

# MARKETING **FOR MAKERS**

**Maker  
— ting**

A GRADUATION THESIS  
BY **PUCK VEELENTURF**

**TU Delft**

MARKETING **FOR MAKERS**

## ABSTRACT

Makerting is a company based in Den Haag that focuses on helping makers in marketing related challenges. Building their brand to exploit this on expositions and eventually make a living as an artist.

Every year 7290 graduates from creative studies enter the professional world (Vereniging Hogescholen, Den Haag, 2017). Besides the things that they learn about the profession on art schools there is a limited amount of time spend on marketing and business related aspects. As shown in research provided by Artists Interaction and Representation (2011) 90% of fine artists are self-employed. Artistic talent therefore seems not to be enough to guarantee professional career in the arts. This is where Makerting comes in.

In this thesis the focus lies on the needs for makers to sustain a living in the art world. Throughout extensive interviews, with makers that are at the beginning of their career and makers that can already make a living of their art, a model is developed to display these needs and actions that makers should take. Together with a thorough exploration of the company and the context where Makerting in functions, the design framework was shaped. In this framework multiple concepts evolved that together lead to the company strategy for Makerting. This strategies is displayed in a strategic and a tactical roadmap. With eventually the goal for Makerting to fit in the future vision of the art world: **“Creating a marketing embracing maker society to act as leaders in the transformation of the art world.”**

The strategy has multiple layers, as Makerting will continue with the services that it already offers, the 1-on-1 coaching with makers and masterclasses at multiple institutions. On top of this Makerting should in the first stage of the strategy get a bigger following to create a marketing embracing community. Showing what marketing is to a wider audience by making tools like the **‘Black hole explore’** and **‘Maker Making’** to let makers get acquainted with the company and lowering the negativity around marketing. In the second stage of the strategy Makerting should focus on building the platform to get makers together to enhance this community feeling. **‘Makerklas’** and **‘M - the maker platform’** are services that Makerting should add to share the marketing knowledge and minimize the individual feeling that makers encounter. In the last stage of the strategy Makerting should use this marketing embracing community to change the perspective in the art world. As the art world is slowly transforming, the Makerting community should act as leaders in this transformation.

As a result of this assignment the Maker Making concept is developed in a trial version. Delivering multiple tool cards for makers to get acquainted with marketing on a low level of commitment and effort.

## ACKNOWLEDGEMENTS

It has been a joy to work on my graduation project for the past six months. Throughout this very individual project I learned a lot about myself and self motivation. I was lucky to have met so many people that supported me during this project and see the value of a project like this. I am very grateful for everyone that let me in their houses and workplaces. Because of them I was able to make this project come to life more than any other project I ever did.

First of all, I am very thankful for all the makers who I was able to interview about their life as a maker and the role that marketing plays in this. During all phases of this project, it was fun and inspirational to listen to their personal stories. Interviewing them was one of the most interesting and fruitfull things that I did during this project.

I would like to thank Erik Jan Hultink and Margreet Beets for their support, provoking words and for pushing me to make the most of this project. Whenever I needed some guidance or reassurance that taking a nap sometimes is okay, I could always have a meeting with them and feel ready-to-go again. Their ability to always ask the right questions and give advice in a constructive manner is admiring.

Huge thanks to Marlou van Gennep of the company Makerting who gave me all the freedom, trust and fun during this project. With your help, I was able to quickly understand the context, get in touch with makers and have access to all the people and tools needed to work on my project. Your eagerness to grow and connect with others is something that I admire the most and hope to gain for myself during my own career.

Enjoy reading my graduation project,

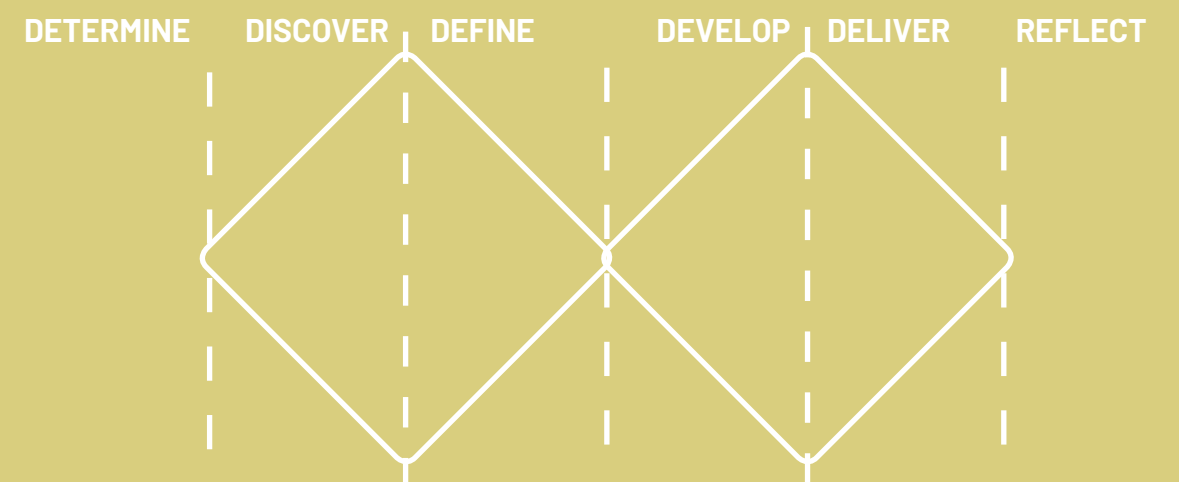
**PUCK VEELENTURF**  
**31-03-2020**

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01 **DETERMINE**



GLOSSARY  
DESIGN APPROACH  
PROJECT CONTEXT  
RESEARCH OBJECTIVES

### MAKER

A maker is a creative that finished art school and is making art. Makers produce autonomous work over all related art disciplines. From crafts, paintings, 3d objects, installations to performances.

### ART WORLD

The art world is the collective of makers, creators, critics, gallery owners, museum and art buyers that interact with art. The boundaries of the art world are as vague as the definition of art. But as vague as the art world is, it is full of positive and negative preconceptions on the world and the people that make a living or are being a part of it.

### MARKETING

Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large. Marketing is a big part of branding. As branding is directing how other people perceive you as a brand, marketing is the way that you direct this outward. In this thesis when I speak about marketing I also imply the essential branding trajectory that happens beforehand.

### AUTONOMY

Autonomy in the art sector defines a maker as an independent artist. Solely dependent on their own being and creativity. Producing autonomous work means that it is not stirred or guided by a client. The idea that art is independent of life and its first responsibility is to define itself within the historical dialogue has become a means of control.

## DESIGN APPROACH

The approach for this thesis is based on the double diamond methodology (Design Council, 2005). This process includes multiple divergent and convergent phases to lead to a design solution.

Before the double diamond framework is entered the problem statement and initial context should be determined to deliver a scope for discovery. In this divergent stage of discovery the whole context is explored thoroughly by evaluating existing literature relevant to the problem and a step outside of the scope to look at other relevancies. Taking a deep dive in the context by conducting in-depth interviews and discovering the ins and outs of the company itself.

Through the defining stage of the process all the gathered information gets narrowed down into design directions and strategies. So this results in the first dimensions of the black box where the development will be in continued.

In the develop stage this black box is filled in with multiple ideation cycles with the use of multiple creative facilitation methodologies. The ideas were evaluated on company fit and the strategy fit. The ideas come together as concepts in the making of the roadmaps.

In the final stage of the process the concepts are exploited for the company to implement. The roadmaps deliver guidelines for Marketing to move towards the future. To deliver the final solution, besides the roadmaps, some recommendations are made.

The double diamond shows a linear process but during the design process multiple cycles of iteration were implemented. At each stage before moving on this moment of reflection with the company took place to achieve a level of validation

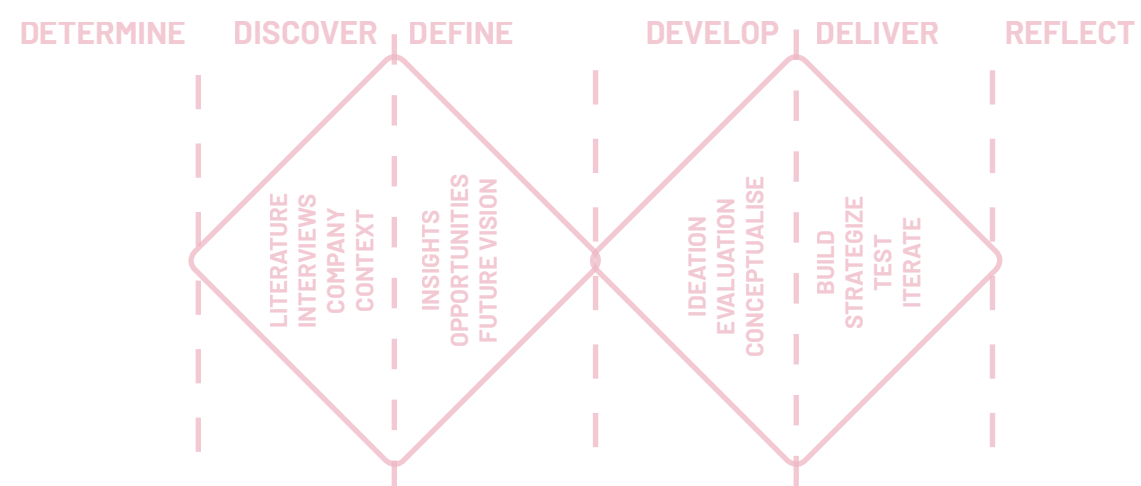


Figure 1: Visualisation of the double diamond design process





Figure 2: Owner of Makerting, Marlou van Gennep talking to makers

## SETTING THE STAGE

Research in the United States stated that out of 2 million arts graduates nationally, only 10 percent, or 200,000 people, make their primary earnings as working artists (Jahoda et Al., 2014). This is the main takeaway gained when talking to people in the art sector. How does a maker make from art a “business”? There are a lot of marketing tools and methods developed for businesses and corporations. But how does a maker deals with this when they have a creative mind. The things that a maker makes are one of a kind, no mass production. How does a maker put a label on something that cost months of producing. But more important who are you as a designer and how can you make a living out of my art. There are a lot of theoretical marketing articles to read and often none of them make sense for an art career. The one thing that really works is speaking with others that are in the same boat or escaped that boat.

An artist is fulfilling many different roles, besides being the artist they also function as the entrepreneur, marketeer and accountant of their own label. And here lies the difficulty because not everyone that finishes an art or creative school has this abilities in them. Definitely in a world where everything moves fast and something can be totally ‘it’ today and forgotten tomorrow, personal branding is key to create a strong label.

“Makerting” is a company that is filling this gap. Together with Marlou van Gennep a maker develops a personal branding. Besides 1- on-1 meetings there are also meet ups to learn from other makers. The group of makers is a constant flow of people that finished art school and who are lost in how to represent themselves. In this target group is not a lot of money for marketing solutions, but makers will always find a way to find payment that they reserved for developing their brand. This results in an interesting opportunity for Makerting, as they want to scale up the amount of makers but the 1-on-1 time with Marlou is valuable.



# DEFINITION OF A MAKER

A **maker** is a creative that finished art school and is making non commercial art. Makers produce autonomous work over all related art disciplines. From crafts, paintings, 3d objects, installations to performances.

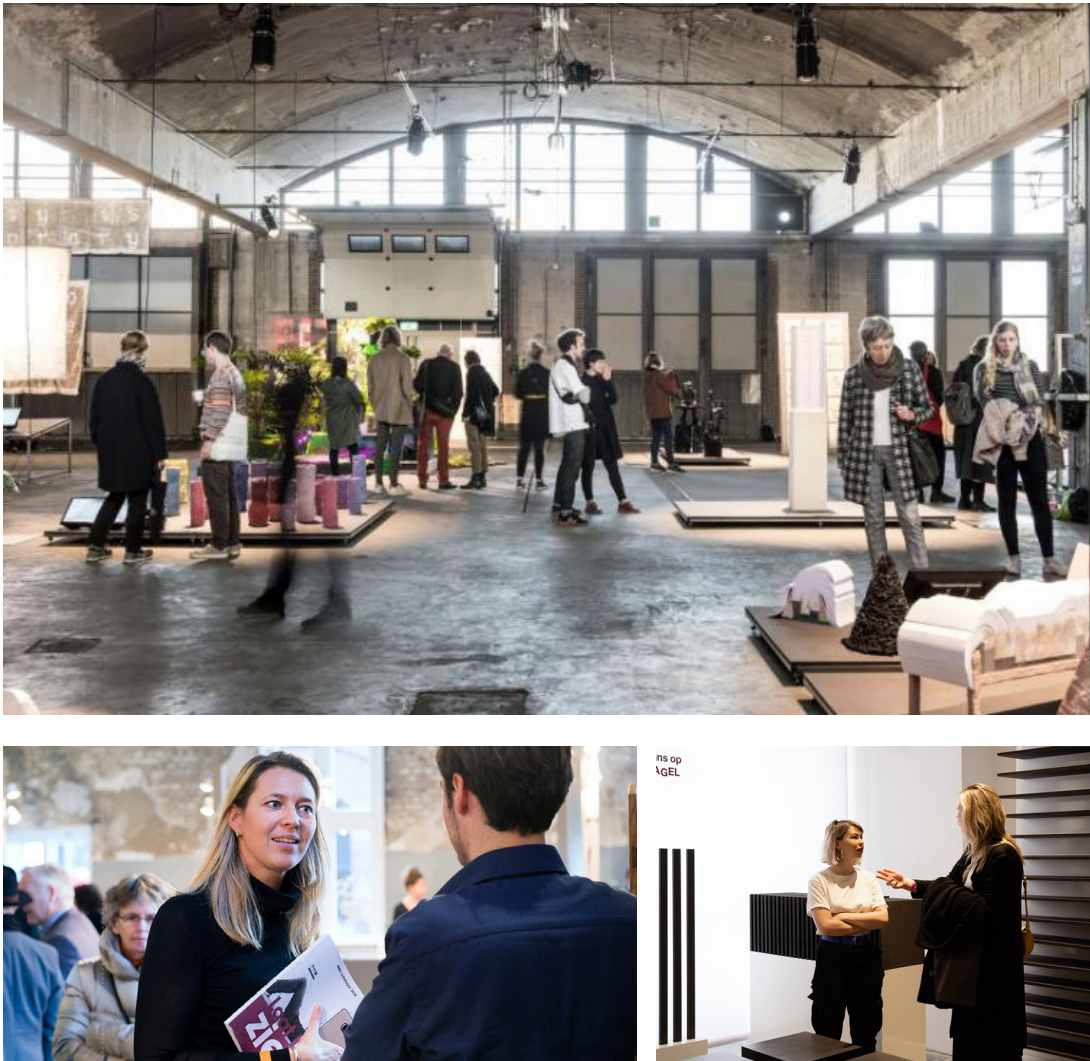


Figure 3: Context imaging of the problem statement

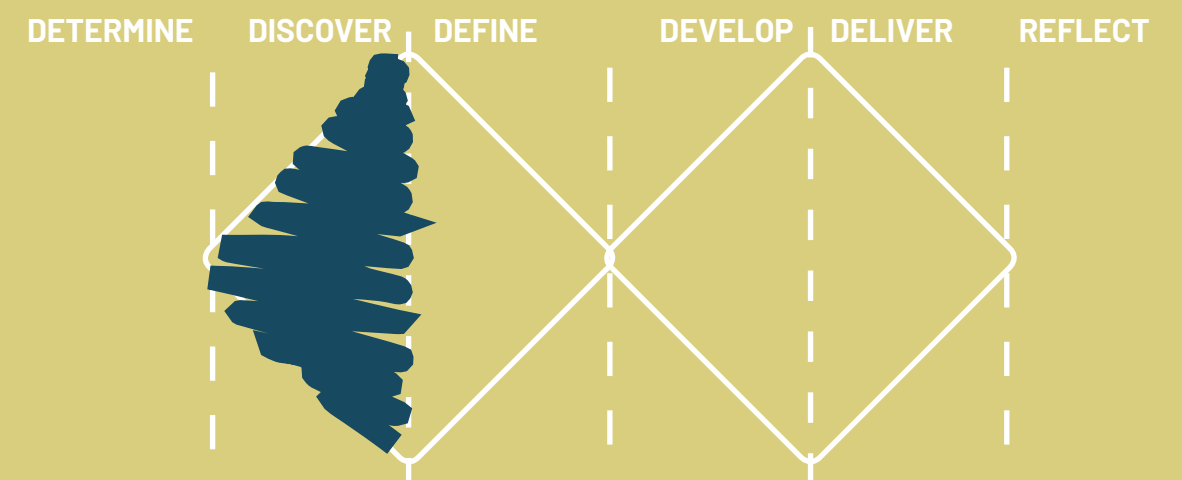
## PROBLEM STATEMENT

The company “Makerting” wants to lay down the foundation for success for makers. Each maker has different ambitions, goals, needs and desires. Together in 1-on-1 meetings they find the tools that guides the maker to a personal fitted personal branding. The tools that are needed are not generalized yet and not applicable to every situation.

Makerting wants to scale up their amount of makers. This means that there should be a set of tools developed specifically for makers and creatives that is not nailed to a frame and easily distributed to a larger group of makers.

I'M GOING TO RESEARCH WHAT MAKERS  
NEED TO DEVELOP AND LAUNCH THEIR OWN  
BRAND. DIVE INTO THE SO CALLED 'BLACK HOLE'  
PHENOMENON AFTER GRADUATION AND FIND  
OUT WHY LIVING OF YOUR WORK AS AN  
ARTIST IS DIFFICULT. ACKNOWLEDGE ARTISTS  
AS ENTREPRENEURS OF THEIR OWN BRAND  
AND DIVE DEEPER INTO SKILLS THAT ARE  
NEEDED TO BECOME A GOOD ARTIST  
ENTREPRENEUR.

## 02 DISCOVER



MAKERTING THE COMPANY  
LITERATURE RESEARCH  
TALKS WITH MAKERS  
RESULTS INTERVIEWS  
USER VALUE DRIVERS  
TALK WITH AN EXPERT  
COMPETITOR ANALYSIS  
SWOT ANALYSIS  
TREND ANALYSIS



Marketing voor  
Makers

Marketing voor Makers



AANMELDEN



Zoeken...



Fotografie: Charlotte Visser



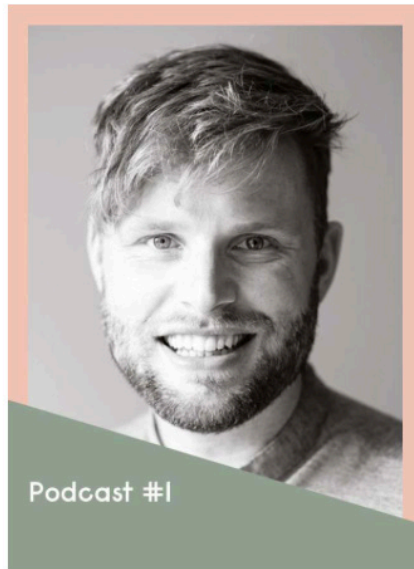
MARKETING TIPS &  
INSPIRATIE

voor ondernemende makers

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KOM  
MAK  
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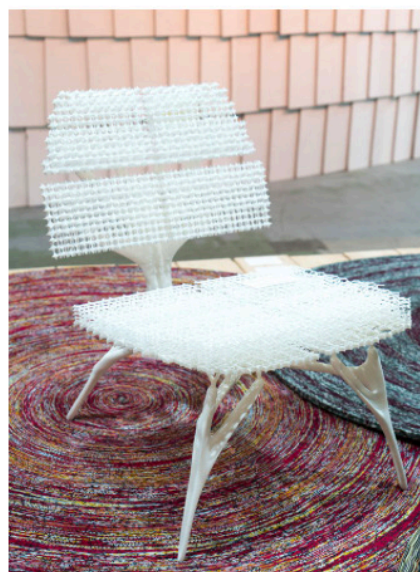
WELKOM

NIEUWE MAKERS!



NIEUW: PODCASTS

van Makers



Dutch Design Week 2019 -



The Construction Club -



Masterly The Hague - 19

To get a clearer understanding of Makerting their ways of working at the moment is analysed in the following section. Makerting has an online website that shows the things that the company does and communicates the makers that are a part of the Makerting platform. The Makerting platform is now a presentation of the makers, a podcast of the makers and what they do. When a maker becomes a part of the platform they gain their own profile, the ability to go to maker meet-ups and become a part of the maker network.

When people start to work on a coaching traject at Makerting there is a standard process that happens (even before there is a connection made between maker and Makerting). *The Road of Makerting* is displayed on the next page. Every maker makes his own journey trough this process, some people do only a small part or do the whole path. This is determined in the introductory session.

After having a clear view of how makers and Makerting come together a deep dive in the structure of the company is been made, by analysing Makerting in a business model canvas and their current business model. See the chapters *Business Model Canvas Makerting*, *How Makerting works*.

Figure 4: Overview of the Makerting website

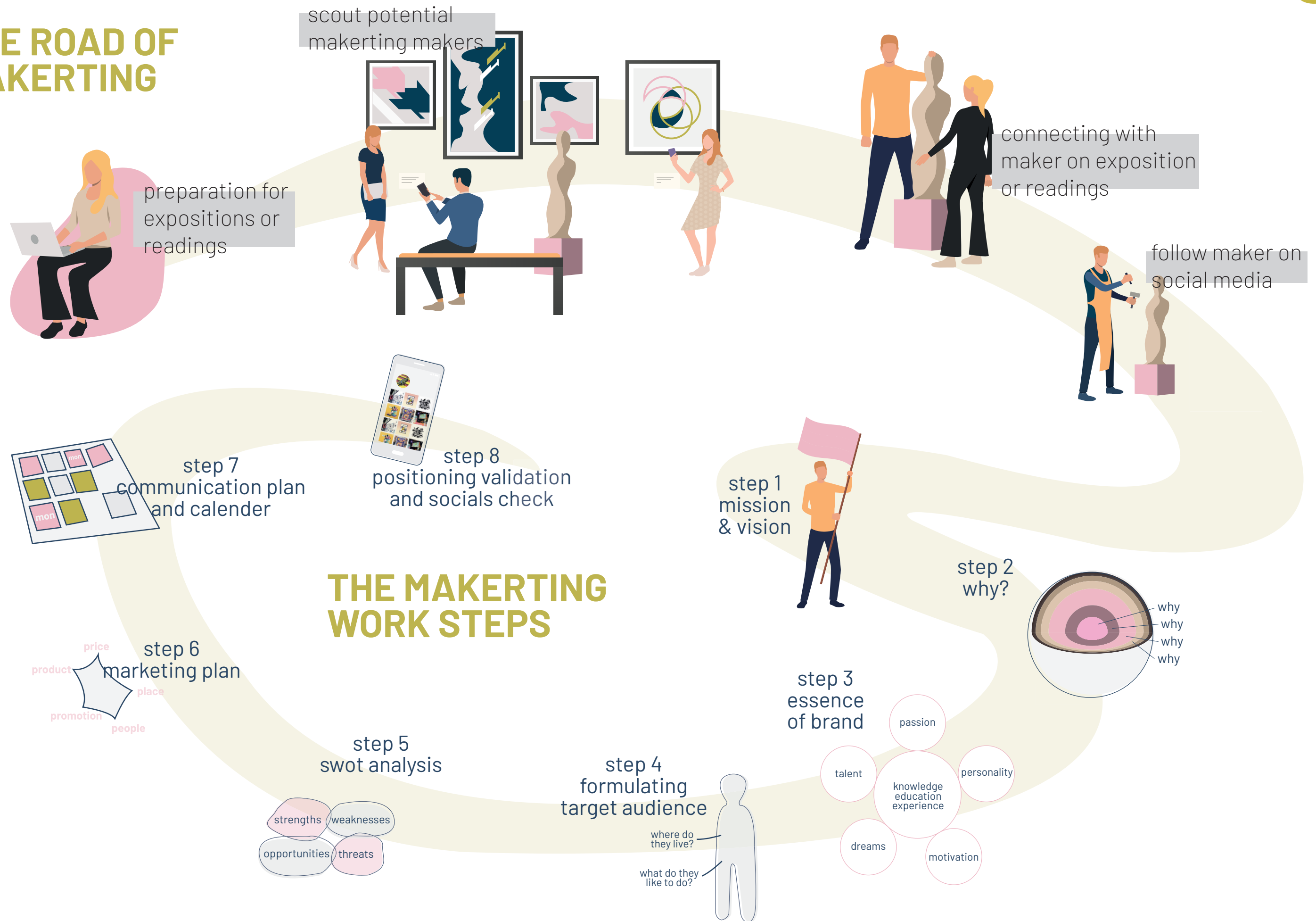
THE ROAD OF  
MAKERTING

Figure 5: Overview of the journey of Makerting on a full marketing traject

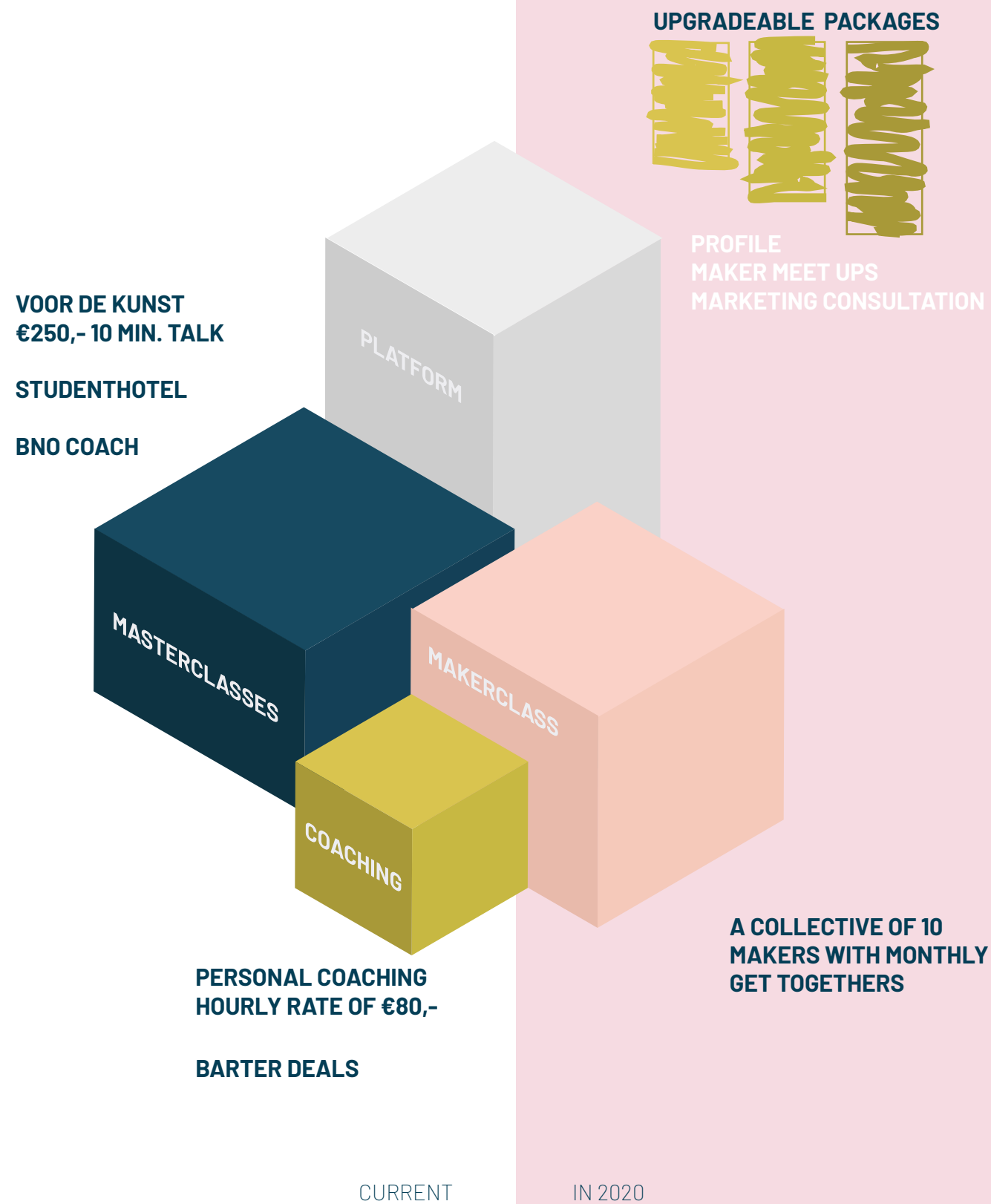


  <b>KEY PARTNERS</b>  Beroepsorganisatie Nederlandse Ontwerpers (BNO)  Voor de kunst  Student hotel  De makerspodcast	<b>KEY ACTIVITIES</b> maker meet-ups to get makers together  visiting (graduation) exhibitions to scout makers  help makers with marketing related questions  sharing the vision of makers by making podcasts  makerting profiles  giving masterclasses	<b>VALUE PROPOSITION</b>  Makerting offers makers the tools and guidance to position themselves in the art world. With sometimes specific goals in mind like getting ready for an art exhibition, but also the exploration of who you are as a designer	<b>CUSTOMER RELATIONSHIP</b>  face 2 face  via social media, preferably instagram  exhibitions  newsletter via email  maker meet-ups	<b>CUSTOMER SEGMENTS</b>  - dutch makers  - finished art school  - 25-34 years old  - young talented people  - which have already a drive to pursue their art career  - professional  - individual  - mostly based in big cities
	<b>KEY RESOURCES</b>  the build up marketing knowledge of working in big organizations  interest in marketing platforms and stay up to date on marketing evolutions  the makerting bloom tool, the mission & vision template and other well known marketing tools		<b>CHANNELS</b>  face 2 face  via social media  via makerting website  email and calls  via via  exhibitions	
<b>COST STRUCTURE</b>  investment in fieldtrips to visit exhibitions globally  website development, updating the makers  photography  administration costs			<b>REVENUE STREAMS</b>  1 on 1 coaching traject  lectures and masterclasses an hourly rate or ticket sales  barter deals (voor wat hoort wat)  maker profile platform subscription  maker database	

To get a clear image of Makerting as a company the business model canvas is used. Structurizing the elements of the company is such a way to see which actions Makerting undertakes, how, why and for what. Together with Makerting this canvas is iterated multiple times. This canvas is a tool to get a deeper understanding of where the company now is, it is not leading or fixated.

Figure 5: Business model canvas Makerting





### THE CURRENT BUSINESS MODEL

Makerting started almost two years ago. The first clients were attracted from exhibitions and art fairs. These first clients were lucky enough to get coaching with a barter deal system. As Makerting is growing this is changing into an hourly rate of €80,- for the personal 1-on-1 coaching. At the start of a coaching traject an invoice is set up regarding each aspect that Makerting is encountering during the coaching and the related pricing.

Besides personal coaching Makerting also gives masterclasses at other organisations. As a speaker for 'Voor de Kunst', masterclasses at the studenthotel and available for coaching via BNO. This is the kind of revenue streams that Makerting currently has.

Makerting is growing and plans to explore more optional revenue streams. Building the Makerting platform and using it to it's full potential by offering packages, meet-ups and marketing consultation. Another thing that Makerting is currently working on, is starting a yearly collective with a group of makers. Getting these makers together on a monthly basis. The Makerting platform costs for makers starting in 2020 are €50,- a year. This includes free entry to maker meet-ups (4x a year), free acces to a weekly consultation hour and a personal maker profile.

Figure 6: Overview of the business model of Makerting

To bundle the findings about the analysis of Makerting as a company a brand positioning is developed. This resembles what Makerting desires to be in a consumers mind. Throughout the interviews that are going to be conducted with both people that worked with Makerting and people that did not, this this brand positioning is measured. Using the brand positiong guideline of Van der Vorst, R. (2017) to define for who Makerting is. the needs that Makerting fulfills, the emotional benefit, the self expressive benefits and the functional benefits.

**FOR MAKERS, MAKER TING OFFERS  
MARKETING GUIDANCE THAT IS ADJUSTED  
TO YOUR NEEDS, DELIVERS TOOLS TO  
HELP YOU GET FURTHER AS AN ART  
PROFESSIONAL , AND GIVES PEOPLE THE  
CONFIDENCE TO EXPLORE WHO THEY ARE AS  
ARTISTS.**

PRODUCT CATEGORY

TARGET GROUP

PRODUCT ATTRIBUTES

FUNCTIONAL BENEFIT

EMOTIONAL BENEFIT

SELF EXPRESSIVE BENEFIT

## INTRODUCTION

Every year there are students graduating from creative studies. In the Netherlands 5,3% of all college graduates are from creative studies. (Vereniging Hogescholen, Den Haag, 2017). This results in approximately a yearly amount of 7290 graduates that enter the professional world. Recent labor market statistics in the UK and Germany evidence that up to 90% of fine artists, including painters, sculptors, and photographers, are self-employed and mostly organized as one-person-businesses (Artists Interaction and Representation, 2011). Artistic talent therefore seems not to be enough on its own to guarantee a professional career in the arts. They finish art school, thinking they are ready to enter this new world and be an artist. But there is a so called 'black hole' after graduation. Where do you start as an artist, who am I as an artist and how can I earn money to make a living of what I like to do the most, are relevant questions to ask. In this literature research I dive deeper into what it means to be an artist or an artist entrepreneur, why artists are poor, why a lot of artists have second jobs, what marketing is and how it could contribute to the art world.

## WHAT IS ART AND WHO IS A PROFESSIONAL ARTIST?

In general there are discussions about what art is and what isn't. Everybody has a different opinion and that is what art is, it is relative. Art is what people call art and anything by principle can be art or everybody can be an artist. But the appreciation of creativity is based on comparisons, differences and on certain boundaries that make art distinguishable. These boundaries are needed to be able to discuss about quality and develop aesthetic values. Artists are working to express their artistic ideas, they make art for themselves, maybe with the intention of selling or specifically for the market. A professional artist is an artist that makes unique work for sale. A professional artist evolves into an artist entrepreneur when they yearn to live from the arts and understand the need for a market for their art and the risks that come with it (Philips, 2010).

There is a saying that 'True artist must be autonomous'. This might be true in some personal beliefs but what does it mean? Autonomy means the independence of the artist. The artistic freedom an artist has without any constraints and compromises. This autonomy changes when the artist works on a specific assignment when the artist makes compromises in exchange for more rewards. According to Hirschman (1983) some artists solely produce work to satisfy their own need for self-expression. When these artists want to share their work with a larger audience their work of self-expression functions as art.

Most of the artists in the art world are self-employed. And being an artist is hard and it is a rough field to survive in. Because as a self-employed artist you are not solely an artist anymore, you are also your own marketer and manager of finance and acquisition. But somehow there are artists that find their way and become successful in the arts. The belief of contributing something to the history of art is worth the hard work and bad financial perspective.

**THE FINE ARTS ARE VISUAL IMAGES, AND  
“VISUAL CONSUMPTION IS A KEY ATTRIBUTE  
OF AN EXPERIENCE ECONOMY ORGANIZED  
AROUND ATTENTION”, WHERE IMAGES ARE  
“DESIGNED TO CAPTURE EYEBALLS AND  
BUILD BRAND NAMES”  
SCHROEDER, 2002**

## WHY THE ART WORLD IS TWO-SIDED

There is a small percentage of the artist in the art world that exceeds the high incomes, names as Jeff Koons, Maarten Baas et al. form a small group of people that is in contrast with the large majority of artists that earn little or nothing. There is a richness in art where there are luxurious museums built and fancy openings of exhibitions but on the other hand money and commerce are rejected (Rodner & Kerrigan 2014). Art is sacred and beyond commerce and has a symbolic and financial high value in our society. But in a society where art appreciation is high, growing and a lot of money is to be spent, a lot of artists can not live from solely their earnings as an artist. In 2001, 40% of the Dutch professional artist had bigger expenditures on their art than their earnings they got from making art. Making it a profession that is expensive to fulfill. This is also one of the reasons that 70-90% of the artists have second jobs in related professions or totally different ones, but with the insurance of earning a monthly pay. After the 1950's the income of artists decreased substantially. This because the amount of working artists grew bigger and it still does.

One of the explanations for this is that there is a 'winner-takes-it-all' principle active in the art world (Abbing, 2012). The level of entry in the art world as a consumer is quite high, it makes sense for a consumer to follow and focus on a limited number of artists that are already famous artists and acknowledged as good artists. Consumers are making the high incomes of famous artists even higher by this 'limited star capacity' (Rodner & Kerrigan, 2014).

