



**Arts Entrepreneurship:
How to become a successful Visual Arts Entrepreneur?**

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ABSTRACT

Title: Arts Entrepreneurship:
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Arts entrepreneurship is an emergent subject of study, which definition is still not consensual. However, the context of action for artistic professions is commonly understood as challenging. To face the obstacles of arts entrepreneurs, literature already includes supportive frameworks for the independent activities. Nonetheless, research papers and models about the subject are still scarce, due to the recency of Creative and Cultural Industries. Moreover, there is a lack of studies approaching specific subsegments of the artistic field.

Considering the relevance of the visual arts segment, for creative and modern economies, the following study aims to provide additional research and develop guidance to support visual arts entrepreneurship. Thus, by reviewing the already existent guiding models for arts entrepreneurship, and by drawing a multiple case research on successful visual artists, a new conceptual model arises to support forced or aspiring visual arts ventures.

The new framework results from a cross-case analysis of semi-structured interviews, conducted to nine sustainable visual arts entrepreneurs. The data collected allowed to assess the main challenges, motivations and strategies behind the artists' success. Thus, considering the gathered information, a new supportive framing for visual arts entrepreneurship identifies a set of key helpful mechanisms for success: from specific entrepreneurial actions (within Creativity, Network and Business elements) to required entrepreneurial mindset.

This study advances theoretical understanding on arts entrepreneurship and provides helpful tools to assist future generations of visual arts entrepreneurs.

Keywords: Arts Entrepreneurship; Visual Artist; Challenges; Motivations; Vision; Mission; Motivation; Creativity; Business; Network, Mindset.

RESUMO

O empreendedorismo artístico é um tema de estudo recente, cuja definição ainda não é consensual. Contudo, o contexto de ação de artistas profissionais e empreendedores é comumente entendido como desafiante.

Para responder aos obstáculos dos artistas empreendedores, a literatura já reúne modelos de apoio para as atividades independentes. Não obstante, o número de estudos e modelos desenvolvidos é reduzido, devido à recência das Indústrias Culturais e Criativas. Adicionalmente, existe uma escassez na pesquisa e estudos sobre os subsegmentos do campo artístico.

Tendo em conta a relevância do segmento das artes visuais para as economias modernas e criativa, esta tese pretende desenvolver um sistema para ajudar artistas visuais, forçados ou aspirantes empreendedores.

Com base na observação de modelos auxiliares existentes na literatura, e através da investigação de múltiplos casos de artistas visuais empreendedores bem-sucedidos, um novo modelo de apoio é desenvolvido. O novo modelo conceptual é resultado da observação de nove casos de artistas visuais empreendedores e bem-sucedidos, possibilitada por meio de entrevistas semiestruturadas. Os dados recolhidos permitiram compreender os maiores desafios, motivações e estratégias responsáveis pelo sucesso dos artistas.

Assim, com base na informação recolhida, uma nova estrutura de suporte para as artes visuais identifica uma série de mecanismos chave para o sucesso: desde específicas ações empreendedoras (relacionadas com criatividade, rede e gestão) à definição da atitude necessária a ter para o sucesso.

Este estudo pretende aprofundar o entendimento sobre o empreendedorismo artístico e proporcionar ferramentas úteis para auxiliar futuras gerações de artistas visuais.

Palavras-chave: Empreendedorismo Artístico; Artista Visual; Sucesso; Desafios; Visão; Missão; Motivação; Criatividade; Gestão; Rede; Atitude.

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TABLE OF CONTENTS

LIST OF TABLES AND FIGURES.....	vii
1. INTRODUCTION	1
2. LITERATURE REVIEW	3
2.1. From Genius, to Professional Visual Artist and Arts Entrepreneur.....	3
2.1.2. Defining Arts Entrepreneurship.....	4
2.1.3. Motivations and Success in Arts Entrepreneurship	6
2.2. The Road to Arts Entrepreneurship success: strategies for success	8
2.2.1. Management Process: with Opportunity Recognition and Creation.....	8
2.2.2. A Creative Process.....	10
2.2.3. Focus on Creativity, Network and Business (CNB model) for Success.....	11
3. METHODOLOGY	14
3.1. Research approach	14
3.2. Case selection and data collection	15
3.3. Data analysis and Structure.....	17
4. FINDINGS.....	17
4.1. Context: Challenges and motivations for Visual arts Entrepreneurship.....	19
4.1.1. Artists, challenges and context of Visual Arts Entrepreneurship	19
4.1.2. Reasons, motivations and life changing opportunities for Entrepreneurship	20
4.2. Mechanisms: actions and behaviors for successful visual arts entrepreneurship	22
4.2.1. Entrepreneurial Actions on the core element: Creativity.....	22
4.2.2. Entrepreneurial Actions on complementary elements: Business and Network	24
4.2.3. Entrepreneurial Mindset.....	27
5. DISCUSSION	27
5.1. A new potential Conceptual Model for successful visual arts entrepreneurship	27
5.2. Inexistence of a single Recipe for Visual Arts Entrepreneurship	29
6. CONCLUSION	30
6.1. Thesis contribution for successful Visual Arts Entrepreneurship.....	30
6.2. Limitations and future research	31
7. REFERENCES.....	33

8. APPENDICES	39
APPENDIX 1 - Damien Hirst’s innovative conceptual art and pricing	39
APPENDIX 2 - Interview Design.....	40
APPENDIX 3 – Table of Interview: Carlos Vieira	42
APPENDIX 4 - Table of Interview – Filipe Andrade.....	43
APPENDIX 5 - Table of Interview – Jaime Welsh	44
APPENDIX 6 - Table of Interview – João Louro.....	45
APPENDIX 7 - Table of Interview – Joana Vasconcelos	46
APPENDIX 8 - Table of Interview – Luísa Salvador.....	47
APPENDIX 9 - Table of Interview – Manuel Tainha	48
APPENDIX 10 - Table of Interview – Mariana Cáceres.....	49
APPENDIX 11 - Table of Interview – Tiago Galo.....	50
APPENDIX 12 – Cross-case analysis.....	51

LIST OF TABLES AND FIGURES

TABLES

Table 1: Main Challenges of the Arts Entrepreneur	5
Table 2: The 5 steps for opportunity recognition and creation (Ardichvili et al, 2003); meaning explanation.....	9
Table 3: Chang and Wyszomirski’s Taxonomy of Arts Entrepreneurship Components (2015)	10
Table 4: Additional Personal Attributes of the Arts Entrepreneur	11
Table 5: Examples of possible practices to leverage Creativity	12
Table 6: Examples of possible practices to leverage Network	13
Table 7: Examples of possible practices to leverage Business	13
Table 8: Sample selection.....	16
Table 9: Context and challenges to overcome for successful Visual Arts Entrepreneurship ..	20
Table 10: Reasons and motivations for successful Visual Arts Entrepreneurship	22
Table 11: Quotes illustrating the main differentiators in the visual artistic identity	23
Table 12: Mechanisms on Creativity element for entrepreneurial success.....	24
Table 13: Mechanisms on Business element for entrepreneurial success	25
Table 14: Mechanisms on Network element for entrepreneurial success.....	26
Table 16: Quotes illustrating passionate attitude towards Visual Arts Entrepreneurship	27

FIGURES

Figure 1: Bryan and Harris’ Tetrahedral model.....	12
Figure 2: Designed Data Structure and Dimensions (Source: Personal, inspired in models reviewed on literature).....	18
Figure 3: Findings illustration of Essential components of Creativity element for Visual Arts Entrepreneurship success (Source: Personal)	23
Figure 4: Designed Conceptual Model for successful Visual Arts Entrepreneurship (Source: Personal)	29

1. INTRODUCTION

Over time, the status of the artist has changed (Vilar & Esquivel, 2012). The once *starving artist* (Bain, 2005) became more prone to self-employment (Weckerle, Page & Grand, 2016), to become a successful arts entrepreneur (Bryan and Harris, 2015). Damien Hirst is one of the most well-known success cases; an artist who changed the perception of the artistic career, through his innovative conceptual art and artwork prices (Thompson, 2008). Whether as an economic or arts entrepreneur, Hirst developed a wide reputation and became a profitable brand (Enhuber 2014). However, many still believe art should be dissociate from any type of monetary exchange (Beckman, 2007), others such as Kelly (1974) claim the opposite. By arguing that as a business the artistic activity should be “*approached as any other capitalistic enterprise*”, Kelly supports businesses’ perspectives such as Hirst’s.

The Creative and Cultural Industries (Hausmann & Heinze, 2016), comprising cultural, creative and arts entrepreneurs, accounted for 29.5 million jobs and \$2250 billion in global revenues in 2016. Moreover, when compared with any other sector in the economy, the creative workforce is younger workers and three times more prone to follow an independent path, totaling

Despite the economic strength and potential of the Creative and Cultural Industries (CCI), the motivations of the arts entrepreneurs differ from traditional entrepreneurs: arts entrepreneurs are *creation-oriented*, rather than *growth-oriented* (Woronkowicz & Noonan, 2017). Creativity is at the center of the arts entrepreneur’s motivations, and according to the architect Dorte Mandrup: “*Earning money is necessary to facilitate your Creative work*” (Williams, 2017). Hence, for the arts entrepreneur money is mainly a mean rather than an end goal.

Considering today’s relevance of entrepreneurship as a field of research (White, 2017), the distinctive motivations between arts and non-arts entrepreneurs and the higher likelihood for artists to work independently (Woronkowicz & Noonan, 2017), it is crucial to understand arts entrepreneurship. As an emerging concept, its definition is still non-consensual (Hausmann & Heinze, 2016). More consensual is that the context of action for artistic workers, whether for employees or entrepreneurs, is very challenging, with numerous obstacles and difficulties (HKU, 2010; Welsh, Onishi, DeHoog & Syed, 2014; Bach, 2017). Hence, in addition to the need to frame arts entrepreneurship and define the arts entrepreneurs, it is critical to understand their main challenges, motivations and success perception when engaging in entrepreneurship.

Hausmann and Heinze (2016) recognized that arts entrepreneurship has been addressed from different angles: within specific organizations like museums (Colbert, 2003); for musical artists (Beckman, 2007); for the overall artists in the CCI (Enhuber, 2014) or performing ones (Preece, 2011). However, considering that since 2012 the number of papers entrepreneurship on the CCI, the authors additionally highlighted the necessity to develop conceptual models to assist the different segments of the artistic field. The visual arts rates among the three-top occupation of workers in the CCI (EY, 2015). Therefore the present dissertation will focus on the main research question:

RQ: How to become a successful Visual Arts Entrepreneur?

To answer the research question, and attempt to build a conceptual model to support visual arts, we must start by defining the concept of visual arts entrepreneurship. Assessing the perception of success for visual arts entrepreneurs and do research on the existence of already design models is essential.

Previous works have studied success in cultural, creative and arts entrepreneurship, considering the cultural and creative field as a whole (Essig, 2015; Welsh et al, 2014; Poorsoltan, 2012; Bryan and Harris, 2015). Others have researched visual arts entrepreneurship focusing on extremely famous cases, like Damien Hirst (Enhuber, 2014) or Andy Warhol (Schoroeder, 2005).

This study aims to provide a different perspective from the already existing, by taking a closer look on a small and diverse sample of visual arts entrepreneurs, in different stages of their careers. The goal is to understand how they have or are currently building their path.

By focusing on sustainable visual arts entrepreneurs, the findings aim to provide guidelines to assist future generations of visual artists. Here, visual arts include all creative art products that are to be appreciated by sight: such as all types of design, plastic, painting, sculpture, photography, graphic, illustration, film-making or street art; excluding performing arts, literature and music.

The research was conducted considering the Portuguese framework, to provide results for a specific context and avoid mistaken generalizations. Thus, nine cases of successful arts entrepreneurs were selected in to assess how they started and manage the activity. The qualitative defined methods in chapter (3), including semi-structured, in depth interviews, provide the necessary data to answer **RQ**. The analysis of the gathered information, in the findings chapter (4), reveals a new supportive conceptual model for visual arts entrepreneurship in the discussion chapter (5). The final model works as a complement to the already existent ones (Chang & Wyszomirski, 2015; Essig, 2015; Bryan & Harris, 2015) and add valuable guidance for visual arts entrepreneurs.

Before assessing the research methods and results for visual arts, relevant literature is reviewed on arts entrepreneurship, providing knowledge on important concepts of the field. Finally, the conclusions chapter (6) showcases the relevant contributions and limitations of the study, considering possible approaches for future research.

2. LITERATURE REVIEW

2.1. From Genius, to Professional Visual Artist and Arts Entrepreneur

2.1.1. The professional Visual Artist: Breaking the myth of the starving artist

To create greater comprehension of the role of the professional visual artist, the artist concept must be defined. The International Art Association of the United Nations Educational, Scientific and Cultural Organization's (UNESCO) uses the following to define the artist:

"Any person who creates, or gives creative expression to, or re-creates works of art; who considers his/her artistic creation to be an essential part of his/her life; who contributes to the development of art culture; and who asks to be recognized as an artist, whether he/she is bound by any relations of employment or association." (Burgoyne, 1990)

However, defining the artist as a professional involves greater complexity. Although some artists defend the professional certification through art education, an artistic degree might not be enough to certify the artist's place in the market. The professional artist can either work with or without an artistic formation and is impaired by the lack of definition for the artist profession (Bain, 2005).

This discussion follows the evolution of the role of the professional artist, leading the creative endeavor. During the Medieval period, the artist was a Craftsman (Coleman, 1988). Later, in the 17th Century, the uniqueness of his art pieces made him an elitist genius. In the period of Romanticism, he was then recognized as an outcast, rejecting and rejected by society, privileging freedom of spirit and creativity over material or monetary comfort. This marginalization created the longstanding *"myth of the starving artist"* (Bain, 2005). This perceived (deprived) status of the creator explains the current conflict between art and commerce. Many creators still believe that authentic art needs to be completely independent from trading and profitability, a *zero-sum game* (Beckman, 2007). However, more recently, new perspectives emerged turning *"radical positions outdated"* (Vilar & Esquivel, 2012). Many artists are able to experiment, innovate and fit their identities in the market, by committing and sustaining an artistic identity, to their own persona and the public (Bain, 2005). Damien Hirst, as a visual artist, is one of the strongest contemporary players in the creative economy. By building a unique identity and establishing high prices (see **APPENDIX 1**), Damien Hirst brand was valued at \$210 million in 2010 (Enhuber, 2014).

In 1990 Great Britain was the first to define an industrial classification for the professional artists. A new code for the Cultural and Creative Industries (CCI) within the creative economy (Hausmann & Heinze, 2016) was created. The Cultural Industries are defined as *"industries producing and distributing goods or services which at the time they are developed are considered as a specific attribute, use or purpose, which embody or convey cultural*

expressions, irrespective of the commercial value they have". In the field of visual arts these include painting, sculpture, street art and other forms of visual core arts. On the other hand, the Creative industries "*use culture as an input but whose outputs are mainly functional*" including fashion, design or architecture (HKU, 2010). Despite the non-consensual boundaries of visual artist, these exclude performing arts, literature and music (Weckerle et al, 2016; EY, 2015). Instead, visual arts comprehend activities related to museums, art market, visual arts creation, and design (EY, 2015). In the Welsh's study "*graphic, painting, sculpture, photography, textile, fashion, film, media arts, illustration*" are included in visual arts (Welsh et al, 2014). Hence, a broader view of visual arts includes all creative art products that are to be appreciated by sight: such as all types of design, plastic, painting, sculpture, photography, graphic, illustration, film-making or street art.

In the 21st century, visual artists operate in a globalized world, where communication is accelerated, impacting how consumers and producers of art interact in the marketplace. The perceived value and role of creativity has been altered (HKU, 2010). A massive market has been created, where artworks are perceived as consumer goods and services (Deresiewicz, 2015) with commercial, social or cultural value (Hong, Essig, & Bridgstock, 2012).

2.1.2. Defining Arts Entrepreneurship

The spread of globalization contributed to an *oversupply* of artists, saturating the creative labor market (HKU, 2010) since demand has grown less steady than the number of artists (Menger, 2001). Even though many artists engage in art education, the level of unemployment and underemployment is high (White, 2015). The artistic profession still suffers from low recognition, affecting the artist's pay and place in the economy (Bain, 2005).

Many artists aim to sustain themselves in the artistic field, apart from the difficulties related to saturation of the labor market (Bach, 2017), they face high levels of uncertainty (Menger, 2001). When compared to workers in the overall workers in other industries, artists are extremely expected to freelance (Woronkiewicz & Noonan, 2017) and three times more likely to follow the independent path (Weckerle et al, 2016). The entrepreneurial attitude might be forced, resulting from the need to adapt to the worsening conditions of the overall artistic framework (Oakley, 2014) or consequence of the desire to control, create (Bain, 2005) and achieve stability (White, 2015) motivates to develop their activity in an entrepreneurial way.

The relative newness of the subject of Arts entrepreneurship makes it hard to define (Hausmann & Heinze, 2016). Although many artists follow the entrepreneurial path in an attempt to

decrease uncertainty levels, arts entrepreneurship occurs in a peculiar framework, making the concept even harder to define (HKU, 2010).

The following table sums up the main challenges faced by arts entrepreneurs, based on literature:

Table 1: Main Challenges of the Arts Entrepreneur

Main challenges	Some of the authors mentioning the main challenges
Difficulty quantifying intangible / subjective artistic creation	Chang & Wyszomirski, 2015; Gangi, 2017; Bryan & Harris, 2015
Difficulty anticipating the demand and market value of creation	Lash & Urry, 1994
Difficulty determining quality / uniqueness of artist's skills and talent	Menger, 2001
Digitalization: direct impact of artists feedback and online sharing on artist's work and career	HKU, 2010
Lack of money and financial resources	HKU, 2010; Welsh et al, 2014
Lack of business education	HKU, 2010; Welsh et al, 2014
Lack of confidence and non-financial support	Welsh et al, 2014

In an attempt to define arts entrepreneurship, and considering the main challenges arts entrepreneurs face, arts entrepreneurship can be described “*as a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value*” (Chang & Wyszomirski, 2015). Scherdin and Zander (2011) propose that “*in the context of art, entrepreneurship is about the discovery and pursuit of new ideas, using a multitude of artistic expressions and organizational forms as vehicles by which to express and convey these ideas to the public*”.

