
| Painting (art) | Living with a disability, running a not for profit organisation called the Demented Artists Group Inc. Volunteering to facilitate art workshops for disabled, studying cert3 in community services and trying to become professional artist whilst attending workshops to increase my skills and knowledge, unpaid |
| Jewellery creation (one-off items) | I work 2 days a week in administration in a non-creative arts job, and 5 days per week on my artwork in my studio |
| Jewellery creation (one-off items) | Casual employment in a creative arts job<br>**Other (please specify)** Employed part time in a job outside the arts area and self-employed working part time working n my artwork in a studio |
| Sculpting | Half time sculpture half time non-creative job |
| Sculpting | Self-employed, working part to full time as a creative artist from studio or at stone business with gantry and stuff, for larger work (I work mostly in stone). Also working part to full time on my agency for Swedish made waste reduction and disposal equipment (balers and compactors), for assisting businesses with recycling and volume reduction on site. How time is allocated depends on what goes on in each sphere... P.S. On question 10 below time will depend on what going on in each sphere, so very hard to quantify. |

| | |
|---|---|
| Sculpting | Self-employed, working full-time on your artwork in a studio, home or gallery<br><br>Studying full-time in a creative arts field<br><br>**Other (please specify)** I am currently undertaking a Masters of Fine Arts degree at Chiang Mai University, Chiang Mai, Thailand. |
| Ceramics creation | Self-employed, working full-time on your artwork in a studio, home or gallery<br><br>**Other (please specify)** I also receive the carer's pension. |
| Ceramics creation | Part time employed in another industry, NOT the arts. Self-employed artist working whenever I can. |
| Ceramics creation | Sessional lecturer at art institution but still regard self as full-time artist |
| Pottery creation | self-employed working half the time on my own creative work at home and half in my own gallery store |
| Textile art creation | self-employed working in arts practice and other self-employed activities - so part time in my art practice due to other demands |
| Illustrating or drawing | Self-employed, working part-time on your artwork in a studio, home or gallery |
| Art photography (producing one-off or limited series of photographs intended as an art work) | Working in two jobs, main income (0.9) is a non-creative arts field and other income (0.3) is from self-employment in a creative arts field |
| Art photography (producing one-off or limited series of photographs intended as an art work) | Self-employed working Part-time in creative arts jobs, studying full time (landscape design) |

| | |
|---|---|
| Painting (art) | I run my own business from home doing digital 3D architectural rendering (creative to a point, but not the same as working on my own artwork in the studio). Up until a couple of years ago I had a 50/50 balance of 3D architectural work and time in the art studio, but currently it's more like 95/5 due to volume of architectural work. |
| Painting (art) | I am a graphic designer and usability experience designer by trade |
| Painting (art) | Self-employed, working full-time on your artwork in a studio, home or gallery<br><br>Employed, working part-time in a creative arts job<br><br>**Other (please specify)** One half day a week lecturing the rest of the week in my studio. |
| (Other) Plant fibre paper, print making and artists books | Self-employed for majority of the week working in my studio on my own work, teaching some studio workshops, 2 days a week employed on temporary contract as visual arts teacher |
| (Other) painting, ceramics, print, installation, digital art, mixed media | Self-employed, working full-time on your artwork in a studio, home or gallery<br><br>Retired<br><br>**Other (please specify)** Studio based in a group on a collective self-employed basis |

## Appendix G

| What did the survey tell me? | What was drawn from the literature? | What were the gaps? |
| --- | --- | --- |
| Most of the respondents were self-employed, either freelancing in multiple jobs and projects or working full-time on their artwork in a studio, home or gallery. | Throsby and Zednik, 2011 arts commonly hold multiple jobs. | What entrepreneurial behaviours did artist engage in, particularly in securing new work? |
| Most earned less than the average Australian yearly earnings. | Throsby and Zednik, 2010 common trait in artist employment | If they continue to earn less than the average wage, how do they describe their success? |
| Most were earning 100% income from their arts related work. | | How were they overcoming challenges to remain a fulltime practicing artists? |
| Most distributed their work locally, nationally and internationally. | Hausmann, 2010 Artists act as opportunity entrepreneurs. | What behaviours were enabling artists to access local, national and international markets? |
| They commonly used galleries, museums and online spaces (WWW) to distribute their work. | Griffey, 2014 web-based solutions are found to be used in arts practices | How were artists exploiting galleries, museums and online spaces to advance careers? |
| | Kottász and Bennett, 2013 examined artist commitment to their primary distributers (Gallery owners, Dealers and agents) | |
| They considered themselves as the primary promoters of their work. | Sjoholm and Pasquinelli, 2014 discuss how artists construct and | Why is self-promotion significant? |