The art world is open to enter, everybody can become an artist. This results in a overpopulation of artists in the scene, even though there is the common knowledge of earning a little to nothing in this profession. According to Abbing (2012) the status that being an artist brings and the freedom it offers makes the artist profession more attractive despite the fact that the average income is low. Rodner & Kerrigan (2014) continued this search in why people are still interested in becoming an artist. The six reasons they stated are:

- The top incomes are extremely high, this attracts many people
- Artists think they can not function or find their passion in other job segments
- Artists are willing to trade of working for low income in return of the satisfaction and status being an artist offers
- The average artist is more open to taking risks
- There is a level of over-confidence in the art world. More people entering and overcrowding the art world to prove or test that they can do it.
- There is a lot of misconception on being an artist. The role models of the art world paint a attractive and perfect picture of being an artist, as actually only a small percentage of the professional artists ever reach to that level. Society produces and reproduces a far too optimistic image of the art world.

One of the misconceptions of the art world is the donations and subsidies. These were designed to reduce poverty among artists but actually it resulted in the opposite. The number of artists with low incomes grew bigger as more artists entered the art world. In the preconception of that the government is supporting the art world and making the profession money wise more attractive. Approximately half of the arts' income derives from the market, according to Abbing (2012). The market is essential to the arts but the gift atmosphere is the cause and the result of the art society. It is strange that in an age of commercialisation the art is somehow still seen as sacred and beyond commerce. There is still a denial of commerce in the art world.

### MARKETING IN THE ART WORLD

To stay at the top of the art game today, an artist needs not just talent anymore but also a feeling for publicity and the right people for support and network. As demonstrated by Jeff Koons, he is besides the art that he makes also a marketing phenomenon (Landi, 2007).

Art marketing has evolved since 1990s into an important new entry in the marketing world. (Lehman, 2009 and Schroeder, 2005). The first thing that they defined were the elements of the arts and what are the cultural sectors of society, so define what art is in society. After that they used marketing theory to define consumer and artist behaviour (Hirschman, 1983; Scheff & Kotler, 1996). This resulted in the assumption by Hill & O'Sullivan (2003) and Kotler (2008) that there is a customer-driven interaction between artists and consumers. This interaction is similar to the traditional producer and end consumer interaction that was exploited multiple times already in literature. But the traditional marketing idea of art as a product is not accepted in the arts, as some in the art world don't approve the idea of art being commercialised and tied down (Timms, 2004). Creativity and artistic freedom are seen as drivers of the arts. This is in contrast with the marketing concept where production is customer driven instead if maker driven (Fillis, 2004; O'Reilly, 2005). As stated by Fillis (2006): *"Recognition and validation are higher priorities in the art world than commercialisation."* In the research that Lehman (2009) conducted whilst interviewing artists, this aversion to customer driven production came forward. The statement that indicates the image of artists to the traditional marketing idea: *"When I think about marketing I think of the notion that you have some imaginary audience that you are trying to target. And how can I make work that's going to appeal to this imaginary audience? But my experience as an artist has been that the last thing you want to do is make work for a perceived audience."* But as Colbert (2007) has stated: *"the arts industry is product driven but market sensitive and customer oriented"*. This means that there is an opportunity for artistic freedom, recognition and commerciality to co-exist in the art world. Using marketing as a tool to communicate to the customer.

In the research conducted by Lehman (2009) the basic concept of marketing was acknowledged by artist as relevant, up to a point. The artistic freedom of creating whatever they wanted without reference to a target market was seen as an essential aspect in their artistic development. Some artists in the research used marketing aspects in their work but don't acknowledge it as part of marketing. It is not top of mind for artists to be market-driven. But, it does offer the opportunity for artists to interact with their buyers, their peers, curators and commercial galleries (Thompson, 2008). In the art world, business theories are being criticised for limiting artist in their creativity when they produce for a specific target. The other way around business theories should learn from the art world as they are able to create a demand for their work instead (Fillis, 2009), as they create an audience for their work, they don't create work for an audience.

According to Butler (2000) and Fillis (2011): *"Artists are innovators of the market and market-creators as they don't follow market trends but work out of their own self expression and create a product-centred outward push."* They challenge the market by offering other things than what customers expect or need. Artist have the potential to start or evolve social change. The inner need for self-expression empowers the believe of artists that expressing their own perspective the audience will accept their vision (Hirschman, 1983). This level of self-satisfaction is important in the art world as most artist are their own customers (O'Reilly, 2005; Meyer & Even, 1998). This is where the art world and the marketing concept collide. This is what Cowen and Tabarrok (2000) imagine as choices that artists face between creating art for self-satisfaction (which may result in having a low income) and creating art primarily for an target market (which may result in making money).

Fillis (2004) and O'Reilly & Kerrigan (2010) acknowledge that the existing marketing theory can not be copy pasted to the art world in its current state. Besides also the relationship between the artist and the market differs a lot. Between artist and the market are complex relationships. The perception of quality of an artist is build on this relationships as artist are considered 'successful' by the artist reputation and by influential stakeholders in the art world (Martin, 2007).

Fillis (2011) is still concerned that there remains a "barrier" between the arts and business, where the arts was considered to "exist as an individual entity without any involvement from the business world". Chong (2010) states that *"artistic vision takes precedence over market conditions"*. This is in line with Butler (2000) that artist create markets, rather than providing what the market wants or desires.

However, it is rarely enough for artist to rely on reputation and recognition from peers. This means that the non-commercial artists may suffer from the clashes between their own idealism and commercialism (Fillis, 2006). In today's art world, the artist's reputation and symbolic value, can and will be translated into a sustainable career to make a living. Anderson et al. (2009) focusses on the avant garde artists of the earlier centuries who did in fact make money from their work as *"they developed personal business strategies: their artwork and personality became one product, what today we could call a brand"*. By identifying themselves as a target group, artists improve the creative process of fulfilling their own personal and professional expectations, whilst the use the marketing approach of producing for a specific target market (Fillis, 2004).

The artist acts as owner or manager of the art they produce (Fillis, 2006; Schroeder, 2010). Fillis (2006) observed how artists have become master marketers and self promoters, utilising their celebrity status to enhance demand for their work: artists adopt an entrepreneurial attitude, take risks, ignore the customer's needs, and create a market for their innovative product.

**A NON-COMMERCIAL ARTIST,  
ONE 'SELFLESSLY' DEVOTED  
TO ART, IS ONLY CONCERNED  
WITH THE 'MAKING OF ART'  
ESTEVA-GRILLET, 2009**



THE VISUAL ARTIST MARKETING TRAJECTORY

As we can acknowledge artist also as products of their own brand, there can be made a link between the life cycle of an artist (how an artist progresses from unknown to famous) and the traditional product life cycle model of a product. Lehman (2014) concluded this in a visual artist marketing trajectory (VAMT). To gain insight the influence of marketing activities as they progress through their career. Research has grouped artists into four broad categories: ‘unknown’, ‘emerging’, ‘established’, and ‘famous’ (Canada Council for the Arts, 2005; Galenson & Kotin, 2007; Martin, 2007; Throsby & Zednik, 2010).

The Product Life Cycle (PLC) model, first formulated by Theodore Levitt in 1965, shows that products follow different stages of development (Golder & Tellis, 2004). The PLC model describes the process of a product, from development until the decline. It describes five stages: development, introduction, growth, maturity, and decline (Mohan & Krishnaswamy, 2006).

The VAMT model describes the career development of artists and the activities related to the stages. In the ‘unknown’ stage, artists are uninfluenced by market preferences as there is no demand for their work, their work may or may not be marketable on its own and they have no to little reputation as an artist (Throsby & Zednik, 2010). During the ‘emerging’ stage, artists have created an independent portfolio (Canada Council for the Arts, 2005). During the ‘established’ stage, the artists have created an extensive portfolio and have reached a level of national recognition and acknowledgement to their discipline in the art world (Canada Council for the Arts, 2005). During the ‘famous’ stage, visual artists’ reputation and persona are inseparable from their work, artist and work become one. The level of quality and value of their art is dependent mostly on the ‘legitimacy of its creator’ (Martin, 2007) and on their status in the art world (Marshall & Forrest, 2011).

The VAMT model offers a framework for both identifying which career stage artists are currently experiencing (by analysing their current marketing activities and how the art producer/art consumer market interact), as well as suggesting viable strategies for progressing through to the next stage of career development. There areas where artist differ in each stage in their career are: marketing orientation, artists’ output, market demand, marketing activities and cash flow. The VAMT model shows that marketing orientation and marketing activities undertaken by artists deviate quite significantly from the assumptions underpinning traditional marketing theory. The research by Lehman (2014) suggests that in the arts marketing context the marketing orientation changes according to the career trajectory stage in question.

During the ‘unknown’ stage, artists tend not not to focus on marketing aspects at all. Instead, they appear to be focussed on their own artistic needs and interests, and their work is indirectly influenced by the market preferences. During this stage, therefore, that ‘unknown’ (and perhaps even ‘emerging’) visual artists need to take measures to ensure that their output is perceived as original by the market. During the ‘emerging’ stage, artists reported interaction with niche market segments after they acknowledge that there is an interest or demand for their work. This means that artist are a starting to get an interest in marketing activities and how their work and personal strengths appeal to the market demand. Emerging artists are starting to build their target market with interacting with the prefered audience.

Artists' establishment stage	'Unknown' artists	'Emerging' artists	'Established' artists	'Famous' artists
Equivalent PLC stage	Development	Introduction	Growth	Maturity
Marketing orientation	Artists are indirectly influenced by market preferences; Artists tend to focus on their own interests	Artists interact with relevant niche market segment(s) that demonstrate interest/demand for their work	Artists interact with multiple market segments that demonstrate interest/demand for their work	Artists are unconcerned by market preferences; Artists interact with premium markets for their work
Artists' output	Artists are not recognised as such in the community; The art is completely separate from the artists in the mind of art consumers	Artists have limited primary/niche market exposure only; Artists attempt to define how their work contributes to the art world	Artists and their art are intertwined but remain separate entities; Artists are exposed to a growing primary market for their output and are known in the art community	Artists and their art are inseparable; Artists are exposed to primary and secondary markets for their output and are known in the general community
Market demand	Art may or may not be marketable; No specific demand for the artists' output	Niche demand only for the artists' output in specific geographic regions	Increasing demand for the artists' output from new market segments in different geographic regions	All art output is marketable; specific demand for output from wealthier segments (can be existing or future output)
Artists' marketing activities	Attempt occasional ad hoc self-marketing activities: <ul style="list-style-type: none"><li>Attend art courses</li><li>Participate in local area art shows</li><li>Enter local area amateur art prizes</li></ul>	Undertakes regular self-marketing activities: 'unknown artist' activities PLUS: <ul style="list-style-type: none"><li>set up a personal website</li><li>self- or co-fund gallery exhibitions</li><li>seek to attract commercial gallery attention/seek an additional commercial galley</li><li>Participate in invited group or solo exhibitions relevant to status</li></ul>	Combination self-marketing/commercial gallery – seek to gain reputation from external reviews of their work: <ul style="list-style-type: none"><li>enter select national art prizes</li><li>apply for international/ national funding opportunities</li><li>participate in multiple commercial galleries' activities (commissions, exhibitions, advertising, media) in different geographic areas</li></ul>	Marketing activities outsourced to commercial gallery/agents – artists attempt to maintain their personal status as a premium artist/art offering: <ul style="list-style-type: none"><li>participate in activities managed by galleries or agents, e.g. biennales, international/national art fairs, exhibitions, etc.</li><li>participate in 'celebrity' activities, e.g. TV shows, media interviews, books, etc.</li></ul>
Cash flow/earning capacity	All costs of producing/performing the art are borne by the artists; Negative cash flow/income generation	Costs predominately borne by the artists; limited income from niche sales; career largely subsidised by salaried employment	Some costs covered by grants and/or commissions; income from sales and art-related activities, as well as salaried employment	Significant percentage of costs borne by grants and/or commissions; artists earn income from art career-related activities exclusively

Figure 7: Visual Artists’ Marketing Trajectory (VAMT) model  
Lehman (2014)

“WARHOL WELL KNEW  
WHAT SELLS AND  
HOW TO SELL IT”  
(SCHROEDER, 1997).



During the 'established' stage, artists interact with multiple target markets whose interest has manifest into commercial demand for their positively differentiated work. During this stage, artists face more than just 'niche market' demand, and target various markets via multiple channels, as galleries and art communities. This interaction provides artists with greater information about the demand requirements of the target market segments, and enables artists to establish and manage their desired reputation in the art world more effectively. Established visual artists are able to achieve these outcomes by focusing their marketing on the right representatives in the art world. During the 'famous' stage of their career, artists can ignore market preferences whilst making work. They are able to interact with higher level markets where there is considerable capital demand for their work. At this stage of their career, artists' reputation and their artwork are intertwined, and their marketing is outsourced to commercial galleries and other professional agents.

The VAMT model indicates that marketing does play a role in individual artists' practice without necessarily having negative influence on their creative freedom. The VAMT indicates that artists are not forced to produce art for a specific target market, they should define and interact with their various markets (which Thompson (2008), notes includes peers, curators, and commercial galleries, as well as art buyers and viewers) in order to help build their reputation and career. The marketing activities in the VAMT model are focussed on building a reputation as an artist and building a connection with multiple stakeholders for validation and building on this reputation.

It is possible for artists to become famous and become a valuable brand. Visual artists can market themselves without there being a conceptual framework to guide the self-marketing of visual artists. Personal branding is offering individuals strategies to improve their business success (Post, 2008). Self-marketing, at its most basic, refers to the various activities undertaken by individuals to raise their profile in their chosen field (Shepherd 2005). It is the use of marketing tools by the individual to market themselves.

**"ART HAS ALWAYS BEEN A WAY FOR  
ME TO DEFINE MY OWN PARAMETERS,  
TO EXTERNALIZE MYSELF. I HAVE  
NO PERCEPTION OF JEFF KOONS,  
ABSOLUTELY NOT. YOUR PERCEPTION  
OF JEFF KOONS IS PROBABLY MUCH  
MORE REALISTIC THAN MINE, BECAUSE  
TO ME I AM NONEXISTENT."  
JEFF KOONS**

### THE POWER OF PERSONAL BRANDING

Personal branding is a planned process in which people make efforts to market themselves (Khedher, 2014). Personal branding is a new marketing concept related to the marketing strategies that a person adopts in order to promote himself in the market. It is an individualistic approach. The key premise is that people can be considered as brands, everyone has a personal brand and that regardless of age, regardless of position, regardless of the business (Peters, 1997). But most people are not aware of this and do not manage it strategically, consistently, and effectively (Ramparsad, 2009). Shepherd (2005) defined personal branding as a varied activities undertaken by individuals to make themselves known in the marketplace.

*If you don't brand yourself, someone else will*", writes Kaputa (2003), who continues: *"you're giving the power to other people to brand you if you don't do it yourself"*. Professional and social competencies mostly determine the reputation of a personal brand. (Kucharska & Mikolajczak, 2018) The essence of a particular personal brand success is that others create a personal brand for others, whether they want it or not. Sometimes it happens only within a few seconds of meeting somebody. The idea of personal branding is trying to take control of this process in the best way possible. Personal branding responds to the need for building one's reputation. A strong personal brand with a distinctive image and good reputation becomes an object of desire for professionals, leaders and experts, artists and art designers. Personal branders manage an extended self (Belk, 2013) online and offline. Labrecque et al. (2011) imply that people broadly use social media today purposefully to create their personal brands.

Khedher (2014) defines personal branding as: *"The process of establishing an unique personal identity, developing an active communication of one's brand identity to a specific target market and evaluating its impact on ones image and reputation, and that to fulfill personal and professional objectives."*

Personal branding typically begins with establishing an inventory of attributes, beliefs, values, motives, and experiences in terms of which people define themselves in a role (McNally and Speak, 2002). Parmentier et al. (2012) suggest that people building person brands should differentiate themselves to stand out from a crowd while fitting expectations and needs of their target market. These personal characteristics are then compared and matched up with the target's needs and expectation. This is based on a full understanding of one's target market and one's competitors. Personal brand identity is based on inherent internal characteristics in a person to be branded and external elements encompass the person's relationship with other people. Researchers argue that personal branding is essentially an inside-out process that is based on the strengths and uniqueness of the individual in relation to a target market (Motion 1999, Shepherd, 2005, Rein and al, 2006).

Brand positioning refers to the active marketing communications of an identity of a brand to a specific target market. For personal branding, brand positioning happens through self presentation (Labresque and al, 2011), nonverbal cues (appearance), verbal disclosures (information about the self), and actions (performance) shape others' perceptions of somebodies competence and character (Roberts, 2005). The contemporary personal and professional success requirement for an individual to maximize visibility has been growing in popularity, personal branding phenomenon appears to be here to stay.

**“PERSONAL BRANDING – THE  
DESIRE” RESULTS FROM THE NEED  
FOR RECOGNITION, WHICH IS  
TYPICAL OF ARTISTS; WHEREAS  
“PERSONAL BRANDING – THE  
NECESSITY” IS A RESPONSE TO THE  
SURROUNDING ENVIRONMENT.  
KUCHARSKA & MIKOLAJCZAK, 2018**

Personal relationships and a good reputation in the reality of network economy help young artists and art designers move up the career ladder. Artists often find it difficult to define their artistic and self-distinction identities. The concept of personal brand and branding seems quite irrelevant, especially in reference to their own selves. People usually associate branding with marketing, which in our minds is usually the same as “pushy” and aggressive sales practices. They have a negative association to promoting themselves. But based on existing theories, artistic identity creation in connection with the skill of personal branding is crucial for personal success in the profession of today’s young artists and art designers. The results of Hernando & Campo (2017) show that the name of the artist as a brand influences both the general assessment of a work and specific aspects, such as economic value and what a collector is willing to pay for it. These results illustrate the importance of promoting an artist’s name in order to increase the perceived value of their work.

Deamer (2005) claimed that *“In contemporary culture, the trafficking between fame and branding is so pervasive and so complex that it is difficult to maintain a distinction”*. According to Austin and Devin (2003), the economy of the future will be about learning how to create value in the changing world in an appropriate manner. The way to achieving this high value is creativity and imagination. In Austin and Devin’s opinion, no one knows more about the way to do it than artists.

Referring to Erikson (1956), who described identity as *“an individual’s link with the unique values”*, it can be assumed that the expression of a personal identity, and particularly personal values, have a strong influence on personal brand recognition.

The first step in building a personal brand begins with the groundwork of analyzing how the person has been perceived so far and how this person wants to be perceived (Sandlin et al., 2011; Kang, 2013; Clark, 2013, 2014; Vallas and Cummins, 2015; Brooks and Anumudu, 2016). The self-definition is the most important part of that process. The crucial thing is to find one’s personal distinction. The relationship between brand distinctiveness and a commercial brand is understood as a set of characteristics which make the brand unique and outstanding (Wong and Merrilees, 2007).

Building one’s personal brand based on self-esteem is much harder for beginning artists than for people with already recognized achievements, as they have not yet spectacular results to show. Self-consciousness and being highly sensitive to criticism are typical features of young artists. This is why they need support to define their self-brand distinctiveness linked to their self-esteem. Compared to people with low self-esteem, people with high self-esteem are more likely to expect, accept and believe in success (Blaine and Crocker, 1993) because that success is congruent with their positive self-concept (Shrauger, 1975; Danielsson and Bengtsson, 2016). Miles and Maurer (2012) claim that the more confidence individuals have in their ability to perform a particular task, the more spectacular successes they achieve.

Rampersad developed a new new blueprint for powerful and authentic personal branding:

**1. Define and formulate your personal ambition.**

This phase involves defining and formulating your personal ambition in an exciting and persuasive manner and making it visible. It is about identifying yourself and figuring out what your dreams are, who you are, what you stand for, what makes you unique and special, why you are different from others, what your values are, and identifying your genius. So defining your personal vision, mission and key roles

**2. Define and formulate your personal brand.**

Define and formulate a persuasive personal brand promise, and use it as the focal point of your behavior and actions. To develop your personal brand statement, perform a personal SWOT analysis (strengths, weaknesses, opportunities, and threats) and evaluate yourself. Keep the four perspectives in mind: internal, external, knowledge and learning and the financial perspective. Define your main specific services, your key characteristics and determine who your audience is and what their greatest needs are. This all comes together in your personal brand statement. Also develop a brand story to formulate what you want to say and what the essence is of what emotional benefit you are offering.

**3. Formulate your personal balanced scorecard.**

This is a tool to keep tracking your progress and improvement on how to manage the brand that you created. Which external opportunities are there, which internal improvements should you make to achieve your objectives. Explore new paths and setting goals.

**4. Implement and cultivate your personal branding.**

Use the above steps to market your brand, build a network and come in touch with the market by frequently showing your brand. So visualise your brand to the desired market.

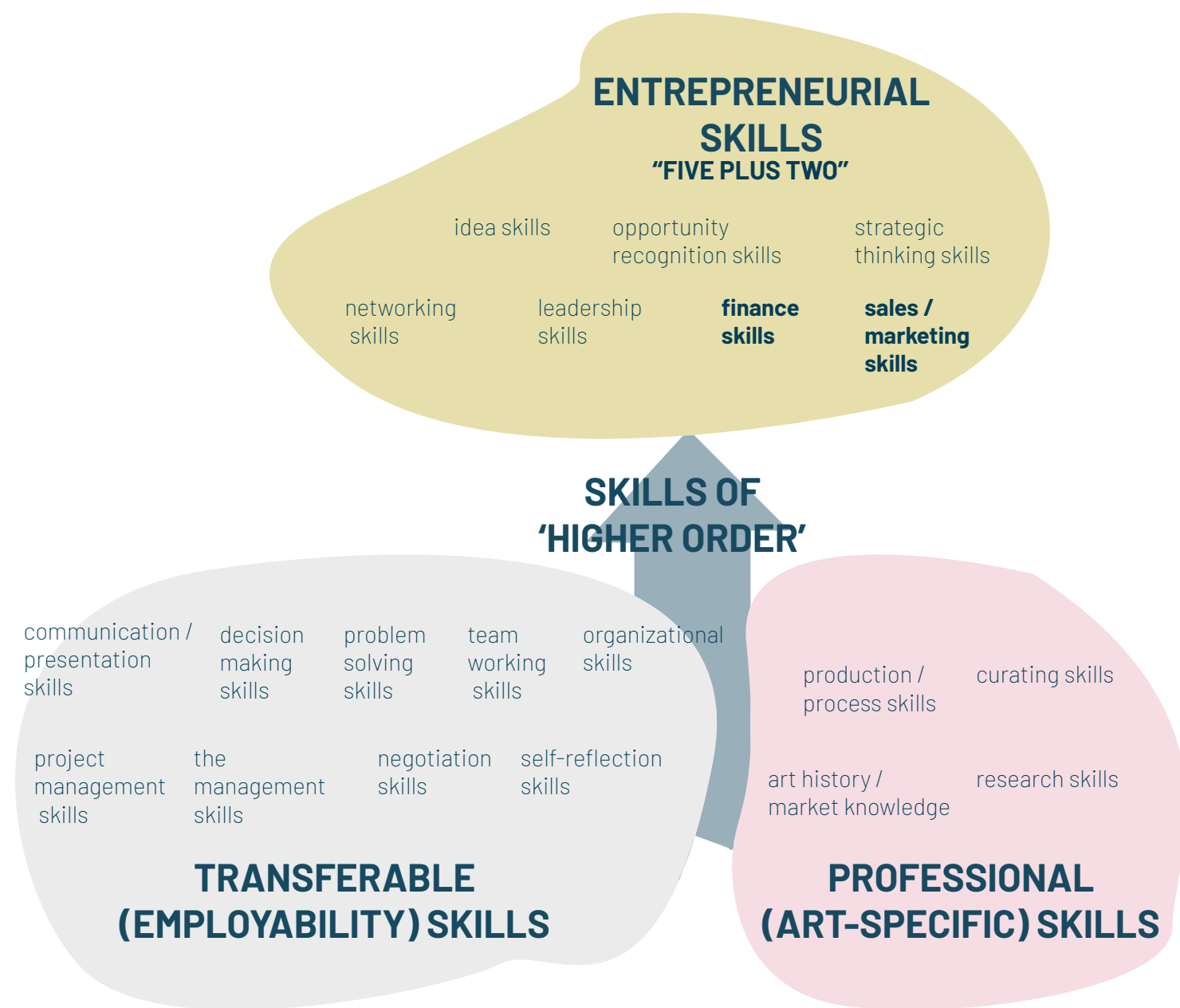


Figure 8: Entrepreneurial Mindset  
Thom (2015b)

### THE ARTIST ENTREPRENEUR SKILLSET

As stated before, up to 90% of the artists are self-employed. This basically means that almost every artist is an entrepreneur and should operate as an entrepreneur (Menger, 1999). It is up to professional artist to find or create the ideal audience in order to create market attraction. This situation is quite similar to all entrepreneurs with innovative business concepts and market ideas. As artist rather not involve themselves with terms like this it still is interesting to see what makes a good entrepreneur, how artist can learn from this and maybe even implement or develop some entrepreneurial skills themselves. Getting a clear overview of which skills are relevant as an entrepreneur could influence the career of artists effectively. Thom (2015b) has shown that fine artists develop hardly any entrepreneurial skills during their studies. Risk taking, opportunity recognition, and creativity are considered as essential elements of being an entrepreneur (Drucker, 1970; Phillips, 2010).

The entrepreneurship model by Stokes and Wilson (2010) emphasizes a mixture of various skills, behaviors and attributes an entrepreneur should have in order to succeed. In their opinion the successful entrepreneur must have special abilities and skills in the areas of opportunity identification, creativity, resource leveraging, networking, leadership marketing, and finance. The first five skills can be considered, according to de Wolf & Schoorlemmer (2007:19), as *"real entrepreneurial skills"*. They have explicitly and primarily to do with the creation of a successful business or self-employment career, while the last two mentioned skills in finance and sales enable the successful running of the business or entrepreneurial career. This classification leads to a new explanatory model: the "crucial 'five plus two' entrepreneurial skills."

In order to identify the crucial entrepreneurial skills, it is necessary to distinguish the three different categories of skills that are usually taught in the regular fine art curricula: professional and subject-specific skills, transferable skills and entrepreneurial skills.

To get a deeper understanding of the target group and the art scene fourteen artists are interviewed. In this group of fourteen are artists that worked with Makerting, that finished art school and a couple that can live of their artistic work (see figure 9). Prior to the interviews an interview guide is set up (see appendix p.116). Of course each interviewee is different and the conversations went in each and everyone of them in different directions. The interview guide helped to centralize it back to the core of the research goal. By interviewing the artists in their surroundings the makers where observed in their own context. Conducting interviews as a tool for qualitative research resulted in rich, qualitative data in terms of realism and the artist perspective, as stated by Miles and Huberman (1994). After the interviews a set of codes was extracted out of the interviews (see p.122) and capture these together into design strategies for Makerting (see p. 71) Each interview was recorded to document it properly. The full interview transcripts can be found in talks with Makers brochure.

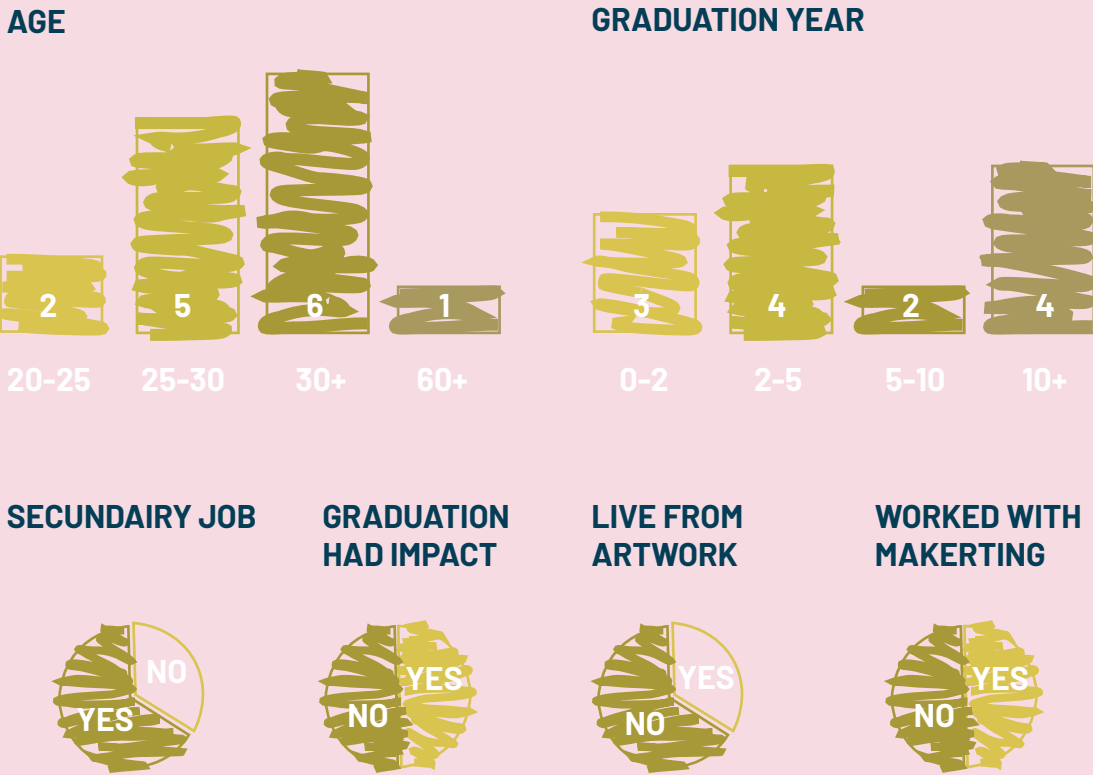


Figure 9: Data of interviewees  
n = 14

Throughout transcribing the interviews there were a couple of surprises and contradictions discovered (see appendix p.120). The surprises are pretty radical statements that the makers made. As they have a clear view over the art world and take their positions in it seriously. In the contradictions the tendency of each individual comes to the forefront. Their vision and their way of working, that is maybe different than the way others live their artistic life. This shows that the character of each maker is different and that Makerting should be flexible to match with different makers at the same time.

After transcribing the interviews, the first cycle of coding started with coding each sentence with initial codes. Coding is the initial step to interpret data from qualitative research. Throughout coding you not only label the transcripts but also discover links between data (Richards & Morse, 2007). All this data will lead to an idea. Going through multiple cycles of coding the codes were extracted out of the gathered data. The first step was highlighting relevancies, do some pre-coding according to Layder (1998) to find my first impressions of the data. This first impression already gave some illustrative examples. The second cycle consisted of some literal initial coding. The initial codes were codes as a 'splitter', trying to grasp every small detail out of the interviews. For the next cycle of coding the questions of Emerson et Al. (1995) were used as guidance. It helped to get a better understanding of what the interviewees meant. Questioning every code that is included, what the interviewee is doing, what assumptions they make and what their goals are. When every transcript was coded, another cycle was performed to redefine the codes. By categorizing the codes the data collected moves from literal data to conceptual or abstract data.

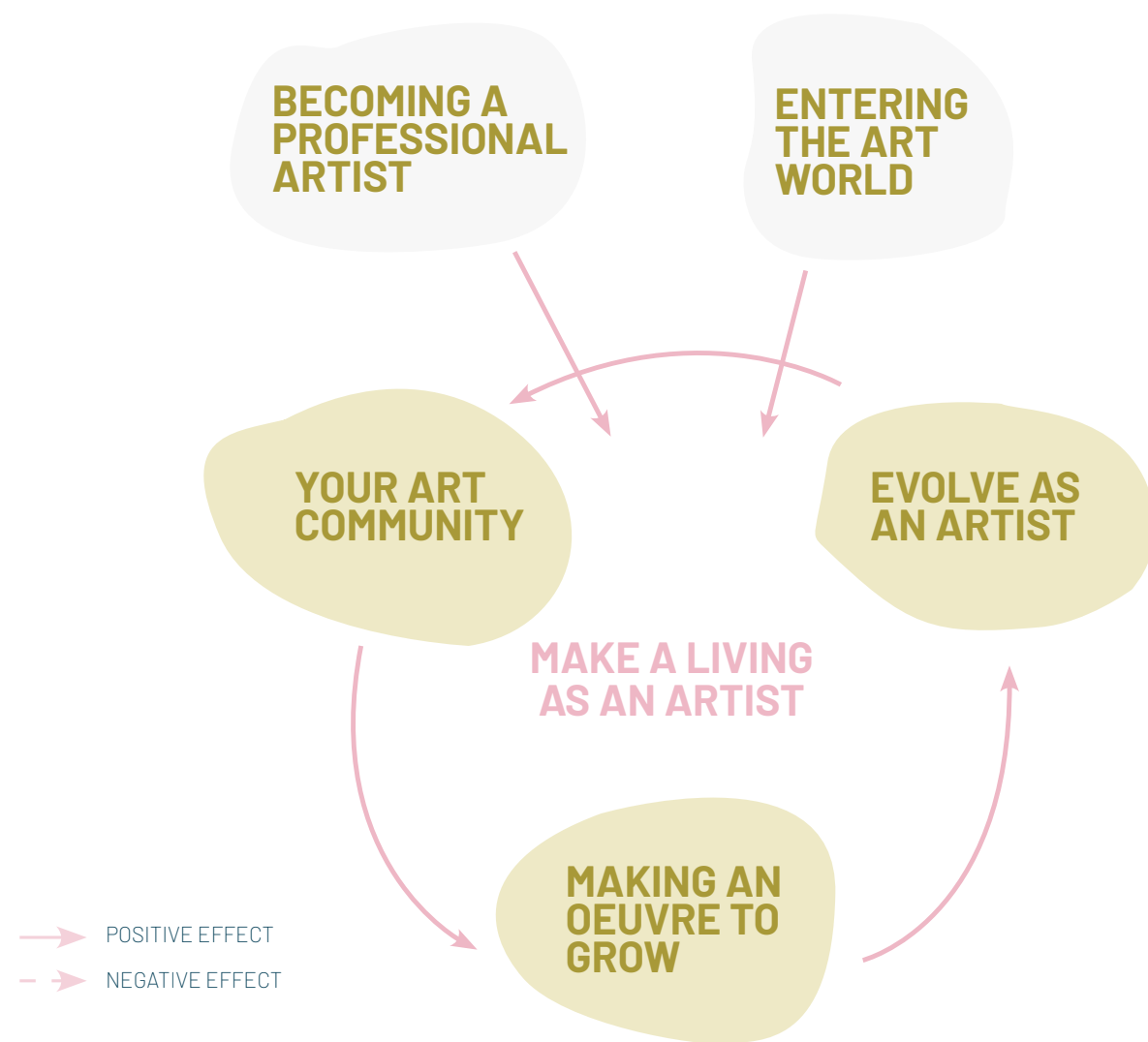


Figure 10a: Overview of the general process model of the maker world

In this overview of the model extracted from the data of the interviews and the literature the important pillars are displayed for artist to make a living. The model is divided in different themes. These describe the stages that a maker goes through in pursuit of their art career. The model describes the interaction between the themes with some having a negative effect on each other and some with a positive effect or stimuli. Each theme is described in a conceptual model with the constructs influencing this theme. A visual method is used to find the new perspective the interviews brought. The tables of Kester et Al. (2011) can be found in the appendix p148.

The process model in figure 10a shows the becoming an professional artist and entering the professional art world are inputs to get into the 'make a living as an artist' circle. This circle is a continuous road of tapping in to the themes that an artist should touch upon to make a living as an artist. Each of these can be encountered on different levels of depth.

The upper two themes: 'becoming a professional artist' and 'entering the art world' are occurring during or even before art academy. This offers Makerting already an opportunity to encounter the makers in an early stage of their career as there is a lot of misconception of what the art world is and how to thrive. There is a lack of knowledge of opportunities and available guidance.

In the three pillars to make a living as an artist Makerting can play a significant role, especially in the evolve as an artist. Throughout the knowledge and experience of Makerting this is the easy and the predictable direction. But throughout the other pillars Makerting is now already active on a low profile. Starting to exploit more on the platform for makers in 2020 to offer a network of makers. And guide makers to the fairs and exhibitions where they want to show their art. This proves that the work that Makerting does is valuable and clearly needed as there are not a lot of makers that can solely live off their earnings as a maker. These models will be used to form design directions together with an confrontation matrix of the SWOT-analysis.