Reviewing Schumpeter's (1975) definition of entrepreneurship, through the theory of *creative destruction*, he suggests that entrepreneurs in general have an active role in changing the economy, by creating value and drastically altering processes of production. Similarly, Essig (2015) proposes that in arts, entrepreneurship refers to the conversion process of *means* to desirable *ends* by the artist who works as a *sole proprietor*. Rather than destroying, the cultural and creative entrepreneur engages in *creative adaptation* by managing the practice in the challenging art's environment (Bilton, 2010). Described by Leader and Oakley (1999) as *The Independents*: arts entrepreneurs are freelancers and self-employed individuals, owning small enterprises or a portfolio based profession. They strive for success, but rarely a commerce based one (Naudin, 2015).

Considering the different perspectives on arts entrepreneurship, the following definition for arts entrepreneurs is proposed:

Arts Entrepreneurs:

Arts entrepreneurs are freelancers or self-employed individuals, who own small enterprises or portfolio based professions. They entrepreneurs engage in management processes and creatively adapt to the challenging artistic framework.

Through the discovery and pursuit of new ideas, the worker uses a multitude of artistic expressions and organizational forms as *means* to achieve desirable *ends*. The ends include: expressing and conveying their ideas to a public; support their creativity and autonomy while creating artistic, economic and social value; be successful in their activity (which is rarely a commerce based success).

In order to establish their small enterprises or portfolio based professions, many artists engage in *hybrid entrepreneurship* (Folta, Delmar & Wennberg, 2010) by complementing their artistic occupation, which requires money to be facilitated (Williams, 2011) with secondary employment in other areas (Bach, 2017) before setting themselves exclusively as arts entrepreneurs (Woronkowicz & Noonan, 2017).

Considering the uncertain operational context of the CCI, characteristically endangering of enterprises' sustainability (HKU, 2010), it is important to understand what motivates arts entrepreneurs to start a business and what it means to be succeed in cultural venturing.

2.1.3. Motivations and Success in Arts Entrepreneurship

A study conducted by Poettschacher (2005) showed that firms in the CCI displayed different reasons to start entrepreneurial activities. These are frequently intrinsically motivated: the way the artists act professionally is tightly correlated with their personal identity (Hong et al, 2012).

The first motive to launch an entrepreneurial activity is what the author termed as the *five friends*, where friends motivated to spend time together, collectively start a business. Here, economic success is secondary, whereas personal and creative rewards are prioritized. The second catalyst is identified as *carrot on a stick*; business is established when there is a client willing to pay for an idea, the creative recognizes the opportunity and becomes an entrepreneur. Finally, the third and most common incentive to start up is *no more business*, founders create an art business to freely act and create. For them, profit is not a priority, contrarily to *carrot on a stick*.

The role of serendipity is also relevant in emerging artistic enterprises, defined as "*search leading to unintended discovery*" (Dew, 2009). Artists often become *accidental* business owners by necessity and without consciously recognizing it (Bach, 2017). Moreover, since reality shows that many artists end up by working in other fields (Bain, 2005), engaging in an

entrepreneurial activity may result in the career advancement artists need (Gangi, 2017). Even if they start with a hybrid artistic enterprise, which is commonly associated with a positive impact on the enterprise's growth (Folta et al, 2017).

Once launching the artistic venture, the arts entrepreneurs will pursue venture enhancement and sustainability, rather than selling their company once it becomes viable, as non-artistic entrepreneurs would do to make money (Timmons & Spinelli, 2003). Contrarily to traditional entrepreneurs, creators will only exceptionally measure the success of their enterprise based on economic gains (Gangi, 2017). More likely, and according to Schroeder (2005), artistic success is linked with recognition and reputation within the competitive CCI. This success is achieved when the artist can be seen as a brand manager, with an active role in the venture's development and self-promotion of the artistic identity. The author defends that, in order to be successful, artists must "*manage to have their work widely exhibited, bought, and collected*"; they must be able to support an activity where themselves and their creativity become a brand. However, the CCI has not reach consensus in defining success. According to Bourdieu (1993) if an artist engages in mass production, and delivers his art to a widely broad audience, his artistic reputation is at risk. Essig (2015) defines the successful entrepreneur as capable to nourish, deliver and sell an innovative idea to a targeted public, rather than a mass audience (Schoroeder, 2005). However, Gangi (2014) states that success in the artistic field is *self-determined*. Additionally, in Menger's (2001) view, artistic ventures depend on the certification attributed by the artist's social circle, peers and experts within the artistic sphere. Furthermore, the HKU (2010) suggest that awards can act as proxies of the creative entrepreneur's success.

Artists like Andy Warhol or Damien Hirst are an example of successful artists in terms of reputation, managers of their own brand. Moreover, they were also able to make profitable businesses from their creativity (Schoroeder, 2005; Enhuber, 2014). In this sense, wealth can work as a complementary sign of success since it creates value for all stakeholders of the business (Schroeder, 2005). Contrasting with Damien Hirst conscious path to success (Enhuber, 2014), Picasso's economic success was firstly triggered by serendipity. One day at work, Picasso was limited to paint with the only color available in his studio (blue), leading to the creation of Picasso's Blue Period (Dew, 2009). Following the same concept, the artist later produced the Rose Period frames. From this series, the canvas *Boy with a Pipe* was sold by the record sum of \$104.2 million, becoming one of the most expensive paintings ever (Hirschorn, 2004; Hughes, 2004).

Although profit can be an additional proof of success, the study provided by the HKU (2010) suggests there must be a balance between authenticity and profitability. The balance is critical to

generate a non-zero-sum game: assuring aesthetic, social and cultural creation, while sustaining the artist's activity (Bryan & Harris, 2015).

Considering the different definitions of success for arts entrepreneurship, the following definition is proposed:

Successful Arts Entrepreneurship:

Whether intended or not, the arts entrepreneurial success can be measured by artistic recognition. The firmer the brand identity is, the stronger the artist can connect with his intended audience and the more successful is the artistic enterprise. Successful artistic ventures also require a blend between business and creativity, where the balance between authenticity and profitability is essential to make the artist's activity a *non-zero-sum game*: assuring aesthetic, social and cultural creation, while sustaining the artist's activity

The distinctive nature of the art working context and necessity to balance dual value exchange (both monetary and aesthetic) in which entrepreneurs operate (HKU, 2010), requires a particular set of soft and hard skills (Bach, 2017) to achieve success: from specific *habits of mind* to entrepreneurial and managerial qualities (Hong et al, 2012). Thus, establishing a roadmap to success, by planning entrepreneurship and avoiding needless risks (Hong et al, 2012), can be helpful for arts entrepreneurs aiming to produce “*artistic, economic and social value*” (Chang & Wyszomirski, 2015). Essig (2015) defines these strategic steps leading to success as *means* to achieve the *ends*. Poettschacher (2005) defends that despite the rarity of business plans in the art world, there are actually strategies that can be used by entrepreneurial artists who aspire to be successful. According to the author, productive mechanisms can be employed to creative processes and to foster motivation. This way, enterprises are able to develop *not-for-profit* and *business-for-profit* work (Poettschacher, 2005).

2.2. The Road to Arts Entrepreneurship success: strategies for success

2.2.1. Management Process: with Opportunity Recognition and Creation

Stevenson, Roberts and Grousbeck (1985) suggested that the opportunity identification and selection are critical to successful entrepreneurship. Additionally, in the Ardichvili's study (Ardichvili et al, 2003) suggests that identifying the value within the artistic field, and the subsequent opportunities, is of major relevance when establishing an arts venture. The opportunity recognition is an important creative action and must be further developed to establish an actual business and materialize into an enterprise. The study divides the process in 5 core steps: *entrepreneurial alertness; information asymmetry and prior knowledge; social networks; personality traits; and type of opportunity itself*.

The **table 2** below illustrates the 5 steps provided on Ardichvili’s study (2003), explaining the meaning of each, based on literature:

Table 2: The 5 steps for opportunity recognition and creation (Ardichvili et al, 2003); meaning explanation

5 steps for opportunity recognition and creation	Meaning of steps
entrepreneurial alertness	Opportunity can only exist if noticed, and to be noticed the entrepreneur must be alert to it (Storr et al, 2011)
information asymmetry and prior knowledge	Knowledge and experience in the field of action can contribute to the recognition of a valuable opportunity in the market (Sigrist, 1999)
social networks	recognition can be assisted by the entrepreneur’s inner circle, team, partners or consumers in his activity. (Ardichvili et al, 2003)
personality traits	Entrepreneurial features such as optimism impacts on <i>self-efficacy</i> (Krueger & Dickson, 1994) and strong creativity leads to unsought opportunities by others, who are less creative (Schumpeter, 1934)
type of opportunity	Characteristics of the opportunity itself, (e.g. whether the value creation is objective and measurable or hardly quantifiable) are important when identifying the type of opportunity (Ardichvili et al, 2003)

From Chang and Wyszomirski ‘s (2015) perspective, the opportunity recognition is one of the *competencies* needed in the cultural and creative venture. The authors argue that arts entrepreneurship can be successful by establishing through a management process, incorporating *competencies* along with *strategies, tactics, competencies, mindset, and context* as other categories (see **table 3**).

Competencies (or *personal capacity*) refer to the entrepreneur knowledge and skills, affecting how he implements the tools and leads the strategy of the enterprise (e.g. opportunity spotting, business skill acquisition, investment in professional education and training). Success is impacted by the team’s competencies and how skilled are the enterprise’s workers (HKU, 2010). *Strategies* (or *leadership vision*) translates in goal identification, to establish the business venture. These are the *ends* in the “*mean to ends*” equation (Essig, 2015), including: “*value creation, social impact, and community engagement supersede profit maximization*” (Bach, 2017). *Tactics* (or *leadership tools*) are set by Chang and Wyszomirski (2015) as part of the *means*, the required steps to achieve the goals. Including “*marketing, branding, distribution, partnering with organizations, crowdfunding, and other production methods*” (Bach, 2017). *Tactics* include how financial, physical resources and intangible and intellectual property are used (HKU, 2010). Web and social media platforms to network are also included within the tools of cultural and creative entrepreneurship (Chang & Wyszomirski, 2015). *Mindset* (or *personal traits*) is related to the personality of the entrepreneur, how he behaves can impact the business. From an arts entrepreneurship perspective, Chang and Wyszomirski’s (2015) highlight

four soft skills such as: perseverance, in an effort not to quit on the first step back; tolerance to failure, since it can be a learning process according to Hanage (2015); risk-taking, considering that creating on its own is risky and the art world is highly challenging (Poorsoltan, 2012); and open-mindedness.

Finally, *Context* (or *external environment*) represents the conditional entrepreneurship framework to which the business owner must be aware. Here, Chang and Wyszomirski (2015) refer to the environment of the creative and cultural industry (regulatory framework and culture), the type and size of the art business (whether individual or small), and to what extent it operates demographically (at a local, regional, national or international level). Understanding the context is understanding the trends in the art world (Bach, 2017).

Table 3: Chang and Wyszomirski’s Taxonomy of Arts Entrepreneurship Components (2015)

Leadership Vision	Leadership Tools	Personal Capacity	Personal Traits	External Environment
STRATEGIES	TACTICS	COMPETENCIES /SKILLS	MINDSET	CONTEXT
<ul style="list-style-type: none"> - New Ventures - Creative Enterprise - Career Portfolios - Community or Heritage Enterprise - Social Enterprise - Change Management - Intrapreneur 	<ul style="list-style-type: none"> - New Marketing Approach - Audience Development - New funding Source - New Funding Approach - Networking - Partnerships - Recombination - Bricolage - New Technology 	<ul style="list-style-type: none"> - Opportunity Spotting - Business Skill Acquisition - Professional Development: Training and Education 	<ul style="list-style-type: none"> - Perseverance - Risk-taking - Tolerance of Failure - Open-minded 	<ul style="list-style-type: none"> - Organization - Individual Artist or Small Business - Artistic Field - Local/Regional Locale

2.2.2. A Creative Process

Essig (2015) agrees that arts entrepreneurship can be understood as a process, although claiming the managerial perspective, presented Chang and Wyszomirski (2015), is insufficient to explain the full entrepreneurial process. In alternative, the author suggests that the process is rather creative *“through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create value”*.

The *symbolic meaning*, supporting the artist, work is essential and impacts the venture’s success (Essig, 2015), and should be backed up by the managerial structure proposed by Chang and Wyszomirski (2015). The arts entrepreneur needs to have the capacity to attract the audience, a *customer-base* (Deresiewicz, 2015) and has to deliver to that same audience a *transcendent experience* through his creations (Enhuber, 2014).

Additionally, Klamer (2011) adds the *sense of meaningful life*, that should be delivered by the artist. He argues the artist needs to go beyond the supply and demand curves to assure sustainability of the venture. He also states that the creative and cultural entrepreneur should focus on the content-creation, based on *moral attributes* of the business owner. In consequence, adding to four personal traits proposed by Chang and Wyszomirski (2015), extra personality features are expected from the arts entrepreneur to succeed, based on literature and compiled in **table 4**:

Table 4: Additional Personal Attributes of the Arts Entrepreneur

Attributes	Some of the authors mentioning attributes
Leadership	Moss, 2011; Hong et al, 2011
Creativity	Moss, 2011; Poorsoltan, 2012
Innovation	Moss, 2011; Poorsoltan, 2012
Future Thinking	Moss, 2011; Poorsoltan, 2012
Internal locus of control	Moss, 2011; Poorsoltan, 2012
Non-conformism	Moss, 2011; Hong et al, 2011
Energy	Moss, 2011; Poorsoltan, 2012
Self-Confidence	Bach, 2017; Bain, 2005; Essig, 2014
Tolerance for ambiguity (to deal with unstructured situations)	Poorsoltan, 2012

Successful traditional entrepreneurs show similar traits included in the previously suggested, although they are less prone to take risks (Rauch & Frese, 2000).

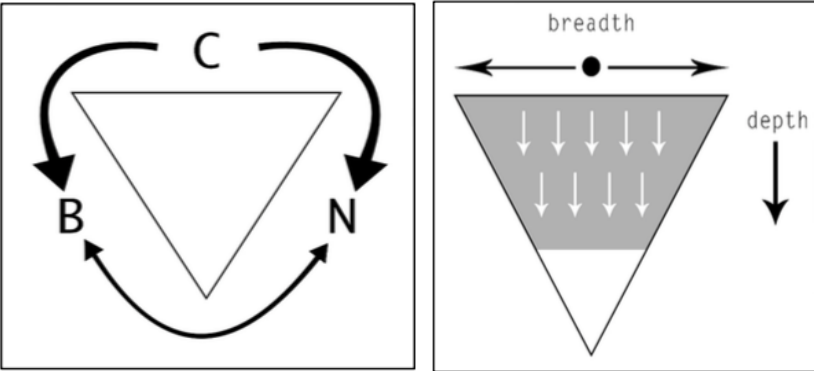
Deresiewicz (2015) advocates versatility as an extra personality trait deserving emphasis. According to the author, before “*an artist was someone who did one thing — who trained intensively in one discipline, one tradition, one set of tools, and who worked to develop one artistic identity*”, however contemporary creators are shifting to build a multiple artistic identity. Arts entrepreneurs can act through different mediums, investing different artistic areas. In Deresiewicz (2015) words: “*Like any good business, you try to diversify*”. Artists like Damien Hirst’s artistic work (Enhuber, 2014), including paintings, sculptures, books, films and many other outputs, illustrates how the multiplication of platforms benefits the artistic enterprise (Schroeder, 2005), supporting Deresiewicz point of view.

2.2.3. Focus on Creativity, Network and Business (CNB model) for Success

Bryan and Harris (2015) developed the Tetrahedral Model (or CNB model) as an attempt to define a more complete roadmap for successful arts entrepreneurship. The model provides an ecosystem for artistic ventures in the CCI, connecting three crucial elements in

the pursuit of an arts entrepreneurial path. The model includes three-basic axis: Creativity (C), Business (B) and Network (N) and all three elements can be leveraged, in breadth and depth, to generate successful entrepreneurial outcomes. Breadth means “gaining more understanding and developing a broader perspective” and depth “represents the arts entrepreneur’s ability to apply and actualize that understanding”.

Figure 1: Bryan and Harris’ Tetrahedral model



The first, and core element, of the model is Creativity. It has the greater impact in the enterprise’s success, including “qualitative elements, such as aesthetic inclinations in the creative process, the identity of the artist and the manifestation of creativity and divergent thinking in business practices”. If the artistic sphere is leveraged, it will have a direct impact on the other two elements. Developing it can boost the influence on business partners and customers (grow the Network) and advance the business capability (Business enhancement).

Sternberg’s theory (2013) supports that creative ideas are frequently rejected and creative people are more prone to face resistance and having to defend their ideas. According to Bryan and Harris (2015), investing in creativity can lead to a perfected creative method, allowing the artist to effectively establish a brand, by delivering a unique message and creative meaning. The artist can be an empathic arts entrepreneur, by updating the way he presents the enterprise’s aesthetic and adapting artistic products and services to the consumers desires. When the creative element is strong, the arts venture is more likely to be successful since the brand gains reputation within the market, positively impacting the brand’s sales, setting a sustainable business. The creative self can be manipulated (table 5) to ensure the firmness of the artistic identity (Bryan and Harris, 2015):

Table 5: Examples of possible practices to leverage Creativity

Manipulate senses e.g. sound, touch, scent, taste and sight can impact the artistic work
Apply constraints e.g. restrict tools; trying new material with familiar skill...

The Network element comprehends the *social sphere* of the artistic venture. Reflects how the artist can target communications and grow his influence, expanding the consumption market.