| | position their personal brands and their strategies | |
|---|---|---|
| They lacked skills in: managing or building websites N=52 (33%), networking or creating formal affiliations with agent's galleries or dealers N=47 (29%) marketing yourself N= 44 (28%) | Daniel, 2015 identifies challenges some artists face in securing employment and artists are missing entrepreneurship and enterprising skills in their education. Wlesh, Onishi, Dehoog, 2014 identiifies the needs of arts entrepreneurs | What hinders the artist from gaining skills in grant writing, managing and building a website, networking and creating formal affiliations with agents or dealers, marketing themselves and knowing how to start a business? |
| Grant writing was not relevant in terms of skills | Kirchner, Markowski and Ford, 2007, argue the lack of funding increases the artist to be more market-centred | How were artists sustaining their incomes to continue practising art? |
| Skills found most likely to advance art careers were: marketing N= 110 (67%), arts marketing N=105 (66%), website training N=84 (53%) and social media N=80 (50%) and networking N=78 (49%). | De Klerk, 2015 identifies bricolage in artists' networking. Thoms, 2017 suggests skills for entrepreneurial success and to have an 'Entrepreneurial Mindset': Idea/creativity; Strategic thinking (planning); Opportunity; recognition and realization; Networking; Leadership; Finance; Marketing (sales) | What behaviours in marketing, arts marketing, websites, social media and networking leveraged an arts careers? |

| | | |
|---|---|---|
| Skills that did not advance careers included: How to a start a business. | Brandenburg, Roosen, Veenstra, 2016 suggests the influence of attitudes. | Why would artist reject business skills? |
| Areas that were unknown to advance careers included: entrepreneurship, non-for profit management, collaboration, how to start a business, managerial skills, networking, and training in technology. | Gangi, 2015 raises the argument of business skills compromising the artist's ideology.<br>Bridgstock 2013 argues issues surrounding entrepreneurship rejection in the arts<br>Bonin-Rodriguez, 2012 believes there is a rejection to entrepreneurship even though artists take on entrepreneurial approaches<br>Beckman, 2007 suggests new venture skills are essential | What causes the uncertainty on the following: Entrepreneurship, non-for profit management, collaboration, how to start a business, managerial skills, networking, and training in technology. |
| Most recent training was mainly informal training in technology, software, marketing and social media. | Bridgstock, 2009 and 2013 identifies capabilities for the 21ist century creative careers (enterprising etc.) | What does informal training look like in relation to technology, software, marketing and social media? |
| Unknown feelings surrounding whether collaboration aids an arts career | De Klerk, 2015 supports collaboration as essential to artists | What are artists' thoughts on collaboration? |

**Appendix H**

<div style="border:1px solid black;">

**QUESTION PROTOCAL SHEET FOR RESEARCHER**

The purpose of this study is to explore how you operate as a working artist. I am particularly interested in your thought process or mindsets in relation to sustaining your practice. I will be looking at what influences your decision making and I will particularly focus on changes in circumstances, people and strategies you have employed. Also how you recognised ideas and gathered resources to sustain yourself whilst your idea came to fruition.

Warm up question: can you describe how you initially became an artist?

**Successful behaviours, mindsets and strategies**

If you can imagine yourself being at the pinnacle of your successful as an artist, what would that look like for you?

Can you think about a time in your career when you *felt the least successful*? Could you describe what I would have observed you doing at this time?

Probe:

Describe the resources available to you? If there were no resources, then what did you do?

</div>

Do you recall any significant influences during this time? (such as, People, knowledge, opportunities)

What knowledge did you have at this time?

Could you describe your motivation during this time?

How were you marketing yourself to your desired audience?

Did you engage in any collaborations?  If yes, how, who and why?

What did your networking behaviours look like?

In your opinion what was not going well?


Ok now can you describe to me when you *felt your most success*?


Is there anything during this time that I would have observed you doing differently?

Look at circumstances or behaviours during this time.

e.g. Probe:

Describe the resources available to you? If there were no resources, then what did you do?

Do you recall any significant influences during this time? (People, knowledge, opportunities)

What knowledge did you have at this time?

Could you describe your motivation during this time?

How were you marketing yourself to your desired audience?

Did you engage in any collaborations?  How, who and why?

What did your networking behaviours look like?

In your opinion what *was* going well?

Respondents in the survey said they had poor networking skills, what's your opinion on why this is the case?

Respondents in the survey said they had poor marketing skills, what is your view on why this was the case?

**Focussing on how you sustain yourself as an artist:**

What behaviours would I see you doing to sustain ongoing work or projects?

Could you explain how opportunities come about for you?

If any, what is the most innovating strategy you have employed to gain ongoing work?