Becoming a professional artist is a theme in the overall process with a lot of uncertainty. In this conceptual model the self of the artist plays a big role. How does the artist reacts to it's surroundings. The uncertainty of art, as there is no way to predict a career path as it is influenced by others and the target audience. The stigma and loneliness of the profession has a big impact on the self of an artist. As makers are on their own after graduation, to figure out where to go. The difficulty of making decisions and ruling things out make the black hole phenomenon after graduation intense. Each of these constructs influences the other. But eventually by making these decisions and working hard and make connections with others makers are entering the world of professional artists as this is their passion and this is what they love to do.

After graduation from art academy the struggle of entering the art world begins. Within this theme there are two constructs that influence this process directly. 'Going all-in' to dive deep in this process of entering the professional art world. Trying everything that comes on your path and don't hold back. This has a positive influence and a negative one as well. As saying yes to everything will make you do things that you do not like and will make you uncomfortable but it will stir you in the right direction to find out what you like and what not. A big impact is making use of the opportunities the academy offers during and after graduation. Using the network and exposure a graduation exhibition offers to your advantage to start your career professionally. The most difficult thing to grasp in this theme is the guidance, as there is a need for guidance and the use of the available tooling but it is simply not clear of what is out there. This guidance could help you as a maker to push further and grow, but it is vague of what it really offers you and does not ask for any commitment.

This theme of 'Your are community' shows the impact of the environment that you are in as a maker. There are a lot of positive and negative effects in the constructs as these are constantly changing and evolving over time and over the 'well-known'-status of an artist. The being an artist construct implies the stigma of being an artist as it offers you freedom as a maker to do whatever but it also comes with some negativity and misconception on the profession of society. The effect of target audience is an important construct as it is a search to find it, with some negative effects on the way but when you find your target audience the positive effects take the upper hand. Your art community is changing and fluctuating constantly as in the beginning of a professional art career there will be a lot of negativity around it. A big part of this fluctuation is that nowadays the attention span of people is getting lower and lower, you need to keep your art community connected for them to not forget about you as a maker.

As a maker the thing that hopefully consumes the most time is making art. Producing art and building on your oeuvre as an artist. To grow as a maker personally and in society this continues loop of making new work and sharing this is building your oeuvre as an artist. Showing the world what you are made, what you stand for and how the world can remember you. This whole loop impacts each other as sharing your work produces new work, in commision wise but also in creativity. As one works flows to another one, forms the inspiration for the future.

As an artist you are responsible for your growth as a maker, yourself. Making the constant considerations between the internal dilemmas of the constructs above. The dilemmas are time sensitive, as the struggle of commercial vs. autonomous and the entrepreneur vs. artist are easily moving to the so called 'negative' side of being an artist. The need of commercial work to be able to work autonomously and using a lot of your time on entrepreneurial things. Using reflection as a powerful tool to move forward and evaluate why you are doing things.

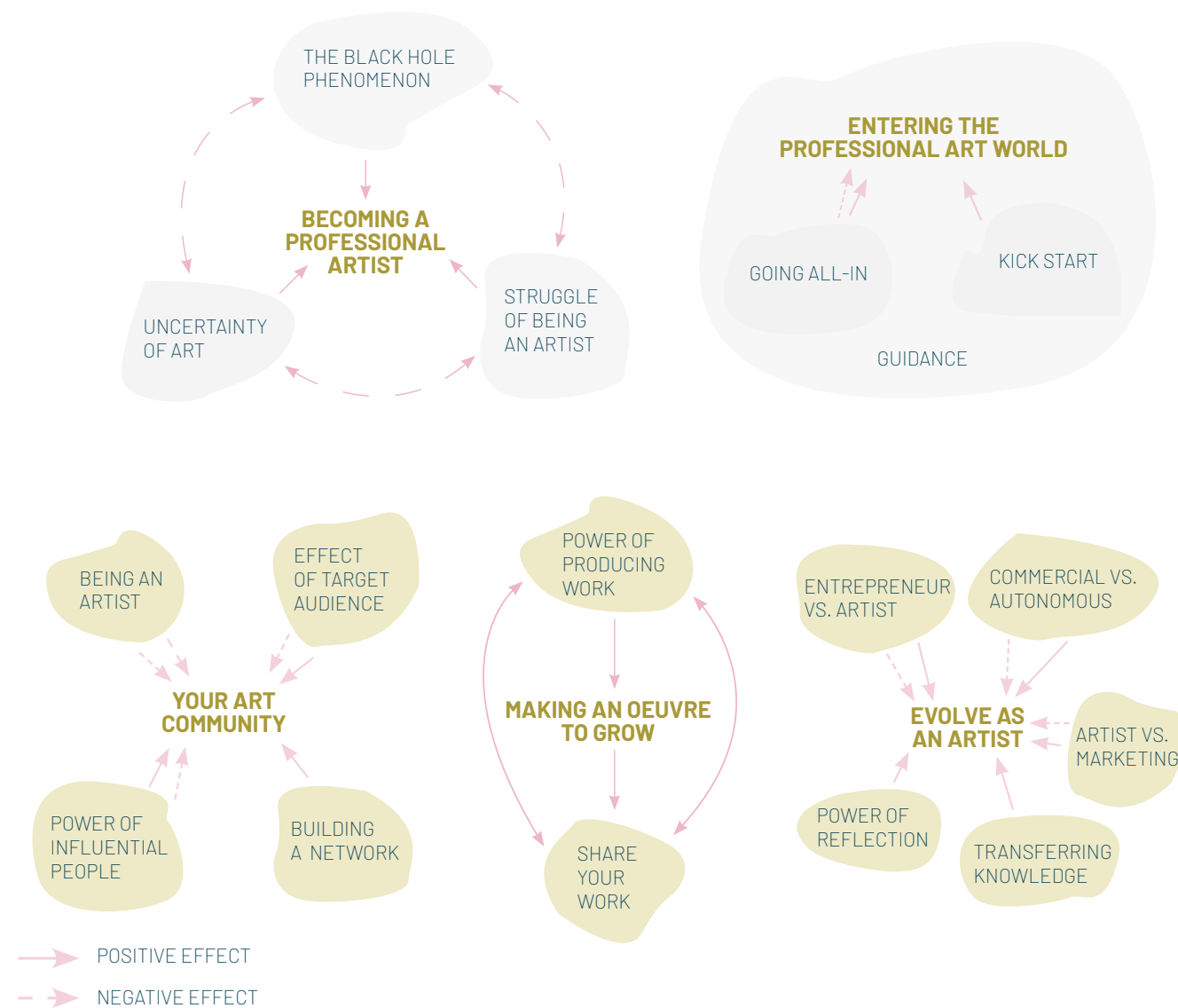


Figure 10b: The conceptual models of the themes constructing to make a living as an artist in the art world

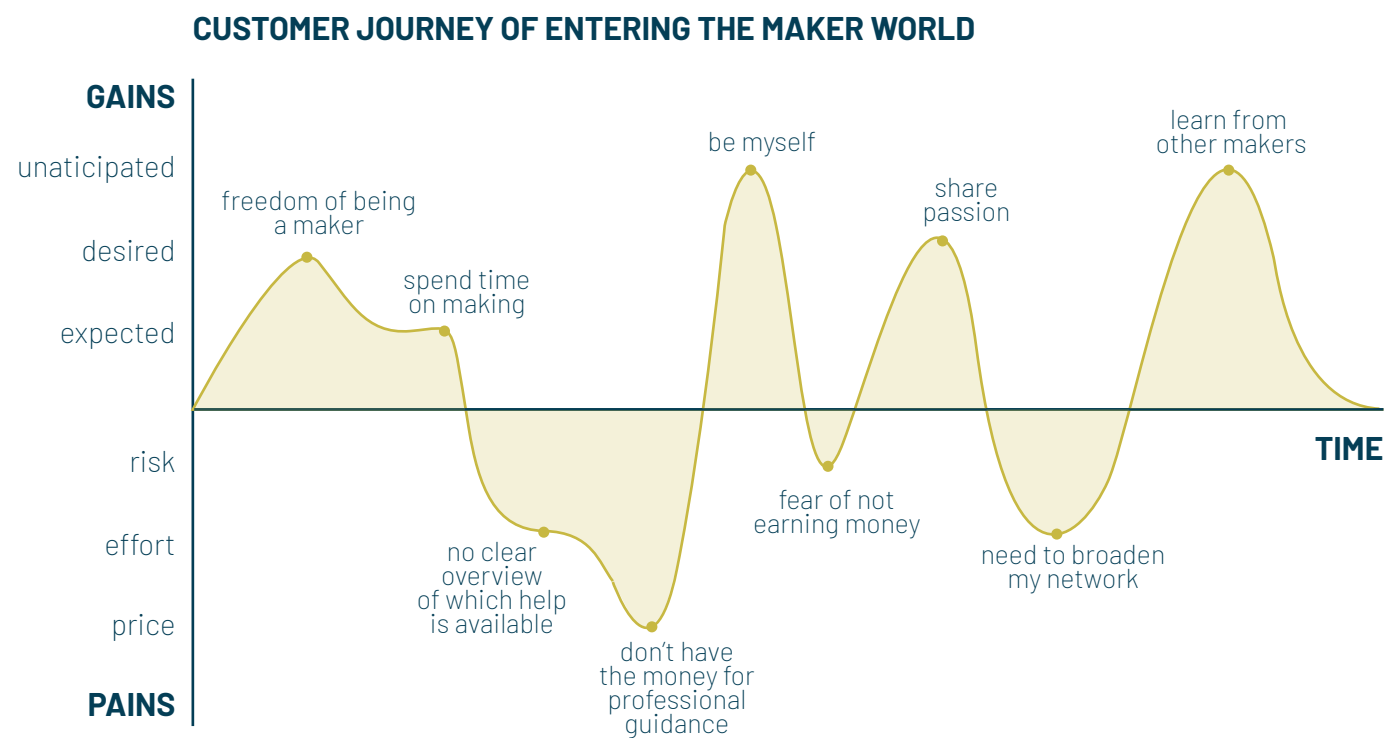


Figure 11: User value drivers of makers

Throughout the interviews a deeper understanding of the context and the needs of the target group is developed. To create value for makers the value drivers of the makers in their current journey to making a living as an artist are analyzed. Value emerges as a relation between user needs and attributes of my concept of Makerting. Also the negative value and pains are taken into account, then creating value by preventing or relieving those pains to optimize user experience. When mapping the positive and negative experiences into time a clear image is occurring to see where users are struggling in the process or where there is room for improvement. To find these user value drivers the the conceptual model of Jan Milz (2016) is used. In this model multiple layers of gains and pains are explored over time. Through the roadmap Makerting should offer the products and services to eliminate or minimize these pains.

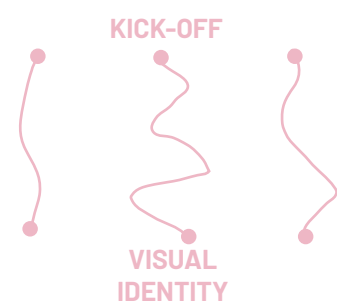
The maker needs out of these pains and gains:

- Freedom to make art
- Feel in control of their money
- Try before you buy
- Sharing struggles with others
- Create a bigger audience
- Getting triggered to use marketing
- Easy access to professional knowledge and support
- Pay per use
- Feeling not alone
- Overcome marketing awkwardness
- Learn in a community
- Meet other makers
- Easy acces to galleries
- Be myself
- Express myself



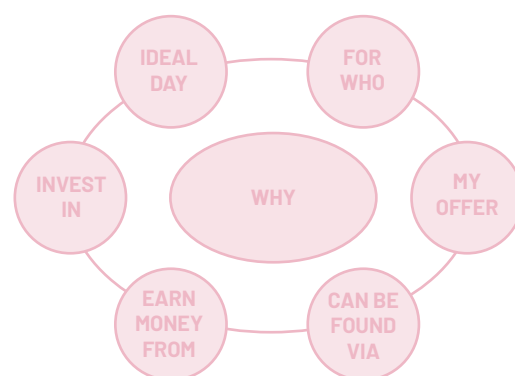
Emily van Vught is a create brand builder for female entrepreneurs. Helping female entrepreneurs with a mission. She helps them in strategizing, brand identity, graphic solutions as in logos and builds websites. The complete picture for these female entrepreneurs to work on their brand an to outsource the branding outlets. The transcription of the interview can be found in the appendix p156. The main takeaways gathered out of this expert talk are displayed below.

### HOW DO YOU WORK?

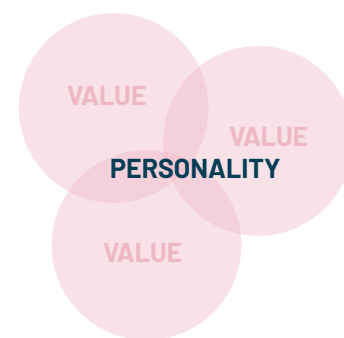


"Basically the delivery for every client is the same only every route is different, not every client has the same needs. But I do have a guideline for myself"

### WHICH TOOLS DO YOU USE?



The holistic brand model developed by Emily van Vught



Personality wheel with the use of 3 business values

### HOW LONG DO YOU WORK ON A PROJECT?

**6** WEEKS BRANDING  
**14** WEEKS BRANDING + WEBSITE

### DO YOU HAVE TIPS & TRICKS?

Use a case study to prove your worth

Short fast content works better than a whole online program that you need to work through

Working with a maintenance principle make people come back to your company again

### WHAT IS THE ROCK YOUR BRAND BOX?

"The rock your brand box is a tool that I developed, with this box clients can work on the branding traject themselves. It contains a workbook with tasks to complete in a weekend away in the woods."

#### PROS

use when you want to  
physical workbook  
affordable

#### CONS

difficult to take time  
I need someone to push me  
easily to fill in superficial answers

combine masterclasses with the workbook to get feedback and help from other contributors

**EMILY VAN DER VUGHT**  
ROTTERDAM  
GRADUATED 2015  
INDUSTRIAL DESIGN  
CREATIVE BRAND BUILDER





Makerting is currently focussing on 1-on-1 coaching and is exploring and evolving the platform. On the spectrum of coaching and guidance of talented people there are competitors in the field. In the competitor axis the competitors are displayed. These vary between direct coaching, art coaching trajects, business coaches and platforms for showing and sharing work. In this competitor analysis self study versus personal coaching is distinguished on an axis because there are a lot of self-help methods and books available. The platform versus teaching and sharing knowledge on the other axis display the variety of services the competitors offer. Or competitors offer a platform to show work or connect with others or they solely share knowledge in a book or personal coaching.

Makerting is currently positioning themselves in the lower right quadrant. Focussing on personal coaching and sharing knowledge in this sessions and in masterclasses. Hereby the platform side of Makerting is still at the start. Basically to grow as a company Makerting wants to move into this direction of a platform. To help more people at once and open up personal coaching on a low entry level of a consultation hours. In this lower left quadrant there are not a lot of competitors. With even only one direct competitor as fundamentals academy. They offer an academy for makers to learn and connect with others. But this is not also showing work or exploiting makers to the outside world. The construction club is in this same part of the quadrant as they offer low entry knowledge sharing between peers. One interesting company is the young collectors circle. This is not an platform for makers but for young art buyers. Connecting them together to explore the art world and teach them on art in their academy. Makerting will move to this lower quadrant as there is really nobody there to guide beginning makers. Offering the needed platform and togetherness beginning makers desire. Staying also true to itself by still functioning in the lower right quadrant as well in means of 1-on-1 coaching and masterclasses.

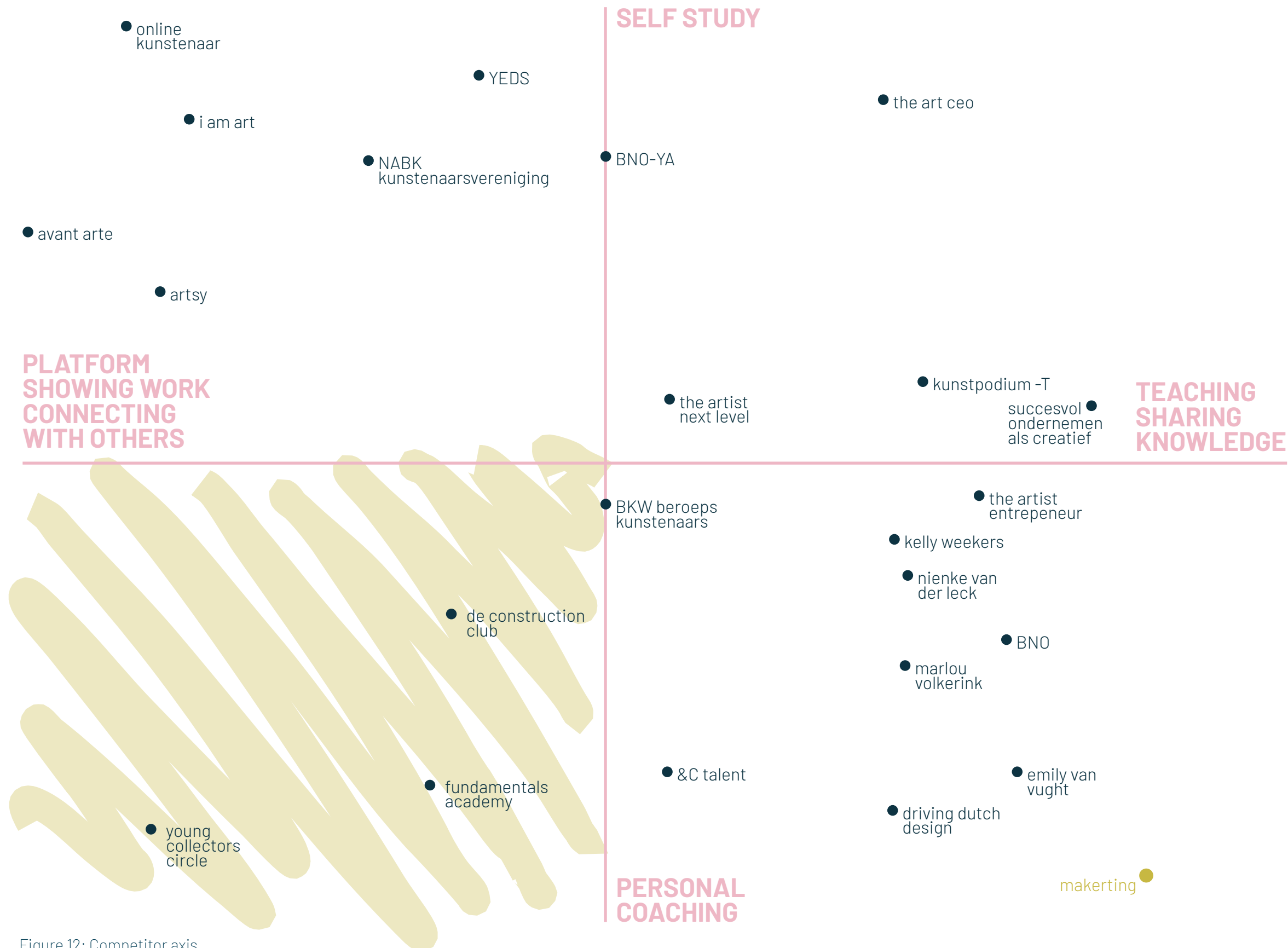


Figure 12: Competitor axis

## STRENGTHS

EXPERIENCE THAT BACKS UP THE KNOWLEDGE

ADAPTIVE 1-ON-1 COACHING

ONLY ONE IN THIS FIELD SPECIFICALLY FOR MAKERS

## WEAKNESSES

IT IS NOT CLEAR WHAT YOU GAIN BY WORKING WITH MAKERTING

THE PROCESS THAT PEOPLE FOLLOW NEEDS ANOTHER LAYER OF DEPTH

WHEN DO YOU COME BACK AS A COMPANY IN THE CUSTOMER JOURNEY?

## OPPORTUNITIES

IT IS AN 'UNTOUCHED' SUBJECT IN THE CURRICULUM OF ACADEMIES.

MORE OPPORTUNITIES FOR COLLABORATIONS

THE ONLINE SOCIETY MAKES IT EASIER TO SHOW YOUR ART ONLINE TO A BIGGER AUDIENCE

CONSTANT FLOW OF NEW MAKERS

## THREATS

THE TARGET AUDIENCE DOES NOT HAVE A LOT OF MONEY TO SPENT ON MARKETING

THERE IS NO COMMON UNDERSTANDING OF WHAT MARKETING IS AND DOES

By analyzing Makerting as a company and the environment that it functions in a SWOT analysis is extracted. The company is analyzed through the customer roadmap, the business model canvas and the conversations with Makerting. The environment is encountered by diving deep in the context of Makerting by interviewing makers, professional makers and makers that just finished art academy. In this group of makers there where also talks with people that already worked with Makerting as an company. All the information from these analyses are extracted into this SWOT.

Marlou (founder of Makerting) has already a lot of experience in the marketing field through her time at big corporates. As she is taking on new makers she first analyses what the maker is asking for and what is needed. The general customer journey displayed at page 20 is a guideline. Each individual maker get's evaluated to their needs. And the last strength of Makerting as a company is that there is nobody else in this field as a direct competitor. As seen in the competitor analysis on page 50 there are companies that focus on personal coaching but none of them are purely focussed on the maker. Companies as 'de construction club', '&C talent' and 'fundamentals academy'

The weaknesses of Makerting as a company came to surface during the interviews. Multiple interviewees that did not worked with Makerting yet had no idea of what to expect from such a company. The makers that did work with Makerting acknowledged that the first steps had been taken but to go further that there should be another cycle to create and extra layer of depth. The question that emerged during the interview with Merel Karhof was: 'When does a company as Makerting come back in the customer journey?' When the maker finished the process at Makerting to find their identity and plan ahead when does Makerting come back. As when the picture is completed by Makerting you make your own value absolute in the future for this maker.

Throughout the interviews it became clear that there is no clear understanding of what marketing precisely is and does, what the advantages could be. As multiple people answered the question: 'What do you expect from a company as Makerting?' and 'What do you think of when you think of marketing?' They mentioned social media a lot. This is a threat, as nobody really knows what you as a company can offer. As stated by Bosworth (2002): "People buy solutions". This is difficult as it is not clear what kind of solutions you offer as a company. And another threat is the elephant in the room: makers do not have a lot of money (or no money to spent on marketing). This is a quite important threat as this is your target audience.

As shown by Vereniging Hogescholen (2017) 7290 people graduate from a creative study in the Netherlands, alone, every year. This indicates that there are yearly this amount of makers that could be potential clients for Makerting. Definitely since the marketing subject is still an 'untouched' subject at the academy. Also we see that the art world is changing. More companies emerge that want to share the vision of makers and offer the maker world more attention. This offers opportunities for Makerting to collaborate with others.

Figure 13: Company swot analysis

	OPPORTUNITIES				THREATS	
	1: untouched subject in curriculum	2: colla-borations	3: the online society	4: constant flow of new makers	1: cash flow of target market	2: negative or no understanding
STRENGTHS						
1: experience in the field	++ 1,2	0	+ 5	+	0	0
2: adaptive 1-on-1 coaching	+	+	0	0	+ 7	+
3: the only one in this field for makers	+	++ 3,4	+ 4,6	+	+	0
WEAKNESSES						
1: no clear view of what makerting offers	--	+	+	0	-	-- 10
2: need of extra layer of depth	0	+ 8	0	0	--	-
3: return in customer journey	0	0	0	-	-- 9	-
	--	very threatening				
	-	threatening				
	0	neutral				
	+	promising				
	++	very promising				

Figure 14: Confrontation matrix of SWOT analysis

To see what elements from the SWOT-analysis results into viable strategies a confrontation matrix is set up. Putting the strengths and weaknesses against the opportunities and threats. Each combination is ranked from a very threatening development into a very promising development. The ranking is supported by the data out of the interviews and the literature research.

1. As stated by Roos Peltenburg: *“I think that it is quite difficult as on the academy there is a main focus on creativity and conceptual. Not on how to run your own business or studio.”*

2. *“If your work is commercial or not and which choices you make to go commercial, this are things that are not things that you get familiar with on the academy”*(Roos Peltenburg)

3. Throughout the competitor analysis it is clear that Makerting is the only one in marketing guidance for the fresh out of art school makers. Collaborating with other initiatives for makers as the ‘makerspodcast’ and ‘voordekunst’ offers makers a more complete package. With Makerting acting as leader.

4. As stated by Sanne van de Goor: *“Makerting was the only party in this field, I met her on a design festival and her kindness stood by me.”*

5,6. The online society offers business to share their services to a wider audience. The experience of Makerting in this field backs up the story that you can share online. Being the only one in this field supports this strong position in the market.

7. The threat of the cash flow of the target market is clearly stated by Merel Karhof: *“How are people going to pay you? We as makers don’t have the money. I am not somebody that just graduated and I still don’t have the cash flow to pay her.”* But in combination with Makertings strength of adaptive 1-on-1 coaching this could result in a promising strategy.

8. As stated by Sanne van de Goor: *“I had the feeling that it was not finished yet. I would like to go deeper into it, but it is difficult to go along with this marketing idea.”*

9. That the cash flow of the target market is not a prospective view for Makerting is established in almost all the interviews and in the literature. In combination with the weakness of Makerting that when the marketing traject is finished the client is “gone” results in a very threatening situation.

### STRATEGIES FROM CONFRONTATIONMATRIX



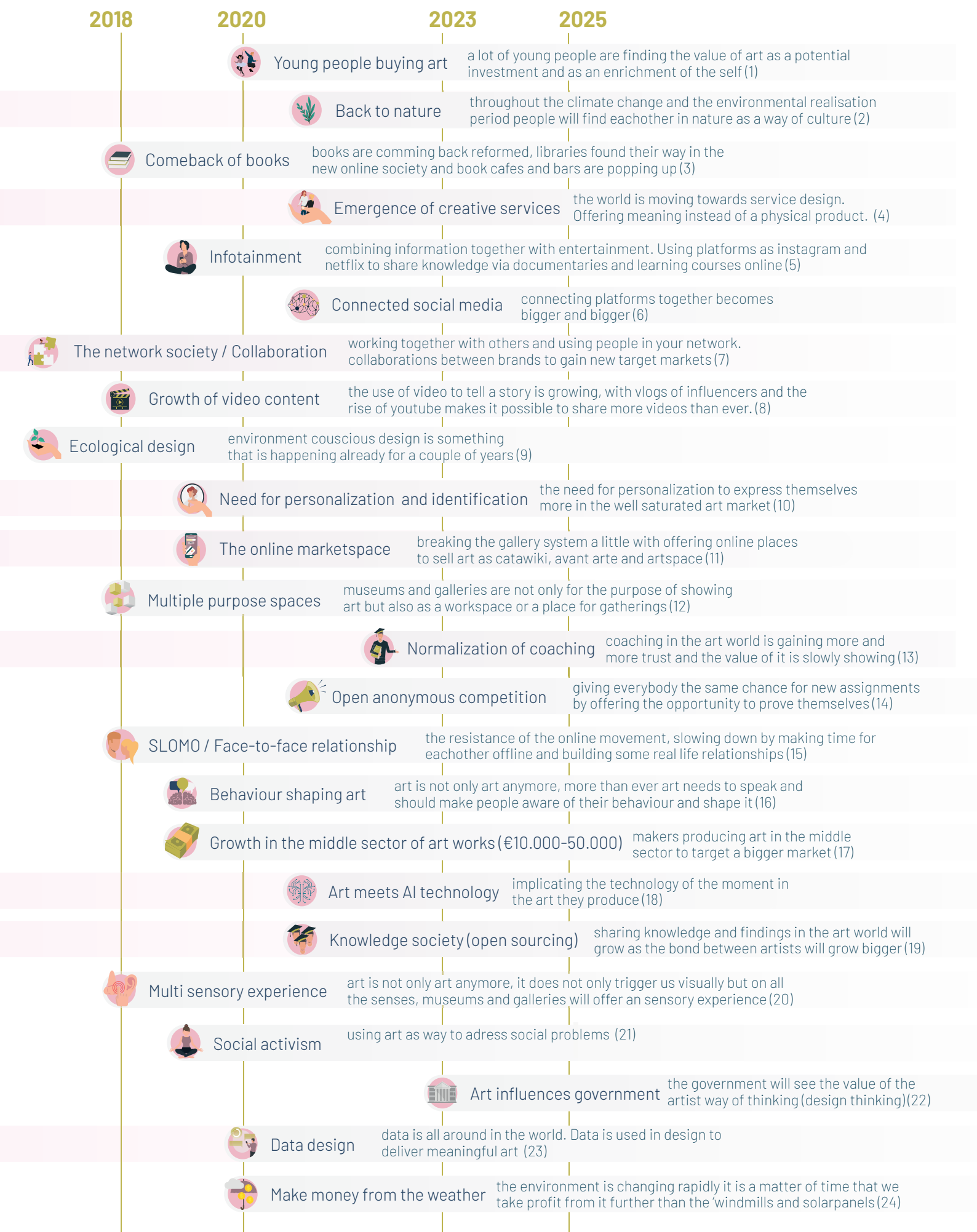
Figure 15: Strategies from confrontationmatrix divided into three design strategies

The strategies extracted from the confrontation matrix are shown on the left page. Throughout the confrontation matrix the combinations of strengths, weaknesses, opportunities and threats are based on the input of the research. The combinations that have a positive effect or even a strong negative effect are interesting ones to look into. On the left side the two strategies that are connected with the yellow x's are both negative inputs (as in threats and weaknesses) whilst together the negative strategy could be turned into a positive one. This will be on a path with a lot of resistance but is definitely an opportunity to turn it positively.

The strategies are divided into three different design strategies. The pink section is focussing on making marketing affordable. As there is not a lot of knowledge on what marketing is and how it can affect a maker positively, makers do not see the value it could bring. This also results in the lack of budget makers reserve for this. Above this all it is well known that makers do not have a lot of earnings to live and work from. Using collaborations, adaptive 1-on-1 coaching will lead to a more adapted business model. Targeting more people at once to keep the costs for makers low. The negative combination of the 'cash flow of the target market' and 'return in customer journey' is challenging but it also offers an opportunity. As when time passes and Makerting comes back into the customer journey the service time is more distributed, so also the payment.

The grey section focussing on showing the benefits of marketing and what it is capable of. Making use of the strong position of Makerting to show this to the target audience. One that is receptive as it is a still unexplored pathway on the academy. The negative combination of 'no clear view of what Makerting offers' and 'no or negative understanding of marketing' is both in the design strategy for 'showing the benefits of marketing' and 'make marketing manageable'. As there is a lot of misconception about what Makerting does as there is no general understanding of marketing in the creative industry. So seeing this as an opportunity to change the image of marketing in the creative industry and hereby gaining more value for a company as Makerting. A big aspect in the misconception about marketing is that it is fague and a big concept. Making marketing more manageable is a design direction that will immediately show response. As by making marketing more manageable the understanding on it will grow. Using collaborations to gain more depth and to get marketing more in the environment of makers.





Building a strategy for Makerting is more than short-term solutions that will expire their worth faster and faster. Makerting should be aware of the growth and changes in society to sustain as a company is this. Offering value to your users or customers becomes vital (Simonse, 2017). Mapping this value is a divergent process of conducting trend research and converging this in a future vision. The trends all offer possible futures. To focus all these possible futures the trends are clustered on page 61 and with the use of the ViP method poured into future scenarios on page 63.

The trends analysed are occuring at the moment and are likely to occur in the nearby future. The trends are focussed on social matters, the art industry and the world of learning new things. If trends have a pink glow before the real dot (when they start in the art context) then they already started in another context but gets adopted later in the art world.

#### Sources trend analysis

1. TEFAF art market report (2017)
2. Lidewij Edelkoort (2019)
3. Monocle (2020) The forecast
4. United nations conference on trade and development (2019)
5. Frankwatching (2019) De videotrends voor 2020: dit kun je verwachten
6. Krepel, F. (2019) Dé 22 online marketing trends in 2019
7. Deloitte (2017) Mega trends of tomorrow's world
8. Krepel, F. (2019) Dé 22 online marketing trends in 2019
9. Nedelcheva, K. (2018) Top 85 Eco Trends in 2019
10. PwC (2018) Entertainment and Media report (E&M)
11. TEFAF art market report (2017) Frankwatching (2018) Online marketspaces, van bedreiging naar kans.
12. Nedelcheva, K. (2018) As a Multi-Functional Venue, Ypsilon Enjoys a Quirky Design
13. Gortcoaching (2018) Trendrapport 2018: wat je de komende jaren kunt verwachten
14. Monocle (2020) The forecast
15. Dutch design week (2019)
16. Jan Trendman (2019)
17. TEFAF art market report (2017)
18. Dutch design week (2018)
19. Frankwatching (2018)
20. Blueyard (2018) Trends en Ontwikkeling in en rond Kunst en Vormgeving
21. Jan Trendman (2019)
22. Möller, F. (2016) Politics and Art
23. PwC (2018) Entertainment and Media report (E&M), Dutch design week (2019)
24. Nedelcheva, K. (2018) Top 85 Eco Trends in 2019

Figure 16: Trend analysis set on time of occurrence in the art context



Figure 16: Trend clusters

The trend clusters in figure 16 are clustered based on multiple rounds of re-organizing to structure the context and to see the context as a whole. Clusters are created with the common-quality method (Hekkert & Van Dijk, 2001). This means that multiple trends together point to the same underlying direction. 'Emergence of creative services' and 'normalization of coaching' are clusters on their own as there are no other trends relevant to these but they are too important for the context where Makerting as a company functions (coaching and services) to not implement them.

Between the clusters there also is a connection (in the figure linked by color). These cluster combinations are also made based on the underlying meaning of these clusters. This results in combinations as:

1. artists as community heroes, power of we, the new art era
2. emergence of creative services, normalization of coaching
3. non - single use, impact on nature
4. new media as a tool, embracing technology

These cluster combinations are used to develop a context scenario and ultimately a statement of the future to create a future vision.