The ultimate networking goal is winning consumers’ loyalty. When maximized, the network potentially works as a driver to further develop the brand and generate value, leading to opportunities within Creative and Business factors. Hence, the overall stakeholders can better familiarize with creator’s work, and the consumers have a deeper understanding of the artistic message, having a clearer interpretation of the artistic value. There are endless ways to expand creator’s connections (at different demographic levels), yet direct user-producer interaction is strong reinforces of the network, consequentially highlighting the unique artistic value of the entrepreneur as a brand. As Deresiewicz affirmed, “*fundamental relationship remains creator-to-customer, with creators handling or superintending every aspect of the transaction*” (2015). By maintaining a close relationship with the consumer, the artist “can monitor trends or initial reactions by early consumers of their own products”, contributing to business opportunities (HKU, 2010). To develop the network, possible practices can be exercised (Bryan and Harris, 2015) illustrated in the next table (6):

Table 6: Examples of possible practices to leverage Network

Friendly communication from artist to consumer
Attend Art events
Join Cultural and Creative web communities
Direct user-producer interaction — examples: - schedule meeting with peers to dialogue; - offer newsletter; - public art making

Finally, the Business element, within the *market sphere*, refers to the actions taken by the artists in entrepreneurship, including how they use different resources and how they operate in the creative process, yielding monetary return. Breadth and depth, of the third element, are developed by working on the enterprise’s efficiency when delivering artistic products and services. According to Bryan and Harris (2015), leveraging Business involves employing strategies to ensure the sustainability of the business, making entrepreneurial operations go as smooth as possible, found on the following table (7):

Table 7: Examples of possible practices to leverage Business

E-commerce to sell art work
Develop online portfolio (website, or other)
Make cost/benefit analysis in every step of activity
Do online marketing for intended target

The two complementary elements of Creativity, Business and Network, directly impact each other. By making the business more efficient, the arts venture can grow the network and by increasing the networking capacity, the Business return can be positively impacted.

All three elements can be understood as micro-ecologies, providing an updatable set of tools enabling the arts entrepreneur to optimize the artistic exchange and sustain the entrepreneurial action (from a monetary and aesthetic perspectives).

Summing up, and considering Bryan and Harris Tetrahedral model, innumerable combinations can be made to strengthen the artistic activity. Moreover, the multiple strategies suggested by the reviewed literature verify that *“arts entrepreneurship is a constant exercise in recombination, then the possibility of flexible recipes begins to reveal what might be regarded as the recombinant DNA of arts entrepreneurship”* (Chang & Wyszomirski, 2015). Considering the practices proposed by Bryan and Harris (2015) to develop the elements Creativity, Business and network, it is relevant to understand in more depth what practices, techniques, behaviors being applied by different contemporary arts entrepreneurs in different stages of their career. By further analyzing the arts entrepreneurs’ movements, a robust model can possibly emerge, to assist the next generations of artists wanting to become successful entrepreneurs and answer to how they can become a successful arts entrepreneur, through what strategies and what characteristics are relevant to succeed.

3. METHODOLOGY

3.1. Research approach

The literature reviewed provided information on arts entrepreneurship in general, however to approach the question *“RQ: How to become a successful visual arts entrepreneur?”*. Research must be framed considering visual art, with the aim to understand whether or not the arts entrepreneurship and success definitions are applicable to visual artists, and verify if the reviewed guiding models for arts entrepreneurship are useful for the visual art activity.

To avoid manipulation of behaviors, the author Yin (2009) suggests that case study research is a more appropriate method when approaching questions of *how* or *why* and to develop new insights (Eisenhardt, 1989). To analyze decisions made, Schramm (1971) suggests that case studies provide the adequate approach. However, cases studies method is criticized occasionally (Yin, 2009), thus this study focuses on multiple cases, which should provide a stronger thesis’ argumentation. Multiple-case studies allow emerging comparisons to be made and confirm their validity, while differences propose an extended research of the field, providing deepened theory building (Eisenhardt, 1989).

The qualitative approach to the study is additionally supported by the nature of the already existing studies on the subject. The models and concepts reviewed on literature for arts entrepreneurship success were also qualitative, rather than quantitative (Bryan & Harris, 2015; Essig, 2015; Ardichvili et al, 2003; Chang and Wyszomirski, 2015). Hence, the research method for the qualitative multiple-case study is built on two phases: *case selection and data collection*, followed by *data analysis and structure*.

3.2. Case selection and data collection

When approaching research through multiple-case studies, these must be carefully selected, presenting similar or *predictably* opposite findings (Yin, 2009). Moreover, Chang and Wyszomirski (2015) referred to the importance of the context of action for visual arts entrepreneurship. The study is conducted in Lisbon, consequentially it was considered relevant to understand the arts entrepreneurship in the city's context. Lisbon can be perceived as a *Creative City* (Landry and Bianchini, 1995), surrounded by creative people and entrepreneurial motivations, involved and in supporting wide range of projects of entrepreneurship (CML, 2017). Consequentially, to build the research and establish criteria, nine cases of visual arts entrepreneurs were selected, with sustainable activities and currently living or acting in the Portuguese scenario. Moreover, diversity was the main prioritized factor when picking the profiles: arts entrepreneurs are aged differently, in different stages of their careers, have different types of activity different structures of organization within the visual arts. Moreover, considering that 24 artists were contacted in total (by phone or by online means), availability was also considered as a critical factor for selection.

To address the overall goals of the study, semi-structured interviews were conducted, meaning that although a script was created, there was some flexibility to reorder or further develop questions, depending on how the artist approached the answers. Engaging in flexible adjustments in the research can add extra valuable information to research (Maxwell, 2013). Bach (2017). Questions were designed considering the literature reviewed, to understand whether or not the artists were using author's techniques previously highlighted and based on the business model canvas (Osterwalder & Pigneur, 2010), which use was advised by Bach (2017).

Interviews were conducted, in full depth: 7 of the artists provided a 1 hour to 2 hours length live interviews, and others answered by e-mail. The objective of the interviews was to understand the visual arts entrepreneur's perceptions on their careers and how they manage their entrepreneurial activity, to ensure their successful and sustainable entrepreneurial action.

Table 8: Sample selection

ARTS ENTREPRENEURS	ACTIVITY TYPE	ACTIVITY STAGE	MAIN ACHIEVEMENTS
<p>Carlos Vieira (age: mid 30's) Structure: -Company / Collectively: <i>Ones Atelier</i> with wife -For-Profit; -Workplace: Home</p>	<p>Branding: Photography; Film-making; Communication; Interior Design -Clients: National & International</p>	<p>Sustainable, profitable and growing Evolution: + 12% from 2016</p>	<p>-Developed communication supports (from logotypes to design of spaces) for brands such as: Weeel Frozen Yogurt; FORA sunglasses; L'and Resort; Blend Restaurant in Lisbon and many more. Retrieved from: http://onesatelier.com/</p>
<p>Filipe Andrade (age: ~30) Structure: -Freelance / Individual (Currently changing path) -For-Profit -Workplace: Studio</p>	<p>Art, Illustration (Comics) -Clients: National & International (mainly)</p>	<p>Sustainable and Profitable Has lived the past 10 years from comic's illustration (started as a hybrid entrepreneur)</p>	<p>-Won a comics contest when he was 13 -One of the few Portuguese artists to have ever work for Marvel Retrieved from: http://filipeandradeart.blogspot.pt/ http://marvel.com/</p>
<p>Jaime Welsh (age: 23) Structure: -Freelance / Individual -Work location: also, United Kingdom / London -Workplace: Home</p>	<p>Audiovisual and Installation art Past: Painting -Work levels: National and International (mainly)</p>	<p>Sustainable -Hybrid Entrepreneur Complements: art curation; bartending. -Government support -Past: by selling paintings</p>	<p>-Has been exhibiting work between Portugal and the UK since 2013 -In 2017 exhibited work in many museums and exhibitions, including the Tate Modern in London Retrieved from: http://jaimewelsh.com/</p>
<p>João Louro (age: 63) Structure: -Company / Collectively: <i>Atelier João Louro</i> with head of art João Louro -For-profit -Workplace: Studio</p>	<p>Visual Art: Painting, Sculpture, Video and Photography -Work levels: National and International</p>	<p>Sustainable and very profitable</p>	<p>-Represented Portugal in the Venice Biennale in 2015 -Has been exhibiting his work widely, including countries such as Portugal, Spain, France, Brazil, the US (among others) Retrieved from: http://joaolouro.com/</p>
<p>Joana Vasconcelos (age: 46) Structure: -Company / Collectively <i>Atelier Joana Vasconcelos</i>; Joana is the Head of Art -For-profit -Workplace: Studio</p>	<p>Plastic Art -Work levels: National and International (mainly)</p>	<p>Sustainable and very profitable 20 years of entrepreneurial career</p>	<p>-Participated in important art events: e.g. Venice Biennale (2005, 2013); Japan's Echigo-Tsumari Art Triennale (2006) -Exhibits work globally: e.g. France's Chateau de Versailles (2012) Retrieved from: http://joanavasconcelos.com/</p>
<p>Luísa Salvador (age: ~30) Structure: -Freelance / Individual -Not for-profit (currently) -Workplace: Studio</p>	<p>Visual Art (drawing and sculpture) and Research -Work levels: National and International</p>	<p>Sustainable activity; growing reputation Supported by awarded scholarship to develop work and do a Phd on artistic research</p>	<p>-Won art contests: e.g. open-call competition Made-In (Guimarães (2012) — European Capital of Culture) — participated with architect Joana Duarte -Co-founder of West Coast art collective (2014) Retrieved from: http://www.luisasalvador.com/</p>
<p>Mariana Cáceres (age: 25) Structure: -Freelance / Individual -For-profit -Workplace: Home</p>	<p>Illustrator and Tattoo Art (additionally gives workshop at an Art School) -Clients: National (mainly) & International</p>	<p>Sustainable and profitable Past: hybrid entrepreneur with part-times</p>	<p>-Has done for several years artwork for <i>Feira das Almas</i> in Lisbon -Was one of the movers of Ironic Lisbon (brand that supports art illustrators) Retrieved from: http://cargocollective.com/marianacaceres/ https://www.facebook.com/marianacaceresillustration/</p>
<p>Manuel Tainha (age: 24) Structure: -Freelance / Individual -For-profit -Workplace: Studio (shared with another artist)</p>	<p>Painting (with and without traditional paint) -Work levels: National & International</p>	<p>Sustainable -Hybrid Entrepreneur: Sometimes sustainable only with artistic creation (dedicates 1/4 of year to part-times)</p>	<p>-Started recently, and has exhibited work in several places; in 2017 did 4 exhibitions: e.g. ZÁS TRÁS TRÁS, installation in Viseu (Portugal)co-produced with the architect Alexandre Marques Pereira Retrieved from: http://manueltainha.com/</p>
<p>Tiago Galo (age: late 30's) Structure: -Freelance / Individual -For-profit -Workplace: Studio</p>	<p>Illustrator (and Designer) -Clients: National & International (mainly)</p>	<p>Sustainable, growing and profitable -Started in 2013: he was able to become sustainable in 2 years</p>	<p>Some of his clients include: National Geographic Travel, Penguin Random House, Casa da Música, Financial Times (among others) Retrieved from: http://tiagogalo.com/</p>

3.3. Data analysis and Structure

The interviews were directed and recorded in Portuguese, later transcribed and reviewed multiple times (Shaw, 1999). The study does not figure the interviews in their full-length, instead all content considered essential was translated to English.

First, each case interview was analyzed individually, which is called within-case analysis (Miles and Huberman, 1994) to have a better understand of each. The information was compiled and organized in tables, considering the 5W+1H model (with the questions *Who*, *Why*, *What*, *Where*, *When*, and *How*). Arranging the table using this format allowed a better view and guaranteed a deeper analysis of information (Jia, Cai, Yu & Tse, 2015) for each entrepreneurship case (see **APPENDIX 3, 4, 5, 6, 7, 8, 9, 10, 11**).

The information, gathered in the tables, reflects the subjects and concepts retrieved from the literature reviewed, to understand the relevance of the theoretical models: from CNB model's elements (Bryan and Harris, 2015); Tactics, Competencies / Skills, Strategies, Context (treated as *Main Challenges*) to Mindset characteristics (Chang and Wyszomirski, 2015).

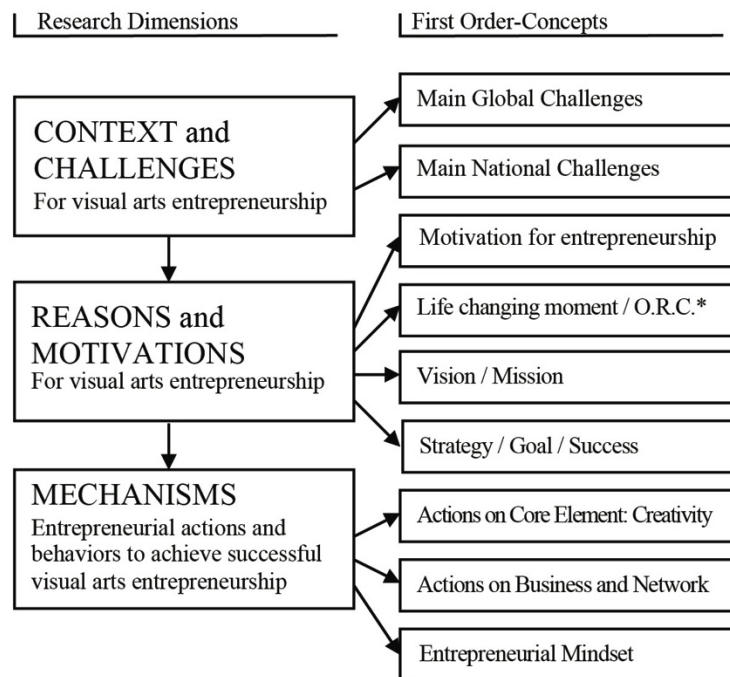
The structured visualization of data, provided by the tables, allowed to sum up and do cross-case analysis (Miles and Huberman, 1994) to distinguish the patterns in the activities of the nine successful entrepreneurs (see **APPENDIX 12**). The 5W+1H was used to provide a systematic organization for the interviews and not considered for the final data structure. For the schematization of the end results, individual and cross-case analysis' categories were refined and reorganized.

4. FINDINGS

The collected data allowed the building of the structure and tables consolidated in **figure 2**, present on the next page. The structure shows the main common information between arts entrepreneur's interviews.

The following empirical findings identify the motivations and challenges of visual arts entrepreneurs, allowing to draw a closer observation and understanding on how the arts entrepreneurs act to overcome difficulties and address the entrepreneurial activity for success.

Figure 2: Designed Data Structure and Dimensions (Source: Personal, inspired in models reviewed on literature)



Context and challenges to overcome for successful Visual Arts Entrepreneurship

Main Global Challenges
Main National (Portuguese) Challenges

Reasons and motivations for successful Visual Arts Entrepreneurship

Motivation for Artistic Profession
Life changing moment for arts entrepreneurship / Opportunity Recognition and Creation *
Vision / Mission
Strategy / Goal / Success

MECHANISMS: Entrepreneurial actions and behaviors for successful Visual Arts Entrepreneurship

CREATIVITY (Core Element)
IDENTITY OF THE VISUAL ARTIST
Main differentiators / Development of Identity
IDEA AND SKILL
Idea Development / Skill Development
NETWORK
DEVELOP NETWORK THROUGH COMMUNICATION
Communication with Peers; with Clients / Consumers / with Public / with supportive system
DEVELOP NETWORK THROUGH PROACTIVE PROMOTION
Online Promotion / Offline Promotion
BUSINESS
START/ LAUNCH MANAGEMENT
Tactics to launch and start business
GROW AND SUSTAIN MANAGEMENT
Tactics to establish and sustain identity
Tactics organization and schedule management
Tactics for resources management
Tactics to price and budget
Tactics to manage customer relationship

4.1. Context: Challenges and motivations for Visual arts Entrepreneurship

4.1.1. Artists, challenges and context of Visual Arts Entrepreneurship

To establish a roadmap for success, it is first essential to understand the framing of the visual arts field and understand the context and challenges of each visual arts entrepreneurial activity.

All interviewees identified themselves with arts entrepreneurs. Although some of them were reluctant at first with the word *entrepreneur*:

“Entrepreneur is a very strong word. Sounds as if I was motivated to make money or be a massive brand. I don’t really think of what I am becoming, or making what I do ‘a big thing’, I see each work as unique and as an individual challenge.”
(Tiago Galo)

However, once the definition of arts entrepreneurship (established in the literature review) was presented, they all agreed to be arts entrepreneurs. The hesitance in accepting the wording confirms the *creation-oriented* motivations of the arts entrepreneurs, instead of *growth-oriented* (Woronkowicz & Noonan, 2017). Jaime Welsh affirmed: *“If I was motivated to create profit, I would have chosen an alternative profession”*

The main global challenge identified by the sustainable artists was the starting stage of the entrepreneurial activity and the low process of becoming sustainable. Manuel Tainha claimed that *“this is not a sprint, it is a marathon”*, illustrating the general thinking of the interviewed visual arts entrepreneurs. Moreover, considering the *creation-oriented* motivations, the beaded work is pointed as another challenge. This challenge includes dealing with the non-creative part of the entrepreneurial activity, such as answering to e-mails or writing contracts for clients. Together with the launch difficulties, these challenges are considered as *“pain related with growth”* (Carlos Vieira), meaning that once the business grows, hiring someone for these tasks is a solution to focus only on the creative side of the business.

This understanding of the challenges is aligned with the reviewed *Context* category in the *Taxonomy of Arts Entrepreneurship Components* by in Chang and Wyszomirski (2015), (see **table 3** from the literature review). Overall, the artists confirm the challenges found on the literature review, although adding that there is a lack of investment in culture and a lack of respect and trust towards the artist’s capacities and ideas. Furthermore, living solely from art in Portugal is considered defiant, adding to the lack of managerial skills to drive the entrepreneurial activity.

All the main challenges found on literature are compiled in table (9); in all the following tables changes information, is organized from top to bottom considering the strength of the concepts and reoccurrence in the artist’s interviews.

Table 9: Context and challenges to overcome for successful Visual Arts Entrepreneurship

Main Global Challenges	Main National (Portuguese) Challenges
<ul style="list-style-type: none"> • Entrepreneurial activity launch and related difficulties (e.g. lack of support family / lack of resources) • Beadledom [PAPER WORK] 	<ul style="list-style-type: none"> • Lack of Investment in culture • Lack of respect for the role of Artist • Old-fashioned [closed] mentality • Hard to live solely from Art in Portugal • Lack of managerial skills

4.1.2. Reasons, motivations and life changing opportunities for Entrepreneurship

After considering the challenges of the visual arts entrepreneurs, understanding why they engaged and maintain the artistic profession is necessary. The objective is to assess if the existence of commonalities, between the artist’s motivations, reflect a possible advantage for the sustainable arts entrepreneurship.