What behaviours would I see you doing to sustain ongoing income?

Do you employ business skills at all in your practice? Could you describe how you use them?

Are there any business skills that you don't have that you wish you did?

The survey showed that most artists felt business skills were not relevant to them – what are your views on why this was the case?

**Looking at the future:**

If we went a little deeper, and imagined your success was a cake, in your opinion, what would be the ingredients or steps that made that made that cake successful?

So now if we can imagine a scale from zero to ten. Where zero represents the least success and 10 represents the highest success you have felt, where do you feel you are today?

Have you thought of a strategy that could help you move towards a 10?

**Technology and Distribution**

Technology, like websites, social media and software are used in many different types of business. Aside from creating art work, do you employ of any of these in your arts practice?

For what reason do you use.... ?

Have you thought about using these in a different way to aid your practice?

Do you distribute your work internationally?

What behaviours would I observe you doing whilst you are distributing your work internationally that is different distributing nationally or locally?

What if any is the most innovating strategy you have employed to distribute your work?

**Entrepreneurship**

In your opinion, how would you describe being entrepreneurial?

Do you identify being entrepreneurial?

If yes, what would I observe you doing if you were acting entrepreneurial?

# Appendix I

*Dear...........*

*Around September 2016 this year you participated in my national survey in relation to visual artists. Since then the survey gathered 160 responses around Australia which has been fantastic support! Some artists from the survey indicated that they would be happy to participate in further interviews in relation to my study. By carefully looking at those artists I found 12 to be critically important and one of those is you. I understand that being an artist your time is very valuable, but I do believe that this study is important in helping to understand visual arts careers for future support and that your opinion would be very insightful. Therefore, I am writing to you to invite you to participate in an interview. If you agree and would be interested in volunteering time to partake in this research project on how visual artists operate in Australia, I would be very happy to hear from you. Below I have provided a brief information sheet for you to read. I am planning to interview around the second last week or last week of this month (September 2106). However, I am happy to work around you.*

*I am eagerly awaiting your reply.*

*Please spend time reading the information below.*

*Sincerely,*

*[Researchers name]*

**Appendix J**

| Case | State | Date and Time AEST interview was conducted | PAO | Gender |
|------|-------|---------------------------------------------|-----|--------|
| A3 | NT | Monday 12 September 2016 7:30 | Glass | Male |
| A1 | VIC | Tuesday 20th September at 10:00 | Multi-disciplined | Female |
| A2 | TAS | Wednesday 21 September at 10:00 | Textile Art Creation | Female |
| A6 | WA | Thursday, 22 September 2016 at 11:00 | Illustration and drawing | Male |
| A5 | NSW | Friday, 23 September 2016 at 10:00 | Painting | Female |
| A4 | NSW | Monday, 26 September at 10:30 | Public Art | Male |
| A10 | VIC | Monday, 26 September at 13:00 | Art Photography | Male |
| A8 | SA | Tuesday, 27 September 2016 at 10:30:00 | Illustration and drawing | Male |
| A12 | ACT | Wednesday, 28 September 2016 at 10:00:00 | Digital Artwork Creation | Male |
| A9 | WA | Wednesday, 28 September 2016 at 19:00 | Sculpting | Female |
| A7 | QLD | Thursday, 29 September 9:00 | Ceramics Creation | Female |
| A11 | QLD | Wednesday, 5 October 10:00 | Jewellery creation | Female |

**Appendix K**

**<u>Procedure</u>**

This list below illustrates the steps used to complete the interview phase of the study:
1. Initial design and development of the questions
2. Pilot testing the interviews
3. Redeveloped questions
4. Second pilot tested
5. Pruned and finalised the interview questions
6. Designed the researchers question protocol
7. Ethics approval was attained (stored with James Cook University)
8. Introduction email sent to the 12 volunteers
9. Consent and confidentiality agreements, along with an information sheets were issued to the selected participants (stored with James Cook University)
10. Participants are contacted by email or telephone to arrange suitable times and days to perform the interview over a three -week block (see Table 15 above for schedule)
11. Consent and confidentiality forms signed and received (stored with James Cook University)
12. Participants were sent sample protocol prior to the interview
13. Interviews were conducted and recorded on the day using two standard recorders and the use of a speakerphone in a secure and private room provided by the university.
14. Notes were taken down as the interviews were conducted and data began to be analysed as each interview was implemented
15. The interviews ended, asking the participants if they would like information of any outputs derived from the study
16. Participants were forwarded a thank you email to confirm the end of the study's agreement
17. Interviews were transcribed using www.waywithwords.com (stored with James Cook University)
18. Data were stored securely in a folder given to the primary advisor to be held at James Cook University Depository
19. Data were analysed manually and using Nvivo software