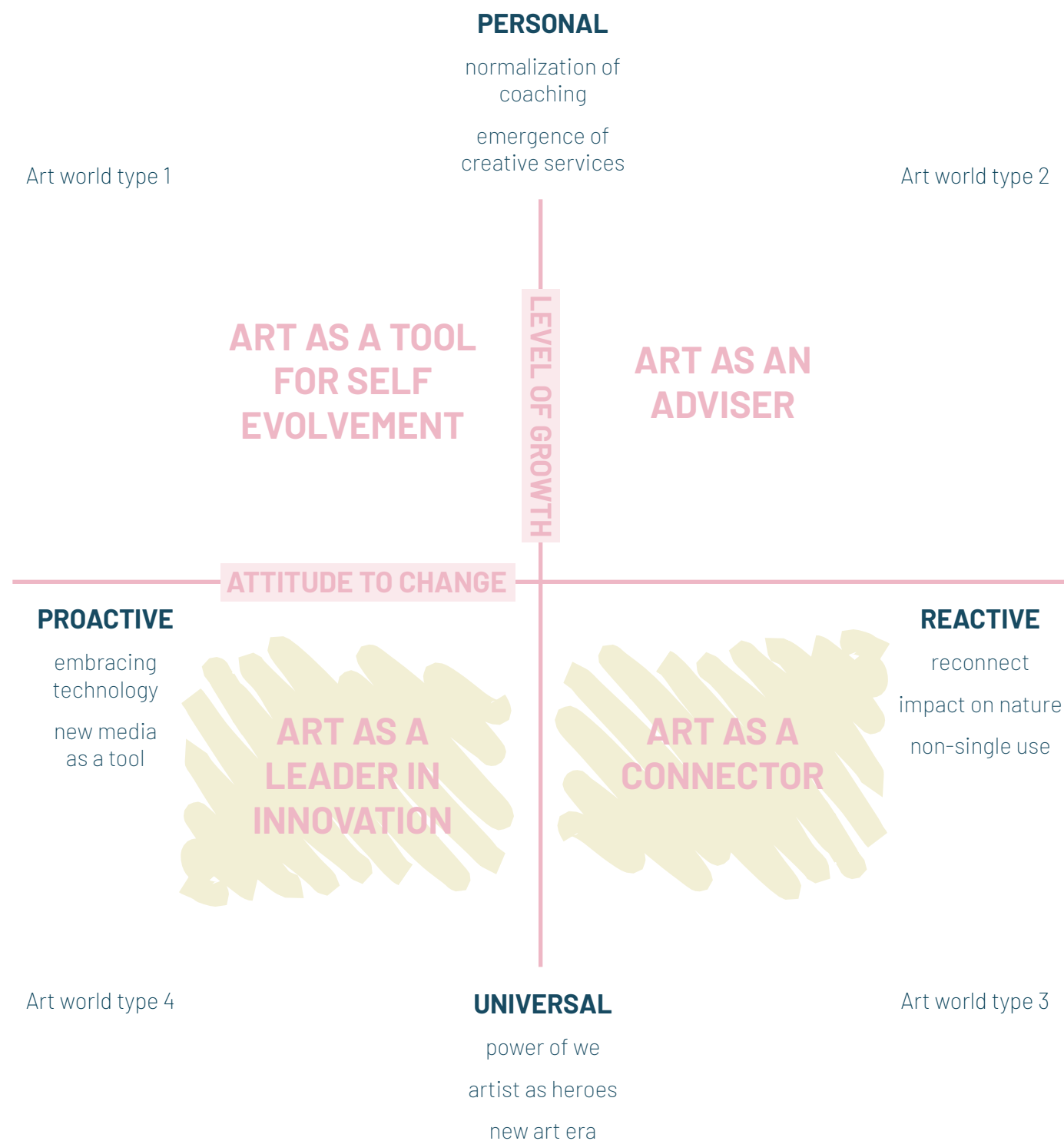


Figure 17: Future of the art world context scenario

Between the four meta clusters on page 63, there are some contradictions occurring when you put them on a dimension. The first contradiction is between: “artist as community heroes, power of we and the new art era” (number 1) versus “emergence of creative services, normalization of coaching” (number 2). The contradiction between these meta clusters are that number 1 focuses on the universal growth of the art world where number 2 focuses on the personal development of artists. The second contradiction is between: “non - single use, impact on nature” (number 3) and “new media as a tool, embracing technology” (number 4). In this contradiction the focus lies on the attitude to change, as in the one hand there is the proactive motion of embracing change and on the other hand the reactive motion of slowing down change or even counteract change.

To define a future vision statement I use the ViP model of Hekkert & van Dijk (2011) in making a context scenario. Using a context scenario like this offers you four different versions of the world with all of them being a possible future. Out of the combination of the two axis the four quadrants arise.

Art world 1: Art as a tool for self evolvement

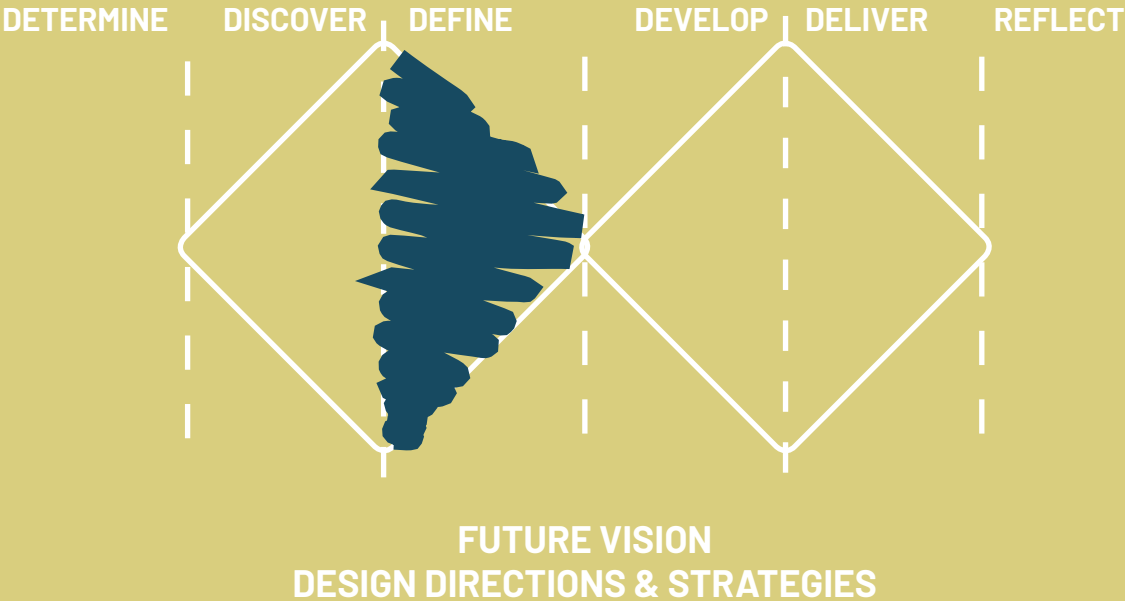
Art world 2: Art as an adviser

Art world 3: Art as a connector

Art world 4: Art as a leader in innovation

These art worlds are all based on the context of Makerting. To design for the future it is needed to take a position. To decide which position in this future scenarios Makerting is viable. The strengths of the company are an important influence. Throughout the analysis of Makerting as a company there occurred an interesting field, where Marlou offers at the core of the company 1-on-1 coaching, she is getting excited when talking about bringing makers together in the meet-ups or masterclasses. Hereby art world type 3 immediately is an interesting prospect for Makerting to move into. The other art world that is interesting is art world 4. As Makerting empowers this “we” feeling and puts makers as the leaders in their profession. These two types of the future art world will be used to formulate a future vision statement.

03 **DEFINE**





Based on the current trends it is possible to foresee what is going to happen in the nearby future. Using the trends and the endless possibilities that the future could bring creating a future vision is also based on gut feeling funded by knowledge about the context and the players in this context. In the first part of this decade art will grow bigger and will be implemented in more parts of the community. Acknowledging that basically everything could be art and undefinable what precisely art is as art, architecture and design converge into each other. Art is being used as a form of activism on societal matters. This of course is already done before but in the near future the meaning of art works becomes more and more of relevance. As something being beautiful is not enough anymore in a world where everything is posed to be beautiful online. The second half of this decade is more focussed on the progression of the de-elitination of the art world. Young people are buying art and the middle sector of the art world is thriving. Putting 'big players' on a more sain level with other makers. Galleries differentiating themselves by offering art in a small niche and marketing is gaining ground in the art world. Companies see the relevance of artist in corporations and start endorsing them (look at athletes) and museums are getting more and more commercialized. A new profession in the art world is born: art marketeers. All these small steps in the future leads to the overall future vision statement. The future vision statement is displayed on the next pages. This statement is used in the roadmaps and in the ideation process as a guide.

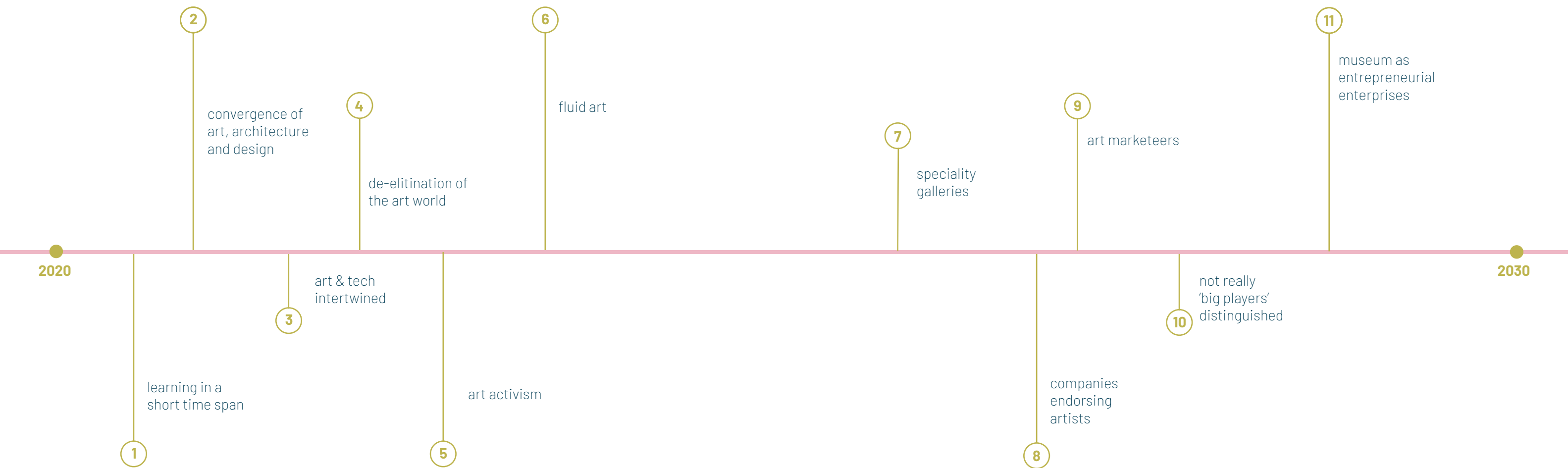


Figure 18: Future vision timeline

CREATING A MARKETING  
EMBRACING MAKER  
SOCIETY TO ACT AS  
LEADERS IN THE  
TRANSFORMATION OF  
THE ART WORLD

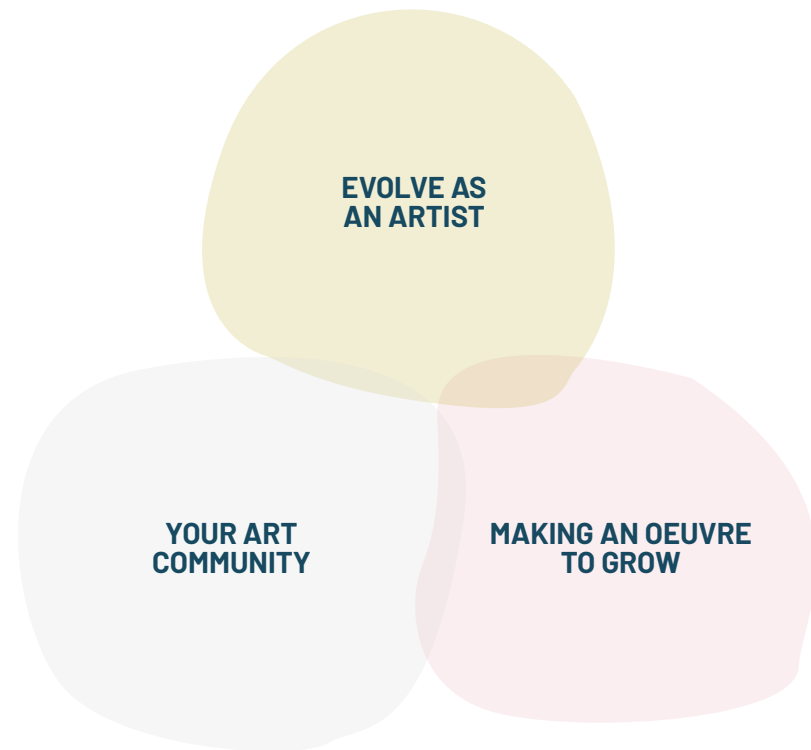


Figure 19: The three pillars of making a living as a professional artist



Figure 20: The three design strategies from the confrontation matrix

### DESIGN DIRECTIONS

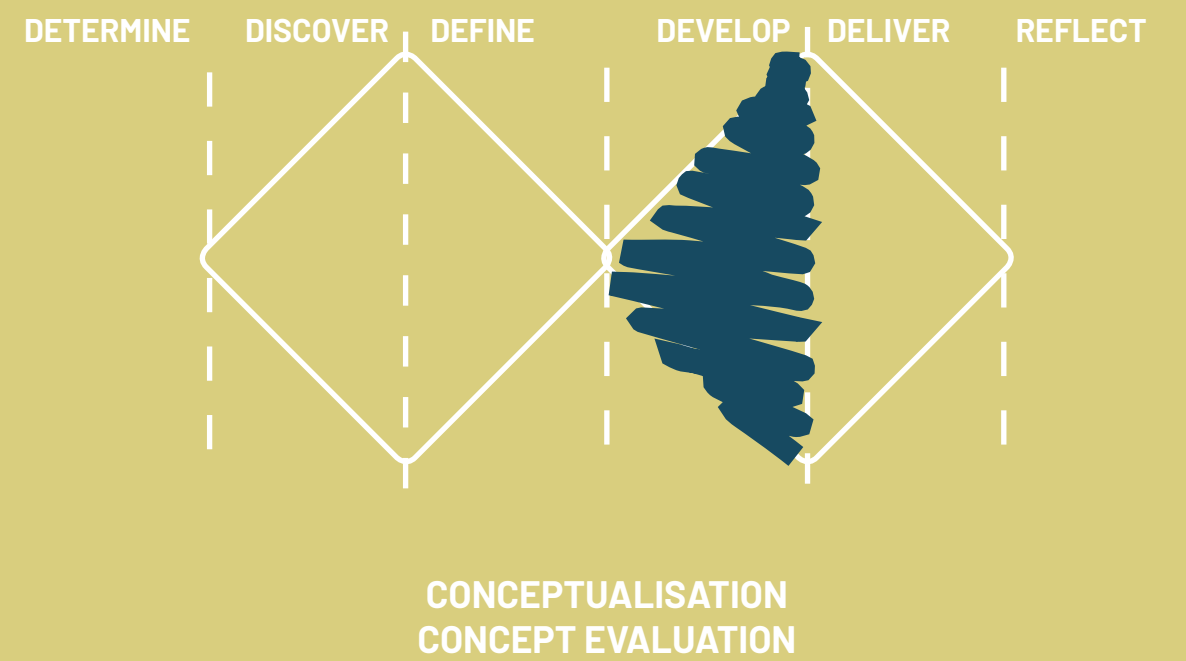
Throughout the interviews and the literature research three relevant pillars for making a living as an artist are extracted. These three pillars are directions for me to design into. As Makerting is now focussing mainly on the evolve as an artist pillar and on a low level on the art community with offering meet-ups. This results in opportunities in the art community pillar and the making an oeuvre pillar for Makerting to gain more ground in the art world. The evolve as an artist pillar is Makerting currently addressing at a personal 1-on-1 level, meet-ups or in masterclasses at BNO. This should be made more accessible to a bigger audience and to the makers that Makerting is targeting, the ones that are starting their professional career or that need a boost.

### DESIGN STRATEGIES

The confrontation matrix on the SWOT analysis evolved into three design strategies that are in tune with the design directions. Offering to a bigger audience by making marketing more affordable, manageable and beneficial. These strategies will help Makerting to downsize the negativity and vagueness on marketing.

Throughout the ideation and conceptualisation these design directions and strategies were leading in the selection and evaluation of the concepts. By using these to convert my ideas into concepts.

## 04 **DEVELOP**





## MAKER MAKING

spend every month a small amount of your time on marketing by choosing your battles wisely



Figure 21: Concept drawing of 'Maker making'

Makerting offers makers to tackle marketing topics at home, at their own pace and with an affordable tool. Makers choose which trajet they would like to have. Do they go for the general track then in a set of ten postcards you work on yourself as a brand and come to the essence of who you are. Providing a dilemma on the cards to give the maker the feeling that they have a choice as marketing for them often feels as if they are poured in a framework without their own input or decision making. On the front side the dilemma will be visualized, at the backside the method or tool will be explained and what you could gain from performing the small task. Sharing their results or struggles online while tagging the @makermaking instagram. Besides the general track Makerting also offers a track focussed on getting ready for an art fair or applying for subsidies. The postcards will be delivered every month to trigger them again and again in small portions of marketing tools and advice.

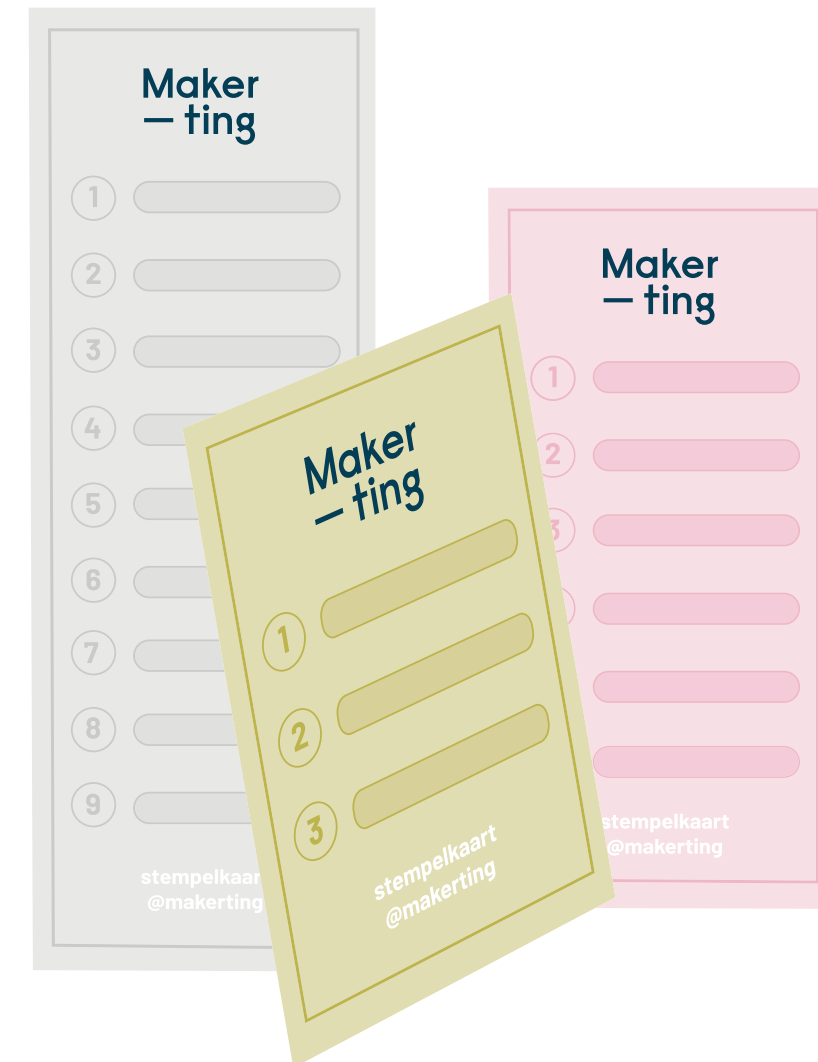


Figure 22: Concept drawing of the punch card

Offering punch cards (stempelkaarten) rather than sending an invoice for the complete track or an hour of advice. As this scares the makers. With the punch card they feel that they have more grip on where they spend their money and so their marketing hours on. Offering a card with 3 hours, 6 hours or 9 hours, which can be used all at once or in the timespan of 6 months.

## PUNCH CARD

Making marketing advice more easily to comprehend and oversee the costs.

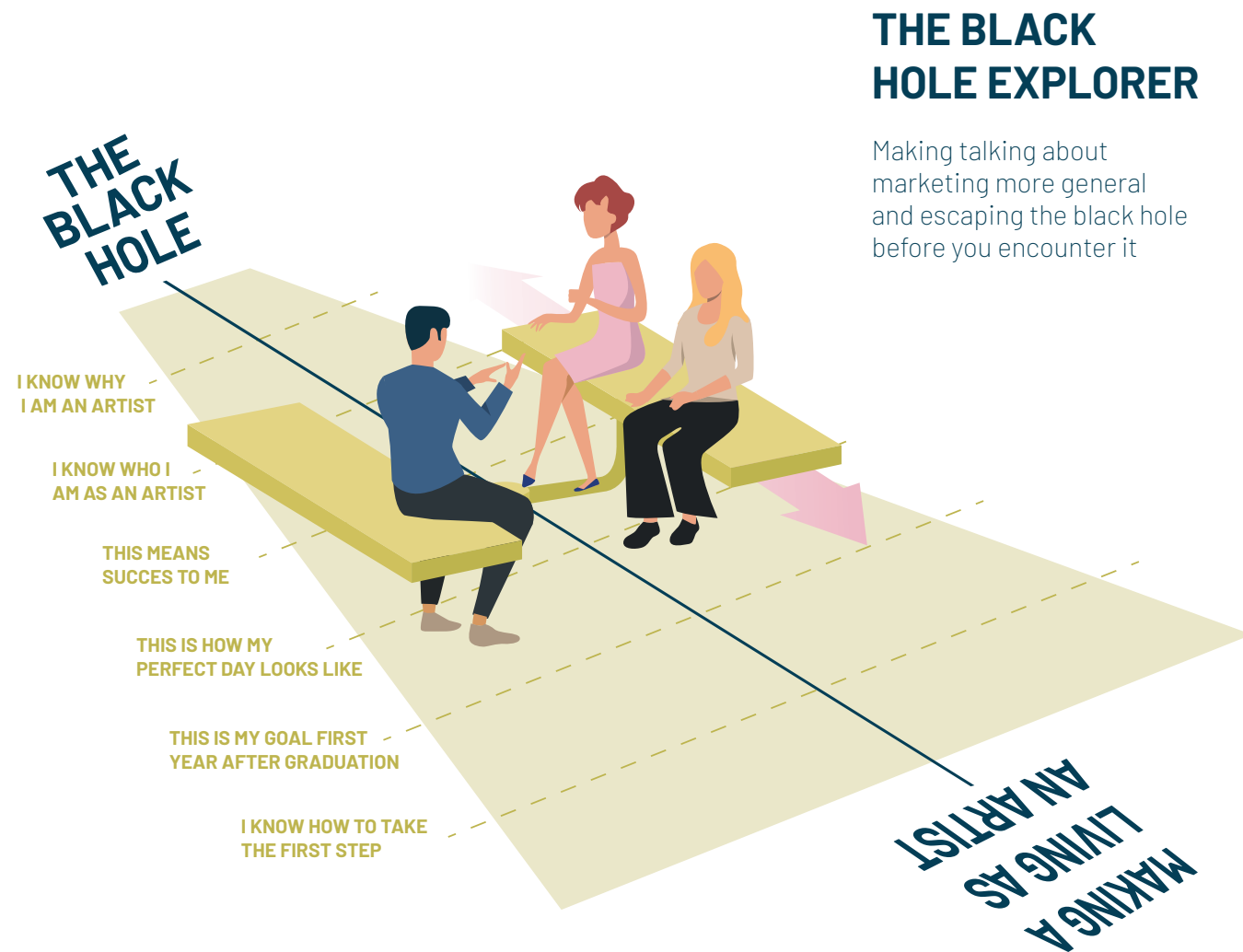


Figure 23: Concept drawing of 'The black hole explorer'

For young makers on art academies marketing is not top of mind. But a lot of them encounter the so called 'black hole phenomenon' after graduation. Not knowing who they are, where they stand for as an artist and what they would like to accomplish in the first years. Simply by not talking about it and not having the knowledge on how to tackle this. Makerting offers them in contribution with the academies themselves a place where makers can discuss and help eachother simply by talking to avoid the black hole. Making them familiar with the marketing aspect on a low entry level. The virtual ladder is projected on a touchscreen table which makes it able to collect the data of the users. Making it also a data generating tool to see where the young makers are struggling in the proces, this to better guide them in the future.

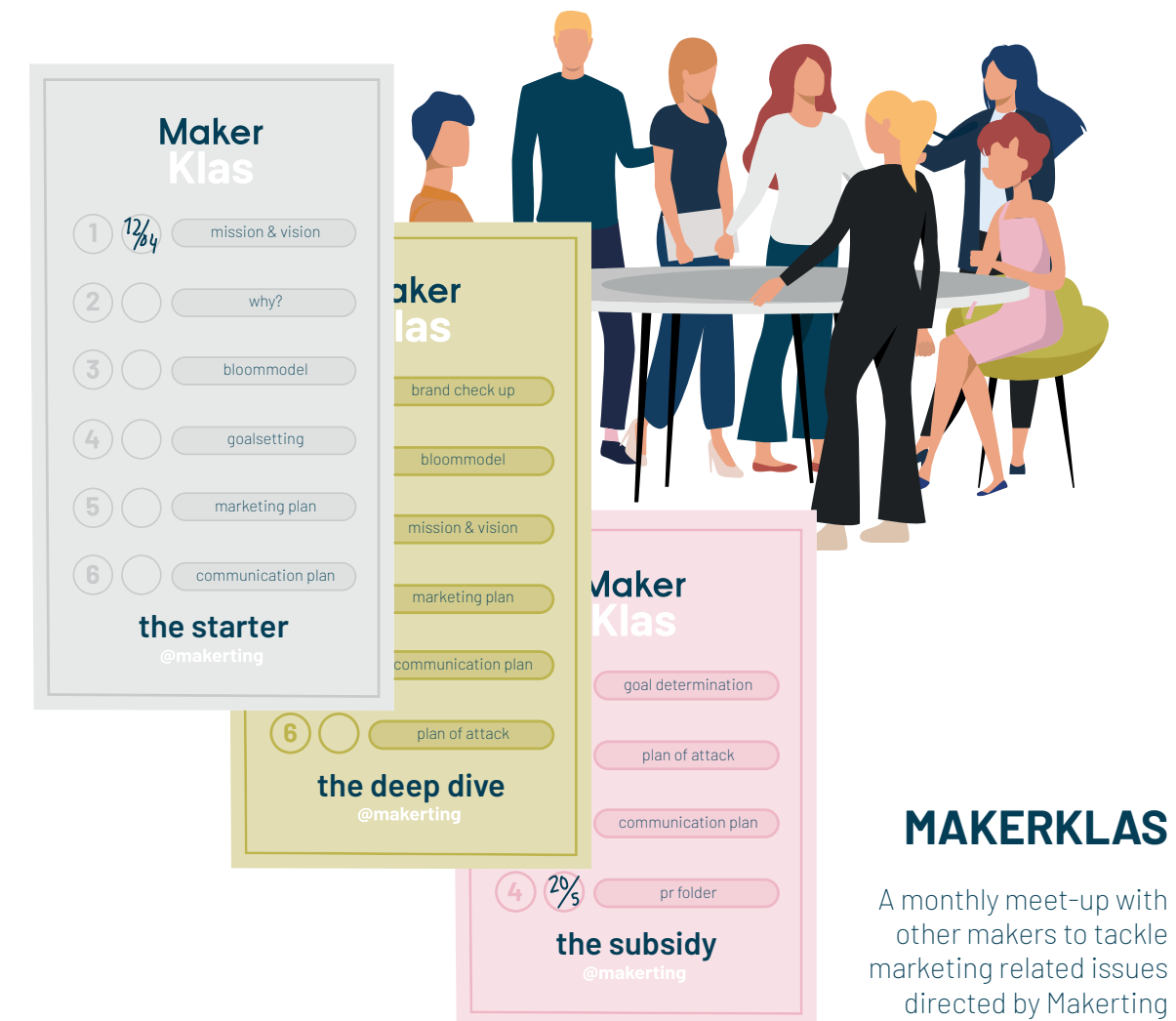


Figure 24: Concept drawing of the makerklas

One of the biggest struggles for makers is that being an artist is a lonely profession and that nobody in their surroundings pushes them to move forward. With Makerting's Makerklas, Makerting hosts a set of six sessions in a group of makers. Making it able for makers to comment and contribute on their peers and have this 'stok achter de deur' to work on marketing related items. Next to the basic track, as a maker you can follow up on this with the deep dive track or the short track for applying for subsidy. By bringing multiple makers together at the same moment makes it for the makers cost wise more interesting as the price for 1-on-1 coaching will be much more higher and here you get peers extra.

## THE PLATFORM

Connect with other makers to co-create, support others or build your network bigger



Figure 24: Concept drawing of the Maker platform

Makerting currently offers a platform for makers to make a profile, go to quarterly organized meet-ups and phone power hours. This platform can be exploited more. Offering makers the connection that they miss by connecting makers with other makers and to connect makers with galleries and museums. A cultural platform where all the makers can find each other, be updated about events in the art world, can find interesting art marketing webinars and stay updated on other makers. A visual linkedin connected with a flavour of werkspot for creatives. Making it able for (non) makers to track their favorite makers and be more connected with the maker themselves. The platform is called 'The maker platform' to get away from the negative association with marketing.

## MAKERTING GALLERY

changing the gallery system by empathizing on the makers rather than the art works.



Figure 26: Concept drawing of the Makerting gallery

The art world is shifting slowly, making marketing slowly “well-done” in the art world and shifting the power of galleries to the public by making art more accesible. In the future the art world will be focussed more on the makers than the art that they produce (look at the music industry and the social media platforms where it is more about the owner and who they are than the service or product that they deliver). The Makerting gallery plays a big part in this shift. Putting the makers central instead of the work that they produce. In the end their art work would not be present in the gallery anymore as the makers themselves are the centre point of attention. Art lovers are investing in the maker with a royalty principle, endorsing the maker.

## STORY OF MAKERS THE BOOK

sharing the advantages of marketing by letting makers tell their story



Figure 27: Concept drawing of the story of makers book

Learning from others and their misstakes is the most efficient way to learn by not encountering it themselves. Changing the art world's perspective on marketing little by little with testimonials of other makers. Showing the rest of the world what the M platform is about and who are connected by giving the early adopters a spread in the book of makers.



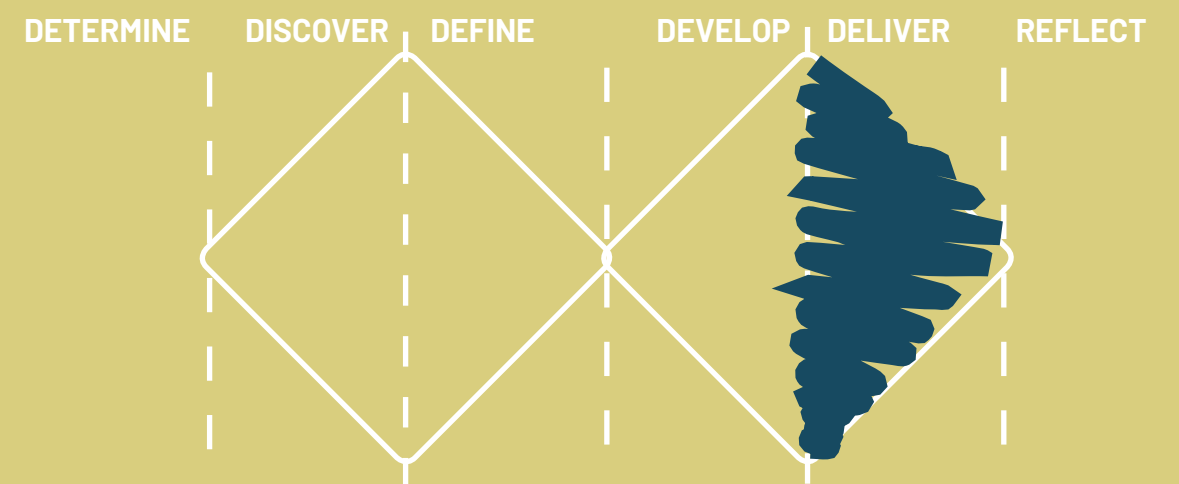
	SHOW BENEFITS OF MARKETING	MAKE MARKETING MANAGEABLE	MAKE MARKETING AFFORDABLE
EVOLVE AS AN ARTIST	punch card black hole explorer maker making makerklas	punch card the maker platform black hole explorer maker making makerklas	punch card the maker platform black hole explorer maker making makerklas
ART COMMUNITY	meet - ups the maker platform black hole explorer	the maker platform maker meet-ups makerklas	the maker platform maker meet-ups makerklas black hole explorer
MAKING AN OEUVRE	the maker platform story of makers makerting gallery	the maker platform story of makers makerting gallery	the maker platform

Figure 28: Concept scheme

To evaluate the concepts created this scheme in figure 28 is made. With the design directions and the design strategies on the axis. This to see if the conceptualisation was fruitful enough for Makerting to offer on each of this quadrants. As seen in the scheme the main focus of Makerting while implementing this concepts will still be on the evolvment of makers. But the concepts contribute also to the other pillars of making a living as an artist. Offering an art community mainly by offering a platform for connection and face to face time with other makers in the meet-ups and makerklas. The pillar of making an oeuvre is mainly adressed in a later stadium of the strategy (see strategic roadmap on page 87). Where Makerting will see the makers themselves as making the oeuvre that they make. Exploiting this in the Makerting gallery offline and online in the platform and sharing their experiences in the story of makers book.

In the next section the strategic and tactical roadmaps will be displayed, offering Makerting a strategy to implement these concepts and work towards the future vision of **“Creating a marketing embracing maker society to act as leaders in the transformation of the art world.”** In the strategic roadmap the flow of the concepts is displayed. In the tactical roadmap the concepts are put in the world. Connecting the concepts to the trends, the user value drivers, partners and exploiting the business models of each concept.

## 05 DELIVER



STRATEGIC ROADMAP FOR MAKERTING  
TACTICAL ROADMAP FOR MAKERTING  
DETAILING OF MAKER MAKING  
DETAILING OF THE MAKER PLATFORM

To strategize the future for Makerting, a strategic and a tactical roadmap is developed. Roadmaps are a strategic plan that defines a future vision and includes the major steps or milestones that are needed to reach it (Simonse, 2017). In the strategic roadmap these major steps are displayed to give a clear view of what elements need to happen to reach this future vision. In the tactical roadmap each step is laid out in more detail. Defining for who these major steps are (target group), why they are relevant (user value drivers, trends), what is needed to make this major step happen (resources), how Makerting will profit from it (business models) and with who Makerting could reach this major step (partners).

The first stage that Makerting is entering is the building the community horizon. In this horizon gaining a bigger target market is key. Making marketing more accessible and affordable for makers to get familiar with this marketing concept that they are not fond of. In the second horizon Makerting should focus on building the platform, so using this gain in market size to their advantage. Locking in this makers in the platform to connect makers to each other and express their work. And to bring makers together to create this community feeling in the lonely profession of an artist. In the third and last horizon Makerting should use this community that the company created to slowly change the art perspective. Sharing maker stories to display the advantages of marketing in the art world and exploiting this personal branding in a new gallery system. This roadmap shows the strategy for Makerting in the following years. One of the most valuable services that Makerting offers is what the company already offers: the 1-on-1 coaching. Of Course Makerting should pursue this line of working but in a more exclusive way. As the major steps in the roadmaps are focussed on the broader spectrum of makers that are still getting familiar with the marketing aspect in the art world, the 1-on-1 coaching should be exclusive for the makers that see the advantages and are willing to put the money in. Hereby Makerting can increase the price tag of this 1-on-1 coaching.

The strategy for Makerting is gaining shape in the tactical roadmap. Providing evidence of the value of the concepts (major steps) by analysing the relevant trends, user value drivers, resources, business models and possible partners. This whole strategy for Makerting will lead to the future vision of: **“Creating a marketing embracing maker society to act as leaders in the transformation of the art world.”** The following horizons lead to this future vision:

### HORIZON 1: BUILDING THE COMMUNITY

In this first horizon the focus is growing the target market. Doing so by making marketing more accessible, affordable and “likeable”. By implementing the punch card makers will feel more in control, as they are in charge of where they spend these bought hours on. With the black hole explorer the loneliness of being a maker and making decisions on your own are addressed. Marketing is coming to the makers in their environment. Finding partners in art academies and programs as dutch design week will make this concept more as an experience where you talk about marketing related topics with peers. As this is a combination of an offline-online tool, data is build up that will gain Makerting useful input and information. In the last major step of this horizon Makerting is focussing on making marketing accessible and affordable even more. Being a stepping stone to 1-on-1 coaching these cards together with the online instagram community make professional marketing advice accessible to everyone. Makers getting triggered over and over again on a longer period to use marketing to their advantage. Partnering up with dutch design week and art academies with a freemium business model to gain visibility with the target market.

### HORIZON 2: BUILDING THE PLATFORM

In this second horizon the focus is building the platform. Using the community build in the previous horizon to fill up the maker platform with already “experts”. Providing these experts by offering Makerklas. Getting marketing guidance with a community feeling and some 1-on-1 coaching attention without having to pay a lot of money. Really pitching in this need to share thoughts with other makers and meet other makers. In the Maker platform these “marketing experts” will play a big role in terms of learning from other makers, with a buddy system incorporated. Bringing makers, galleries and art buyers together in a place where makers have easy access to marketing tools and guidance. Making it the LinkedIn for makers (powered by Makerting). Based on a freemium model for users that are only observing and a subscription model for users that are contributing and track/ connect with makers. Also a growth pricing model is used to lock in users. With the subscription price going up every year leaving makes it more difficult, as coming back will be more expensive. With this platform also adds become an interesting source of money as art festivals or galleries can gain more visibility via this app.