All nine arts entrepreneurs mentioned to either regularly practice art related activities, or have always wanted to work on the artistic field, since their childhood. They all show to have been building their path, on their minds, from a very young age: *“There was never a plan B”* (João Louro). Moreover, the influential and artistic surrounding environment, including family members and friends invested in leveraging cultural knowledge or working in the artistic field, is mentioned as principal to the choice of an artistic path. All artists present a strong intrinsic will to create, confirming the motivation to create present in Hong’s study (2012).

“When I was a child, I would go to my grandfather’s atelier and to keep me occupied, he would give me a pen and paper, and I would set there drawing all afternoon” (Manuel Tainha)

The possibility of building an independent path, where they are in control, is one of the most referred drivers of nine entrepreneurs for the entrepreneurial decision, confirming the provided primary reason for arts entrepreneurship *no more business*, defined by Poettschacher (2005) on the literature review.

Furthermore, the artists also show commonalities in what they consider important moments to the establishment of their entrepreneurial path, like: sacrificing past occupations for new ones to do what they really enjoy (e.g. Tiago Galo gave up architecture to become an illustrator); accepting invitations to participate in projects that changed their life or identify the opportunity of making a living through their creation when they first made a sale; winning a contest or prize that gave them trust to proceed in the art field. The last three aspects can be grouped as an expansion of Poettschacher’s *carrot on a stick*, since it relates to identify and create an opportunity.

Apart from their motivations and incentives to become a visual arts entrepreneur, the vision / mission of the arts entrepreneurs is object of study, in order to understand its relevance when

establishing a successful venture. There is a common willingness to add value to society (whether cultural, aesthetic, social, ethical or political) and focus on creating content. Most of the artists declared to envision the way they create to be in correspondence with the *artists' soul*, to be a *mirror* of who the artist is, and to be authentic. The vision / mission, behind the artistic identity, is essential to sustain the artistic practice: *"If artistic identity is fake, it won't endure"*.

The vision / mission is inseparable to the final goal and definition of success. For most of them (mentioned by eight out of the nine artists), success means *sustainable creativity*. Their goal is to effectively feed and keep the activity on going, without compromising their vision and artistic identity. Moreover, *recognition* by the peers and general public, having freedom to create, and to feel fulfilled, are also signs of success. The *sensation of fulfillment* means, according to Filipe Andrade, *"to achieve concretization, reach the wanted ideologies, satisfy the necessity of expression and creation"*.

Considering the challenging situation in which the arts entrepreneurs work, the interviews revealed that the motivation to keep the entrepreneurial activity, and develop work, is incentivized by passion, justifying the willingness to make sacrifices to advance the artistic venture.

Ultimately, they strive to keep on sustaining their activity, and do what they are passionate about, while providing their own vision of their time:

"Artists create to satisfy an intrinsic necessity to reflect about something and express it" (Joana Vasconcelos)

Essig (2015) defined cultural entrepreneurship as a *creative process*, and the author's understanding of the concept is applicable for visual arts entrepreneurship since the nine visual artists confirm to *"seek to support their creativity and autonomy, advance their capacity for adaptability, and create value."*

The common information concerning the reasons and motivations for successful visual arts entrepreneurship can be found on **table 10**:

Table 10: Reasons and motivations for successful Visual Arts Entrepreneurship

<p>Motivation for Artistic Profession</p> <ul style="list-style-type: none"> • Regular practice in art related activities, since childhood • Independent path: way to do what they want / are passionate about and be in control of activity • Since childhood, aim to work in the artistic field • Influence of surrounding environment: social, friends and family influence to pursue arts related path • Studying had great impact in following an artistic professional path
<p>Life changing moment for arts entrepreneurship / Opportunity Recognition and Creation *</p> <ul style="list-style-type: none"> • Decision to change, sacrifice one occupation for another • Be invited and accept to participate in project • Moment when they identified the possibility to sustain a living and live through artistic occupation [possibility to sell] • Won a contest / prize in the field
<p>Vision / Mission</p> <ul style="list-style-type: none"> • Creation motivated by creativity [before profit] • Add value to society – [aesthetic; ethical; political, social; cultural] • Art has the reflection of the Artist’s soul [<i>mirror; authenticity</i>]
<p>Strategy / Goal / Success</p> <ul style="list-style-type: none"> • Sustain creativity • Recognition by peers • Recognition by public in general • Sense of fulfillment • Have freedom to create

4.2. Mechanisms: actions and behaviors for successful visual arts entrepreneurship

Some of the arts entrepreneurs mentioned they know very few people, from arts school, who followed the artistic professional path:

“People I believed would have always work in the field, ended up quitting. I believe one must be persistent in order to succeed” (Luisa Salvador)

After understanding the challenges, motivations and perceptions of success, defined for the visual arts entrepreneurs acting in the Portuguese context, comprehending how they continuously run and sustain the visual arts activity, without quitting, is decisive to become successful.

4.2.1. Entrepreneurial Actions on the core element: Creativity

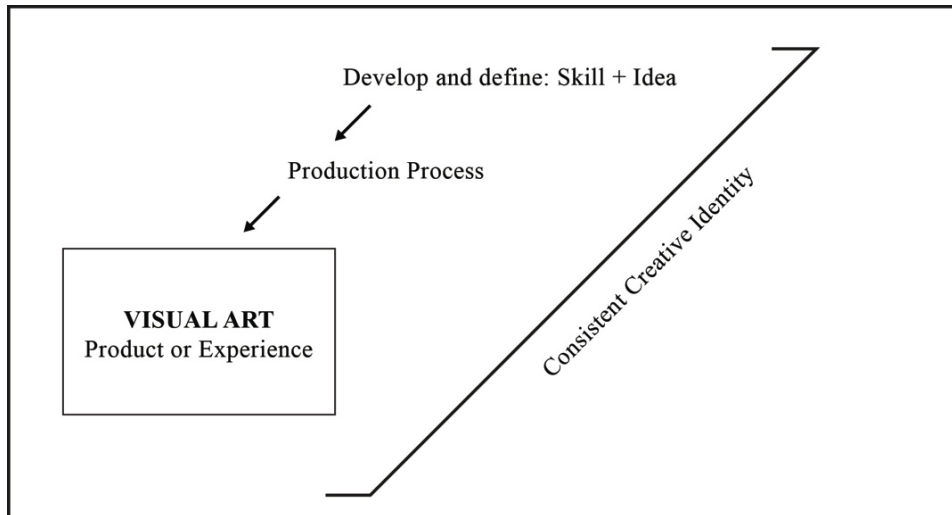
The interviews confirmed the presence of the CNB model (Bryan and Harris, 2015). Actions and behaviors of the nine arts entrepreneurs occur on the three poles: Creativity (considered by all arts entrepreneurs as the core element), with Network and Business as complementary elements.

In the Creativity element, building a consistent artistic identity emerges as the most important action, achieved by the delivery and production of a product or experience, based on a specific idea and skill of the artist (that can be developed through different practices). The artistic identity must respect with the artistic vision and mission, to achieve the wanted goals.

“The most important thing is the artist’s vision. People choose your work based on it” (Tiago Galo)

Considering the interviews, the figure (3) below was drawn to illustrate the essential components of the core Creativity element in order to develop artwork (experience or products) and deliver a consistent creative identity.

Figure 3: Findings illustration of Essential components of Creativity element for Visual Arts Entrepreneurship success (Source: Personal)



All visual artists unanimously agreed on the powerful combination of a strong idea and skill. Most of their creative identities are characterized by the strength of never seeing any constraint as barrier, with the aim to deliver a full experience of the creation, confirming the literature review on the necessity of overall artists to deliver a *transcendent experience* (Enhuber, 2014).

Focusing in more than one unique artistic skill, to deliver the idea, is also a common strength among the visual arts entrepreneurs. Moreover, five out of the nine arts entrepreneurs referred to be in a constant state of creative thinking.

Table 11: Quotes illustrating the main differentiators in the visual artistic identity (for successful Arts Entrepreneurship)

• Constraints are not barriers (aim to deliver a full experience)
<i>"I see challenges as challenges to be overcome, never as barriers"</i> (Jaime Welsh)
• Diversity of skills
<i>"I prefer to be seen as a communicator, rather than a designer or photographer, creating and delivering a full experience"</i> (Carlos Vieira)
• Permanent Creative State (no switch off)
<i>"You don't work from 9 to 5, and do a 'check-out'. You can't switch off - you are seizing the moment, thinking, filtering, creating"</i> (Joana Vasconcelos).

To leverage the Creativity element, the visual arts entrepreneurs mentioned to use tactics and competencies, like referred in the *Taxonomy* (see **table 3**) of Chang and Wyszomirski (2015),

however particular to creative ends. In Creativity the focal point is to define and work on the skill and idea, particular to the artistic identity.

The cross-case analysis provided information on how to develop a strong artistic identity: it requires time and dedication; education on arts; experience on the artistic field and maturity. To develop the idea, behind the artistic identity, visual arts entrepreneurs focus on getting cultural knowledge and be alert to the world’s opportunities and external inspirations. As for skill, practicing and learning through experience is critical, as well as observing others work to enrich the artist’s own skill. All common final data to leverage and strengthen the Creativity element can be seen in **table 12**, complemented by the individual information found on the complete cross-case analysis (**APPENDIX 12**).

Table 12: Mechanisms on Creativity element for entrepreneurial success

CREATIVITY (Core Element)	
IDENTITY OF THE VISUAL ARTIST	
Main differentiators	Development
<ul style="list-style-type: none"> • Constraints are not barriers [aim to deliver a full experience] • Diversity of skills • Permanent Creative State (no switch off) 	<ul style="list-style-type: none"> • Invest Time and dedication • Art Education • Gain experience to create and mature identity [with work, age, learning identity is stronger]
IDEA AND SKILL	
Idea Development	Skill Development
<ul style="list-style-type: none"> • Get cultural knowledge [visual, literary, cinematic] e.g. Pinterest, Instagram, Read Biographies... • Turn off autopilot in life [be alert to world’s opportunities and inspiration to create] 	<ul style="list-style-type: none"> • Practice and Experience • Observe others work details

4.2.2. Entrepreneurial Actions on complementary elements: Business and Network

When asked about the relevance of Creativity, Business and Network, artists considered all three essentials for the success of visual art enterprise. Business and Network were mainly referred as supportive Creativity, the core element: *“Without money, it is not possible to support creativity”* (Luísa Salvador)

Like Bryan and Harris (2015), the artists identified the elements as interdependent and having direct impact on each other: *“Creativity, Business and Network are all important and key considering that ‘the future is now’ whether you like it or not”* (João Louro)

The business element also requires *tactics* (Chang and Wyszomirski, 2015) to manage and sustain creative behaviors. However, according to the interviewees, the activity must be managed consistently in line with the artistic identity, instead of profit, since it is main component of the core element: *“Don’t sell your soul”* (Filipe Andrade). Every business decision must be taken considering the long run and maintenance of the artistic identity:

“Every work decision I take will impact the future. The artistic job must be handled seriously and one must be responsible for how the work is shown” (Manuel Tainha)

There are two important phases to consider in the Business element: *start and launch management* of the venture, followed by *grow and sustain management*. One of the main challenges previously referred was the difficulty to start the visual arts venture, and according to the arts entrepreneurs, having money to invest on the launch of the artistic activity, and fully focus on the core creative side of entrepreneurship, is essential and comforting.

The enterprise is sustained if business is held respecting the artists’ identity, and by maintaining an ongoing activity on the artistic field. Additionally, organizing and scheduling the activity, managing resources, price / budget, and the customer / audience relationship is essential in visual arts entrepreneurship. All the reoccurring Business tactics between the interviews for successful visual arts entrepreneurship are compiled in the next table (13):

Table 13: Mechanisms on Business element for entrepreneurial success

BUSINESS	
GROW AND SUSTAIN MANAGEMENT (if possible hire someone so you can focus on Creativity)	
Tactics to establish and sustain identity	Tactics for organization and schedule management
<ul style="list-style-type: none"> • Be cohesive, maintain identity in the field and ongoing work to be taken seriously • Do national work for reputation • Have a mentor (avoid needless mistakes) 	<ul style="list-style-type: none"> • Have a routine / work culture, with organic workflow (adjust days to needs) • Define milestones to keep focus (on short and long run) • Document the process, make lists <i>to do list</i> • Stage every part of work process (work division) • Be flexible to meet deadlines (e.g. less sleep if needed)
Tactics for resources management	Tactics to price and budget
<ul style="list-style-type: none"> • Work for international clients – work is paid higher internationally • Do Commercial work respecting identity to have freedom to create • Ask for sponsorship: whether financial or in materials (materials: easier to get) • Payment procedures: 50% before job / 50% after 	<ul style="list-style-type: none"> • Never work for free (lower price if any other type of return e.g. visibility) • Consider recognition of artist when pricing • Ask expert (experienced mentor, gallerist, manager, peers) • Consider visibility of job when pricing
Tactics to manage customer relationship	
<ul style="list-style-type: none"> • Adapt / Find middle ground – Be empathic although consistent with your vision • Say no when workload is too heavy, however leave opportunity to work together later, to ensure quality and respect client • Respect Deadlines – if you respect their timings, most likely they will respect your work 	

Adding to the *tactics* to approach the Business element, responsible to guarantee resources to leverage creativity, the Network element defined by Bryan and Harris (2015) is also essential for the successful entrepreneurial activity, according to the visual arts entrepreneurs. This complementary element groups Communication actions and Promotion actions. Communication reflects the advantages of establishing personal connections between the artist and others: peers, public, clients and supporting system.

All four relations, if leveraged, may advance the arts entrepreneurial activity on different levels, allowing the entrance and maintenance of the artist in the field.

“One can be shy, but must be available to communicate. It is important to know how to communicate and defend their work” (Luisa Salvador)

The artists referred to capacity of asking for help to advance career: whether to ask for advices to other peers or having an individual mentor to support their activity and avoid needless mistakes. The role of the mentor was also mentioned as an important support when taking business decisions (**table 13**) and can be linkable to the need of having arts education for creativity (**table 12**).

On the other hand, promotion leads to opportunity creation and job inquiries. *Word of mouth* was referred by four of the artists as an important way to promote work, possible through the consistent delivery of quality, making their names become a reference within the artistic field and leading to future work inquiries. Moreover, having a strong pitch was also considered essential, since it through it that the arts entrepreneur defends his work and vision. Moreover, by proactively show work and research potential clients (whether Online or Offline) impacts positively the activity: *“The more you update social media, the more it boosts your activity”* (Mariana Cáceres).

All strategies related Network can be seen in the following table (**14**):

Table 14: Mechanisms on Network element for entrepreneurial success

NETWORK	
DEVELOP NETWORK THROUGH COMMUNICATION	
Communication with Peers	Communication with Public
<ul style="list-style-type: none"> • Collaboration • Ask for advices 	<ul style="list-style-type: none"> • Presence of artist when showing work (in exhibitions; when showing portfolio)
Communication with Clients / Consumers	Communication with supportive system
<ul style="list-style-type: none"> • build loyalty: maintain cordial, direct and ongoing connection 	<ul style="list-style-type: none"> • Have a personal supportive system: Family and friends help & support • Career supportive system: find a Mentor and establish
DEVELOP NETWORK THROUGH PROACTIVE PROMOTION	
<ul style="list-style-type: none"> • Leverage <i>“Word of mouth”</i>- do great job (Creative / Business) • Have a strong pitch / work on defending your work • Show work - Online/ Offline 	
Online Promotion	Offline Promotion
<ul style="list-style-type: none"> • Reach for work – research potential clients, contact personally or online relevant players for activity (museums, magazines. ...) • Constant Update & Selective with what online sharing (essential online artistic supports: personal website and Instagram) 	<ul style="list-style-type: none"> • Go to shows and events with artists • Do exhibitions, collaborations

4.2.3. Entrepreneurial Mindset

Finally, when asked about the attitude towards the activity required to sustain the entrepreneurial activity in the field of visual arts, the following common characteristics arise (**table 12**):

Table 15: Mechanisms: Entrepreneurial Mindset

Entrepreneurial Mindset
<ul style="list-style-type: none"> • Perseverance (Be patient) • Be passionate (motivated / enthusiast) • Be available (Be communicative / Be charming / Be sociable) • Self-confidence (Self-Esteem / Self-Belief) • Hard Work (Will power / Fighter attitude / Resistance / Dedication / Commitment) • Risk-taking (Fearless / Shameless / Boldness) • Be flexible to adapt (Willingness to sacrifice) • Be Positive (Problem solving attitude/Comfortable with Uncomfortable) • Be curious (Be humble)

The two qualities all artists referred were perseverance and passion. Perseverance is needed to ensure an ongoing activity on arts entrepreneurship, no matter the difficulties and setbacks, illustrated by Mariana Cáceres' sentence *"I will never give up, it is the only thing I know"* (Mariana Cáceres). According to the all arts entrepreneurs, a committed and dedicated attitude is essential to engage and succeed in the arts entrepreneurship activity, and it is suggested that *"if you don't have one, you must develop it to succeed"* (Tiago Galo).

Perseverance, and most of the common qualities referred by the visual artists are aligned with arts and traditional entrepreneurship in general. However, the passionate attitude, illustrated on **table 14**, is not referred on the literature reviewed. However, passion can be potentially linkable to *energy* referred by the authors Moss (2011) and Poorsoltan (2012) for arts entrepreneurship mindset.

Table 16: Quotes illustrating passionate attitude towards Visual Arts Entrepreneurship

<i>"If I was to win the lottery, I would keep doing what I do, but better"</i> (Carlos Vieira)
<i>"What I have achieved (recognition) throughout the years gave me the - means to fairly represent what I idealize in my head."</i> (Joana Vasconcelos)
<i>"Although sounds selfish, I do it for me, about what I found interesting"</i> (Jaime Welsh)
<i>"This is what I am passionate about. If I can make money from it, great!"</i> (Mariana Cáceres)

5. DISCUSSION

5.1. A new potential Conceptual Model for successful visual arts entrepreneurship

The research focus on how to create a structure, support system providing helpful guidelines for successful visual arts entrepreneurship. The main research question was:

RQ: How to become a successful Visual Arts Entrepreneurship?

None of the models reviewed on literature fully explains the success practices for visual arts entrepreneurship. Instead, the results from the interviews, conducted for the study, reflect insights from the *CNB model* by Bryan and Harris (2015), the *Taxonomy of Arts Entrepreneurship* by Chang and Wyszomirski (2015) and the Essig's (2015) *means* and *ends* framing. Hence, a new conceptual model needs to bridge the three structures and provide additional knowledge to accurately empower the visual arts entrepreneurs. The **figure 4** details the new conceptual framework.

First, the artist must engage in visual arts entrepreneurship considering the *context* and *ends* of his activity. The required understanding of *context* is the same provided by Chang and Wyszomirski (2015): the entrepreneur must define his structure of activity and assess his particular challenges.

The challenges assessed for this model consider the context of Lisbon, Portugal.

Furthermore, the entrepreneur should define his *ends*, like Essig's (2015), by setting wanted achievements and drawing a creation-oriented vision / mission like all interviewees reported to consistently do (see **figure 3**). The common orientation towards creation, instead of profit, and the lifetime artistic interest of the nine artists suggests that visual arts entrepreneurship could benefit from a past intrinsic motivation to create for success.

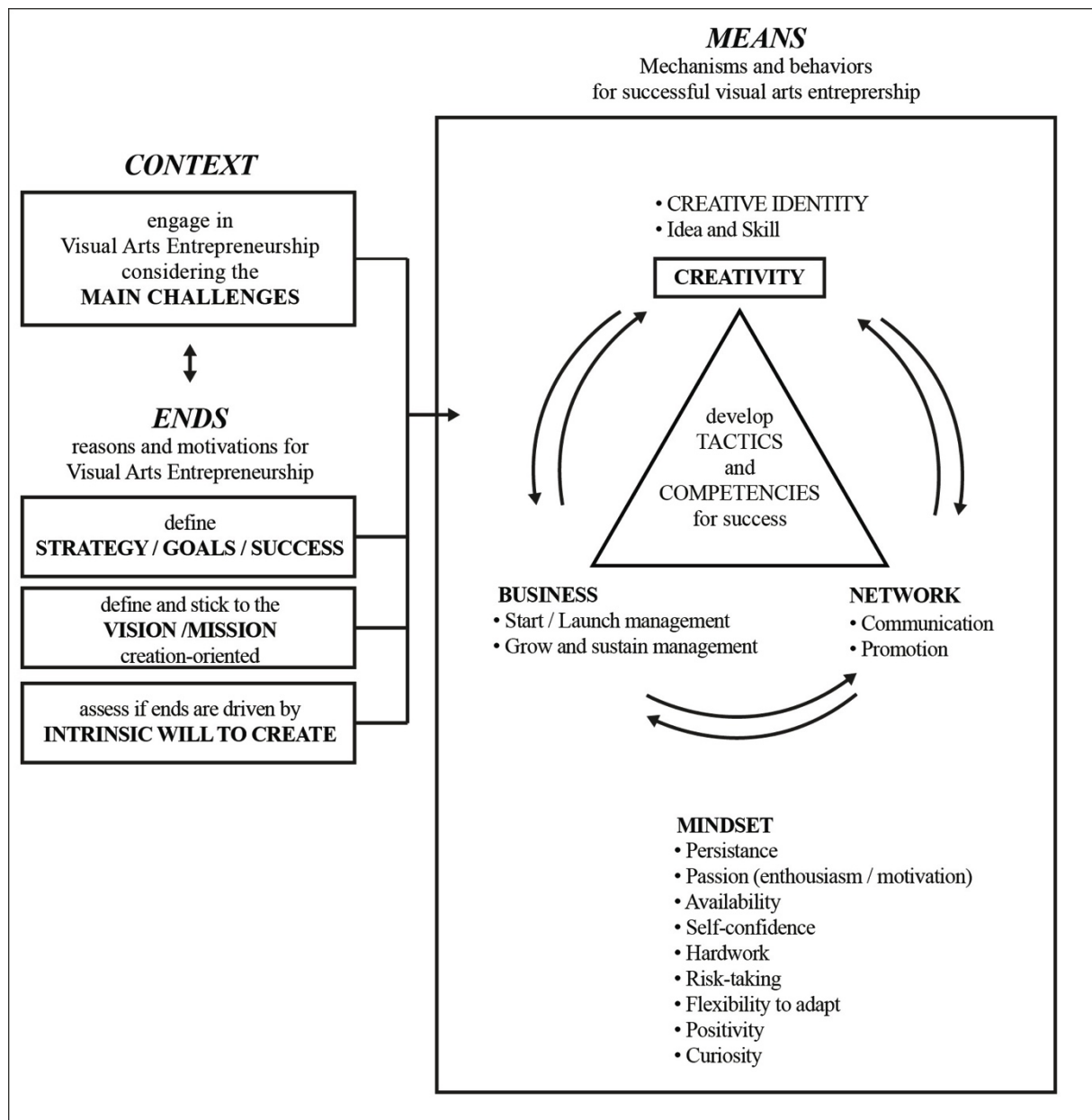
Moreover, the structure was drawn considering the goals viewed on the findings: recognition by peers and audience, wide extension of artistic identity recognition, autonomy and sustainability of creativity (see **figure 3**).

Once the *context* and *ends* are clear to the visual arts entrepreneur, he can approach the *means* to answer the research question. Essig's *means* (2015) in our findings echo the CNB model (Bryan and Harris, 2015) and gather the concepts of *tactics*, *competencies* and *mindset* from Chang and Wyszomirski's model (2015). Thus, our *means* include *tactics* and *competencies* that need to be developed in all the three axis elements of the CNB model. For the core element, the creative identity, idea and skill must be leveraged respecting the vision and mission of the visual arts entrepreneur, based on the findings gathered from the interviews (see **table 10**). For the complementary elements, tactics should be developed to promote and communicate the creative identity (Network element) and to ensure the establishment and maintenance artistic enterprise should be managed (Business element). All three elements require constant work and update, and should be approached considering the direct impact on each other.

Finally, the visual arts entrepreneurial mindset should similarly correspond to the defined by the nine visual arts entrepreneurs, observed on the findings chapter (**table 12**). The main focus should be on persistence and passion, as previously suggested.

The **figure 4**, illustrates the framing logic to be considered when artist engage in entrepreneurship within visual arts setting:

Figure 4: Designed Conceptual Model for successful Visual Arts Entrepreneurship (Source: Personal)



5.2. Inexistence of a single Recipe for Visual Arts Entrepreneurship

The *mindset* necessary to engage in visual arts entrepreneurship, included in *means* in the conceptual model, shows similarities to the required personal traits to address traditional entrepreneurship (Rauch & Frese, 2000). The visual arts entrepreneur Joana Vasconcelos, who manages a widely reputed, profitable and sustainable activity, referred that there is no *magic formula* for success, and that what is essential is to work hard and be critical with own work. Moreover, she added that “*measures for a smooth activity are the same that work for any other structure: work hard, manage effectively the activity and have a motivated and competent team*”.

The conceptual model created allows multiple ways to be addressed, and must be of flexible approach, since arts entrepreneurship in general is uncertain (Menger, 2001). The interviews confirmed that the visual arts entrepreneurship should also be “*a constant exercise in recombination, then the possibility of flexible recipes begins to reveal what might be regarded as the recombinant DNA of arts entrepreneurship*” (Chang & Wyszomirski, 2015), verifying the constant need to adapt (Bilton, 2010) that all visual arts entrepreneurs should be aware of. Although very distinct, the nine visual arts entrepreneurial cases show general commonalities which can provide useful tools to develop successful visual arts entrepreneurship.

6. CONCLUSION

6.1. Thesis contribution for successful Visual Arts Entrepreneurship

This thesis was developed by the aim to find a supportive structure for aspiring visual arts entrepreneurs working and living in the Portuguese context, to launch an arts venture and be successful while sustaining it.

The studies provided by Bryan and Harris (2015), Chang and Wyszomirski (2015) and Essig (2015) on art entrepreneurship management were essential to allow the building of interviews to answer “*RQ: How to become a successful visual arts entrepreneur?*”, resulting in the development of a new conceptual model to support visual arts entrepreneurship.

In conclusion, considering the answers provided by the multiple cases of successful visual arts entrepreneurs on how to address sustain the independent activity, we found that to overcome the challenges of the artistic context, visual arts entrepreneurs benefit from the establishment of goals and a vision. Both *ends* and *reasons*, to manage the entrepreneurial activity, should be motivated by a strong intrinsic willingness to create. Moreover, focusing on thoughtful Network, Business and Creativity related actions, as well as developing an entrepreneurial mindset, based on passion and persistence, is key for success. It takes time and motivation to succeed: “*The beginning of my career was challenging, however today I have the privilege to live solely from my work as an artist*” (Joana Vasconcelos).

The entrepreneurial actions to sustain the activity should focus on the Creativity element, by developing a richer, unique and thoughtful artistic identity, based on a diverse set of artistic skills and delivery of conceptual meaning through the artistic work.

For the Business element, raising money to invest on the entrepreneurial launch is critical to rapidly boost the visual arts activity. It allows visual arts entrepreneurs to fully focus on strengthening the creative element and developing a judicious creative identity (avoiding getting distracted with a part-time). Any business-related decision must be held consistently

with the artistic identity given that the visual artist's work commonly represents the reflection of the artist himself.

In terms of network, focusing on communication and ability to ask for help, is essential to the visual arts entrepreneur sustainability. Moreover, if the visual arts entrepreneur proactively promotes work, online and offline, results show an increase on artistic work requests. On the other side, promotion needs to be loyal to the arts entrepreneur vision, ensure the sustainability of the activity, and work in parallel with Business and Creativity elements.

Finally, findings also suggested that having a mentor on all sides of the artistic activity can be helpful and advance the enterprise, since it permits the surpassing of needless risks and better conciliation between the three elements of entrepreneurial actions. Moreover, artists should embrace all constraints as opportunities, to further develop their work.

On another note, due to the recent emergence of Cultural and Creative Industries and the high levels uncertainty characteristic to the field of arts entrepreneurship (Menger, 2001), following a specific model does not necessarily translate in a recipe for success. However, the designed supportive model and complementary tables, resulting from the cross-case analysis, do provide strong useful guidelines for actions and behaviors essential to become a successful visual arts entrepreneur. Hence, the thesis increases theoretical understanding on arts entrepreneurship by exploring how to approach a relevant subsegment of the artistic field.

Overall, the main resulting tip to become a successful visual arts entrepreneur is to build a strong identity, avoid its dilution by taking decisions that are thoughtful and consistent with the long run envisioned objectives.

Contrarily to traditional entrepreneurship, where entrepreneur develops a product or experience, external to their identity, to maximize profit (Woronkowicz & Noonan, 2017), here content-creation is the key for growing success: a strong and leveraged Creativity element, feeds the other two elements of action: Business and Network.

6.2. Limitations and future research

Despite the valuable content provided by all artists, with their respective levels of recognition and success, the study incorporates some limitations. The research was conducted to a small group of individuals (although judiciously selected), within the visual arts field and acting on the Portuguese context. Considering this, research cannot be generalizable (Yin, 2009).

To face this limitation, the study contributes in a in depth study and detailed study of the artists activity, with a broad set of questions, where only common information was considered on the

findings. Moreover, the non-consensus found on the literature, a lack of defined boundaries when assessing different concepts within the artistic field (Concepts of Visual Arts, Arts Entrepreneurship of Success are not unanimous) might bring some confusion around the theme. To overcome this set back, this study is based on definitions suggested to better frame the research.

Respective to future research, first future studied should interview a higher number of visual arts entrepreneurs to avoid biased results. Secondly, studying failure cases of visual arts entrepreneurship should be considered. To understand the why of failure, future studies should assess if the visual arts entrepreneurs used tactics and invested in competencies shown in the designed conceptual framework. Moreover, whether to analyze other subsegments of art, or narrow down the scope of research (e.g. analyzed only photographers as arts entrepreneurs) can contribute to general studies on arts entrepreneurship.

All participants interviewed showed enthusiasm about the subject and were interested in the theme, since they would like to work in a less uncertain framework and be more protected and respect. Considering this, arts entrepreneurship, artistic profession and education should be approached in future studies, on a global and national level.

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8. APPENDICES

APPENDIX 1 - Damien Hirst's innovative conceptual art and pricing



Art Piece: *The Physical Impossibility of Death in the Mind of Someone Living*, 1991

Damien Hirst's artistic vision: **Art of Shock**

Sold for (estimated amount): **\$12 million**

Retrieved from: Thompson, 2008

Image Source : <http://damienhirst.com/the-physical-impossibility-of>

APPENDIX 2 - Interview Design

Professional Artists

The image of visual artists as evolved.

The romantic image of *the starving artist* is outdated (Vilar & Esquivel, 2012).

Many content-creators live solely from their artistic activities.

For most of them, return is only expected to sustain their art and creativity.

The architect Dorte Mandrup, said to Kinfolk magazine:

“Earning money is necessary to facilitate your Creative work”

The artistic practice can be balanced between authenticity and profitability, leading to a *non-zero-sum game*: assuring aesthetic, social and cultural creation, while sustaining the artist’s activity (Bryan & Harris, 2015).

- 1. Do you believe art can be made in order to sustain the artist and his creativity?**
through value exchange (whether monetary or not)
- 2. As an artist, do you make a living through your art?**

Arts Entrepreneurs

Arts Entrepreneurs:

Arts entrepreneurs are freelancers or self-employed individuals, who own small enterprises or portfolio based professions. Cultural entrepreneurs engage in management processes and creatively adapt to the challenging artistic framework. Through the discovery and pursuit of new ideas, the cultural worker uses a multitude of artistic expressions and organizational forms as *means* to achieve desirable *ends*. The ends include: expressing and conveying their ideas to a public; support their creativity and autonomy while creating artistic, economic and social value; be successful in their activity (which is rarely a commenced based success).

- 3. Considering the proposed definition, do you consider yourself an Arts Entrepreneur?**

Context – Challenge of the Professional Artist and Arts Entrepreneur

Main Challenges of the Arts Entrepreneur

- | | |
|--|---|
| -Difficulty quantifying intangible artistic creation | -Lack of money and financial resources |
| -Difficulty anticipating the market value | -Lack of business education |
| -Difficulty guaranteeing Artists quality | -Lack of confidence and non-financial support |
| -Digitalization: relation art consumers & producers | |

- 4.1. What was/were the main challenges) you faced? What is/are your current main challenge(s) as a visual artist?**
- 4.2. What have you done, do you do, to overcome them?**

Visual Arts Entrepreneurship & Success

- 5. What represents success in what you do?**
- 6. How have you started and what where your initial motivations to your artistic activity?**
- 7. Your current situation (as an arts entrepreneur) was planned?**

Guidelines to sustain Visual Arts Entrepreneurship

MOTIVATION

- 8. What are your motivations to your artistic creations? Your vision (message and objective) as an artist?**
- 9. What differentiates you from other artists? In your practice and way you create?**

10. Do you expect any type of return from what you deliver as an artist?
11. Do you believe you are satisfying any type of need? (e.g. aesthetic, cultural, social)

OPPORTUNITY

12. Was there a specific situation (contexto, choice, opportunity recognition) that was decisive to take where you are now, as content-creator?
13. Do you believe that recognizing and creating opportunities in the artistic field is important to go further with your practice? (e.g. collaborations, invites, travels...)

MEANS

14. What do you think is essential to be successful in the Cultural and Creative Industries?
What tactics, competencies, personality traits, understandings do you believe are required?
15. Do you believe that leveraging creativity, network and business is important?
How do you think each sector can be leveraged?

Practices for a Sustainable Visual Arts Entrepreneurship

Business Canvas based Questions

16. How do you position yourself nationally? And internationally? (Answer if applicable)

Many artists diversify and develop multiple artistic identities.
Example: a visual artist who is a painter, designer and film-maker.

17. Do you have a diverse activity? Do you use multiple mediums in your practice? If yes, why?
18. Through which channels do you connect with your public (consumers, users, clients)? Which are the more important for your practice?
19. How does the feedback impact your work? Do you consider it relevant?
20. Do you work individual or collectively? If collectively, how do you manage the cooperation?
21. Are there any other relevant elements in your work chain? (e.g. investors, transporters, managers...)
22. Do you have a business model, structure or strategy to manage your activity?
23. How do you define your price? (e.g. based on demand; partnerships, exposure...)
24. Do you aim to profit (earn money) or only make the needed gains to sustain your activity?