### HORIZON 3: BUILDING THE NEW ART PERSPECTIVE

In this third horizon the focus is gaining more presence for marketing in the art world. Feeling connected and be the maker that you are, are central values in this horizon. Building on the strength of Makerting to bring people together and put makers on a pedestal. Changing the art world into a world where artist are endorsed by brands and people relying on the artist rather than the work that they produce.

# Maker — ting

building the community

HORIZON 1

2020

building the platform

HORIZON 2

2022

building the new art perspective

HORIZON 3

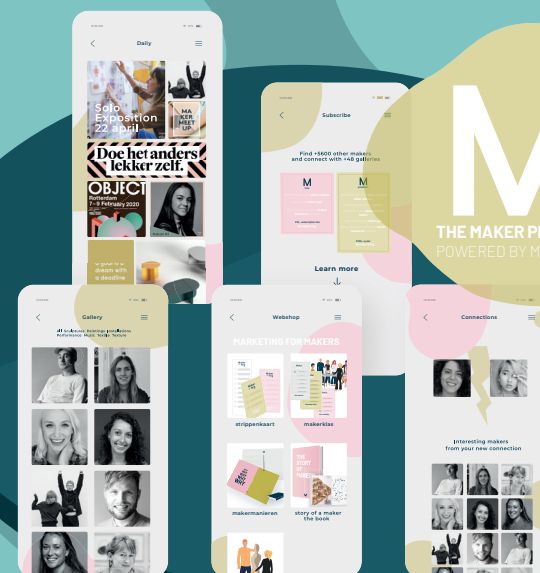
2025



Maker  
Making



Maker  
Klas



M  
THE MAKER PLATFORM  
POWERED BY MAKERTING



M  
gallery



Creating a  
marketing  
embracing maker  
society to act as  
leaders in the  
transformation of  
the art world

1 - on -1 coaching

Masterclasses



BUILDING THE COMMUNITY

BUILDING THE PLATFORM

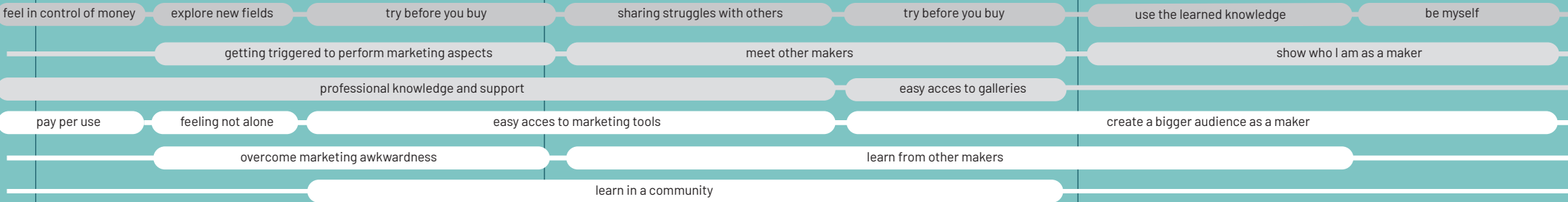
BUILDING THE NEW ART PERSPECTIVE

HORIZON 1 - 2020

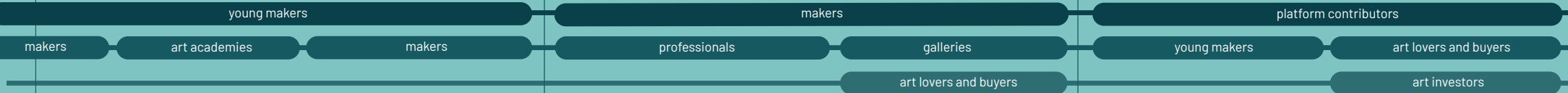
HORIZON 2 - 2022

HORIZON 3 - 2025

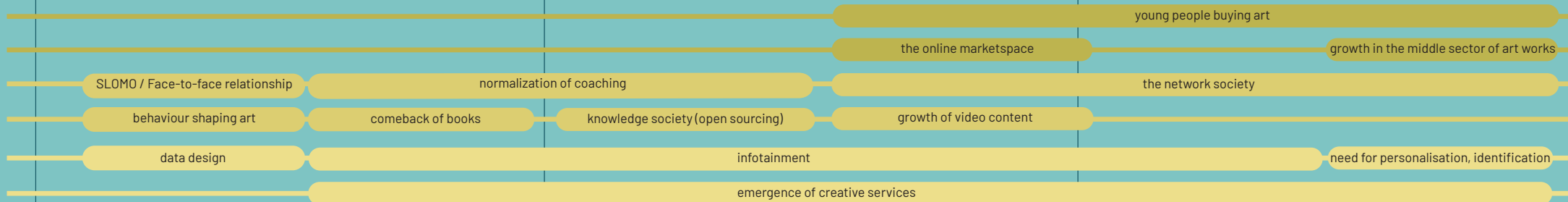
User Value Drivers



Target group



Trends  
Economy  
Social  
Tech



Product Service

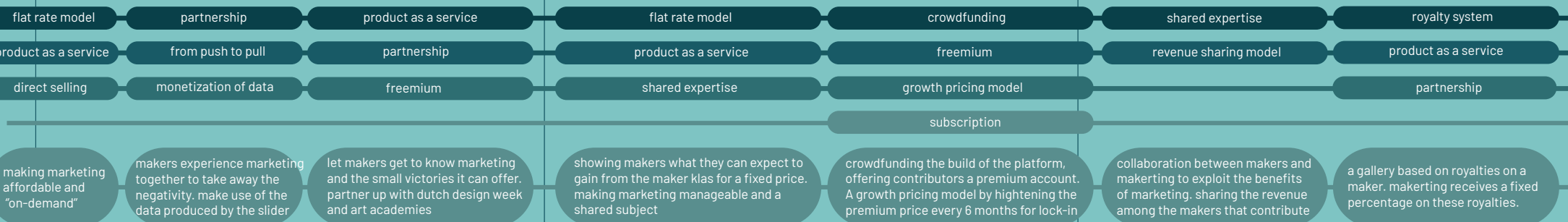


Creating a marketing embracing maker society to act as leaders in the transformation of the art world

Resources



Business Models

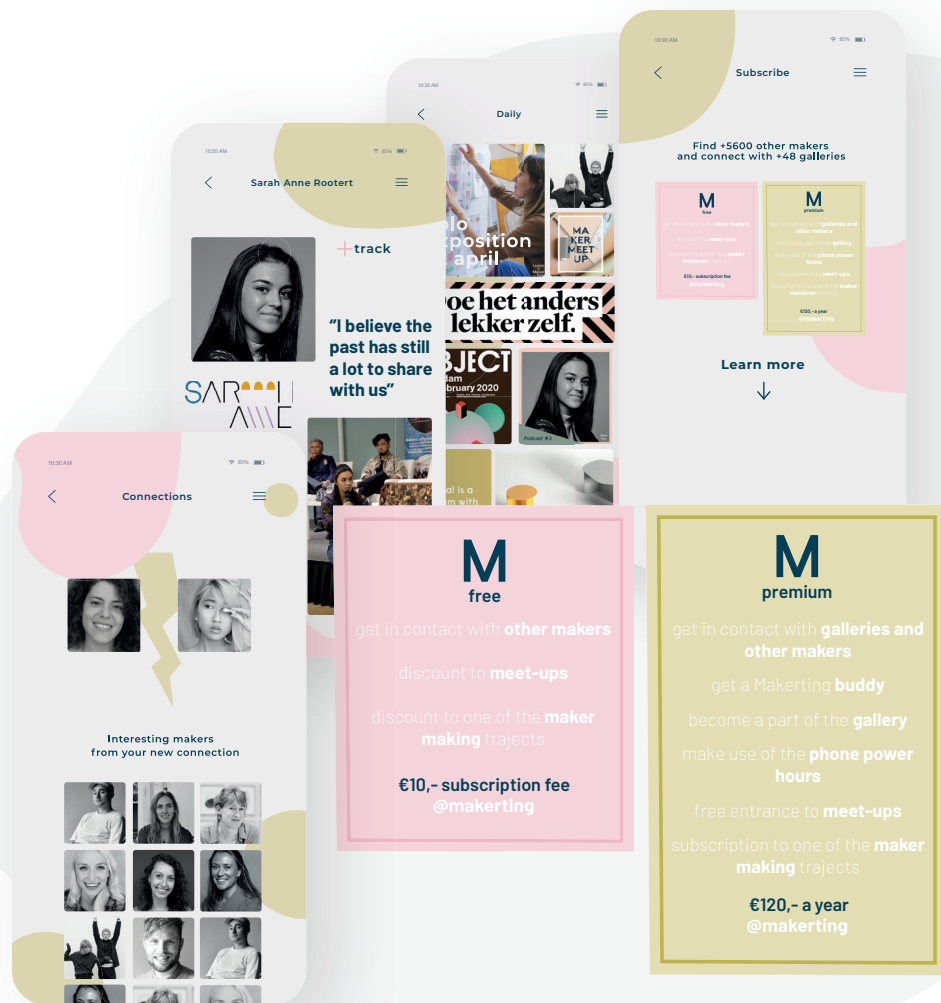


Partners









- show work
- track & connect with other makers
- update "following" on exhibitions
- connect with galleries
- buddy system, share knowledge with a more advanced Makerting maker
- marketing advice & weekly call-in hour and maker meet-ups

## MAKER



THE MAKER PLATFORM  
POWERED BY MAKERTING



- track makers and scout new talent
- share gallery events
- share library of makers connected with the gallery

## GALLERY

**M** the maker platform is a platform for makers. Here makers, Makerting, galleries and art lovers and buyers come together. Makers can share their story and their work to a bigger audience with art interest. Connecting with other makers to co-create or learn from other makers with the buddy system. If you as a maker go premium you get the benefits to gain more marketing knowledge.

For art lovers the platform is a way to track their favorite makers and be implemented in the art world. With the knowledge that more young people are buying art and that the online marketplace is growing popularity this platform is the ultimate guide for young people looking for new talent.

For galleries the platform offers an opportunity to scout new talents and to let makers and art lovers have a look in the gallery 'daily' routines. They have the opportunity to lower the barrier for makers and art lovers to go to a gallery.

For Makerting the maker platform is a way to amplify the marketing knowledge throughout the art world. By offering marketing knowledge on demand in the shop, share marketing news and train buddies throughout the makerklas, 1-on-1 coaching and maker making cards.

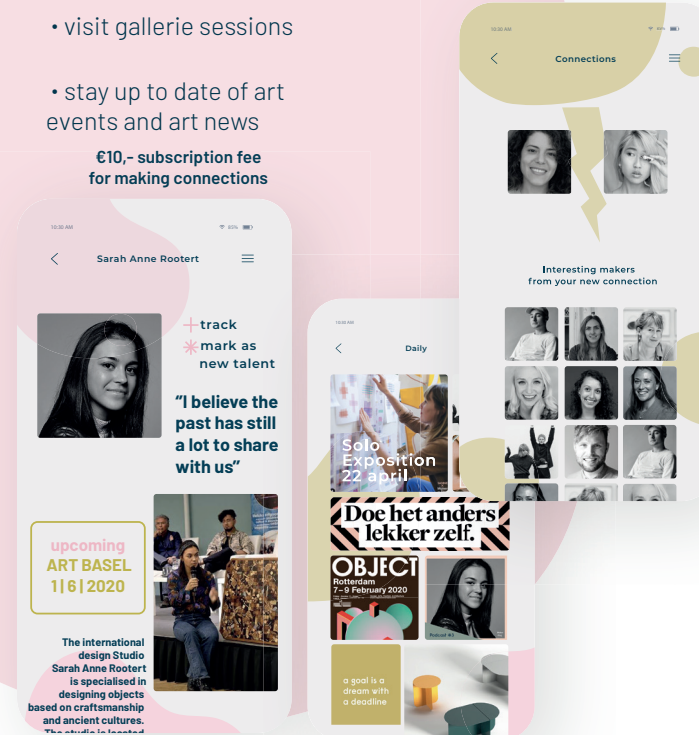
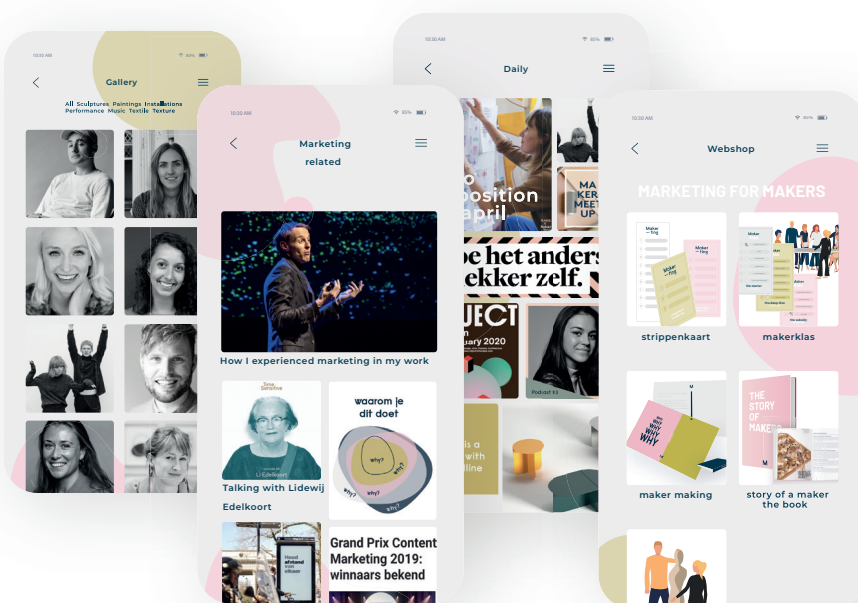
## MAKERTING

- sell tools, makerklas, meet-up tickets in online shop
- share news of the art world and sell adds to art festivals or relevant companies
- give marketing related seminars
- share maker profiles of people that worked with Makerting

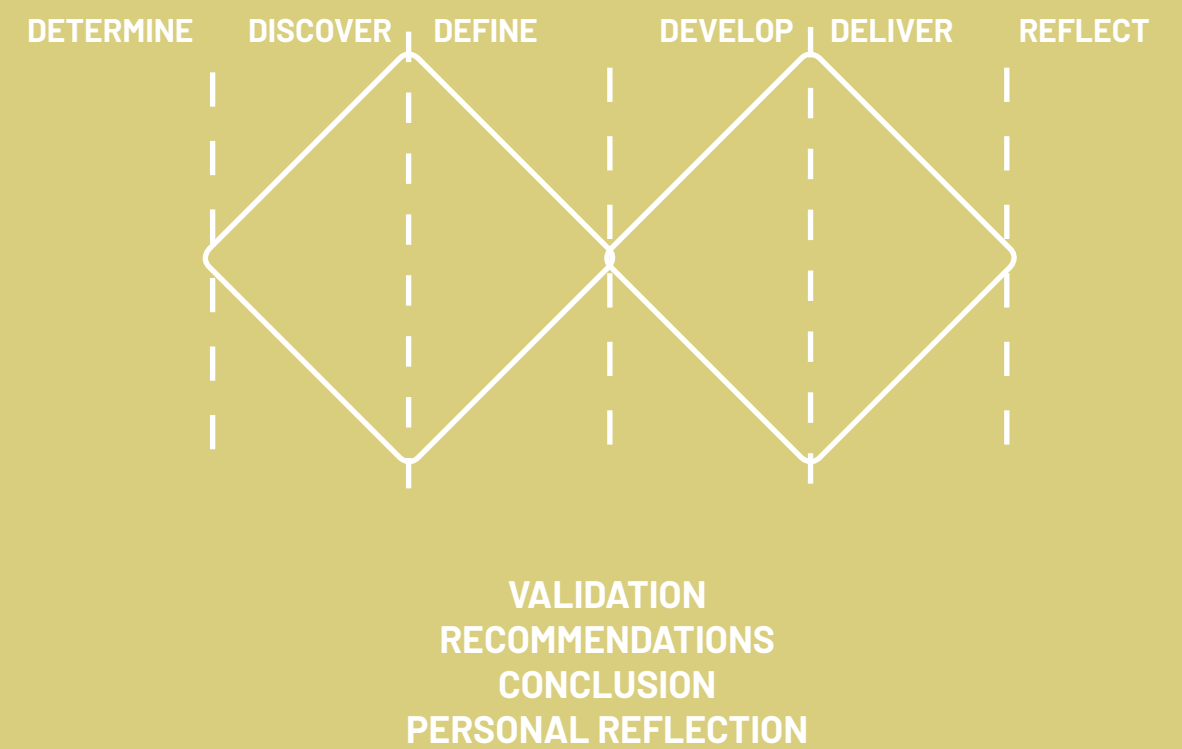
## ART LOVER

- track makers and related makers
- visit galerie sessions
- stay up to date of art events and art news

€10,- subscription fee  
for making connections



## 06 REFLECT





**VALIDATION**

To validate the roadmap that I developed I evaluate it on the measures shown in figure 31: feasibility, desirability and viability. This to find the sweet spot of innovation in the combination of all three of the measures.

**FEASIBILITY**

To measure feasibility I framed the question: *"Is it feasible (possible) for Makerting to follow this strategy financially and professionally."* The strategy is based on the current status of Makerting and on the discovery that Makerting is in it's core a connector. With the first implementations of the punch card, black hole explorer and the maker making cards as first expenditures. The maker making cards are easily produced with a low investment. The knowledge for developing these cards further is already there, just some more rounds of testing are needed to tweak this. The black hole explorer is the implementation with the highest risk to it as there is no immediate payback from the investment and an app need to be developed. But, same as the maker making cards this principle is based on knowledge that Makerting already possesses.

**DESIRABILITY**

Throughout the interviews with the makers the desirability for some marketing guidance on a low scale was desired. With the strategy that is laid out here for Makerting, they can offer this. In the testing of the two concepts(see appendix page 158) the maker making cards and the maker platform, the desire of having these tools available occurred. During this test unfortunately the question: *"Would you buy this product"* was not explicitly noted. But with the question on how much people would spend on a product as the Maker making cards that 53%(n=15) of the respondents would use this product and pay money for it (even 13% would pay > €50,-for a card set of 10 pcs.). 13% of the respondents were absolutely clear that they would not use it, but they admitted that they where further on in their professional career and they would rather have personal coaching. On the platform the respondents mentioned that they would not pay for meeting other makers. The platform offers more than this, it offers also ways to meet potential buyers, galleries and get easy access to marketing tools and guidance.

**VIABILITY**

The other element that is an important pillar of achieving the innovation sweet spot is viability. *"Is this strategy viable for Makerting?"* The whole idea behind the strategy is that this gives Makerting an extra layer to give makers better access to marketing guidance in terms of money. By offering this extra layer the masterclasses and 1-on-1 coaching sessions are becoming a premium service where Makerting should heighten the prices. The strategy itself will be viable with the makerklas, the punch card and the platform. Partnerships with art institutions for the maker making cards will make it interesting as the costs of production of these are very low.

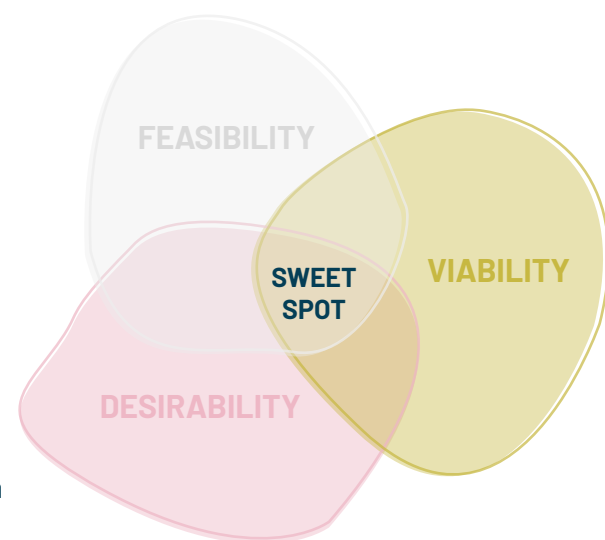


Figure 31: The innovation sweet spot

**RECOMMENDATIONS**

The roadmap offers Makerting a strategy with concepts that could be implemented immediately and concepts that need further exploration before implementing them. One of the recommendations before implementing the Maker making cards is having a trial run. Are makers filtering it out of the mail (because it is addressed to them, they are 'expecting' it monthly) and are the dilemmas working? Do the cards need to be more explanatory or with access to extra input? In the concept testing phase of this thesis the respondents were asked to rank the value and difficulty of the dilemma categories that could be posted on the cards. This was a first round of testing to see which dilemmas should be put together (putting two 'more difficult' ones together otherwise everyone goes for the path of least resistance and is not working on categories that really matter). Another round of testing this is necessary to finalize the cards and implement these.

Makerting should focus more on building the connection between makers, between makers and professionals and between makers and potential clients. As this is where Makerting thrives. Scale-up the maker meetups with the growing community in the first horizon.

One of the things Makerting could do to enlarge this community feeling is adding an extra instagram account for Makerting tools and experiences for and from makers. A place where makers that join the Maker making cards community or joins one of the Makerklassen they can keep this marketing talk going. An example of a company that offers this is Charlotte van 't Wout. She offers instagram trainingen, hereby contributors are becoming a part of that private instagram community. Adding this extra layer to the Makerting portfolio could connect makers more with each other and even more interacted with marketing.

Another recommendation to be made is to implement terms as personal branding to the vocabulary of Makerting. As the company offers marketing for makers, but in fact Makerting also focuses on the process before the marketing. Defining who you are as a maker, where you want to go. These are all aspects of personal branding (Khedher, 2014). It will take a lot of misconception of makers away of what Makerting is offering.

**CONCLUSION**

This thesis started with following quest: *"I'm going to research what makers need to develop and launch their own brand. dive into the so called 'black hole' phenomenon after graduation and find out why living of your work as an artist is difficult. Acknowledge artists as entrepreneurs of their own brand and dive deeper into skills that are needed to become a good artist entrepreneur."*

Throughout the research conducted a model evolved for describing what makers need to develop and launch their own brand. What is needed to overcome this 'black hole' phenomenon. The thing that is needed the most is the creation of a community. A community where in people can learn from each other. The skills that are needed to become a good artist entrepreneur are described in literature, together with the inputs of the interviews the model describes which aspects are necessary to stay in the loop of making money as an artist. These elements are all centralized to deliver to the maker in 'small marketing bites'. Makers could make a living of their art if they give marketing the chance to change the way they present themselves, even a little bit.

**LIMITATIONS**

Throughout a project like this it is inevitable to base everything on data and facts. In this master thesis there are some limitations, these are discussed below.

**Limitations in research**

The literature research is based on initial thoughts of the context, building on from this to form a complete picture of the context and the available literature. The literature research could be totally different for another researcher as bias is easily created, especially with prior interferences with the topic. As I lived with two makers for almost two years. This made me critical but also biased with their opinions. Holding myself back on ideation by measuring it directly to the target market before giving it the chance to come to life. However this also led to a quicker focus in the literature search and in finding makers to interview.

**Limitations in the strategy**

The strategy that is designed for Makerting consists of multiple layers and multiple elements. To implement them all Makerting should grow or outsource. As the strategy rolls out over multiple years it is difficult to say if the later part of the strategy is viable for Makerting. Hereby time will tell if Makerting is able to grow towards these later elements in the strategy. Besides the strategy is based on a future vision based on trends. These trends are likely to occur, but in the rapidly changing world we live in it is not assured that this future is happening.

**Limitations in concept testing**

The concept testing phase was not conducted at most thorough conditions. These happened online via google forms in terms of the corona outbreak with the closing schools. The testing gave a small insight in the responses of the target market but the best way to test these concepts would be in person. Making it possible as researcher to go deeper in the needs and desires occurring when making use of the concepts. Another limitation occurred clearly in the answers of the respondents. Due to the online questionnaire the concepts were not completely clear for them to understand them fully.

**PERSONAL REFLECTION**

While searching for a graduation project I was looking broadly to service design and retail design. Through Lianne Simonse I had the opportunity to meet with Makerting as Marlou happened to send out an email to her the same week as I did. This was a happy coincidence for me as I then had the change to focus my graduation on something that I am really passionate about. As I do hope to make this art world a little bit more viable to life in as an artist.

Throughout the process the thing that I struggled with the most was the self-motivating. As it is the most individual project that I ever did and I worked from home it was difficult to push myself to work the whole day. Of Course this was leveled with the extra hours in the weekends before deadlines. But this was quite hard to discover as I always saw myself as somebody that loves working on projects like these. It was now somewhat difficult in the long periods of the research stage and putting my ideas on paper. One thing that did really helped were the meetings with Margreet Beets and Marlou van Gennep. Planning a meeting with them pushed me to present something new to them and ask feedback on those elements. For the next time when I encounter an individual project of the same gratitude I should find a designated workplace out of the house without distractions.

I do find it interesting that I spend most of my time during this project on the research and the evaluating of this research. As this is the part that I most of the times rush through to get to the design stage. I now actually like to dive back in the literature and in the interviews to search for a deeper layer of connection, because I do really believe in this concept. So the beforehand stated goal of learning more about qualitative research evolved well. With inputs from Erik Jan Hultink I learned new ways of analysing the data.

I would have liked to have more time in detailing the other concepts that are a part of the strategy, testing them with maybe even having a trial makerklas or a creative session with students from an art academy. As this would get me out of my head and into the real world instead. But this will happen in the future I believe, as throughout this project I defined myself even more as a strategic designer.

One thing that was my favorite thing about this project was that the service that Makerting is offering is applicable even to de Industrial Design faculty. Of Course here there is time spend on defining who you are as a designer with courses as Strategic Value of Design (SVD). But after graduating there are still students getting lost in the big pool of job hunting and defining who they are.

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## 08 **APPENDIX**

PROJECT BRIEF  
INTERVIEW GUIDE MAKERS  
FIRST IMPRESSIONS INTERVIEWS  
OUTLIERS FROM INTERVIEWS  
LIST OF CODES BY CATEGORY  
INTERVIEW GUIDE EXPERT  
DATA FROM INTERVIEWS  
INTERVIEWS AND LITERATURE  
INTERVIEW TRANSCRIPT EXPERT  
CONCEPT TESTING

## INTERVIEW GUIDE MAKERS

### HOE HET BEGON

Je hebt de kunstacademie gedaan? Waar?  
 Hoe en waar ben je begonnen na het afstuderen?  
 Heeft je afstudeerproject een groot onderdeel gespeeld hierin?  
 Wat waren de lastige dingen na het afstuderen?  
 Hoe heb je je gepresenteerd in die creatieve wereld?  
 Heb je je eigen merk in de markt gezet?  
 Hoe ben je daar mee begonnen?

### JIJ ALS MAKER

Hoe omschrijf jij jezelf als creatieve ondernemer / zelfstandige  
 Wat is jouw elevator pitch? Gebruik je deze vaak?  
 Hoe ben je tot deze omschrijving gekomen?  
 Draagt je werk bij aan deze omschrijving?  
 Komt je eigen waarde ook terug in je werk?  
 Kijk je kritisch naar je werk?  
 Waar past jouw werk in de markt?  
 Creeër jij voor een specifieke doelgroep?  
 Creeër jij vanuit jezelf of vanuit de markt?

### MARKETING IN DE MAKER WERELD

Wat versta jij onder marketing in de kunstwereld?  
 Wat vindt jij van marketing in de kunstwereld?  
 Hoe relevant vindt jij marketing in de kunstwereld?  
 Geloof jij dat er een toename is van marketing in de kunst?  
 Geloof jij dat een kunstenaar/maker zichzelf kan vermarkten?  
 Hoe doe jij dat, heeft het een rol in jouw carrière gespeeld? Zo ja, hoe?  
 Heb je hierbij bepaalde tools of marketing methodes gebruikt?  
 Werk jij met een missie & visie?  
 Waar zie jij jezelf over 5 jaar?  
 Wat moet je doen om daar te komen? Welke stappen moet je maken?  
 Ben je wel eens in contact gekomen met mensen die je in de marketing ondersteunen? Wat voor dingen hebben zij voor jou gedaan?  
 Gebruik je een marketing of business coach?

### MARKETING EN JIJ ALS MAKER

Ben je bekend met Makerting?  
 Makerting is een bedrijf dat een platform en coaching biedt voor makers om zichzelf in de markt te zetten/ personal branding. Ben je bekend met Makerting?  
 Wat zou je verwachten van zo een bedrijf / coaching?  
 Aan welke aspecten heb je eerder gewerkt op het gebied van personal branding?  
 Waar haal jij je kennis hierover vandaan? (online, webinars, podcasts, via via, opleiding)  
 Heb je tools gebruikt om je merk neer te zetten? (personal branding)  
 Wat heeft Marketing jou gebracht in je merk?

### LEVEN VAN DE KUNST

Jij kan ondertussen leven van je kunst?  
 Hoe ben je zover gekomen? Hoe ben jij begonnen?  
 Wat heb je gedaan om hier te komen?  
 Maak jij naast autonome werken ook kunst in opdracht?  
 Hoe haal jij deze opdrachten binnen?  
 Heb je wel eens een clash ervaart tussen kosten moeten dekken en niet commercieel werk willen leveren?  
 Hoe vind jij kopers voor je werk?  
 Hoe bepaal jij waar je je werk laat zien?  
 Heb jij een website, visitekaartje?  
 Ben je op de hoogte van kunstbladen / platforms voor creatieve, zo ja welke?  
 Geloof jij dat design zichzelf verkoopt?  
 Wat is je droom?

### TIPS & TRICKS

Heb je tips voor net afgestudeerde kunstenaars of aanstormend talent die willen kunnen leven van de kunst, dingen die jij op de harde manier hebt moeten leren? Valkuilen en kansen die je moet vermijden of pakken als maker?

## TOEVOEGING: MAKERS DIE MET MAKERTING HEBBEN GEWERKT

### MAKERTING EN JIJ ALS MAKER

Wat heeft Marketing jou gebracht in je merk?  
 Waarom heb jij met Makerting gewerkt? Wat heeft je aangespoord?  
 Welke aspecten hebben jullie in het traject gedaan?  
 Wat vond jij van de aanpak van Marlou? Welke dingen vond je prettig en nuttig?  
 Miste er dingen die je zelf of ergens anders hebt moeten zoeken?  
 Bij Makerting biedt Marlou handvatten om jezelf als Maker te vermarkten was je al bekend met deze tools?  
 Wat zijn je vervolgstappen geweest na Makerting?  
 Wat heeft Makerting jou gebracht? Zou je het aanraden aan mede makers?

MARKETING IS SHOWING  
YOURSELF TO OTHERS

IT'S HARD TO  
**DEFINE** MYSELF

**LEARN** FROM  
OTHERS

TAKE TIME TO **REFLECT**

**SHOW**ING YOUR WORK  
IS YOUR BIGGEST  
MARKETING TOOL

PERSONAL BRANDING  
IS **DEFINING** WHO YOU  
ARE

DO WHAT  
MAKES YOU  
**HAPPY**

**VENTILATE** WITH  
OTHERS

ASK **HELP** FROM  
PEOPLE THAT ARE  
BETTER THAN YOU

KEEP **LOYAL** TO  
YOURSELF

MAKE WORK THAT  
**SUPPORTS** YOU AS A  
PERSON

TALK WITH  
**PROFESSIONALS**

RECEIVE **FEEDBACK**  
OF OUTSIDERS

WHO I AM AS A DESIGNER  
**EVOLVES** OVER TIME

BE **PROACTIVE**

IT'S HARD TO  
**FOCUS** ON  
WHAT I WANT

IT'S VERY  
**DIFFICULT**  
TO START

BASICALLY YOU ARE SAYING  
NO TO MONEY, BUT YOU MAKE  
WORK THAT **SUPPORTS** YOUR  
PORTFOLIO

NOW YOU NEED TO  
MAKE **DESICIONS**  
ALL ALONE

I NEED SOMEBODY  
TO KEEP ME STICK  
TO MY PLAN

I AM NOT  
**STRUCTURED**  
ENOUGH FOR  
MARKETING

I JUST NEED TO DO TO  
FIND OUT WHAT I WANT

**MARKETING IS  
A BIG SUBJECT**

I WANT TO **EVOLVE**

I NEED A 'STOK  
ACHTER DE DEUR'

I DON'T KNOW WHAT  
TO EXPECT FROM  
MAKERTING

A LOT OF PEOPLE DON'T  
KNOW ABOUT BNO AND IT'S  
OPPORTUNITIES

GOOD **COMMUNICATION**  
SKILLS HELPS SELLING ART

MOST OF THE TIME YOU  
ARE **ALONE**

MY WORK WITH  
MAKERTING NEEDS  
AN **EXTRA LAYER**

ACADEMIES DON'T  
WANT TO GO  
**COMMERCIAL**

SOME PEOPLE CAN  
CREATE THEIR OWN  
**BUZZ**

GET IN **CONTACT**  
WITH YOUR  
CUSTOMERS

**COLLABORATIONS**  
HELP YOU TO GET  
STARTED

ACADEMIES DON'T TEACH  
YOU HOW TO BE AN  
ENTREPRENEUR

**GRADUATION** CAN BE  
A BIG JUMP START IN  
YOUR CAREER

**MEET** THE  
RIGHT PEOPLE

BE **INSPIRED** BY YOUR  
SURROUNDINGS

Throughout transcribing the interviews there were a couple of surprises and contradictions that I discovered. The surprises are pretty radical statements that the makers made. As they have a clear view over the art world and take their positions in it seriously. In the contradictions the tendency of each individual comes to the forefront. Their vision and their way of working, that is maybe different than the way others live their artistic life. This shows that the character of each maker is different and that Marketing should be flexible to match with different makers at the same time.

## SURPRISES

KNOWLEDGE MAKES YOU RESIST IN MAKING CHOICES, THE ONES THAT WANT TO BUILD THEIR OWN BRAND WILL DO IT ANYWAY

WILFRED KALF

ACADEMIES DON'T WANT TO GO COMMERCIAL

NIKKIE WESTER

IT'S DIFFICULT TO COMMUNICATE MY IDENTITY AT ONCE OR ON THE SPOT. SOMEBODY ELSE MAYBE HAS A CLEARER VIEW OF WHO I AM AS A DESIGNER

MEREL KARHOF

YOUR OWN OEUVRE IS KEY TO BE AN SUCCESSFUL ARTIST

TED NOTEN

BEING GOOD IN MARKETING IS MORE RELEVANT THAN BEING A GOOD ARTIST

SANNE DE GOOR

## CONTRADICTIONS

PUTTING IT ON PAPER IS NOT RELEVANT FOR A SINGLE ENTREPRENEUR

WILFRED KALF

EVERYTHING IS STUCK IN MY HEAD, IT WORKS TO PUT IT ON PAPER

SARAH ANNE ROOTERT

I GIVE MYSELF FREEDOM TO DO WHAT I WANT BY HAVING A SECOND JOB

WILFRED KALF

HAVING 2 JOBS IS HOLDING YOU BACK TO DIVE DEEP

WILFRED KALF

THE BEST TIP I HAVE IS TO MAKE A PLAN DE CAMPAGNE

BAS VELLEKOOP

IT WORKS FOR ME NOT TO PLAN AHEAD

BART HUIJPEN

I WANT THE FULL FREEDOM THAT I HAVE AS AN ARTIST

LARISSA AMBACHTSHEER

I LIKE THE RESTRICTMENT OF WORKING IN ASSIGNMENT

BAS VELLEKOOP

**POWER OF REFLECTION**

be critical  
stay true to yourself  
stand for something  
evolving maker identity  
getting focus  
changing perspectives  
intuition  
online identity  
doing things you like  
evolve as a maker  
reflective moments

**EFFECT OF TARGET AUDIENCE**

importance of target audience  
making compromises

**SHARE YOUR WORK**

showing your work  
express your art  
art academy

**UNCERTAINTY OF ART**

second jobs  
importance of money  
uncertainty of art  
luck and coincidence  
make good work = fluid  
timing is key  
patience  
art funding

**BUILDING A NETWORK**

via via  
building a network  
collaborations  
connect with clients

**ENTREPRENEUR VS ARTIST**

entrepreneur vs. artist

**COMMERCIAL VS. AUTONOMOUS**

going commercial  
aligning commercial & autonomous  
non-commercial focus

**BEING AN ARTIST**

freedom as an artist  
the art world

**TRANSFERRING KNOWLEDGE**

use of tools/help/organisations  
outsourcing  
learn from others

**POWER OF PRODUCING WORK**

work produces work  
relevance of new work

**THE BLACK HOLE PHENOMENON**

making decisions  
defining who you are  
lack of knowledge about options  
lack of marketing knowledge

**GOING ALL-IN**

learning by doing  
inspiration  
dive deep

**STRUGGLE OF BEING AN ARTIST**

the stigma of being an artist  
struggle of being an artist

**GUIDANCE**

coaching\guidance  
'stok achter de deur'  
planning  
visualize thoughts  
goal setting

**ARTIST VS. MARKETING**

relevance of marketing  
makerting offers  
marketing objectives  
negativity around marketing

**KICK START**

being proactive  
automatic buzz  
the value of graduation

**POWER OF INFLUENTIAL PEOPLE**

connect with influential people  
representation  
power of acknowledgement

After transcribing the interviews I started to code each sentence with initial codes. Coding is the initial step to interpret data from qualitative research. Throughout coding you not only label the transcripts but also discover links between data(Richards & Morse, 2007). All this data will lead to an idea. Going through multiple cycles of coding I extracted these codes out of the gathered data. I started with some highlights, do some pre-coding according to Layder(1998) to find my first impressions of the data. This first impressions already gave me some illustrative examples. After I took the opportunity to start with some literal initial coding. My initial codes I coded as a 'splitter', trying to grasp every small detail out of the interviews. For the next cycle of coding I used the questions of Emerson et Al.(1995) to guide me. It helped me to get a better understanding of what the interviewees meant. Asking myself why I included these codes, what the interviewee is doing, what assumptions they make and what their goals are. When every transcript was coded, I went through them once more to redefine my codes. By categorizing the codes the data I collected moves from literal data to conceptual or abstract data.