Advices for a Sustainable Visual Arts Entrepreneurship

25. Do you believe any artist can be successful?
26. What advices would you give to aspiring / forced visual arts entrepreneurs?
-

APPENDIX 3 – Table of Interview: Carlos Vieira

WHERE	HOW	BUSINESS
<p><u>Main Challenges</u> In general:</p> <ul style="list-style-type: none"> - Lack of Business Skills - Time management frustrations and time-consuming Business tasks (required but unpleasing) = less time for Creative work - “Pain related with growth” obstacles of growing: to much work vs. lack of sufficient resources to grow already <p>Nationally:</p> <ul style="list-style-type: none"> - Old-fashioned mentality - Lack of cultural education 	<p>“Never look at any obstacle as something impossible to overcome. If you want, it is possible to learn how to be a violinist in 2 years. Of course it needs time, dedication and willpower.” Carlos Vieira</p> <p>CREATIVITY <i>CORE: — Creative Identity — Idea & Skill</i></p> <p><u>Strengths in Artistic Identity</u> Delivery of a complete branding experience From photography to product design (e.g. for hotel)</p> <p><u>Required Competencies</u> <u>Skill and Ideas (Identity)</u></p> <p><u>Practices to develop Skill</u></p> <ul style="list-style-type: none"> - Dedicate time and work to it - Engage in learning and constant skill adaptation (e.g. gain visual culture, see tutorials on youtube) - Invest in tools (e.g. material, software, laptops, etc) <p><u>Practices for Idea Formation / Creative Thinking</u></p> <ul style="list-style-type: none"> - Open the mind: read, travel, ask questions, experiment - Try to get as much rest as possible - when viable, work solely with companies who give freedom to create - Be critical with own work + see challenging requests can push the work forward take the work to another level (e.g. a demanding client can motivate outstanding work) <p>NETWORK <i>Opportunity Creation & Recognition of Creativity</i></p> <p><u>Role of Network in job creation</u></p> <ul style="list-style-type: none"> - “Word of mouth” = quality job delivery boosts network - Self-promotion: almost none - Promotion of Identity (Online) - Website and Instagram - Answer e-mail requests / approach clients of interest - Connecting with Client - try to be directly in contact with business owner to answer his demands (easier for a small company) <p><u>Entrepreneurial Mindset</u> Get comfortable with being uncomfortable; approach difficulties as opportunities; Sense of Self-improvement; Self-confidence; Engage in Trial Error processes; Be curious; Always reach for more; Dedication and Willpower</p>	<p>BUSINESS <i>Manage Creativity</i></p> <p><u>Job Selection</u></p> <ul style="list-style-type: none"> - Must represent a positive financial return - If not profitable, must enrich portfolio - Aligned with artistic identity - Independently of client: ensure quality and consistency <p><u>Planification and Growth Management</u></p> <ul style="list-style-type: none"> - Organic process, go with flow - Stage every step of process; work step by step - Keep each stage in mind, constantly work on it - Only grow when ready to grow (+50% will hire) <p><u>Deadline / Pressure Management</u></p> <ul style="list-style-type: none"> - Say “no” to clients invitations for work when schedule is heavy, to ensure quality - When saying no: justify (engage in an open-conversation with the client leaving the possibility to work in the future, when schedule is lighter - Flexibility to deal with deadlines: work extra if needed <p><u>Budget / Pricing</u></p> <ul style="list-style-type: none"> - Budget every step of different projects - Ask for 50% of payment before and 50% after job - Prices vary considering the client’s role as a player in the market and the impact of the branding work in the overall client’s activity (e.g. big companies pay more than small ones) - Adjust price with growing reputation - Fearless to ask price and say no when clients refuse to pay the fair amount required (= consistency) - Never work for “free” (guarantee a value exchange) <p><u>Client Feedback / Satisfaction</u></p> <ul style="list-style-type: none"> - If not satisfied: try to defend, pitch the creative idea - If still not satisfied: try to meet the requirements without compromising artistic identity (core)
<p>WHY</p> <p><u>Why of artistic profession</u></p> <ul style="list-style-type: none"> - Came to Portugal to be a doctor; - Changed his mind; - Draws since he was a child; - Met someone working in an agency, influential to try design; - Studied design in Lisbon; - Worked in a reputed agency as a graphic designer for 8/9 years; - Company closed, making him unemployed. <p><u>Why of arts entrepreneurship</u></p> <ul style="list-style-type: none"> - Situation of unemployment + Confident to go the independent - Company: easier to be taken seriously, less confusion for client <p><u>Life changing moment / Opportunity Recognition and Creation:</u></p> <ul style="list-style-type: none"> - Changing path from medicine to design - Going freelance (1st) rather than working in agency 		

APPENDIX 4 - Table of Interview – Filipe Andrade

WHERE	HOW	"Don't sell your soul" Filipe Andrade
<p><u>Main Challenges</u> In general: - "Many will try to break you down" - Cronyism or "Amiguismo": closed people who do not respect the artistic practice as a serious job, try to take advantage of artists' skills Nationally: - Lack of investment / patrons in Culture - Low recognition of national talent, unless foreign experience acquisition - Old-fashioned mentality and low valuation of artistic work - Arts field: unstructured legal/fiscally - Low market consumption of comics</p>	<p>CREATIVITY CORE — <i>Creative Identity — Idea & Skill</i></p> <p>Strengths in Artistic Identity: "nothing is impossible" Positive thinking and believing and selfmade man Competencies - Self-ducation (more than artistic school education) - Illustration and Script Writing - Degree in Sculpture at Lisbon's Fine-Arts Academy - Comics pre-production skills (studied in Los Angeles) Practices to develop Skill - Dedicate time and work - Update knowledge and draw everyday - Apply same discipline as in sports "Sport is king in teaching and motivating" - Invest in work materials: comfortable chair, equipment, (to ensure quality of work) Practices for Idea Formation / Creative Thinking: - Contact with nature: sports, travel; be close to the sea - Healthy lifestyle: Surf, rest, eat well - Contact with society: socialize, "touch" people, travel - Work in studio (avoid home-office "being in pajamas") - See challenging request as opportunities requests to develop skill and vision - Creative mental blocks: Surf (away from habitual places) If deadline pressured: research until finding a solution; avoid distractions</p> <p><i>Opportunity Creation & Recognition of Creativity</i></p> <p>NETWORK</p> <p>Role of Social connections - Personality and social connections are essential for career advancement and development of creativity Promotion - Go to Comics' festivals to show work live - "Knock at doors" to promote portfolio - Promotion on Instagram, facebook, blog - Be charming Entrepreneurial Mindset "don't take anything for granted" Be: Motivated; Committed; Disciplined; Risk-taking; Fearless; Problem Solving (see challenges as part of the process) Alertness to opportunities that make sense / are real to artist; Know unique place of artist in the market, "Give your all" Have: Self-Belief; Self-assurance; Self-Confidence</p>	<p>BUSINESS Manage Creativity</p> <p><u>Job Selection</u> - Mainly outside PT: to overcome the PT's challenges - Do collaborations: online <u>Planification / Time Management:</u> - He planned the situation from a young age - Define milestones respecting Vision / Strategy - Plan how to face challenges - Have a responsible action in every step of process - Although not contractual timetable: define agenda; create your own (discipline): Morning: bureaucracy, reunions; Afternoon: creative work; Meals: always tries to have them with company <u>Deadline Management</u> - Respect deadlines no matter what When challenged by Marvel, who questioned his skill and time management capacities, always delivered the job and provee them wrong <u>Budget / Pricing</u> - Supply / Demand - need to adapt work to requests - Know the market and follow market prices - Manager: manages his price <u>Public Feedback</u> - Works for those who respect / enjoy his artistic identity; avoids defrauding his fans by being loyal to his style</p> <p>Establish helpful connections / Ask for help! - His mentors opened the his way / help building connections for him - Friends showed his portfolio e.g. when he limited by his english knowledge - Ask for advices when meeting people</p>
<p>WHY</p> <p><u>Motivation of artistic profession</u> - Parents: culturally active/interested and influenced his cultural attitude - Always at ease drawing and reporting reality through illustration - When he was 8/9 years had drawing classes meant for 15/16 years old students: "being surrounded by them gave me an outstanding power" - After, attended a comics' workshop; developed interest in comics - Aged 10: won a comics' prize* - Studied in PT and Los Angeles (LA)</p> <p><u>Life changing moment / Opportunity Recognition and Creation</u> - Invitation of an older artist (17) to collaborate in the awarded comic* - Investing all money earned in fashion in the artistic activity (e.g. go to festivals to show portfolio) - LA life: struggled socially/financially at first - overcame the difficulties</p>	<p><u>Motivation arts entrepreneurship</u> - Childhood shaped his future, - Necessity to be a storyteller - Wanted to manage his path and time Vision/ Mission - Storytelling, with global thinking, (like his hero, Corto Maltese) - Mix words and illustration Strategy / Goal / Success - Provee, his disbelievers, wrong - Sustain activity and have enough to sustain a simple yet respectable life - Happy and healthy lifestyle leading to a Sense of Fulfillment</p>	<p>Public Feedback - Works for those who respect / enjoy his artistic identity; avoids defrauding his fans by being loyal to his style</p> <p>Establish helpful connections / Ask for help! - His mentors opened the his way / help building connections for him - Friends showed his portfolio e.g. when he limited by his english knowledge - Ask for advices when meeting people</p>

APPENDIX 5 - Table of Interview – Jaime Welsh

WHERE	HOW	BUSINESS <i>Manage Creativity</i>
<p><u>Main Challenges</u> “I am lucky to say I have not faced many. I see challenges as never as barriers”</p> <p>In general: - Lack of Financial Support - Listen to many “no’s”</p> <p>Nationally: - Lack of investment in Culture - Small arts community</p>	<p>CREATIVITY <i>CORE: Creative Identity Idea & Skill</i> “If artistic identity is fake, it won’t endure.”</p> <p>Strengths in Artistic Identity Curator and Artist - He is criticized for it “people believe I am being self-seeking to exhibit my own work in exhibitions I design -they say I take advantage of my position to excel On the contrary, I believe that, as a curator, I can pick people I admire, and by exhibiting next to them, I am showing how much I respect them and how much I value exhibiting next to them” - Being a curator and artist allows him to deliver strong concept (message/meaning), translating in strong social and cultural added value to the artistic creation Competencies Art, design, painting and fine art formation Practices for Skill and Idea - Art school - Read - See friends (peers) work and dialogue with them about it (rather than talking about own work) - I care about others’ processes and how they have established themselves</p>	<p>BUSINESS <i>Manage Creativity</i></p> <p><u>Job Selection</u> - Portugal for Reputation: small community of artists - easier to grow reputation and go from national to international - Selects jobs consistent with vision, allowing career boost: select where to exhibit, who to work with wisely - Avoids saying yes to everything – do not dilute and compromise the artistic identity - “Knock at doors” for job creation Planification / Time Management - He planned the situation from a young age - Plans depending on milestones and deadlines; establishes a schedule (for readings, drawings...) - Plans every stage (e.g. research, experiments, delivery) - Dedicates big amount of time to research - Keeps a journal Budget / Pricing (gallerists back up) - Depending on where work is exhibited and how it is recognized by peers (never supply / demand) Public Feedback - Art Installation: small buying group of consumers - Believes every art can be a commodity for someone: works along his beliefs, knowing someone will like it</p>
<p>WHY</p> <p><u>Motivation of artistic profession</u> - “If I was to succeed in anything, it would be in the artistic field” - Paints and writes since childhood, always doing his “own thing” - Family: however without artistic background, supportive - Arts education: allowed him to learn about current idols; arts theory + motivated / assured him of his aim to engage in an artistic profession Motivation of arts entrepreneurship: - Painter: passion and ability to do it in a sustainable way and make a living solely by selling his paintings. - Visual art installer: consequence of own necessity to further explore the wanted themes, feeling that he could become successful using other mediums</p>	<p>NETWORK <i>Opportunity Creation & Recognition of Creativity</i></p> <p>Role of Social connections Important but with criteria Establishing connections (Online and Offline) - Be selective, create the right connections (those that respect your artistic identity) - Art school attendance: where he met people that also works in the field, and are helpful to advance the career and exhibit work (e.g. gallerists, to curators, to artists)</p>	<p>Communication skills - knowing how to write, express, structure pitch and explain the why of the artwork is essential Connecting with Public (channels) - active role - Be present in own exhibitions to show work and explain it Promotion - important to connect with people in the artistic field, careful not to be pushy - Fearless to communicate with important people (peers) - Instagram: show who I am, where I go to (identity) - Maintain good relations with gallerists, museum directors</p> <p>Entrepreneurial Mindset Have good socializing skills; Self-confidence; Be shameless showing work; Perseverance;</p>

O R C* - Opportunity Recognition and Creation

APPENDIX 6 - Table of Interview – João Louro

WHERE	HOW	BUSINESS
<p><u>Main Challenges</u> Develop meaningful work, that calls for sensitivity, in a world marked by:</p> <ul style="list-style-type: none"> - the ephemerality of subjects, - overlap of relevant themes - dehumanization and speed. 	<p>CREATIVITY <i>CORE — Creative Identity — Idea & Skill</i></p> <p><u>Strengths in Artistic Identity</u> Trying to “fit the world” in the meaning of his art Meaningful subject development Skill: only the mean to convey the message.</p> <p><u>Competencies</u> Painting, sculpture, photography and video + Team work</p> <p><u>Practices to develop Skill</u> - Arts school</p> <p><u>Practices for Idea Formation / Creative Thinking</u> - Idea = priority; Materialization through different materials / mediums “If I paint, I am a painter; If I film, I am a director” - Applies no constraints (“contrarily to Fine Arts academics”) - Has everything prepared by head of Production to accomplish his idea</p> <p>NETWORK <i>Opportunity Creation & Recognition of Creativity</i></p> <p><u>Connecting with Public and Promotion of Identity</u> <i>Offline</i> - Through exhibitions and produced artwork in galleries, museums and art fairs. <i>Online</i> - Website and diversified online communication - Newsletters produced by Studio (Atelier) - Galleries and Museums: also promote artist’s work</p>	<p>BUSINESS <i>Manage Creativity</i></p> <p><u>Planification / Time Management</u> - Works 8 hours/day - Team Work: Head of Art: the artist João Louro Assistant of atelier: manages the business related tasks, from bureaucracy, to communication and promotion, website Head of Production: sets everything to artistic production Extra help: when needed is outsourced <u>Budget / Pricing</u> - Established / adapted according to recognition and visibility of work - To define value: EQUATION including where your job is exhibited (galleries, museums); the role of the agents; the impact of critics; if there are books and catalogs about the author; if it is for private or public collections; etc. <u>Audience/Public and Feedback</u> - Not answering a demand: Create for the audience is never a priority, it is not about answering a demand, the priority is the artistic creation / meaning - Feedback impacts the artwork: His creations are “open artworks”, where the spectator is invited to finish the artwork although does not impact the artistic creation [faithful to artistic identity, prioritizing creation]</p>
<p>WHY</p> <p><u>Motivation of artistic profession</u> - From a young age, he used to say: “I want to be a surrealist” - Art school and education - There was no plan B</p> <p><u>Motivation of arts entrepreneurship</u> - Not planned, happened motivated by artistic occupation</p> <p><u>Vision/ Mission</u> - To be a scribe and register the time through his artwork: “Without memory, nor culture, there is no ‘human’” - Deliver meaningful messages</p> <p><u>Strategy / Goal / Success</u> - Sense of Fulfillment: Privileged to do what is passionate about and sustain a living through it - Recognition and produce Timeless Artwork (his legacy) - Feel that an artwork is completed (sensationnot always achievable)</p>	<p><u>Entrepreneurial Mindset</u> Be alert and sensitive to the moment and time you live in; Perseverance: “It is not an easy path, but it is possible”; Self-assurance (Conviction); Boldness; Have a vision (must be found and thought through), establish a unique place in the field of art</p>	<p><u>Life changing moment / Opportunity Recognition and Creation</u> “There was never a plan B” required a lot of risk-taking and conviction to follow his dream of being an artist; Important to recognize opportunities</p>

“Creativity, Business and Network are all important and key considering that the future is now” whether you like it or not” João Louro

APPENDIX 7 - Table of Interview – Joana Vasconcelos

WHERE	HOW	BUSINESS
<p>Main Challenges <i>In general</i></p> <ul style="list-style-type: none"> - Beginning of career is very challenging - Get financing to produce artworks - "many ideas get 'on hold' for a while (or years) until there is an opportunity to materialize them" - Finding technical solutions for the production of complex artworks, to achieve a desired result e.g. Three years were required to develop the piece "A Todo o Vapor". A machine had to be invented to produce the special effects. -Vandalism of public art 	<p>CREATIVITY</p> <p><i>"In the artistic career there is no such thing as follow these steps to be a great artist" - Joana Vasconcelos</i></p> <p>CORE: Creative Identity - Idea & Skill</p> <p>Strengths in Artistic Identity and production</p> <ul style="list-style-type: none"> - Ambiguity and paradox of artwork - Multiplicity of interpretations provided by creations - Interactive artwork - with audience - Produced, fearless of social stigmas and prejudice that could jeopardize growing opportunities - Open-minded and versatile artist - Never give up (or lower down idea), fight for wanted result <p>Competencies</p> <ul style="list-style-type: none"> - Art school (highschool + degree in jewellery + Fine Arts Course) - Team Work (must be motivated by Joana) <p>Practices to develop Skill I have an effective team</p> <p>Practices for Idea Formation / Creative Thinking</p> <ul style="list-style-type: none"> - Individual: in a permanent "creative state" - Inspired by ordinary objects, to give them a new context, in a new space: from something familiar to something new - Look at each work as an unique / individual identity <p>Practices for Production (Skill + Idea)</p> <ul style="list-style-type: none"> - Materialize ideas with help of different departments, with artist's orientation - Time and dedication: to achieve desired result <p>e.g. "Pop Gabi" took 2 years, for achieve all technical and desired solutions</p>	<p>Money is needed to facilitate the creative work. Buying and selling art is the business, however the creation - conception and production - is apart and belongs to the imagination, creativity and spirit</p> <p>BUSINESS</p> <p>Manage Creativity</p> <p>Supporting the production (financial or not) / Job selection</p> <ul style="list-style-type: none"> - Resort to private funding - Contact brands for works that require repetition of objects e.g. Johnson & Johnson sponsored "A Noiva" - Partnerships e.g. with transport companies - Studio + Structure's sustainability and growth is mainly achieved through international inquiries and support - 95% for international: exhibitions, public art requests, private and public orders - Nationally: mainly works for private collectors <p>Planification / Time Management</p> <p>Stage 1: starts with a drawing / sketch;</p> <p>Stage 2: Project stage - discussion between different departments: 1) Reunion with architecture and engineering department the technical aspects of production. 2) Reunion with production department to decide on the materials and timings for execution. 3) Reunion with finance department to discuss what is required and find supporting solutions.</p> <p>Stage 3: Artwork production and registration of the piece (photographic and technical); Stage 4: in Studio packaging + transport (to destination); Stage 5 (when necessary): do communication of artwork or project through different mediums: newsletter, facebook page, official website, etc.</p> <p>Process and Structure Management</p> <ul style="list-style-type: none"> - Artist coordinates and manages process - Works with a team of 60 people - Departments: architecture; communication and press; finance and accounting; engineering and electricity; production; croche office; sewing and embroidery <p>Budget / Pricing</p> <ul style="list-style-type: none"> - Price defined by market, depending on the "rating" (recognition) of the artist - Follow the pricing of artists that are the same level <p>Audience/Public and Feedback:</p> <ul style="list-style-type: none"> - Relevant: notoriety was achieved by public's reaction to work. She is satisfied with positive feedback, however does not change the way she works considering audience's necessity
<p>WHY</p> <p>Motivation of artistic profession</p> <ul style="list-style-type: none"> - Grew up surrounded by strong artistic personalities - Family legacy made her invest in exercise of self-research/ self-belief - Interest in several arts fields, from jewellery to drawing - Her young likeness "to do things" (and motivation from her drawing teacher) made her enter arts school - Did Karate (black belt) - An injury made the artistic path much clearer. <p>Studied jewellery</p> <p>Motivation of arts entrepreneurship</p> <ul style="list-style-type: none"> - Was the natural following step <p>Life changing moment / O.R.C.*</p> <p>1996: sold her first artwork - understood she could make a living with art</p> <p>2005: 1st participation in Venice Biennale and wider international recognition</p> <p>2012: Château de Versailles' exhibit, confirmed her place in the arts scenario</p>	<p>Opportunity Creation & Recognition of Creativity</p> <p>Connecting with Public and Promotion of Identity</p> <p>Offline</p> <p>Have an open attitude towards audience:</p> <p>artist's work has an interactive character, to which the audience's intervention is crucial. Thus, it is important to understand the different people's reactions and perceptions to artwork</p> <p>Online</p> <p>Communication team is responsible for online interaction</p> <p>Entrepreneurial Mindset "whether you are, or are not, an artist"</p> <p>Be motivating and motivated; Be alert to opportunities ("I believe nothing happens by chance"); Be open-minded; Persistence; Resistance; Think and work globally ("wherever you live"); Don't let others' opinions break you down</p>	<p>Opportunity Creation & Recognition of Creativity</p> <p>Connecting with Public and Promotion of Identity</p> <p>Offline</p> <p>Have an open attitude towards audience:</p> <p>artist's work has an interactive character, to which the audience's intervention is crucial. Thus, it is important to understand the different people's reactions and perceptions to artwork</p> <p>Online</p> <p>Communication team is responsible for online interaction</p> <p>Entrepreneurial Mindset "whether you are, or are not, an artist"</p> <p>Be motivating and motivated; Be alert to opportunities ("I believe nothing happens by chance"); Be open-minded; Persistence; Resistance; Think and work globally ("wherever you live"); Don't let others' opinions break you down</p>

O.R.C.* - Opportunity Recognition and Creation

APPENDIX 8 - Table of Interview – Luísa Salvador

WHERE	HOW	"Whether if the artist is shy, or eccentric, the artist must be willing and available to connect" Luísa Salvador
<p><u>Main Challenges</u> <i>In general</i></p> <ul style="list-style-type: none"> - Production obstacles to creative idea - Takes time to establish oneself in the artistic field - Hear many "no's" <p><i>Nationally</i></p> <ul style="list-style-type: none"> - Lack of cultural support/investment (No patrons investing in art) - Lack of support and collaboration between artists - Lack of arts education teaching managerial skills (e.g. how to price; how pitch and defend artwork...) - Lack of respect for the professional artist 	<p>CREATIVITY <i>CORE: Creative Identity Idea & Skill</i></p> <p>Strengths in Artistic Identity (Skill + Concept / Idea)</p> <ul style="list-style-type: none"> - Enjoys uncertainty (until Marseille her life was very planned) - Works and reinterprets landscapes - Duality: writing and reflecting vs. creating artwork <p>Competencies</p> <p>Relevance: "Having the skill to shape the ideas"</p> <p>Sculpting and Analogical skills (manages ilkscreen, paint, drawing materials)</p> <p>Practices to develop Skill "having the skill is essential"</p> <ul style="list-style-type: none"> - Takes time to develop skill, unique technique, know materials and how they work - Arts school: made her understand materials- although helpful, not necessary - accelerates process - Observe others' (references and peers) work to understand their techniques; pay attention to details and finishes "How have they done it?" <p>Practices for Idea Formation / Creative Thinking</p> <ul style="list-style-type: none"> - Approach constraints as opportunities to artistic work <p>Contraints: financial – rethink process and objects; unpredictability – inspires her</p> <p>Exterior world influences her (Be alert: "It's addictive")</p> <p>Travels for inspiration (London once a year, plans hip tops);</p> <p>Never disconnect "As an artist you never turn off the mind"</p> <ul style="list-style-type: none"> - I earn about others' vision to develop own artistic vision (leverage visual, literary, cinematic culture) <p>- Studying and researching leverages her creativity</p> <p>"I study to be creative"</p> <p>NETWORK <i>Opportunity Creation & Recognition of Creativity</i></p> <p>Connecting with Public and Promotion of Identity</p> <p>Offline Show work in exhibitions and be present and alert to work opportunities; e.g. gain recognition, establish contacts</p> <p>Have a studio to show work in presence</p> <p>Online Having a website, instagram</p> <p>Entrepreneurial Mindset</p> <p>Be: alert/sensitive to exterior world; enthusiast</p> <p>Be: communicative; patient ("Results take time")</p> <p>Have willpower; Pay attention to details (quality);</p>	<p>BUSINESS <i>Manage Creativity</i></p> <p>"Without money, it is not possible to support creativity"</p> <p>Planification / Time Management</p> <ul style="list-style-type: none"> - Define milestones to be focused - Dedicate time mainly to creativity and promotion - Days are flexible: days for writing and days for creating, respecting milestones' deadlines <p>Budget / Pricing (not selling currently)</p> <ul style="list-style-type: none"> - Aims to "sell well" her work – advised by galleries - Price: based on number of hours / cost of materials / recognition / if it is a print or original <p>Job selection</p> <ul style="list-style-type: none"> - Knowing how and when to say no <p>Not profitable: Accept opportunities that bring visibility to artist's work, however know when the return does not compensate the effort;</p> <p>When schedule is heavy: say no but leave possibility for future work: "Saying no 'for now' shows, that not only respect your work, as well as you respect the request, to ensure quality of your work";</p> <p>If it is not coherent with artistic identity:</p> <ul style="list-style-type: none"> - "Be nice saying no, avoid sounding arrogant" <p>Career / Audience management (create loyalty)</p> <ul style="list-style-type: none"> - "Don't give up, ensure you will maintain and stick to your artistic identity to win people's respect, be taken seriously" <p>Feedback management</p> <ul style="list-style-type: none"> - "I don't create considering public's reaction, although so far it has been positive" <p>Role of Promotion</p> <ul style="list-style-type: none"> - Creativity is the core, however it is essential to know how to communicate work (pitch) otherwise, work won't have a voice - Be featured in relevant galleries (for the artist) is essential for recognition <p>Network to overcome adversities</p> <ul style="list-style-type: none"> - "Knocking" at doors for help – Pitch Idea (effectively) e.g. won a contest of ideas and had to rethink the space of a pavilion <p>Problem was that she had no financial resources to implement idea. Instead of asking for money, she contacted people and companies to provide the materials and help she needed. After many "no's", she was able to get to companies willing to help.</p>
<p>WHY</p> <p><u>Motivation of artistic profession</u></p> <ul style="list-style-type: none"> - Since she remembers, she wanted to be arts journalist, and her parents advised her to learn more about her writing subject - Involvement in sculpture course in the Fine Arts academy made her rethink her path, however still felt the need to do a masters in art history - "Was lucky" to keep on creating and work in art production and later being invited to be a curator in the capital of culture (Marseille) <p><u>Motivation of arts entrepreneurship</u></p> <ul style="list-style-type: none"> - Curating was not what she expected (more business than creativity) - Thus, applied for a PhD to keep learning and sustain her artistic activity without worrying about earning money 	<p><u>Vision/ Mission</u></p> <ul style="list-style-type: none"> - Reflects how she sees the world: Sees the world in layers, aims to observe each of those layers in her art - Work for concept and Timelessness - Forget about the money, and create to add cultural value; create something beautiful and positive <p>Strategy / Goal / Success</p> <ul style="list-style-type: none"> - Show work - Be recognized by peers, people she admires, and enthusiastic audience - "Sell well" in the future, to sustain creativity and have impact - Be in relevant collections/exhibitions - Follow role models in their success <p>Life changing moment / O R C</p> <ul style="list-style-type: none"> - 16 years old: leave ballet to dedicate her time to art creation 	<p>Role of Promotion</p> <ul style="list-style-type: none"> - Creativity is the core, however it is essential to know how to communicate work (pitch) otherwise, work won't have a voice - Be featured in relevant galleries (for the artist) is essential for recognition <p>Network to overcome adversities</p> <ul style="list-style-type: none"> - "Knocking" at doors for help – Pitch Idea (effectively) e.g. won a contest of ideas and had to rethink the space of a pavilion <p>Problem was that she had no financial resources to implement idea. Instead of asking for money, she contacted people and companies to provide the materials and help she needed. After many "no's", she was able to get to companies willing to help.</p>

O R C = Opportunity Recognition and Creation

APPENDIX 9 - Table of Interview – Manuel Tainha

WHERE	HOW	BUSINESS
<p><u>Main Challenges</u> <i>In general</i></p> <ul style="list-style-type: none"> - Uncertainty of whether or not able to sell artistic creations, to sustain artistic activity <p><i>Nationally</i></p> <ul style="list-style-type: none"> - Lack of conditions in Portuguese art school to learn and experiment - Lack of help from same art school to build network and connect with relevant players in the artistic field - Lack of managerial skills education for artistic field - Lack of investment in culture (and arts education: lack of learning conditions) 	<p>CREATIVITY <i>CORE — Creative Identity — Idea & Skill</i></p> <p><u>Strengths in Artistic Identity</u></p> <p>Adaptation and constant change; Effort to go against the trend, Creates work considering the space where it will live without compromising his own style</p> <p>Competencies Arts school in Portugal and Germany</p> <p><u>Practices to develop Skill</u></p> <ul style="list-style-type: none"> - Be humble: learn and listen - from masters, visit studios... "don't take anything for granted" <p><u>Practices for Idea Formation / Creative Thinking</u></p> <ul style="list-style-type: none"> - Arts school: made him question many things - Engage in collaborative work (with peers) - Sees difficulties as creative opportunities: being occupied/constrained with "foodwork" makes him create many ideas for artistic production; - lack of financial possibilities makes him adapt and rethink materials, for his own style - e.g. materials like leach, who give a nostalgic layer to his creations since it is such a traditional portuguese product; <p>negative feedback; challenges him to further explore the identified negativity;</p> <p>if indifferent audience; seeks to rethink the artistic work</p> <ul style="list-style-type: none"> - Inspired by references who influence the production - Discuss; Dialogue and hear from cultural experts' opinions to naivest comments - Write ideas down: later see if they make sense - Having the Studio clean "It's like a fresh start" <p>NETWORK</p> <p><i>Opportunity Creation & Recognition of Creativity</i></p> <p>Role of Social connections Important to be recognized</p> <p><u>Promotion</u></p> <p><i>Offline</i> Collaborate with peers and get wider visibility; Communicate and go to own and others exhibitions; Have a studio to show work</p> <p><i>Online</i> very important = first contact with people who don't know work- critical exposure of artist is essential to be seriously taken</p> <p>Entrepreneurial Mindset "This is not a sprint, it is a marathon"; Be: fearless and show work (good or bad) to get feedback; passionate; open-minded to learning; patient; Produce with the attitude of an amateur trying to do his best (avoid getting comfortable); Focus on content-creation;</p>	<p>BUSINESS <i>Manage Creativity</i></p> <p>"Every work decision I take will impact the future. The artistic job must be handled seriously and one must be responsible for how the work is shown"</p> <p><u>Job selection</u></p> <ul style="list-style-type: none"> - Accepts orders - Always ready to adapt is work to be in museums or exhibitions (without compromising his style) - Be selective with whom you work; thinking on the long run and respecting artistic identity (coherence) <p><u>Planification / Time Management</u></p> <ul style="list-style-type: none"> - Whether it is small or bigger order, for a big museum or smaller gallery, manage effort the same way (consistency) - Define annual milestones - Intensive work - Be rigorous: he only shows 10% of what he does - Mornings: production at studio; - Nights and Outside studio: Creative Thinking <p><u>Growth Management</u></p> <ul style="list-style-type: none"> - Currently: young stage of career so: reinvest money earned in activity and artistic and practice - whether to leverage skill, creativity, structure; to create more and have more work to show - Think and act on the long run not for short run goals <p><u>Budget / Pricing</u></p> <ul style="list-style-type: none"> - Coherent price and managed thoughtfully - Avoid inflation and ask values that are too disparate - Advised by galerists and artists - Gallerists are essential for the artworks sale; they know how to value and add value to your work - Never does free work although, applies different pricing for friends (but thought through) - Lower pricing if there is any other type of return from doing so (= be featured in an important show) - Price based on Cost and surplus (depends on recognition) <p><u>Support System</u></p> <p>Without family and friends' support would not be able to sustain activity + connection with peers is essential</p>
<p>WHY</p> <p><u>Motivation of artistic profession</u></p> <ul style="list-style-type: none"> - Was born in an artistic family - Grandfather was a famous portuguese architect; father is an architect; mother is a designer, brother is pursuing a career in cinema - Was always impelled to go to exhibitions - Whenever he was at his grandfather's studio, he would entertain himself drawing <p><u>Motivation of arts entrepreneurship</u></p> <ul style="list-style-type: none"> - Heritage made him understand how the artistic practice can be a profession and how he can be a painter <p>Life changing moment / O. R.C.*</p> <p>Exchange in Hamburg school: adapt work, relationships, maturity</p>	<p><u>Vision/ Mission</u></p> <ul style="list-style-type: none"> - Always adapt - artwork creation motivated by environment/needs - Deliver an experience through painting, considering the space where the canvas will live - Cause reactions/make a difference - Create value: "I have a duty" - Never create motivated by profit - Avoid stagnation (reach for +) <p><u>Strategy / Goal / Success</u></p> <ul style="list-style-type: none"> - Sustain practice and earn enough money to sustain activity and provide for a future family; - be happy with job and have good personal relationships - Priority: being recognized by peers - Being recognized widely - Having people stopping to watch his work (even if for a few seconds) 	<p>Without family and friends' support would not be able to sustain activity + connection with peers is essential</p> <p>Entrepreneurial Mindset "This is not a sprint, it is a marathon"; Be: fearless and show work (good or bad) to get feedback; passionate; open-minded to learning; patient; Produce with the attitude of an amateur trying to do his best (avoid getting comfortable); Focus on content-creation;</p>

O. R.C*: Opportunity Recognition and Creation

APPENDIX 10 - Table of Interview – Mariana Cáceres

WHERE	HOW	“This is what I am passionate about. If I can make money from it, great!”
<p><u>Main Challenges</u> <i>In general</i></p> <ul style="list-style-type: none"> - Quantifying value of art (e.g. price is too high? too low?) - Return on investment - takes time <p><i>Nationally</i></p> <ul style="list-style-type: none"> - Uncertainty when work will be paid - Lack of respect for artistic jobs - Lack of cultural knowledge - Lack of non-financial support - Lack of non-effectively protecting creators¹ - Lack of management teaching in arts school - Fierce competition - Hard to get in the illustrators' circle - Hear many “no’s” 	<p>CREATIVITY <i>CORE: — Creative Identity — Idea & Skill</i></p> <p>Strengths in Artistic Identity</p> <ul style="list-style-type: none"> - “My unique identity leads people to reach me out. I illustrate famous people and use pop culture as a tool to connect. People identify with my language” <p>Competencies</p> <ul style="list-style-type: none"> - Illustration in different supports; Press Techniques - Practices to develop Skill - Drawing education (although she feels she has, in many courses, lost time) - Practices for Idea Formation / Creative Thinking - Be passionate about it - Listening to music: “travel with music” - Rhythm and music lyrics - See others' work through exhibitions e.g. on behance, cargo - Explore, be alert and sensitive to the world - Have an organized office <p>NETWORK</p> <p><i>Opportunity Creation & Recognition of Creativity</i> <i>“The network is important to prove your existence as an artist”</i></p> <p><u>Role of Network in job creation</u></p> <ul style="list-style-type: none"> - Important, to promote job, mainly “word of mouth” - Helpful connections - Mentor (Sara Feto): helps her with business and promotion; invited her to give workshops at a creative school, has faced sameadvertisities before - Proactive communicating and showing portfolio to important players and valuable places (zines and exhibitions) for artistic activity - Be cordial with clients, make them respect your work (too much trust may lead to cronyism!) - Get outthere and send work (as many times needed) to the ones that are desired to notice the artist - Update regularly: Instagram, facebook, behance, cargo - presence (and regular updates) boosts recognition of identity e.g. international magazines reached her through instagram - Entrepreneurial Mindset Be curious; Create positive opportunities; Be ambitious; Be passionate; Self-confident; Be persuasive; Fighter attitude; Persistent (Stubborn) 	<p>BUSINESS <i>Manage Creativity</i></p> <p><u>Job selection</u></p> <ul style="list-style-type: none"> - Mainly tattoo artwork (in her own style) easier to manage since is paid right away - Prefers illustration work, harder to manage - Only paid jobs (unless guarantees other type of return: exchanging illustrations; grow reputation, etc) - Only work with whom respects her vision and prices <p><u>Planification / Time Management</u></p> <ul style="list-style-type: none"> - Respect deadlines, to be respected - Schedule: from monday to saturday; rest on sunday (but flexible due to deadlines) - Neurotic and strict with work rhythm - from 9am to lunchtime; work; after lunch until late; work - Organization: always organized next days agenda (be flexible and adapt considering unforeseen events) <p><u>Growth Management</u></p> <ul style="list-style-type: none"> - leave PF: she believes her work will be more respected - future: produce merchandise her illustrations with quality - “people want to wear art” - people value utility <p><u>Budget / Pricing Management</u></p> <ul style="list-style-type: none"> - to guarantee payments: has develop contracts and studied laws applicable <p><i>Illustrations</i> Gets advices on price definition (Mentor: Sara Feto)</p> <ul style="list-style-type: none"> - Payment: 50% before, 50% after delivery - Royalties (everytime a drawing is used she gets a small %) - Calculating price depends on each creation based on: where the artwork will appear, how many times will be multiplied (e.g. printed); value of other artists - Sometimes compromises own perception price to adapt to standart values applied; although avoids downgrading herself by complementing illustrations jobs with the tattoo ones - Higher price is a consequence of growing recognition of artistic identity <p>Suggests: There should be a minimum price every artists ask for, to protect each other</p> <p><i>Tattoos</i></p> <ul style="list-style-type: none"> - Higher willingness to pay and value is easier to tabulate (follows prices of studios) - Demands a “security deposit” before further development of a tattoo - to protect herself - rom dropouts
<p>WHY</p> <p><u>Motivation of artistic profession:</u></p> <ul style="list-style-type: none"> - Grandmother taught her to draw, and she never stopped doing it e.g. Whenever her parents grounded her with “no more TV”, her thoughts were: “you won’t take the pencil away from me” - Started naively, not defining what she was doing, just let it happen - Had the opportunity to draw the first and following posters for “Feira das Almas**”; had no idea of the positive impact it was going to have for her - Was underpaid as a creative director <p><u>Motivation of arts entrepreneurship</u></p> <ul style="list-style-type: none"> - Considers that she was forced into it - Opportunities: possibility to learn tattoo skill in a studio + Ironic work - Decided to be an independent tattoo artist/and illustrator, to only illustrate what she identifies with 	<p><u>Vision/ Mission</u></p> <ul style="list-style-type: none"> - Storytelling through illustrations - Does not work illustrate themes that are sexist, racist, bad for the environment. - Strategy / Goal / Success - Sustain a living with illustrations (on people, paper, any support) - Artwork / Identity widely recognized (national and internationally) by peers and general public - Wants to leave Portugal (sees internationalization as opportunity has no faith in national shifting attitude towards cultural and artistic work) - Life changing moment / O.R.C*: - Poster for “Feira das Almas” - Work for IRONIC 	