## INTERVIEW GUIDE EXPERT

Bedankt dat je even tijd voor mij vrij wilt maken. Zou je misschien willen beginnen met uitleggen wie je bent en wat je doet?

### HOE HET BEGON

Je hebt je eigen bedrijf gestart, hoe is dit begonnen? Vanuit een behoefte van de markt? Hoe bereik jij je klanten? Hoe bepaal jij met welke klanten je gaat werken?

### JOUW WERKWIJZE

Hoe ziet een standaard traject er uit voor een klant?  
 Je hebt nu natuurlijk ook de ‘rock your brand’ box, wat is het doel van die box?  
 Wordt die veel verkocht? Werkt het? Hoe werd daarop gereageerd?  
 Wanneer kom jij als consultant in beeld wanneer mensen de ‘rock your brand’ box bestellen?  
 Je werkt met een holistic business model canvas deze heb je zelf opgesteld? Zo ja, waarom?  
 Welke andere methodes gebruik jij nog meer?

### PAKKETTEN DIE JE AANBIEDT

Je biedt pakketten aan, hoe heb je die pakketten bepaalt? Welke pakketten worden er het meest afgenomen?  
 Wat doe je als het werk klaar is? Je ontwikkelt een huisstijl, website en een plan voor het merk, als dat allemaal gedaan is kom je dan in het vervolg weer terug bij die bedrijven?

### MARKETING IN DE CREATIEVE WERELD

Wat vind jij van marketing in de creatieve wereld? Relevant?  
 Hoe kunnen we dat beter aanpakken, of hoe kunnen we hen er warm voor maken?  
 Makerting is een bedrijf dat een platform en coaching biedt voor makers om zichzelf in de markt te zetten/ personal branding. Ben je bekend met Makerting?  
 Wat zou je verwachten van zo een bedrijf / coaching?

Geloof jij dat design zichzelf verkoopt?  
 Wat is je droom?

### TIPS & TRICKS

Heb je tips voor consultants?

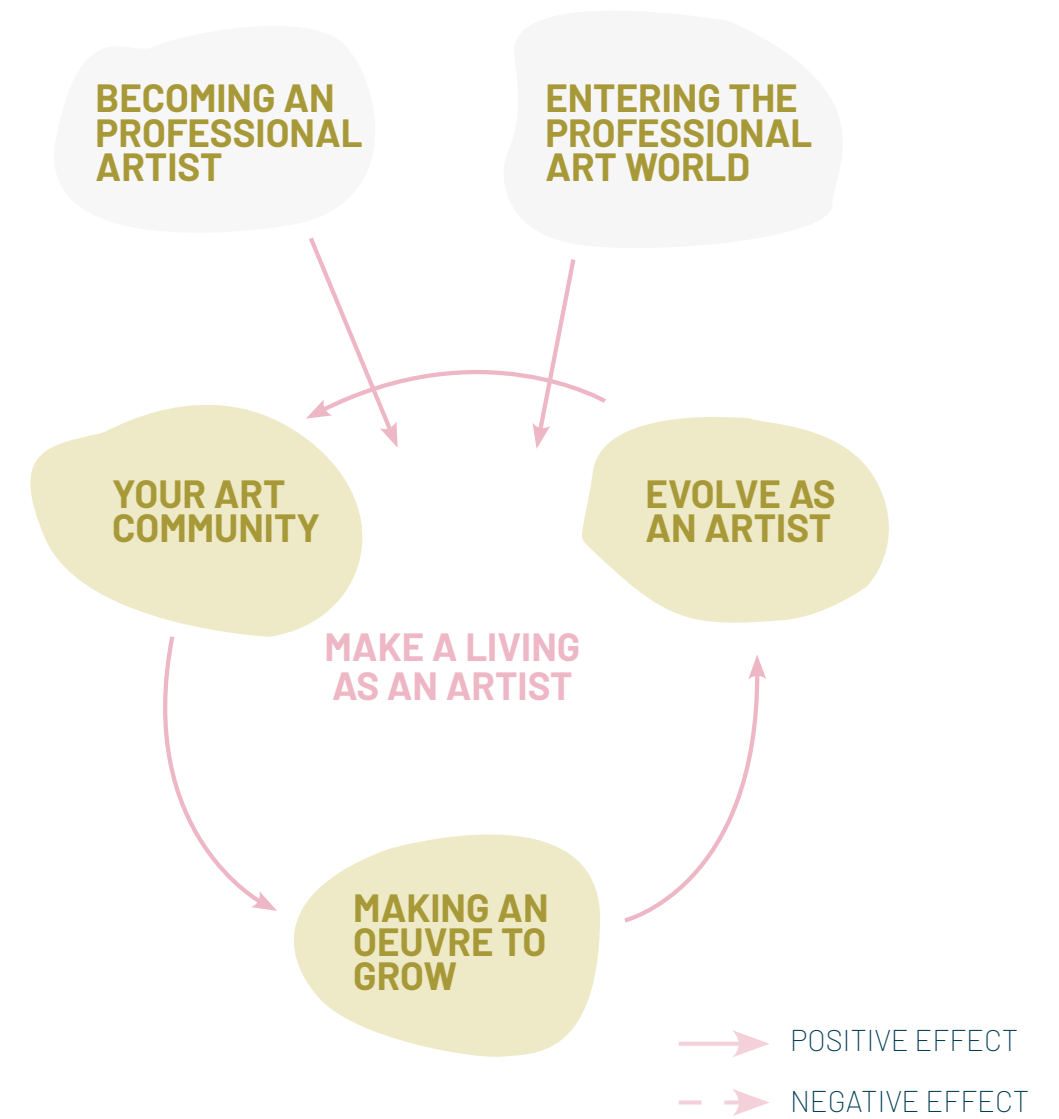


Figure 32: The general process model of the maker world

In figure # the conceptual data of the interviews is visualized. This shows the general process model of the marker world. The model is divided in different themes. These describe the stages that a maker goes through in pursuit of their art career. The model describes the interaction between the themes with some having a negative effect on eachother and some with a positive effect or stimuli. Each theme is described in a conceptual model with the constructs influencing this theme. I used a visual method to find the new perspective the interviews brought. The tables of Kester et Al. (2011) can be found in appendix 32.

The process model in figure # shows the becoming an professional artist and entering the professional art world are inputs to get into the ‘make a living as an artist’ circle. This circle is a continuous road of tapping in to the themes that an artist should touch upon to make a living as an artist. Each of these can be encountered on different levels of depth.

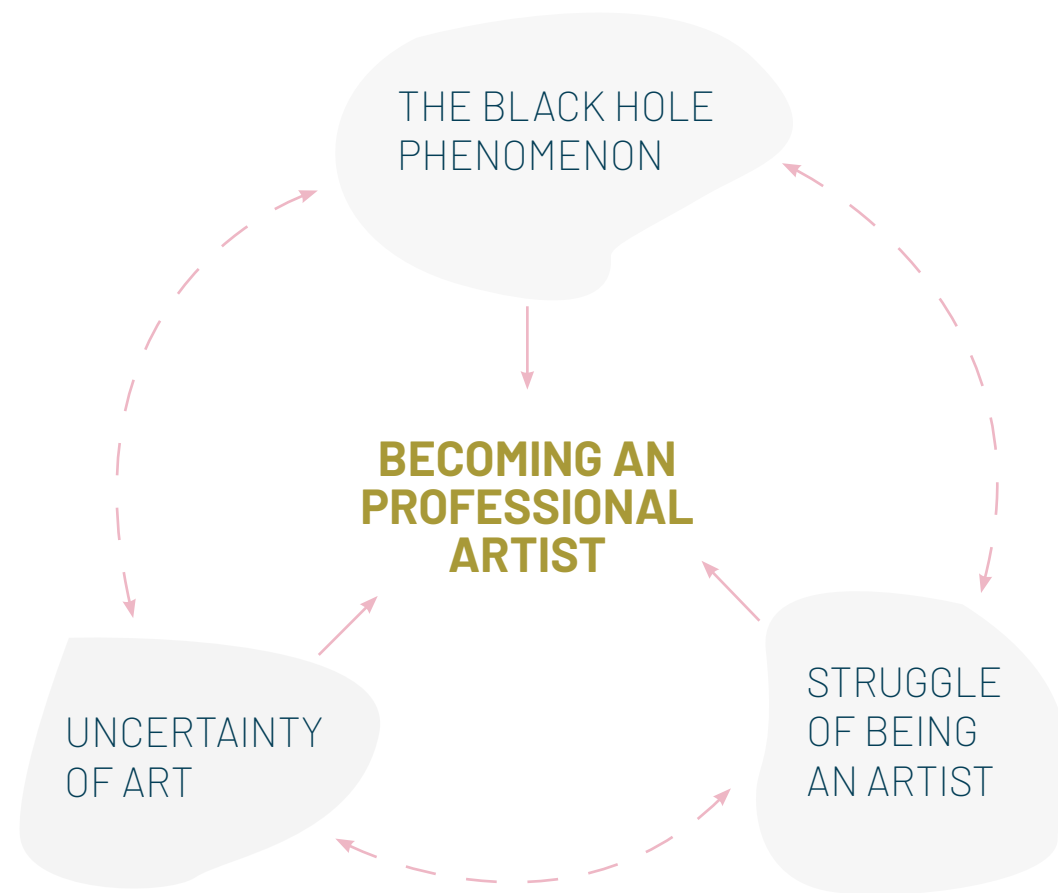
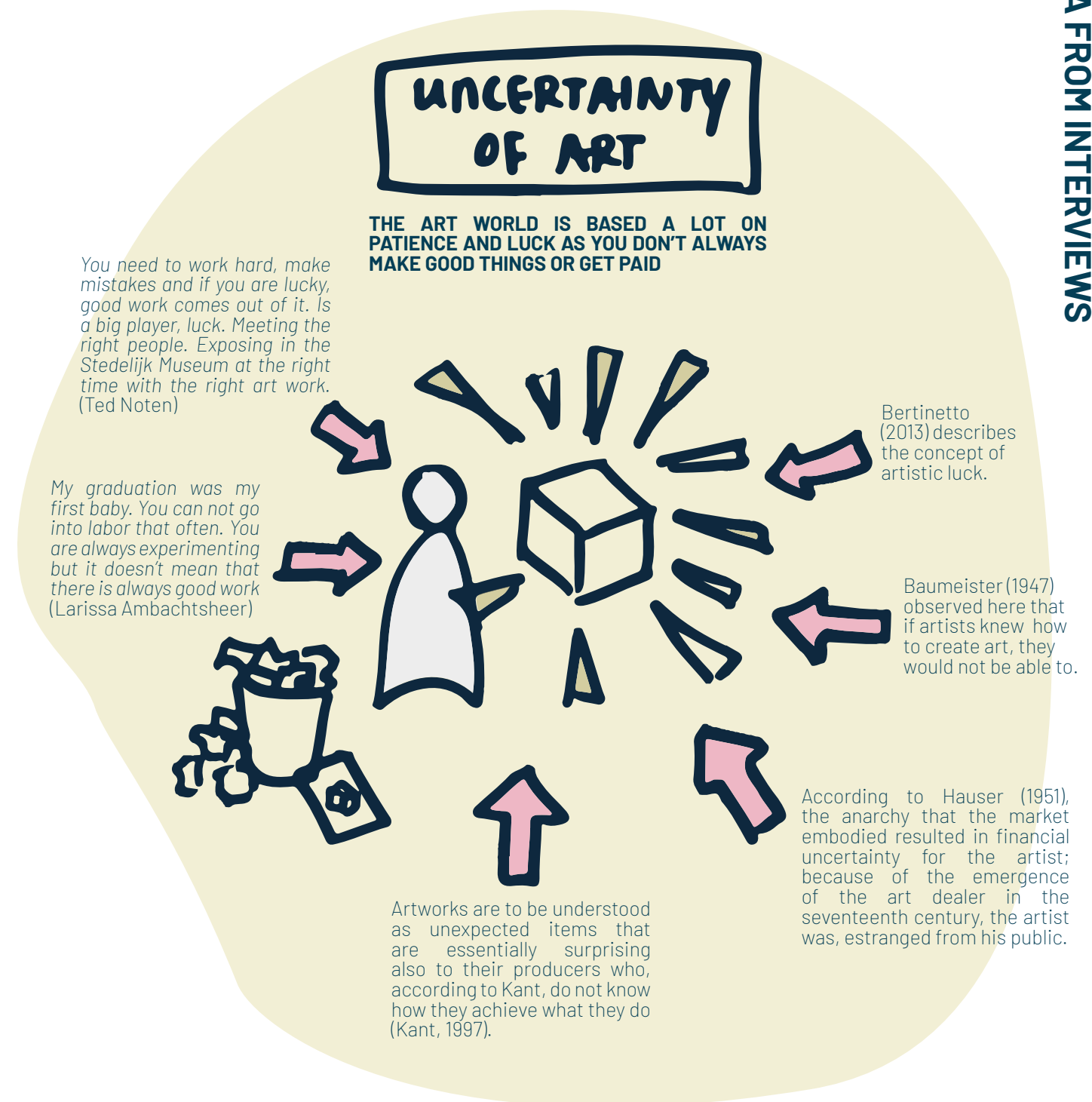


Figure #: Conceptual model of becoming an artist

Becoming an professional artist is a theme in the overall process with a lot of uncertainty. In this conceptual model the self of the artist plays a big role. How does the artist reacts to it's surroundings. The uncertainty of art, as you can not predict a career path as you are dependent of others/ your target audience. The stigma and loneliness of the profession has a big impact on the self of an artist. As you are on your own after graduation, to figure out where you want to go. The difficulty of making decisions and ruling things out make the black hole phenomenon after graduation intense. Each of these constructs influences the other. But eventually by making these decisions and working hard and make connections with others makers are entering the world of professional artists as this is their passion and this is what they love to do.

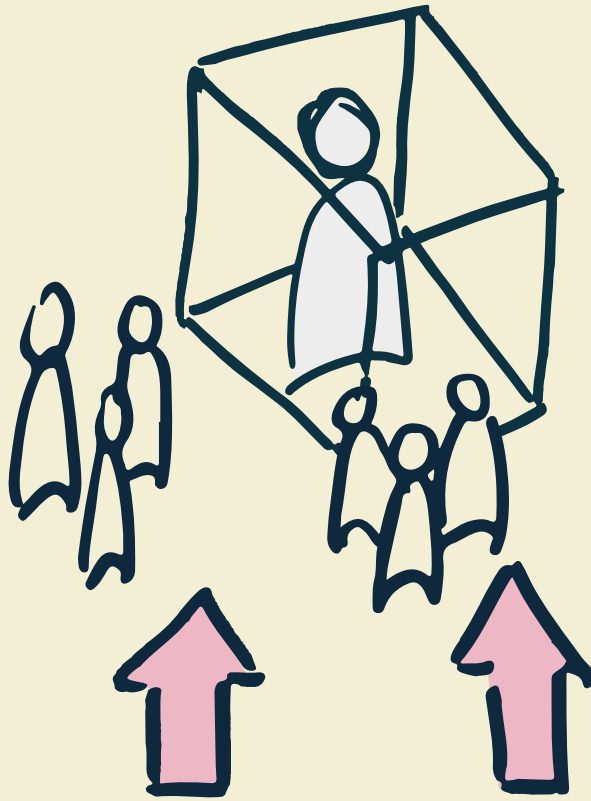


**THE EXISTING LITERATURE DESCRIBES A LOT ON THE LUCK OF PRODUCING ART AND THE FINANCIAL UNCERTAINTY OF BEING ESTRANGED FORM YOUR PUBLIC. BUT THERE IS LITTLE TO NO LITERATURE ON THE RELEVANCE OF TIMING WHEN YOU SHOW YOUR ARTWORK. AND HOW THE UNCERTAINTY IS SHIFTED WITH THE CHANGES IN THE ART WORLD AROUND ART DEALERS.**

Figure #: The uncertainty of art construct

## STRUGGLE OF BEING AN ARTIST

IT IS DIFFICULT TO BE AN ARTIST AS IT IS A LONELY PROFESSION WHERE YOU NEED TO MOTIVATE YOURSELF



*It's expected of me that I make my own relations now... I experienced that it is difficult without any inspiration, motivation or help from anybody.*  
(Sarah-Anne Rootert)

Dewey et al. (1998) identified loneliness, isolation, the lack of recognition by the media and fellow artists, depression, and artist's block as issues in the art profession.

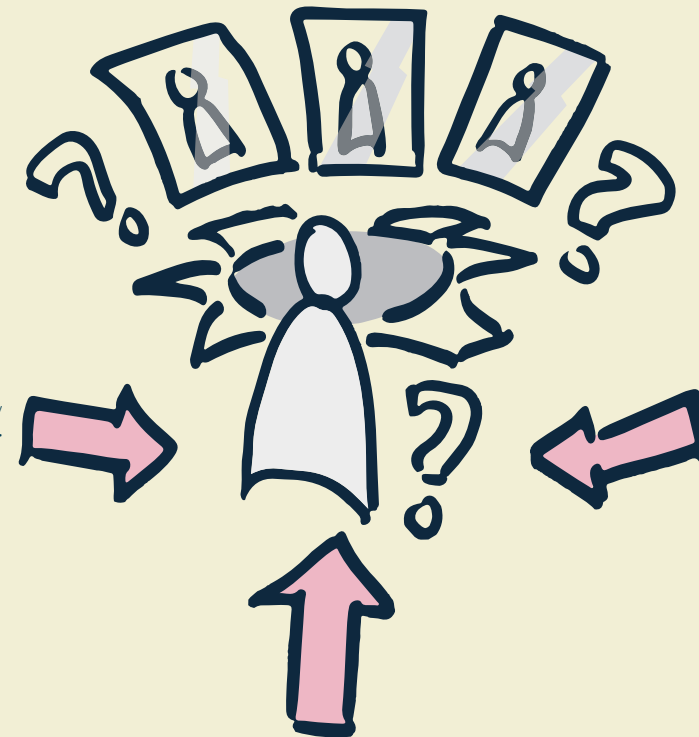


**THE STRUGGLE OF BEING AN ARTIST GOES BEYOND THE ISSUES OF LONELINESS AND THE LACK OF RECOGNITION THAT DEWEY ET AL. DESCRIBED. AS SELF-MOTIVATION IS A BIG DRIVER TO ENTER THE ART WORLD. AND AFTER HOLDING HANDS WITH THE ACADEMY FOR A COUPLE OF YEARS THE LEAP ESPECIALLY IN THE BEGINNING IS BIG FOR ARTISTS.**

Figure #: The struggle of being an artist construct

## THE BLACK HOLE PHENOMENON

LACK OF KNOWLEDGE ABOUT THE REAL ART WORLD AND IT'S OPPORTUNITIES. LOSING WHO YOU ARE BY NOT MAKING DECISIONS



*I told them about the BNO, a lot of people didn't know.*  
(Sarah-Anne Rootert)

*When you finish art school you are on your own suddenly. People also call it the black hole. I can relate to this as you need to define for yourself which direction your going for.*  
(Roos Peltenburg)

There is a lot of misconception on being an artist. The role models of the art world paint a attractive and perfect picture of being an artist, as actually only a small percentage of the professional artists ever reach to that level. Society produces and reproduces a far too optimistic image of the art world.  
(Rodner & Karrigan, 2014).

**THE BLACK HOLE PHENOMENON IS DESCRIBED IN EXISTING LITERATURE AS A LOT OF MISCONCEPTION, EXPECTATIONS AND THE FALL OF THE SUPPORT SYSTEM A ACADEMY OFFERS. BUT IN THE DATA GATHERED BY THE RESEARCH THE MAIN DRIVER OF THE BLACK HOLE IS DECISION MAKING. THE FEAR OF SAYING NO TO THINGS THAT WILL LEAVE YOU EMPTY HANDED MONEYWISE, BUT STRONGER DEFINED AS AN ARTIST.**

Figure #: The black hole phenomenon construct

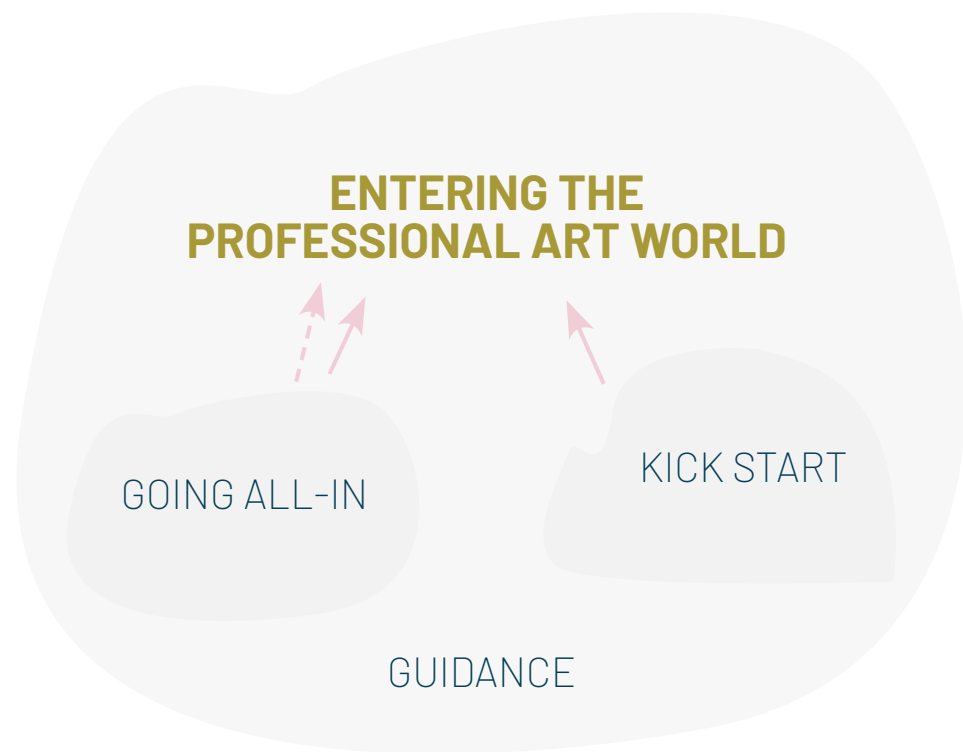


Figure #: Conceptual model of entering the professional art world

After graduation from art academy the struggle of entering the art world begins. Within this theme there are two constructs that influence this process directly. 'Going all-in' to dive deep in this process of entering the professional art world. Trying everything that comes on your path and don't hold back. This has a positive influence and a negative one as well. As saying yes to everything will make you do things that you do not like and will make you uncomfortable but it will stir you in the right direction to find out what you like and what not. A big impact is making use of the opportunities the academy offers during and after graduation. Using the network and exposure a graduation exhibition offers to your advantage to start your career professionally. The most difficult thing to grasp in this theme is the guidance, as there is a need for guidance and the use of the available tooling but it is simply not clear of what is out there. This guidance could help you as a maker to push further and grow, but it is vague of what it really offers you and does not ask for any commitment.



## DIVING IN THE ART WORLD WHERE YOU LEARN BY DOING, SAYING YES TO EVERYTHING AND GO WITH THE FLOW

*Don't think too much about if it is going to work, how and why. Thinking is super helpful and has its place... But you can also overthink something that eventually is a setback or not. But at least you tried it.*  
(Bart Huijpen)

Schank (1995) describes the positive effect of learning by doing. And why it is not fully incorporated in the educational system.

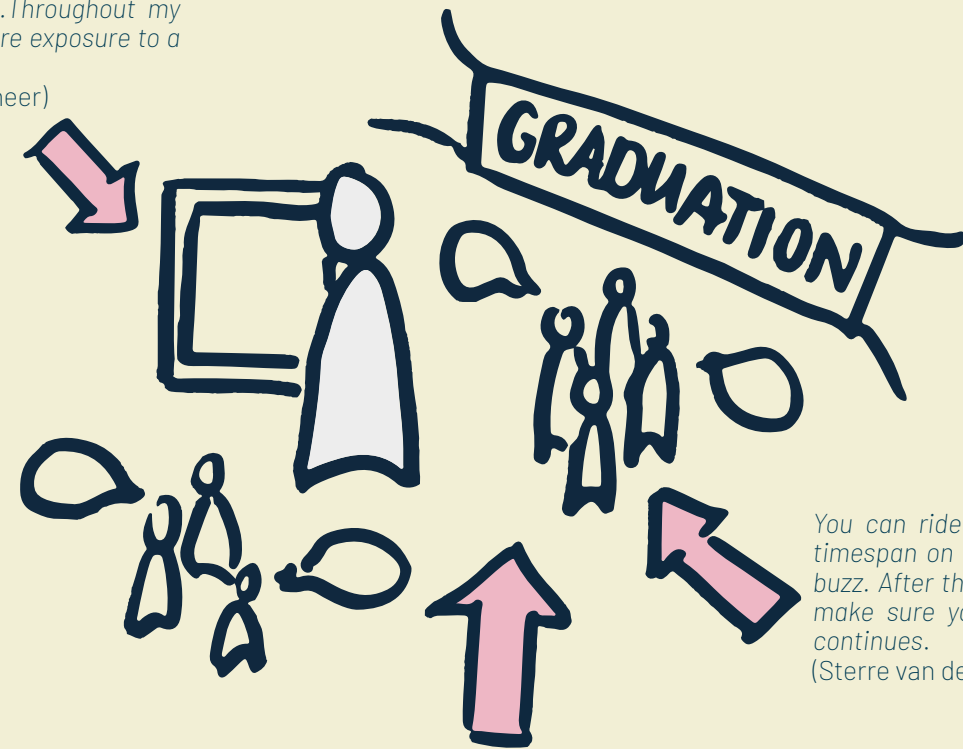
IN THE EXCISTING LITERATURE THERE IS KNOWLEDGE SHARED AROUND LEARNING BY DOING, THE PROS AND CONS. BUT NOT SPECIFIED FOR THE ART WORLD AND HOW THIS ENVIRONMENT CHANGES THE EFFECT OF LEARNING BY DOING AND THE CONCEQUENCES OF FAILURE

Figure #: The going all-in construct

## KICK START

MAKE USE OF THE AUTOMATIC BUZZ GRADUATION OFFERS AND BE PROACTIVE TO ELONGATE THIS

*My end exposition made me who I am as an artist...Throughout my graduation I got more exposure to a bigger audience.*  
(Larissa Ambachtsheer)



*You can ride for a certain timespan on the automatic buzz. After this you need to make sure yourself that it continues.*  
(Sterre van der Waals)

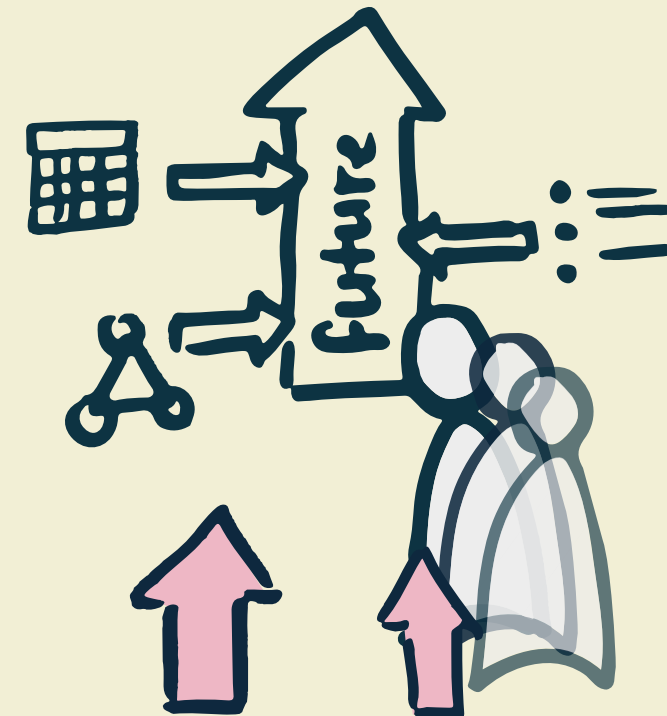
Relates to the concept of micro fame. That "fame" easily wears off after some time if the person in question doesn't elongate it themselves. Williams, A. (2015) Especially as we are now shifting from micro fame to nano fame. There is a lot happening in the world and the attention of the public easily shifts position.

THE VALUE OF GRADUATION AND THE GRADUATION EXHIBITION IS HIGH, AS THIS IS THE FIRST ENCOUNTER OF YOU AS AN ARTIST WITH A BIGGER AUDIENCE. IT'S IMPORTANT TO EXPRESS YOURSELF IN THIS EXHIBITION AS MULTIPLE INTERVIEWEES USED THEIR EXHIBITION AS AN STARTING POINT. EXPLOITING THE NETWORK PROVIDED BY ART ACADEMY TO GET TO NEW EXHIBITIONS AND COLLABORATIONS.

Figure #: The kick-start construct

## GUIDANCE

USING TOOLS TO SET GOALS AND ACHIEVE THEM. MAKE USE OF OTHERS TO PUSH YOU TO GO FURTHER.



*For me it would be nice to have more a 'stok achter de deur' to go further. To go on with it actively.*  
(Charlotte Visser)

Whilst individuals view this professional development as predominantly their own responsibility, they look to their organisation to partner them in accessing and resourcing it (Lane et al., 2000).

THE INTERVIEWS GIVE A CLEAR PERSPECTIVE IN LINE WITH WHAT LANE (2000) IS SAYING. AS MAKERS ACKNOWLEDGE THAT NOWBODY IS DOING YOUR DEVELOPMENT FOR YOU, YOU ARE YOUR OWN MOTIVATION. BUT THAT INDIVIDUALS ARE LOOKING FOR SOMEBODY TO GUIDE AND EVALUATE THEM THROUGH THIS PROFESSIONAL DEVELOPMENT. AS STATED IN THE 'BLACK HOLE PHENOMENON' CONSTRUCT MAKERS LACK THE KNOWLEDGE OF THE GUIDANCE TOOLS THAT ARE OUT THERE TO HELP THEM.

Figure #: The guidance construct





Figure #: Conceptual model of your art community

This theme of 'Your are community' shows the impact of the environment that you are in as a maker. There are a lot of positive and negative effects in the constructs as these are constantly changing and evolving over time and over the 'well-known'-status of an artist. The being an artist construct implies the stigma of being an artist as it offers you freedom as a maker to do whatever but it also comes with some negativity and misconception on the profession of society. The effect of target audience is an important construct as it is a search to find it, with some negative effects on the way but when you find your target audience the postive effects take the upper hand. Your art community is changing and fluctuating constantly as in the beginning of a professional art career there will be a lot of negativity around it. A big part of this fluctuation is that nowadays the attention span of people is getting lower and lower, you need to keep your art community connected for them to not forget about you as a maker.

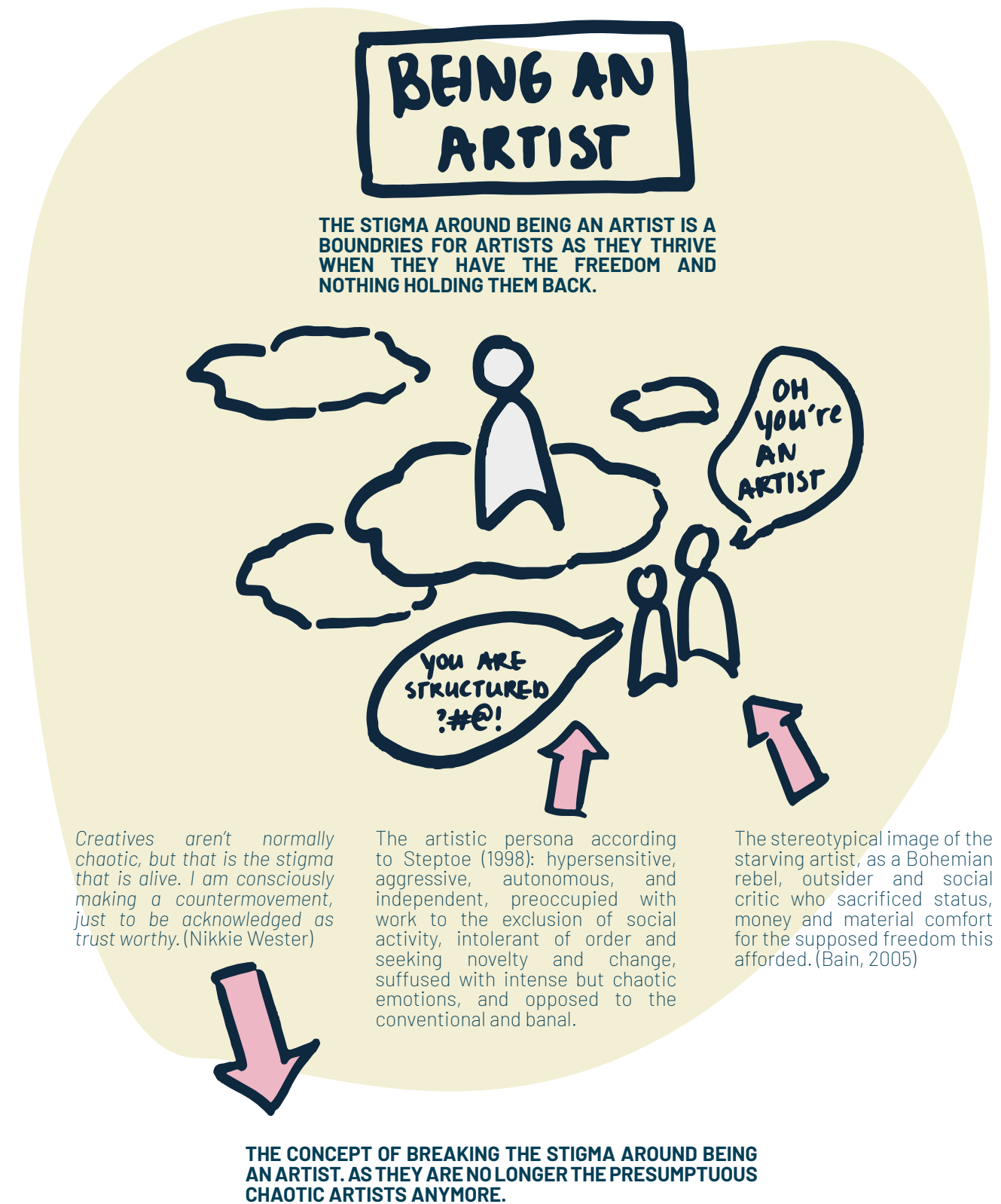


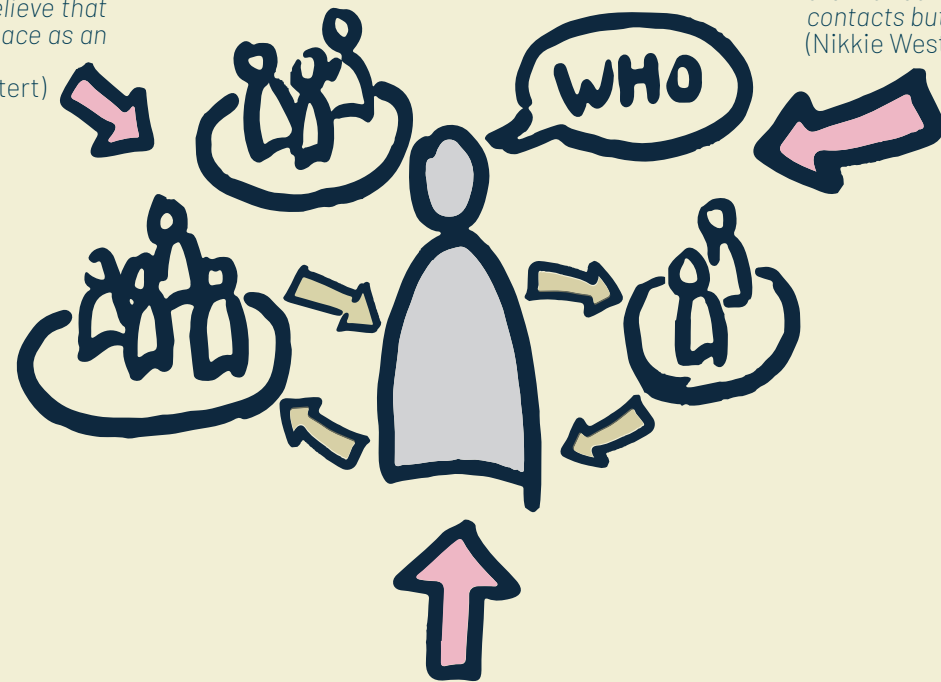
Figure #: The being an artist construct

## EFFECT OF TARGET AUDIENCE

FINDING YOUR TARGET MARKET  
IS ESSENTIAL TO STOP MAKING  
COMPROMISES. BUT FINDING THEM IS  
A JOURNEY.

*I think that I haven't found  
my target audience yet.  
When I find it I believe that  
you found your space as an  
designer.*  
(Sarah-Anne Rootert)

*Finding out where my clients  
are is a search...you will get the  
contacts but not the sales.*  
(Nikkie Wester)



In the 'unknown' stage, artists are indirectly influenced by market preferences. When they grow till the 'famous' stage, artists are unconcerned by market preferences. The VAMT model by Lehman (2014) describes this shift of influence of market preferences.

**THE URGENCY OF FINDING YOUR TARGET AUDIENCE IS NEW TO THE LITERATURE. AS FINDING YOUR TARGET MARKET IS NOT THAT SIMPLE AS YOU NEED TO ENCOUNTER SOME MISSTEPS TO GO INTO THE RIGHT DIRECTION. THIS VALUE OF MAKING MISSTEPS IS NOT YET DISCUSSED IN LITERATURE.**

Figure #: The effect of a target audience construct

## BUILDING A NETWORK

CONNECT WITH CLIENTS AND COLLABORATE  
WITH OTHERS TO BUILD YOUR NETWORK AND  
USE THIS TO YOUR ADVANTAGE.



*The first three year is really  
building your network but  
getting nothing out of it yet.  
After that the ball starts  
rolling. There is always  
somebody who knows  
somebody.* (Nikkie Wester)

Watts (1998) the order and  
randomness of a social  
network and the dynamics  
it can lead to. The small-  
world phenomenon is not  
merely a curiosity of social  
networks

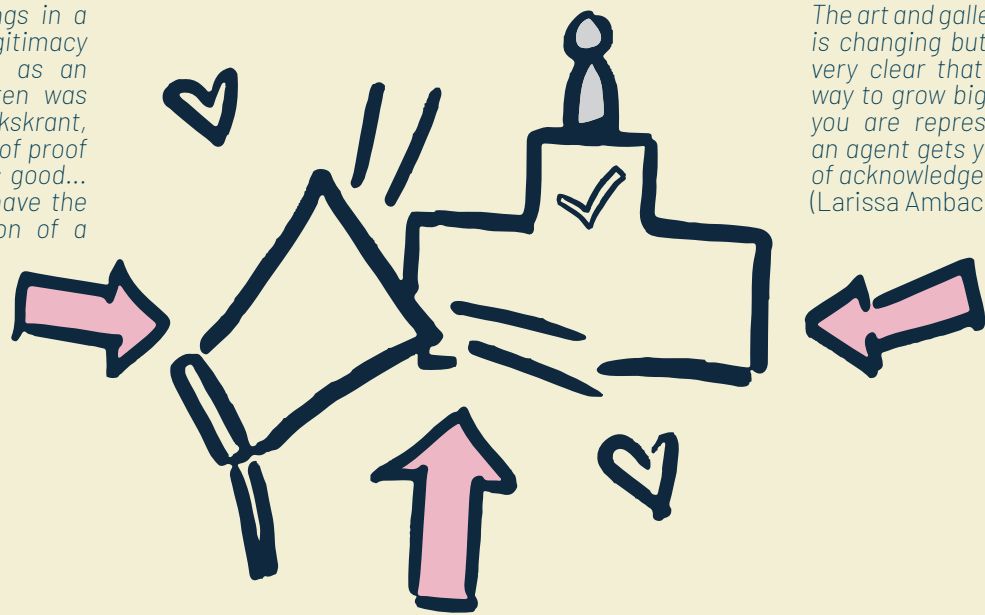
**THE EXISTING LITERATURE FOCUSES ON THE SMALL WORLD PHENOMENON THAT EVENTUALLY VIA VIA YOU CAN GET IN CONTACT WITH WHOEVER. BUT IT LACKS ON KNOWLEDGE ON HOW TO USE COLLABORATIONS TO BUILD YOUR NETWORK STRONGER.**

Figure #: Building a network construct

## POWER OF INFLUENTIAL PEOPLE

CONNECT WITH INFLUENTIAL PEOPLE AS  
THE ACKNOWLEDGEMENT PROVIDES YOU  
WITH A LABEL OF LEGITIMENT

If your work hangs in a museum it is a legitimacy of your abilities as an artist... Ted Noten was named in the Volkskrant, it's all some kind of proof that your work is good... buyers want to have the verdict or opinion of a gallery owner (Ted Noten)



The art and gallery world is changing but it is still very clear that it is the way to grow bigger. That you are represented by an agent gets you a level of acknowledgement. (Larissa Ambachtsheer)

During the 'famous' stage, visual artists' reputation/persona are inseparable from their output, and the level of perception concerning the quality (and value) of their output rests largely on the 'legitimacy of its creator' (Martin, 2007) and on their status in society (Marshall & Forrest, 2011).

**THE CONSTRUCT OF THE IMPACT OF INFLUENTIAL PEOPLE IS IN LITERATURE FOCUSED ON THE ALREADY FAMOUS AND ESTABLISHED ARTIST. AS IN THE INTERVIEWS THE IMPORTANCE OF THIS ACKNOWLEDGEMENT IS OF HIGH VALUE FOR EMERGING ARTISTS AS THIS LEGITIMATE NOT ONLY YOUR WORK AS AN ARTIST BUT ALSO YOUR ARTISTIC IDENTITY AND CONFIDENCE.**

Figure #: The power of influential people construct

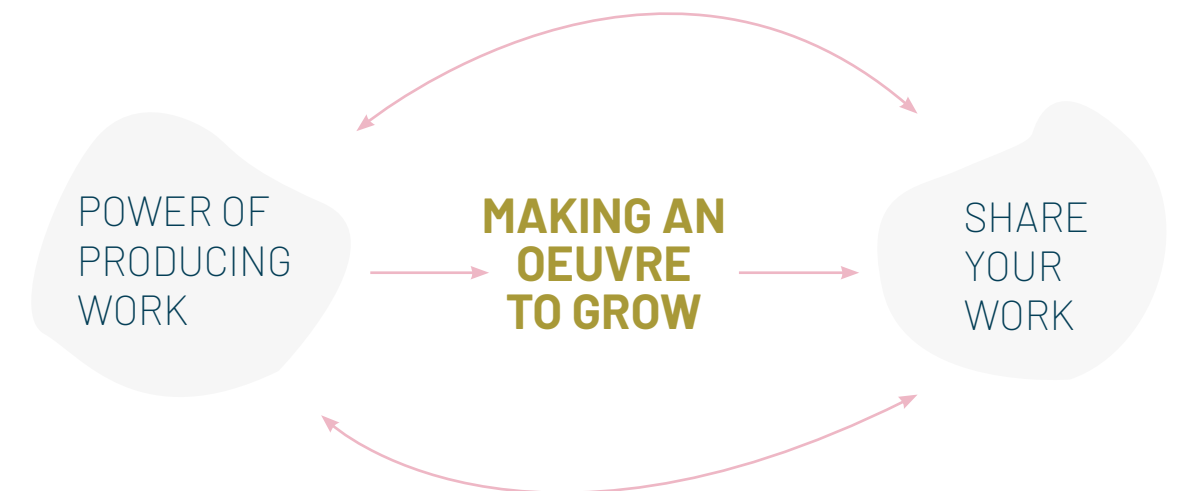
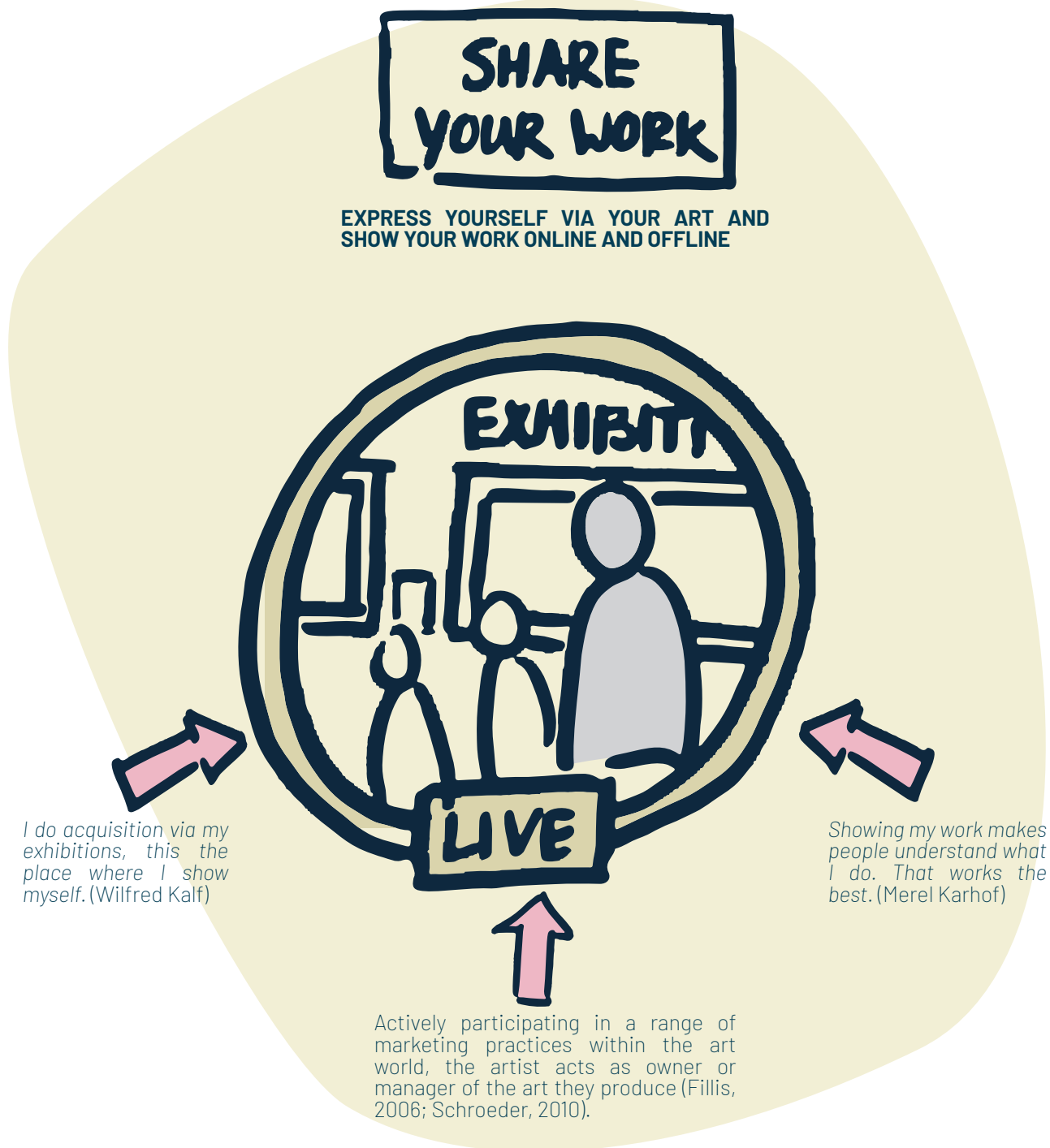


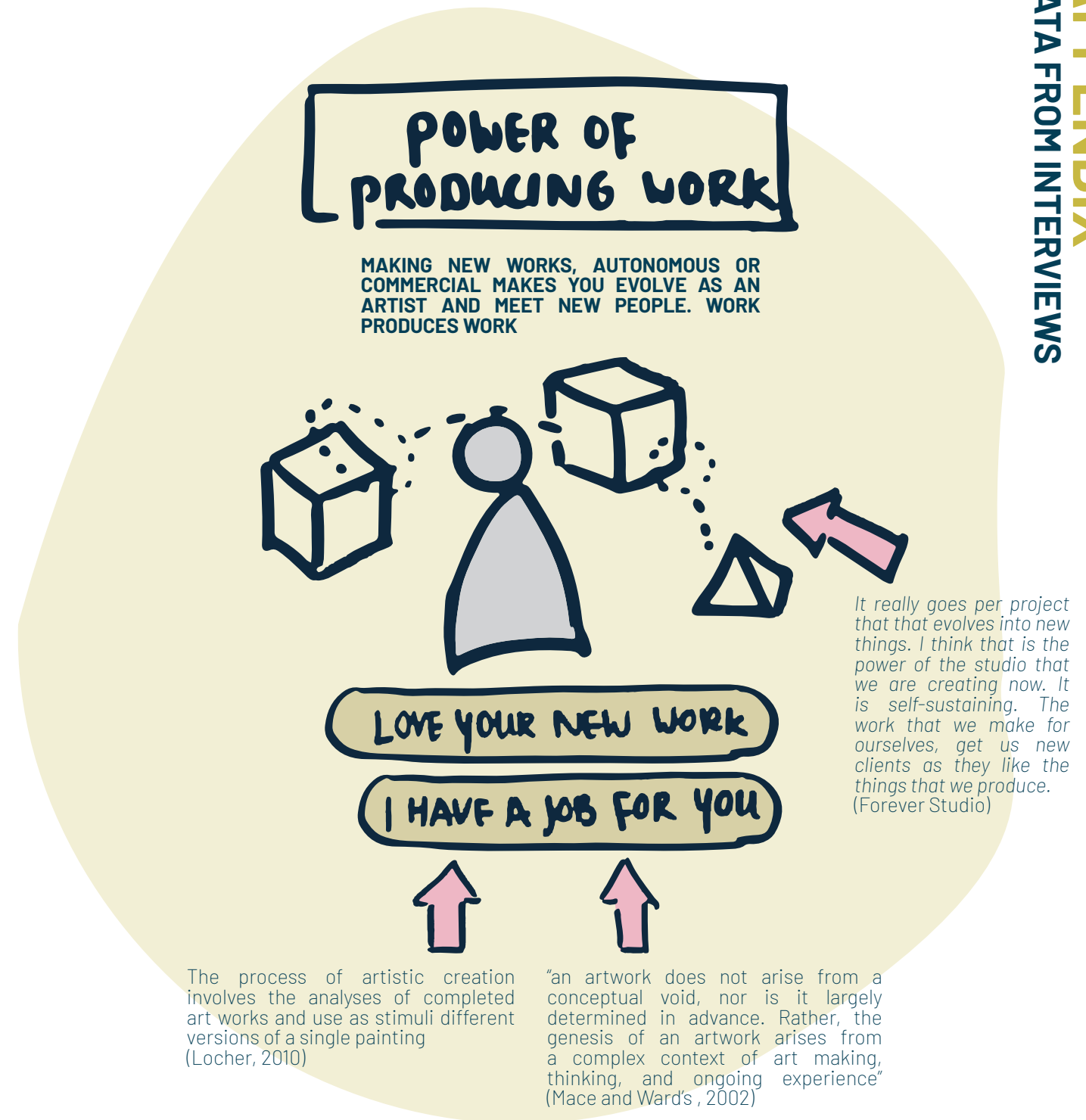
Figure #: Conceptual model of making an oeuvre to grow

As a maker the thing that hopefully consumes the most time is making art. Producing art and building on your oeuvre as an artist. To grow as a maker personally and in society this continues loop of making new work and sharing this is building your oeuvre as an artist. Showing the world what you are made, what you stand for and how the world can remember you. This whole loop impacts each other as sharing your work produces new work, in commission wise but also in creativity. As one work flows to another one, forms the inspiration for the future.



BESIDES THE QUOTATIONS OF FILLIS (2006) AND SCHROEDER (2010) THERE IS NO LITERATURE FOCUSING ON THE VALUE OF EXPRESSING YOURSELF VIA YOUR ARTWORK AND THE IMPORTANCE OF SHOWING YOUR ARTWORK. AS SHOWING WORK IS THE MOST IMPORTANT 'MARKETING' ASPECT ACCORDING TO THE INTERVIEWEES. SHOWING WHO YOU ARE AS A MAKER AND GAINING NEW ASSIGNMENTS OR COLLABORATIONS.

Figure #: Share your work construct



LOCHER, MACE AND WARD'S DESCRIBE THAT ART IS CREATED OUT OF THE MAKING OF ART AND THE ANALYSES OF COMPLETED ART. IN THE CONDUCTED RESEARCH THIS ALSO COMES FORWARD. THE INTERESTING THING THAT FOREVER STUDIO MENTIONED IS THAT IT IS EVOLVING IN A SELF-SUSTAINING STUDIO. SO THAT IT IS POSSIBLE TO CREATE A MARKET FOR THE THINGS THAT YOU MAKE. AS THEY WILL LEAD TO OTHER SALES OF THE STUDIO.

Figure #: The power of producing work construct

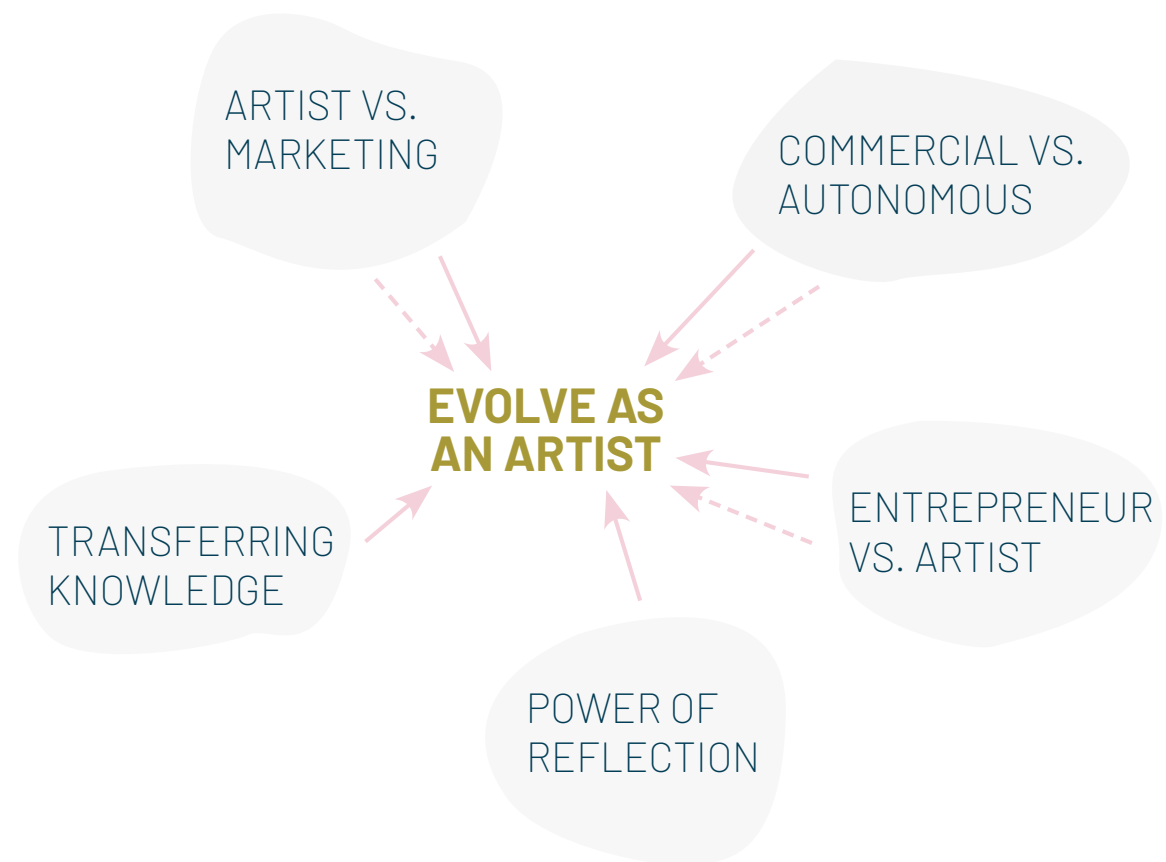
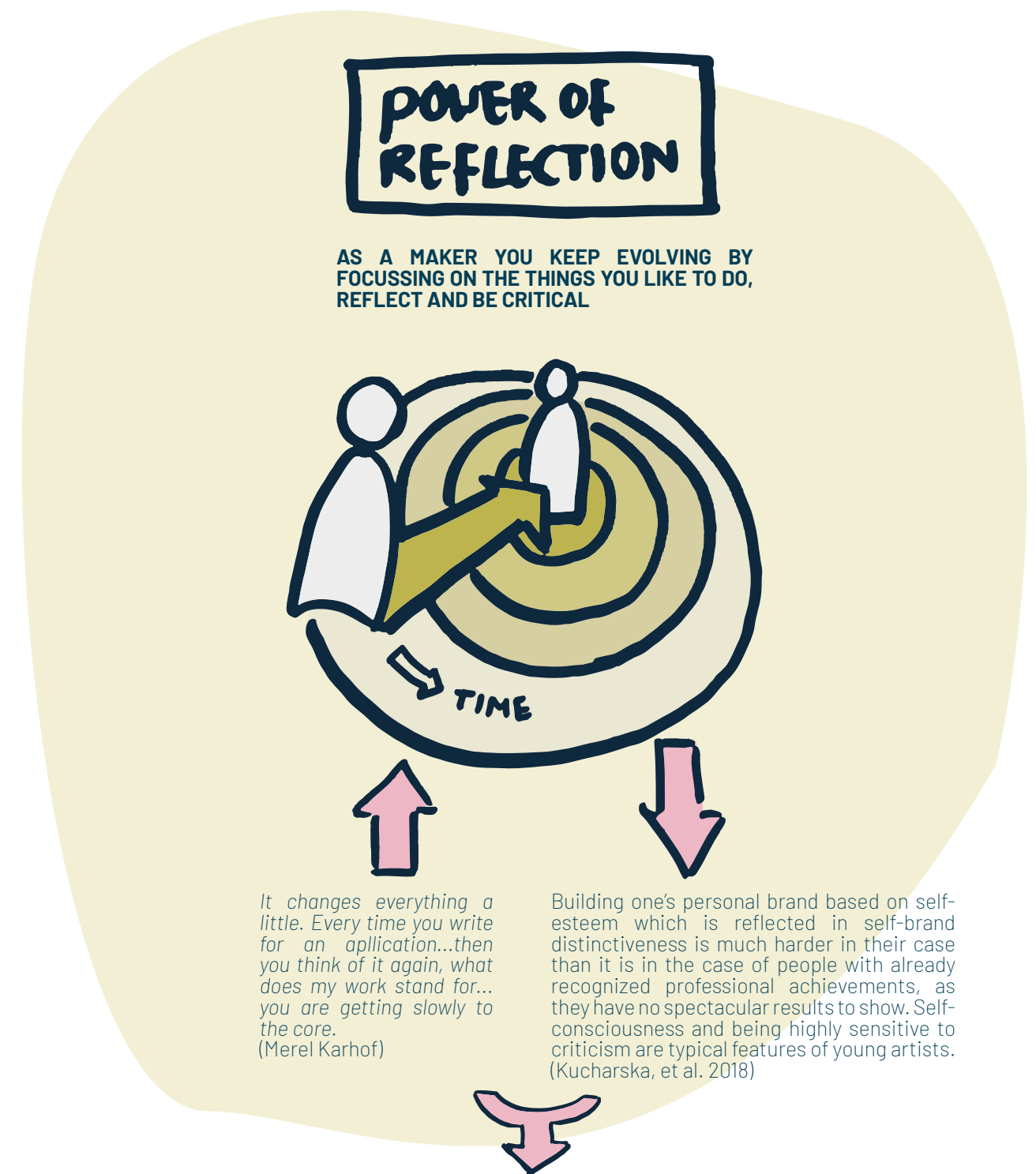


Figure #: Conceptual model of evolving as an artist

As an artist you are responsible for your growth as a maker, yourself. Making the constant considerations between the internal dilemmas of the constructs above. The dilemmas are time sensitive, as the struggle of commercial vs. autonomous and the entrepreneur vs. artist are easily moving to the so called 'negative' side of being an artist. The need of commercial work to be able to work autonomously and using a lot of your time on entrepreneurial things. Using reflection as an powerful tool to move forward and evaluate why you are doing things.



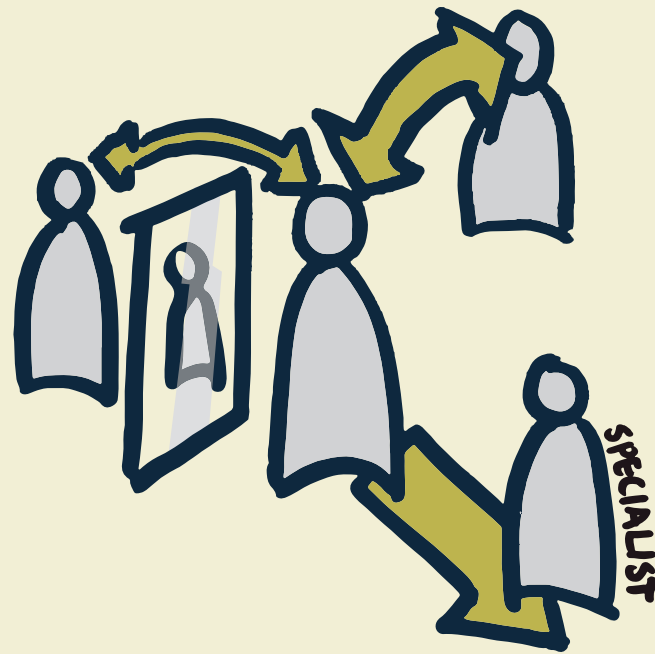
**THE EXISTING LITERATURE FOCUSSES ON THE RELATION AND THE SENSITIVITY BETWEEN THE ENVIRONMENT OF THE ARTIST AND THE ARTIST CONSCIOUSNESS. WHERE THROUGHOUT THE INTERVIEWS THE IMPORTANCE OF SELF-REFLECTION AND LOOKING CRITICAL AT YOURSELF IS A PERSONAL (INTERNAL) PROCESS.**

Figure #: The power of reflection construct



## TRANSFERRING KNOWLEDGE

USE THE TOOLS THAT ARE PROVIDED, LEARN AND VENTILATE WITH OTHERS OR COACHES. KNOW WHEN YOU NEED TO OUTSOURCE



*It really helps to review your identity, what you want and how to get it with somebody from the outside.*  
(Nienke Hoogvliet)

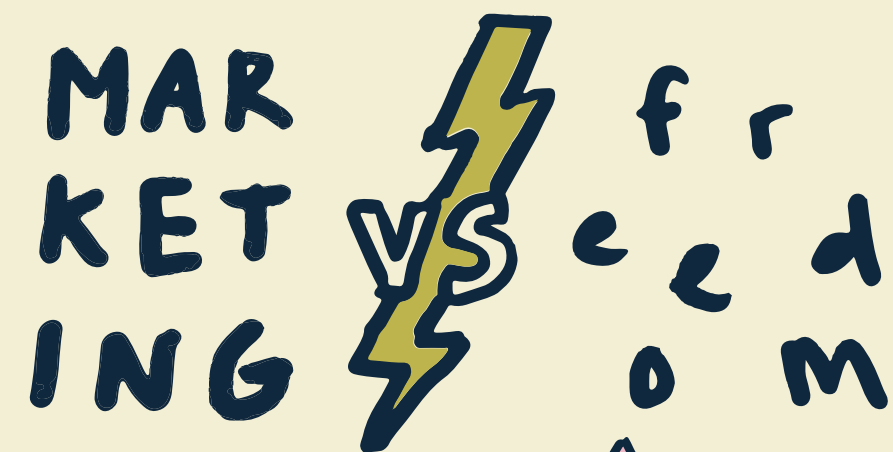
Organisations are turning away from the traditional training initiatives with the implied ethos of one size fits all. Flexibility and speed of response are imperative and thus development has become more person-centred and tailored to the individual. In this environment it is, therefore, unsurprising that coaching has grown in popularity as an option to meet the emerging needs of organisations and as such has become widespread and well accepted.  
(Lane et al., 2000)

**COACHING IS GROWING IN POPULARITY THAT IS WELL KNOWN, BUT THE SURPRISING THING OUT OF THE INTERVIEWS IS THAT PEOPLE LIKE TO VENTILATE AND LEARN FROM ALL DIFFERENT KIND OF PEOPLE THAT GONE OR ARE GOING THROUGH THE SAME THINGS. VENTILATING WITH PEERS AND OUTSOURCE WHEN YOU NEED TO AS YOU DO NOT HAVE TO DO EVERYTHING YOURSELF ANYMORE.**

Figure #: Transferring knowledge construct

## ARTIST VS. MARKETING

MARKETING IS SEEN AS VALUEABLE BUT ALSO AS VAGUE, DIFFICULT AND HARD TO GRASP.



*I find it hard to go along in this whole marketing idea and staying true to yourself. Not to go to far in putting it as a brand... I don't want to feel awkward while implementing it.*  
(Sanne van de Goor)

Lehman (2009) the basic concept of marketing was acknowledged by artist as relevant, up to a point. The artistic freedom of creating whatever they wanted without reference to a target market was seen as an essential aspect in their artistic development. Some artists in the research used marketing aspects in their work but don't recognize it as marketing.

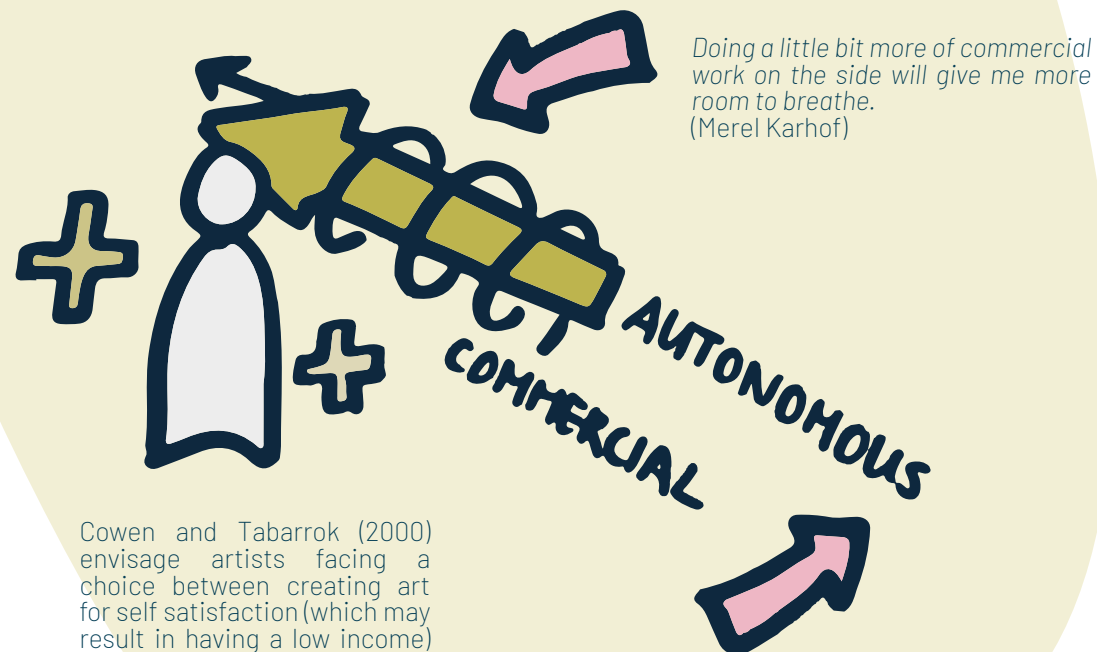
**THE VAMT MODEL INDICATES THAT MARKETING DOES PLAY A ROLE IN INDIVIDUAL ARTISTS' PRACTICE WITHOUT NECESSARILY HAVING NEGATIVE INFLUENCE ON THEIR CREATIVE FREEDOM.**

Figure #: The artist vs. marketing construct

## COMMERCIAL VS. AUTONOMOUS

USE COMMERCIAL WORK THAT ALLIGNS  
WITH YOU AS AN ARTIST, TO FUND YOUR  
AUTONOMOUS WORK

*You finished art school so you  
become an artist. But this is not  
necessarily true, you can also go  
commercial.  
(Larissa Ambachtsheer)*



Cowen and Tabarrok (2000) envisage artists facing a choice between creating art for self satisfaction (which may result in having a low income) and creating art primarily for an target market (which may result in making money).

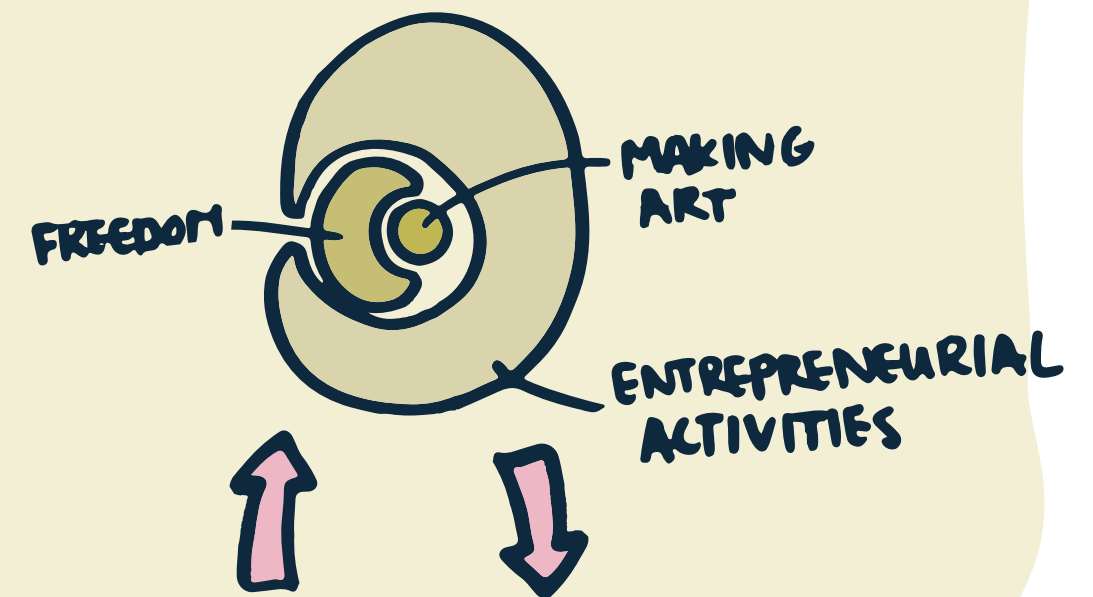
Recognition and validation are higher priorities in the art world than commercialisation (Fillis, 2006).