O. R.C*: Opportunity Recognition and Creation
**market and cultural event, part of Lisbon's cultural agenda

APPENDIX 11 - Table of Interview – Tiago Galo

WHERE	HOW	“The most important thing is the artist’s vision. People choose your work based on it.” Tiago Galo
<p>WHERE</p> <p><u>Main Challenges</u> <i>In general</i></p> <ul style="list-style-type: none"> - Having to start from scratch at 34 years old - Having to deal with headleedom (breaking creative rhythm to answer, e-mails, deal with managerial side of career) - Hearing many “no”’s when starting <i>Nationally</i> - Lack of investment in Culture - Low recognition of national talent, unless by acquisition foreign experience - Lack of respect for artistic job - Mistrust of artist’s capacities - e.g. “people outside Portugal truly respect my work and pay attention to what I say” - Hard to live from work only - Prove everyone wrong 	<p>HOW</p> <p>CREATIVITY</p> <p><i>CORE: — Creative Identity — Idea & Skill</i></p> <p>Strengths in Artistic Identity</p> <ul style="list-style-type: none"> - Perceived as a brand (avoids default: the clients’ expectations) - Finds the extraordinary in the ordinary - Develop work respecting established artistic identity; <p>Competencies / Practices to develop Skill</p> <p>Architecture + Art direction degrees;</p> <p>Illustration skill: self-taught (with dedication, it is possible)</p> <ul style="list-style-type: none"> - Research and learning (uses Affinity software) - Practices for Idea Formation / Creative Thinking - Constantly creative thinking the work to be delivered - Invest time and dedication (create a strong portfolio) - Learn and experiment new things: “Sometimes it is important to experiment a different style or technique, to then come back and add value, through the new experience, to my own identity” - Approach each job separately and as a challenge - Control individually production / hear external opinions - Be alert to surrounding world (“turn off automatic mode”) - At least one drawing per day (“Be your own client”) - See and get visual culture (platforms: Pinterest) - Read biographies of other artists: understand how they have succeed and their process <p>NETWORK</p> <p><i>Opportunity Creation & Recognition of Creativity</i></p> <p>Role of Network in job creation</p> <p>Important, to promote job, mainly “word of mouth”</p> <p>Network development</p> <ul style="list-style-type: none"> - Seize opportunities to make new connections - Social Contacts Network - Peers, relevant players - Creative Directors’ Network To whom he works: important to proactively communicate and catch up regularly; to remind them of artist’s existence. - “If you do your job well, the network remains strong” - Communicating with client Establishing good relationships with clients to get loyalty and future work requests <p>Promotion Practices: (Online, Offline)</p> <ul style="list-style-type: none"> - Dedication and constant update social media platforms to showcase artwork (instagram & website) - Participation (usually invited) in collective exhibitions and do collaborations that will showcase artist’s work - Whenever there is “dead time”, use it to send e-mails 	<p>WHY</p> <p>Motivation of artistic profession</p> <ul style="list-style-type: none"> - Always liked to draw, read comics go to exhibitions, although no one in his family was really interest in cultural matters - Family respected his artistic vision, but pushed him to study architecture - Worked as an architect for 10 years - Dissatisfaction made him question “Figure of the architect is not respect in Portugal” <p>Motivation of arts entrepreneurship</p> <ul style="list-style-type: none"> - Won a comics’ contest in 2011, which made him look at illustration as a possible future - Sought design formation (to be “safe” by having a certification) - Left job as an architect in 2013 - As an illustrator, he is able to control the process and see the results of his efforts right away.
<p>WHY</p> <p>Motivation of artistic profession</p> <ul style="list-style-type: none"> - Always liked to draw, read comics go to exhibitions, although no one in his family was really interest in cultural matters - Family respected his artistic vision, but pushed him to study architecture - Worked as an architect for 10 years - Dissatisfaction made him question “Figure of the architect is not respect in Portugal” <p>Motivation of arts entrepreneurship</p> <ul style="list-style-type: none"> - Won a comics’ contest in 2011, which made him look at illustration as a possible future - Sought design formation (to be “safe” by having a certification) - Left job as an architect in 2013 - As an illustrator, he is able to control the process and see the results of his efforts right away. 	<p>CREATIVITY</p> <p><i>CORE: — Creative Identity — Idea & Skill</i></p> <p>Strengths in Artistic Identity</p> <ul style="list-style-type: none"> - Perceived as a brand (avoids default: the clients’ expectations) - Finds the extraordinary in the ordinary - Develop work respecting established artistic identity; <p>Competencies / Practices to develop Skill</p> <p>Architecture + Art direction degrees;</p> <p>Illustration skill: self-taught (with dedication, it is possible)</p> <ul style="list-style-type: none"> - Research and learning (uses Affinity software) - Practices for Idea Formation / Creative Thinking - Constantly creative thinking the work to be delivered - Invest time and dedication (create a strong portfolio) - Learn and experiment new things: “Sometimes it is important to experiment a different style or technique, to then come back and add value, through the new experience, to my own identity” - Approach each job separately and as a challenge - Control individually production / hear external opinions - Be alert to surrounding world (“turn off automatic mode”) - At least one drawing per day (“Be your own client”) - See and get visual culture (platforms: Pinterest) - Read biographies of other artists: understand how they have succeed and their process <p>NETWORK</p> <p><i>Opportunity Creation & Recognition of Creativity</i></p> <p>Role of Network in job creation</p> <p>Important, to promote job, mainly “word of mouth”</p> <p>Network development</p> <ul style="list-style-type: none"> - Seize opportunities to make new connections - Social Contacts Network - Peers, relevant players - Creative Directors’ Network To whom he works: important to proactively communicate and catch up regularly; to remind them of artist’s existence. - “If you do your job well, the network remains strong” - Communicating with client Establishing good relationships with clients to get loyalty and future work requests <p>Promotion Practices: (Online, Offline)</p> <ul style="list-style-type: none"> - Dedication and constant update social media platforms to showcase artwork (instagram & website) - Participation (usually invited) in collective exhibitions and do collaborations that will showcase artist’s work - Whenever there is “dead time”, use it to send e-mails 	<p>BUSINESS</p> <p><i>Manage Creativity</i></p> <p>“If you want to be an entrepreneur is your activity, you must dedicate time to its management”</p> <p>Change Management</p> <p>Requires high initial and financial investment:</p> <ul style="list-style-type: none"> - Saved money (as an architect) to invest in artistic practice, avoid distractions / worrying about sustaining a living (saved enough to support 2 years). - Invested a lot of time developing own identity - Job selection - Positioned his work outside Portugal, was featured in editorial editions with high visibility - Positioning and making work for foreign places leads to higher returns: in terms of money, reputation, recognition. <p>North America, Western Europe</p> <ul style="list-style-type: none"> - Be willing to engage in trial and error processes - Never work for free (unless: return/added value to the activity) - Commercial orientation: conscious decision and compromise to be able to sustain the wanted activity (online shop (prints); editorial work with artistic vision) - Planification / Time Management - Plan every decision /and “make lists” - Maps schedule and marks each job (with stages) as a “block of time”; moves blocks on the map depending on deliveries: takes 2/3 - sketch, 3/4 days - final illustration (on average) - Respecting deadlines - discipline “They chose me because they know I will deliver the requested work on time.” - Heavy schedule: never say the word “no”, try to find a middle ground, timing that works for both (tries to always say yes to good challenges by being flexible, even if it means less resting time) <p>Budget / Pricing Management</p> <ul style="list-style-type: none"> - Has a manager for US jobs (not exclusive) - Lower prices nationally / Hire prices internationally - Prices do not influence the way I work” (coherence) - Client feedback: always open to dialogue with client <p>Entrepreneurial Mindset Self-confidence, Self-esteem;</p> <ul style="list-style-type: none"> - Create work culture; Hard work; Sensivity; Perseverance; - Be alert to client’s needs and feedback (don’t be arrogant); - Be open-minded/ alert to new opportunities ; - Be flexible and willing make sacrifices; Show availability; Reach for more (to grow);

APPENDIX 12 – Cross-case analysis

First compilation of all mechanisms considered by artists
for successful Visual Arts Entrepreneurship:

HOW

CREATIVITY

Creative Identity — Idea & Skill

Identity — Differentiators

- Constraints are not barriers — F, JW, CV, L, T, MT, CV
[deliver full experience]
- Diversity of skills – L, CV, JV, JW, JL, MC, MT
- Permanent Creative State (no switch off) – L, T, JV, CV, MT
- Reinterpret ordinary things – T, L, JV
- Perceived as a Brand – T, JV, JL
- Not afraid of Sitgmas, do own thing - JW, JV
- Go against trend - MT, JW
- Duality [e.g. write & draw; curate & create] — JW, L
- Open-art: Interactive (needs audience's contribution) — JV, JL
- Adaptation – MT

Identity — Development

- Invest Time and dedication – T, L, JV, F, CV
 - Art Education – L, T, JW, MC
 - Experience, put thought to it (mature idea) – T, L, JL, JV [work, age, learning]
 - Practice is fundamental / Work culture – T, F
 - Dialogue – MT, T
- [listen to opinions; talk with other about work]

Idea Development

- Get Cultural knowledge [visual, literary, cinematic] – T, L, MC, F, CV
e.g. Pinterest, Instagram, Read Biographies...
- Turn off autopilot in life [be alert to world] – L, T, MC, JV, F
- Explore the world [travel] – CV, L, F
- Have freedom to create (unconstrained creatively) – CV, JV
- Listening to music – MC, L
- Use negative feedback to explore “negative” Idea – MT
- Write down ideas – MT
- Have the studio organized / clean – MT, MC
- Avoid working at home - F
- Mental block - Get away from art work – MT, F
- Mental block with Deadline – focus until you reach idea
(research, trial/error) - F

Skill Development

- Practice and Experience – T, F, L, CV, MC, L
- Observe others work details – L, CV

Production Process — Approach

- Be in control [head of art] – T, JV, JL, JV
- Invest in material, tools to create – CV, F, T
- Experiment, engage in Trial-Error processes – CV, L, MT
- Each job requires dedication and consistency – T, JV, MC
- Healthy lifestyle [rest] – F, CV, MC
- Separate process and delegate – JV, JL

WHO [ARTS ENTREPRENEURS]: CV — Carlos Vieira; F — Filipe Andrade; JL — João Louro; JV — Joana Vasconcelos;
JW — Jaime Welsh; L — Luísa Salvador; MC — Mariana Cáceres; MT — Manuel Tainha; T — Tiago Galo

HOW

NETWORK

Opportunity Creation & Recognition of Creativity

Communication

• Peers:

- **collaboration** – T, MT, L, MC
- ask for advices – JW, MC, T
- avoid inopportune times to communicate, schedule for other time - JW

• Public:

- **Presence of artist when showing work** (shows, portfolio) – F, CV, JL, JV

• **Clients: build loyalty**

- maintain direct & ongoing connection (show work, ask if there are work opportunities) – T, CV
- Be charming – F
- Be available – L, T
- Be nice, cordial – BUT be careful with level of trust to avoid cronyism - MC

• Supportive system

- Personal: Family and friends help & support – MT, F
- Career: find a Mentor – F, MC;
connect with gallerists, printers T, JW

Promotion [Proactive]

- Leverage **“Word of mouth”** - do great job (Creative / Business) – T, MC, CV, JW
- Have a strong pitch / work on defending your work – L, CV, JW
- Show work - Online/ Offline

Online: social media and online platforms:

- **Reach for work** –research potential clients, contact personally or online relevant players for activity (museums, magazines. . .) – T, L, MC, CV, JW
- **Constant Update** (MC) & Selective with what you post (your image) (MT, JW)
- personal website - T, L, MC, MT, F, JV, JL, L, JW
- Instagram – CV, MC, JW, MT,
- facebook – MC, T,
- behance – CV, MC
- newsletters - JL, JV
- cargo collective – T, L, MC, MT

Offline – SHOW WORK

- Go to Art fairs - F
- Do exhibitions, collaborations - MC, T,
- **Go to shows and events with artists** – T, L, MC, MT, F
- Have a studio / physical place to show work – L, MT

WHO [ARTS ENTREPRENEURS]: CV — Carlos Vieira; F — Filipe Andrade; JL — João Louro; JV — Joana Vasconcelos; JW — Jaime Welsh; L — Luísa Salvador; MC — Mariana Cáceres; MT — Manuel Tainha; T — Tiago Galo

HOW

BUSINESS

Manage Creativity

START MANAGEMENT

- Know requires HIGH initial investment – T
- See others' examples - read Biographies – T
- Be your own client / reinvest gains into activity – T, MT
- Save money previously to dedicate all focus to launch / not work in other thing – T
- Work in other field to invest money – JW, MT, F

GROW AND SUSTAIN – if possible hire someone so you can focus on C – MC, CV, JL, JV **CONSISTENCY OF IDENTITY**

- Only grow (hire, get bigger atelier) when have capacity to – CV
- Have a mentor – T, CV, F
- Plan how to face challenges – F
- Do national work for reputation – T, JW, CV
- Be cohesive, maintain identity in field and place to be taken seriously – CV, T, MC, L, F
- Selective work – JW, CV
- Evaluate impact of every decision on Long-Run – responsibility – F, MT
- Develop Portfolio – T, MT

SCHEDULE / ORGANIZATION

Regular basis:

- Define milestones to keep focus (on short run and long run) – T, F, JW, MC
- Document process, Make lists “to do list” – MC, T, JW
- Have a routine / work culture, with organic workflow (adjust days to needs) – F, JL, MV, MC, T, L
- Stage every part of work process (work division) – T, JV, JW, CV, JL
- Outsource if need – JL

Close to Deadlines

- Be flexible to meet what is expected - L, T, MC, F, CV

Dead times

- Proactivity – look for more work - T, MC

RESOURCES MANAGEMENT

- International work - Do international work for gains (and reputation): pay better – T, MC, F
- Commercial work (see demand of public):
 - Support: (magazines), MC (tattoo), JW (paint)
 - How commercial? = music, figurative, famous, wearable, functional
 - Online Shop: with prints, merchandise
- Sponsorship (materials easier than finance): don't be afraid to ask for – JV, L
- Payment procedures: security deposit / 50% before (50% after) – MC, CV
Royalties – MC

PRICE AND BUDGET

- Never work for free (lower price if any other type of return e.g. visibility) – MC, T, MT, CV
- Ask expert (experienced mentor, gallerist, manager) – MC, JW, L, MT, F, T
- Follow market prices (at national and international level) – JV, T, F
- Follow peers / same rating of artist - JV
- Based on Recognition of artist – CV, T, MC, JL, L, CV
- Based on Visibility of job – CV, MC, JL, JW
- Based on size / power of client - CV
- Cost based (number of hours, materials) + Surplus – MT, L
- Product / Experience (unique, multiple, dedication, sentimental value) – F, L
- Supply / Demand – JW, F
- Avoid price fluctuations (smooth evolution) / consistency (at national and international level) – MT, T

CUSTOMER RELATIONSHIP - build loyalty

- Adapt / Find middle ground – Be empathic by consistent with your vision – MT, T, CV
- Say no, but later – ensure quality and respect client – T, L, CV
- Respect Deadlines – if you respect their timings, most likely they will respect your work – T, MC, F

ENTREPRENEURIAL MINDSET

- Be available (Be communicative / Be charming / Be sociable) – F, T, L, MT, JW, CV
- Risk-taking (Fearless / Shameless / Boldness) – JL, MT, F, JW, JV
- Be passionate (motivated / enthusiast) – JV, MT, F, CV, L, MC, T
- Give your all (Willpower / Fighter attitude / Resistance) – F, L, MC, JV, MT, CV
- Be flexible to adapt (Willingness to sacrifice)– F, MT, T, MC, CV
- Perseverance (Be patient) – T, L, C, JL, JV, JW, T
- Self-confidence (Self-Esteem / Self-Belief)– CV, F, JW, T, MC, F
- Be Positive (Problem solving attitude/Comfortable with Uncomfortable) – F, CV, MT, L, T
- Be curious (Be humble) – T, C, CV, MT
- Hard Work (Dedication / Commitment) – F, T, MT, L, JW
- Be ambitious – CV, T, MT, JV
- Be alert (Open-minded/ Sensitive to world) – JV, T, L, JL
- Know yourself, your place in field – F, JL, L, MT
- Be rigorous & disciplined – MC, T, F
- Be persuasive (Stubborn) – MC, L, JW
- Think globally, not locally – F, JV

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