IN LITERATURE THERE OCCURS A DILEMMA BETWEEN COMMERCIALISATION AND AUTONOMY OF AN ARTIST. AS IN THE INTERVIEWS THE MIDDLE GROUND IS EXPLORED. USING COMMERCIAL WORK TO SUPPORT AND GUIDE YOUR AUTONOMY. USING COMMERCIAL WORK TO DEFINE WHO YOU ARE AS AN ARTIST.

Figure #: The commercial vs. autonomous construct

## ENTREPRENEUR VS. ARTIST

AS AN ARTIST YOU HAVE TO DO  
ENTREPRENEURAL ACTIVITIES TO HAVE A  
CAREER. THESE ACTIVITIES TAKE AWAY THE  
FREEDOM OF THE ARTIST.



*My hart lies with making autonomous work. But in reality you only spend a small percentage of the time on that. How can you make sure you have enough time for your autonomous work.  
(Nienke Hoogvliet)*

*It is some kind of DNA eufimism that artist can't negotiate  
(Ted Noten)*

A professional artist is an artist that makes unique work for sale. An professional artists evolves into an artist entrepreneur when they yearn to live from the arts and understand the need for a market for their art and the risks that come with it (Philips, 2010).

THE POTENTIAL OF BECOMING AN ARTIST ENTREPRENEUR IS EXLPOITED BY PHILIPS (2010) BUT THE REALITY OF LOSING YOUR FREEDOM OVER ENTREPRENEURIAL ACTIVITIES IS AN UNTOUCHED SUBJECT.

Figure #: The entrepreneur vs. artist construct

## FACTORS FOR BECOMING AN ARTIST

construct	struggle of being an artist	uncertainty of art	the black hole phenomenon
definition	It is difficult to be an artist as it is a lonely profession where you need to motivate yourself	The art world is based a lot on patience and luck as you don't always make good things or get paid	Lack of knowledge about the real art world and its opportunities. Losing who you are by not making decisions
proof quotes	<i>It's expected of me that I make my own relations now... I experienced that it is difficult without any inspiration, motivation or help from anybody.</i> (Sarah-Anne Rootert)	<i>You need to work hard, make mistakes and if you are lucky, good work comes out of it. Is a big player, luck. Meeting the right people. Exposing in the Stedelijk Museum at the right time with the right art work.</i> (Ted Noten)  <i>My graduation was my first baby. You can not go into labor that often. You are always experimenting but it doesn't mean that there is always good work</i> (Larissa Ambachtsheer)	<i>When you finish art school you are on your own suddenly. People also call it the black hole. I can relate to this as you need to define for yourself which direction you are going for.</i> (Roos Peltenburg)  <i>I told them about the BNO, a lot of people didn't know.</i> (Sarah-Anne Rootert)
link to literature	Dewey et al. (1998) identified loneliness, isolation, the lack of recognition by the media and fellow artists, depression, and artist's block as issues in the art profession.	According to Hauser (1951), the anarchy that the market embodied resulted in financial uncertainty for the artist; because of the emergence of the art dealer in the seventeenth century, the artist was, estranged from his public.  Artworks are to be understood as unexpected items that are essentially surprising also to their producers who, according to Kant, do not know how they achieve what they do (Kant, 1997).  Baumeister (1947) observed here that if artists knew how to create art, they would not be able to.  Bertinetto (2013) describes the concept of artistic luck.	There is a lot of misconception on being an artist. The role models of the art world paint a attractive and perfect picture of being an artist, as actually only a small percentage of the professional artists ever reach to that level. Society produces and reproduces a far too optimistic image of the art world. (Rodner & Karrigan, 2014).
differentiation to literature	The struggle of being an artist goes beyond the issues of loneliness and the lack of recognition that Dewey et al. described. As self-motivation is a big driver to enter the art world. And after holding hands with the academy for a couple of years the leap especially in the beginning is big for artists.	The existing literature describes a lot on the luck of producing art and the financial uncertainty of being estranged from your public. But there is little to no literature on the relevance of timing when you show your artwork. And how the uncertainty is shifted with the changes in the art world around art dealers.	The black hole phenomenon is described in existing literature as a lot of misconception, expectations and the fall of the support system a academy offers. But in the data gathered by the research the main driver of the black hole is decision making. The fear of saying no to things that will leave you empty handed moneywise, but stronger defined as an artist.

## ENTERING THE ART WORLD

construct	going all-in	getting there	guidance
definition	Diving in the art world where you learn by doing, saying yes to everything and go with the flow	Make use of the automatic buzz graduation offers and be proactive to elongate this	Using tools to set goals and achieve them. To push to go further.
proof quotes	<i>Don't think too much about if it is going to work, how and why. Thinking is super helpful and has its place... But you can also overthink something that eventually is a setback or not. But at least you tried it.</i> (Bart Huijpen)	<i>You can ride for a certain timespan on the automatic buzz. After this you need to make sure yourself that it continues.</i> (Sterre van der Waals)  <i>My end exposition made me who I am as an artist... Throughout my graduation I got more exposure to a bigger audience.</i> (Larissa Ambachtsheer)	<i>For me it would be nice to have more a 'stok achter de deur' to go further. To go on with it actively.</i> (Charlotte Visser)
link to literature	Schank (1995) describes the positive effect of learning by doing. And why it is not fully incorporated in the educational system.	Relates to the concept of micro fame. That "fame" easily wears off after some time if the person in question doesn't elongate it themselves. Williams, A. (2015) Especially as we are now shifting from micro fame to nano fame. There is a lot happening in the world and the attention of the public easily shifts position.	Whilst individuals view this professional development as predominantly their own responsibility, they look to their organisation to partner them in accessing and resourcing it (Lane et al., 2000).
differentiation to literature	In the existing literature there is knowledge shared around learning by doing, the pros and cons. But not specified for the art world and how this environment changes the effect of learning by doing and the consequences of failure	The value of graduation and the graduation exhibition is high, as this is the first encounter of you as an artist with a bigger audience. It's important to express yourself in this exhibition as multiple interviewees used their exhibition as an starting point. Exploiting the network provided by art academy to get to new exhibitions and collaborations.	The interviews give a clear perspective in line with what Lane (2000) is saying. As makers acknowledge that nobody is doing your development for you, your are your own motivation. But that individuals are looking for somebody to guide and evaluate them through this professional development. As stated in the 'black hole phenomenon' construct makers lack the knowledge of the guidance tools that are out there to help them.

## FACTORS THAT INFLUENCE YOUR ART CAREER

construct	your art community	effect of target audience	your golden team	power of influential people
definition	The stigma around being an artist are boundries for artists as they thrive when they have the freedom and nothing holding them back.	Finding your target market is essential to stop making compromises. But finding them is a journey.	Connect with clients and collaborate with others to build your network and use this to your advantage.	Connect with influential people as the acknowledgement provides you with a label of legitment
proof quotes	<i>Creatives aren't normally chaotic, but that is the stigma that is alive. I am consciously making a countermovement, just to be acknowledged as trust worthy. (Nikkie Wester)</i>	<i>I think that I haven't found my target audience yet. When I find it I believe that you found your space as an designer. (Sarah-Anne Rootert)</i>  <i>Finding out where my clients are is a search...you will get the contacts but not the sales. (Nikkie Wester)</i>	<i>The first three year is really building your network but getting nothing out of it yet. After that the ball starts rolling. There is always somebody who knows somebody. (Nikkie Wester)</i>	<i>The art and gallery world is changing but it is still very clear that it is the way to grow bigger. That you are represented by an agent gets you a level of acknowledgement. (Larissa Ambachtsheer)</i>  <i>If your work hangs in a museum it is a legitimacy of your abilities as an artist... Ted Noten was named in the Volkskrant, it's all some kind of proof that your work is good... buyers want to have the verdict or opinion of a gallery owner (Ted Noten)</i>
link to literature	The stereotypical image of the starving artist, as a Bohemian rebel, outsider and social critic who sacrificed status, money and material comfort for the supposed freedom this afforded. (Bain, 2005)  The artistic persona according to Steptoe (1998): hypersensitive, aggressive, autonomous, and independent, preoccupied with work to the exclusion of social activity, intolerant of order and seeking novelty and change, suffused with intense but chaotic emotions, and opposed to the conventional and banal.	In the 'unknown' stage, artists are indirectly influenced by market preferences. When they grow till the 'famous' stage, artists are unconcerned by market preferences. The VAMT model by Lehman (2014) describes this shift of influence of market preferences.	Watts (1998) the order and randomness of a social network and the dynamics it can lead to. The small-world phenomenon is not merely a curiosity of social networks	During the 'famous' stage, visual artists' reputation/persona are inseparable from their output, and the level of perception concerning the quality (and value) of their output rests largely on the 'legitimacy of its creator' (Martin, 2007) and on their status in society (Marshall & Forrest, 2011).
differentiation to literature	The concept of breaking the stigma around being an artist. As they are no longer the presumptuous chaotic artists anymore.	The urgency of finding your target audience is new to the literature. As finding your target market is not that simple as you need to encounter some missteps to go into the right direction. This value of making missteps is not yet discussed in literature.	The existing literature focuses on the small world phenomenon that eventually via via you can get in contact with whoever. But it lacks on knowledge on how to use collaborations to build your network stronger.	The construct of the impact of influential people is in literature focussed on the already famous and established artist. As in the interviews the importance of this acknowledgement is of high value for emerging artists as this legitimate not only your work as an artist but also your artistic identity and confidence.

## MAKING ART TO GROW

construct	share your work	power of producing work
definition	Express yourself via your art and show your work	Making new works, autonomous or commercial makes you evolve as an artist and meet new people. Work produces work
proof quotes	<i>I do acquisition via my exhibitions, this the place where I show myself. (Wilfred Kalf)</i>  <i>Showing my work makes people understand what I do. That works the best. (Merel Karhof)</i>	<i>It really goes per project that that evolves into new things. I think that is the power of the studio that we are creating now. It is self-sustaining. The work that we make for ourselves, get us new clients as they like the things that we produce. (Forever Studio)</i>
link to literature	Actively participating in a range of marketing practices within the art world, the artist acts as owner or manager of the art they produce (Fillis, 2006; Schroeder, 2010).	"an artwork does not arise from a conceptual void, nor is it largely determined in advance. Rather, the genesis of an artwork arises from a complex context of art making, thinking, and ongoing experience" (Mace and Wards , 2002)  The process of artistic creation involves the analyses of completed art works and use as stimuli different versions of a single painting (Locher, 2010)
differentiation to literature	Besides the quotations of Fillis (2006) and Schroeder (2010) there is no literature focussing on the value of expressing yourself via your artwork and the importance of showing your artwork. As showing work is the most important 'marketing' aspect according to the interviewees. Showing who you are as a maker and gaining new assignments or collaborations.	Locher, Mace and Ward's describe that art is created out of the making of art and the analyses of completed art. In the conducted research this also comes forward. The interesting thing that Forever studio mentioned is that it is evolving in a self-sustaining studio. So that it is possible to create a market for the things that you make. As they will lead to other sales of the studio.



## EVOLVE AS AN ARTIST

construct	power of reflection	transferring knowledge	artist vs. marketing	commercial vs. autonomous	entrepreneur vs. artist
definition	As a maker you keep evolving by focus on the things you like to do, reflect and be critical	Use the tools that are provided, learn and ventilate with other or coaches. Know when you need to outsource	Marketing is seen as valueable but also as vague, difficult and hard to grasp.	Use commercial work that alligns with you as an artist, to fund your autonomous work	As an artist you have to do entrepreneurial activities to have a career. These activities take away the freedom of the artist.
proof quotes	<i>It changes everything a little. Every time you write for an application...then you think of it again, what does my work stand for...you are getting slowly to the core.</i> (Merel Karhof)	<i>It really helps to review your identity, what you want and how to get it with somebody from the outside.</i> (Nienke Hoogvliet)	<i>I find it hard to go along in this whole marketing idea and staying true to yourself. Not to go to far in putting it as a brand... I don't want to feel awkward while implementing it.</i> (Sanne van de Goor)	<i>You finished art school so you become an artist. But this is not necessarily true, you can also go commercial.</i> (Larissa Ambachtsheer)  <i>Doing a little bit more of commercial work on the side will give me more room to breathe.</i> (Merel Karhof)	<i>It is some kind of DNA eufimism that artist can't negotiate</i> (Ted Noten)  <i>My hart lies with making autonomous work. But in reality you only spend a small percentage of the time on that. How can you make sure you have enough time for your autonomous work.</i> (Nienke Hoogvliet)
link to literature	Building one's personal brand based on self-esteem which is reflected in self-brand distinctiveness is much harder in their case than it is in the case of people with already recognized professional achievements, as they have no spectacular results to show. Self-consciousness and being highly sensitive to criticism are typical features of young artists. (Kucharska, et al. 2018)	Organisations are turning away from the traditional training initiatives with the implied ethos of one size fits all. Flexibility and speed of response are imperative and thus development has become more person-centred and tailored to the individual. In this environment it is, therefore, unsurprising that coaching has grown in popularity as an option to meet the emerging needs of organisations and as such has become widespread and well accepted. (Lane et al., 2000)	Lehman (2009) the basic concept of marketing was acknowledged by artist as relevant, up to a point. The artistic freedom of creating whatever they wanted without reference to a target market was seen as an essential aspect in their artistic development. Some artists in the research used marketing aspects in their work but don't recognize it as marketing.	Cowen and Tabarrok (2000) envisage artists facing a choice between creating art for self satisfaction (which may result in having a low income) and creating art primarily for an target market (which may result in making money).  Recognition and validation are higher priorities in the art world than commercialisation (Fillis, 2006).	A professional artist is an artist that makes unique work for sale. An professional artists evolves into an artist entrepreneur when they yearn to live from the arts and understand the need for a market for their art and the risks that come with it (Philips, 2010).
differentiation to literature	The excisting literature focusses on the relation and the sensitivity between the environment of the artist and the artist consciousness. Where throughout the interviews the importance of self-reflection and looking critical at yourself is a personal (internal) process.	Coaching is growing in popularity that is well known, but the surprising thing out of the interviews is that people like to ventilate and learn from all different kind of people that gone or are going through the same things. Ventilating with peers and outsource when you need to as you do not have to do everything yourself anymore.	The VAMT model indicates that marketing does play a role in individual artists' practice without necessarily having negative influence on their creative freedom.	In literature there occurs a dilemma between commercialisation and autonomy of an artist. As in the interviews the middle ground is explored. Using commercial work to support and guide your autonomy. Using commercial work to define who you are as an artist.	The potential of becoming an artist entrepreneur is exploited by Philips (2010) but the reality of losing your freedom over entrepreneurial activities is an untouched subject.



Sinds kort een iets specifieke niche dan overall branding. Daar ben ik in principe mee begonnen, maar ik zit nu vooral op vrouwelijke ondernemers. En eigenlijk wat ik merk in de praktijk zijn het de vrouwelijke ondernemers die met een coach werken of iets vanuit een spiritueel oogpunt doen. En daarmee ook het commerciële missen. Dus ik help hen met hun merkstrategie. Dus waar sta je voor, welke doelgroep, hoe ze hun aanbod kunnen aanscherpen en daarna help ik ze met hun hele huisstijl. Dus de branding. En nu ben ik er ook websites bij gaan doen. Zodat ik een compleet plaatje kan afleveren.

### **Waarom heb je dan nu specifiek voor vrouwelijk entrepreneurs gekozen?**

Bij vrouwen komt er veel meer het gevoel bij kijken. Om dat er ook in mee te nemen en veel meer dingen te maken vanuit intuïtie. In plaats van ik duw je nu door dit format heen.

### **Dus dan is eigenlijk elk traject anders?**

Wat ik oplever is vaak hetzelfde. Maar hoe ik daar kom is echt voor iedereen anders. Ik heb nu wel een soort van opzetje gemaakt met hoe je het branding traject: te beginnen met een kick-off daarna een moodboard en een huisstijl. Dat lever ik dan altijd op canva, omdat ondernemers daarmee werken. Maar soms ben ik met een moodboard bezig, denk ik helemaal geen zin in, ik ga het gewoon maken. En dan bel ik op met sorry maar deze stap slaan we even over. Ik heb het al voor je.

### **Want je hebt nu ook de rock your brand box, zijn dat ook dan die stappen maar dat de ondernemer die stappen zelf kan doorlopen? Doorlopen die dan dezelfde stappen?**

Ja, klopt. De rock your brand box is wat meer gericht op het traject ervoor. Dus ik ga niet mensen zelf hun logo laten ontwerpen. Maar het is eigenlijk een beetje ontstaan omdat ik merk eigenlijk bij startende ondernemers. Voor hun is een heel branding traject gewoon best wel duur en minder toegankelijk maar is wel heel belangrijk. Ik wilde dat op de een of andere manier toegankelijker maken. Dus toen dacht ik dan maak ik zo een do it yourself kit. En ik wilde het niet online programma. Want iedereen heeft een online programma en daarom gaan wij het niet doen. Uhm, dus ik vond het leuk om een fysieke box te maken. Eigenlijk is het opgezet dat je dat dan koopt en eigenlijk twee dagen in de natuur gaat zitten of ergens chill. En vanuit twee basis in het werkboek, de basis legt voor het businessmodel en vervolgens ook gaat kijken naar kleuren en typografie. En uiteindelijk staat er ook, wil je door met je logo dan heb ik een aantal tips daarvoor. Maar dan heb je eigenlijk een handboek ook om met een grafisch ontwerper aan de slag te gaan.

### **Komen ze dan vaak weer bij jou terug?**

Ik moet dus heel eerlijk zeggen dat die box, niet heel veel heb verkocht. Want heel veel mensen zeggen, die box is echt fantastisch. Dan denk ik oke maar voor mijn inkomsten niet per se. En diegene die het hebben gekocht die zeggen ik vind het heel leuk maar die zeggen ook ik vind het heel moeilijk om er echt de tijd voor te pakken. Ze hebben gewoon geen stok achter de deur. Ze hebben die box en die staat dan gewoon maar ergens. En ze doen er eigenlijk niks mee. Dus voor volgend jaar wil ik eigenlijk die box in een soort traject gieten. Waarbij je dan vier keer bij elkaar komt met een groep en dan zelf aan de slag gaat maar wel die stok achter de deur hebt. En dat wordt dan ook iets toegankelijker.

### **Zijn er dan nog andere aspecten die je ervan hebt geleerd?**

En ook dat ze zeiden, ik vind het nog steeds best wel lastig. Want ik help ze er wel doorheen met, wat deed je als kind het allerliefst. En als ik dan zie wat ze invullen dan denk ik, dat is niet helemaal.. Je kan nog dieper graven. Dat merk ik wel dat het gewoon fijn is om er met iemand over te sparren. En dat die echt even de juiste diepte behaalt. Dus ja, dat is gewoon lastig als je het zelf moet doen.

**EMILY VAN DER VUGHT**  
ROTTERDAM  
GRADUATED 2015  
INDUSTRIAL DESIGN  
BUSINESS COACH





**Dat die 1- op -1 dan veel waardevoller is misschien?**

Ja en ik had een paar maanden terug een masterclass gegeven, daar kwamen acht vrouwen. En daar hebben we eigenlijk ook een aantal stappen uit het werkboek gedaan en het was ook heel tof om dan te zien hoe ze elkaar kunnen helpen. Dat ze dan dingen gingen vertellen en dan zat iemand anders van: "ah ja misschien kan je het ook zo en zo doen." Je ziet ook heel erg de waarde van zo een groep en elkaar weer verder helpen. Dan kan je wel in je eentje in het bos gaan zitten maar dan is dit handiger.

**Hoe kies jij je klanten uit? Benaderen ze jou?**

Nee, meestal komen ze wel naar mij toe. Ook via via. Ik merk wel dat mijn meeste klanten in ieder geval een keer in het echt heb gezien. Want echt koude sales werkt gewoon niet met wat ik doe. Je kan ze beter via zo een live dag of een toegankelijker traject leiden.

**Dat is ook wat ik met Marlou heb besproken, want als het merk eenmaal staat wanneer kom je dan weer terug bij de klant?**

Ja, dat is het lastige. Ik ben daar zelf ook nog niet helemaal over uit. Ik denk dat ik uiteindelijk een soort onderhoudspakket wil gaan doen. Dat je een of twee keer per jaar bij elkaar komt, van he hoe gaat het en effe weer de strategie rechtekken. Zijn er nog nieuwe templates die je nodig hebt. Wil je nog iets aan je website doen. Dat je zo iemand wel een beetje vast houdt. En ook zorgt dat het, want soms als je mensen los laat met hun branding, dan denk je ah nee dat was niet de bedoeling. Het is wel lekker om het een beetje bij te kunnen schaven.

**Je hebt je eigen holistic business model gemaakt, waarom heb je die gemaakt? Er zijn al behoorlijk veel modellen?**

Omdat ik dus die andere modellen vond ik best wel rationeel, met dit zijn je revenues en dit je targets. En het is allemaal best wel hard, ik wilde het aanpassen aan mijn doelgroep en het verder trekken dan alleen maar vanuit je omzet denken. Maar er zit ook een stuk in, van zo ziet mijn ideale dag er uit. Op deze manier werk ik het lekkerst. Dat het ook uit jouw manier van werken komt. In plaats van ik vind mij in deze hokjes. En dat ook dat soort dingen bij je business horen. Dat je daar ook over nadenkt. Dat je dat op een manier inricht dat het voor jou werkt. En niet dat het zo afgekaderd moet zijn. Dus hij is misschien wat zweveriger. Het helpt om er over na te denken. En dat standaard business model canvas is eigenlijk, daar kan je helemaal geen reet mee.

**Gebruik je nog andere methodes?**

Ik denk dat ik onbewust best wel veel dingen gebruik. Dat heb ik wel veel gedaan maar daar was ik een beetje klaar mee op begeven moment. Ik werk wel veel met kernwaarden. Maar die heb ik nu soort van omgegooid naar brand personality omdat dat ook gewoon. Het is echt moeilijk, maar als je die weet samen te vatten tot 3. Dan is dat echt een heel chill framework om alles mee te doen. En ook ieder keer weer af te vragen, past dit dan nog bij wat ik wil en wat ik uit wil stralen.

**Hoelang ben jij gemiddeld met een klant, werk je daar mee samen? Want je biedt ook pakketten aan? Als we nou Arrezina als voorbeeld nemen.**

Ik heb met haar een 1-op-1 branding traject en dan website. Ik ben gemiddeld zo een 6 weken bezig met zo een branding traject en ook zo iets met een website. Hangt er een beetje vanaf hoe groot het allemaal wordt. Als je het aan elkaar plakt zo een 14 weken. Niet fulltime. Ik kan twee van die projecten tegelijk laten lopen en dan heb ik ook nog ruimte voor andere dingen. Maar ik wil ook niet fulltime met een ding bezig zijn. Ik moet ook ruimte hebben om er over na te denken. Als het even niet gaat het neer te kunnen leggen en dan de dag erna weer verder te gaan.

**Wat versta jij onder marketing en wat vind jij van marketing in de creatieve sector?**

Ik heb wel het idee dat ze dat meer zouden mogen doen. Voor mij is marketing uh, het actieve promoten van een dienst of een product. Het is een onderdeel van de branding. Branding

is het DNA van een bedrijf en marketing is daar een onderdeel van. Wat overigens niet bij iedereen bekend is, dat dat zo werkt.

**Ja ik zit nu op de richting dat ik marketing behapbaar moet maken. Net zoals in je kernwaarden. Het moet behapbaar worden dat je niet alles in een keer hoeft te doen. Net als de rock your brand box.**

Ik denk ook dat je de negatieve associatie met marketing. Die is er nog wel een beetje. Dat die er ook een beetje vanaf gaat. Het is ook een soort mentaliteit. Ik denk dat er bij veel mensen ook een soort angst in zit van, dan moet ik wel met mijn billen bloot in beeld komen.

**Ja, mensen denken dat ze de vrijheid dan gaan verliezen.**

Ja want hoe doet zij dat nu, het is niet een doelgroep die veel te besteden heeft. Je zou op de een of andere manier het resultaat meetbaar moeten maken. Maar dat is lastig. En zo een case van iemand die bij een beurs wilt staan is dan een goed voorbeeld. Van met deze acties en deze investering heeft ze dit bereikt. En daar heeft ze uiteindelijk 6 nieuwe klanten uit gehaald.

**Want hoe heb jij je prijzen bepaald?**

Ze stijgen per jaar een beetje want ik heb meer ervaring. Maar ik werk nu met pakketprijzen. Ik vond het heel lang best wel lastig als ik een aanvraag kreeg. Dan ging ik onderzoek doen naar de klant, dan dacht ik die hadden niet zo heel veel budget. Dan vond ik het best wel eng om de offerte eruit te sturen met de gedachte dit gaan zij niet betalen. Ik ben daar wel steeds meer van af gegaan. Als ze me niet kunnen betalen dan is het niet mijn klant. Er zijn ook klanten die het wel betalen. Ik heb eigenlijk nog geen een keer een klant gehad die ging onderhandelen over de prijs. Ik heb ook met uurtje factuurtje heb ik in het begin van die strippenkaarten gemaakt. Met iets meer kortingen kon je dan 6 of 12 uur kopen. Dat vond ik wel chill omdat je dat dan sowieso al binnen had. En dat kon je dan binnen 3 maanden gebruiken. Dat werkte wel goed. Ook als ze dan zeiden ik heb advies nodig. Zei ik koop dan zo een strippenkaart, dan kunnen we even door. In plaats van dat je elke keer een factuur moet versturen. Maar ik wil daar een beetje vanaf omdat ik meer branding trajecten wil coachen.

**Zijn er vaak mensen die je dan op bellen met vragen? Voor 1 uur je advies willen?**

Ja meer de jongere ondernemers of de vriendin ondernemers die dan advies willen. En dan zeg ik prima en als het meer is kan je of naar mijn masterclass komen of je koopt een strippenkaart.

**Denk je dat een online traject werkt? Want jij hebt specifiek gekozen voor een offline voortraject.**

Ik denk dat het zeker werkt voor bepaalde topics. Maar het is meer mijn persoonlijke voorkeur. Ik merk dat ik veel beter mijn ding kan doen als ik iemand tegenover mij heb staan. Dit klinkt heel zweverig maar, dat ik iemands energie kan voelen. Vanuit daar kan ik dan weer iets maken wat echt past. En dat heb ik gewoon online niet. Ik vind skype echt vreselijk. En die online communities het beheren is gewoon kut en het werkt eigenlijk niet. Ik heb er zelf ook een aantal gedaan dan heb ik betaald maar eigenlijk doe ik het niet. Leerpunten. Zo een instagram training zou ik dan nog eerder doen. Omdat dat iets is waar je sowieso al op zit. En je kan nog terug kijken en is wat korter. Kortere snellere content dat vind ik chiller dan een heel online programma.

# Marketing voor makers

Hi Maker, bedankt dat je de tijd neemt om deze vragenlijst voor mij in te vullen. Het zal niet langer duren dan 5 minuten. Voor mijn afstuderen heb ik onderzoek gedaan naar marketing voor makers. Dit heeft geresulteerd in een aantal ontwikkelingen die ik graag met jullie zou willen testen.

Deze vragenlijst bestaat uit twee onderdelen. Allebei over een ander ontwerp.

Super bedankt voor het invullen alvast,  
Puck Veelenturf

Hoe oud ben jij? \*

- ☐ 18-25
- ☐ 25-35
- ☐ 35-50
- ☐ 50-65
- ☐ 65+

## Concept 1: Maker Making

Maker making is een concept waar in marketing dilemma's marketing aspecten op een laagdrempelige manier naar de maker worden gebracht. Stapsgewijs aan je merk als maker. Op een door jou gekozen interval krijg je een dilemma kaart in de bus waarvan je een kant kiest om daar aan te werken. Elk dilemma bestaat uit twee opties die je aan het denken zetten en die je aan het werk zetten op een lage schaal. Op de achterzijde staat een tool vermeld om aan de kwestie te werken en een link voor extra informatie. Binnen de Maker making kaarten kan je kiezen uit verschillende trajecten zoals marketing 101 (de basis) en verschillende deep dive modules.

Maker Making

### Topics

- heart** bepaal waar jij warm van wordt
- brains** waarom doe jij wat je doet
- bravery** stappen nemen uit je comfort zone
- magic** wat is het beeld dat jij creert
- mastery** evalueer jezelf, wat zijn jou sterke kanten
- destiny** doelen stellen helpen om het te bereiken



Hoe vaak zal je het marketing dilemma willen ontvangen? \*

- ☐ dagelijks
- ☐ wekelijks
- ☐ elke twee weken
- ☐ maandelijks

Welke visuele uitstraling zou je aansporen? \*



☐ Optie 1

☐ Optie 2

☐ Optie 3

☐ Anders...

Zou je dit bespreken met andere makers? \*

- ☐ ja
- ☐ nee
- ☐ Anders...

Binnen het concept kan je voor meerdere trajecten kiezen, in welke zou jij geïnteresseerd zijn? \*

- ☐ marketing 101
- ☐ subsidie aanvraag
- ☐ beurs kit (alles om goed voor de dag te komen op een beurs)
- ☐ deepdive op bepaalde aspecten (doelgroep, prijs bepalen, mijn visie neerzetten)

Welke dilemma uitdagingen ervaar jij als meest waardevol? (je mag er meerdere aanvinken) \*

- ☐ Doelen stellen
- ☐ Je persoonlijke sterktes en zwaktes
- ☐ Missie en visie bepalen
- ☐ Ontdekken waarom je doet wat je doet
- ☐ Prijs bepalen
- ☐ Bepalen wat succes betekent voor jou
- ☐ Je passies ontdekken
- ☐ Hoe ziet je ideale dag eruit
- ☐ Uitbesteden wat je kan
- ☐ Inspirators
- ☐ Eigen waarden definiëren
- ☐ Feedback ontvangen
- ☐ Obstakel herkenning
- ☐ Elevator pitch
- ☐ Praten met andere makers
- ☐ Online check
- ☐ Doelgroep bepalen
- ☐ Doelgroep bereiken

Welke dilemma uitdagingen zal jij kiezen? (je mag er meerdere aanvinken) \*

Hoeveel zou je betalen voor een tool zoals deze? (je zal 10x een dilemma ontvangen) \*

Korte antwoordtekst

## Concept 2

Een ander concept is het maker platform. Hierbij kunnen makers elkaar ontmoeten doormiddel van een profiel op het platform. Hierbij draait het om de maker en 'het merk', meer dan het werk dat de maker maakt. Hier komen maker en marketing samen met toegang tot een spreekuur, online seminars, relevante expositities. Naast dat je andere makers kan ontmoeten kunnen galerie houders en musea makers volgen.



Wat zou je willen zien of doen op het platform? \*

Wat zou je betalen om andere makers te ontmoeten? \*

Wat zou je betalen om galerie houders makkelijker te bereiken? \*

Korte antwoordtekst

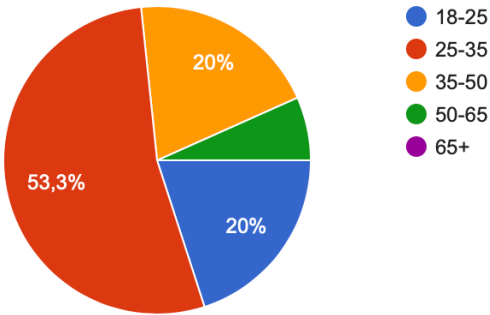
Zou je zelf onderdeel willen worden van zo een platform? \*

- ☐ Ja
- ☐ Nee
- ☐ Anders...



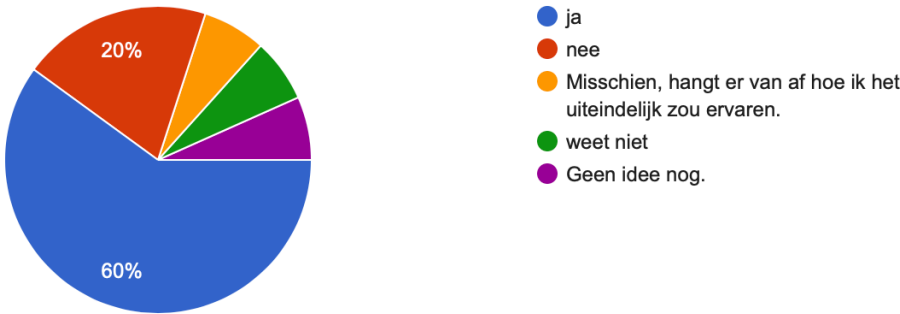
Hoe oud ben jij?

15 antwoorden



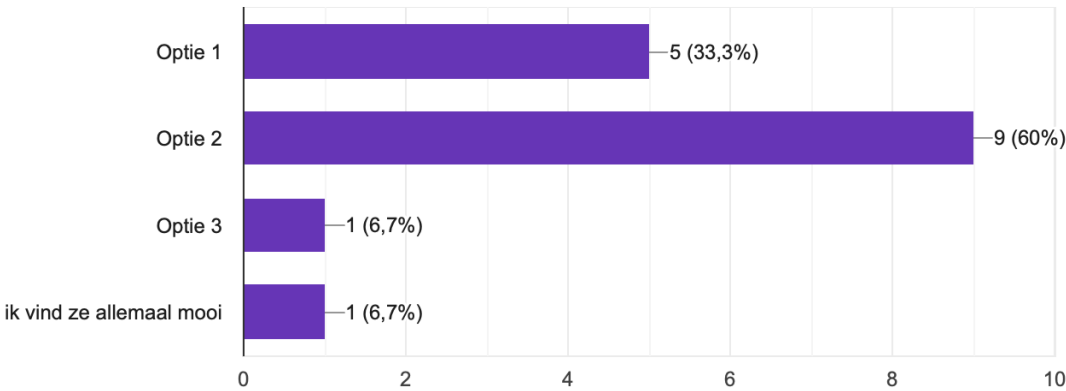
Zou je dit bespreken met andere makers?

15 antwoorden



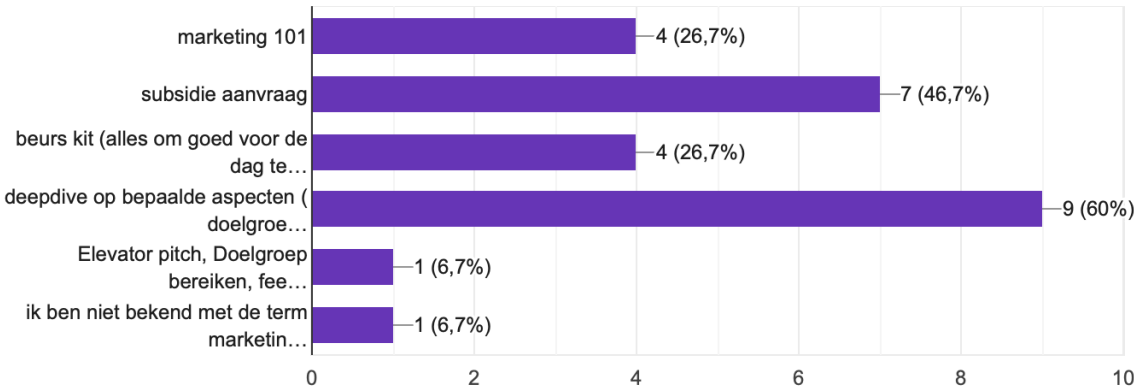
Welke visuele uitstraling zou je aansporen?

15 antwoorden



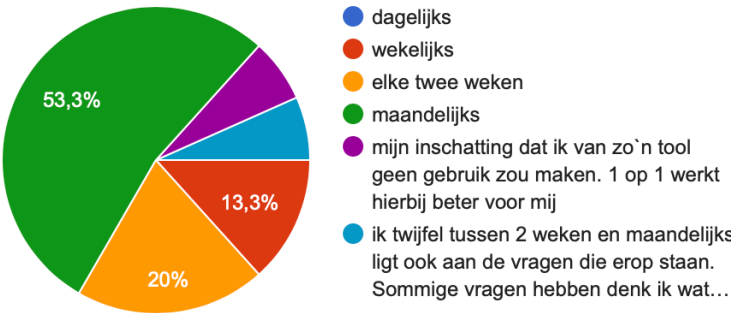
Binnen het concept kan je voor meerdere trajecten kiezen, in welke zou jij geïnteresseerd zijn?

15 antwoorden

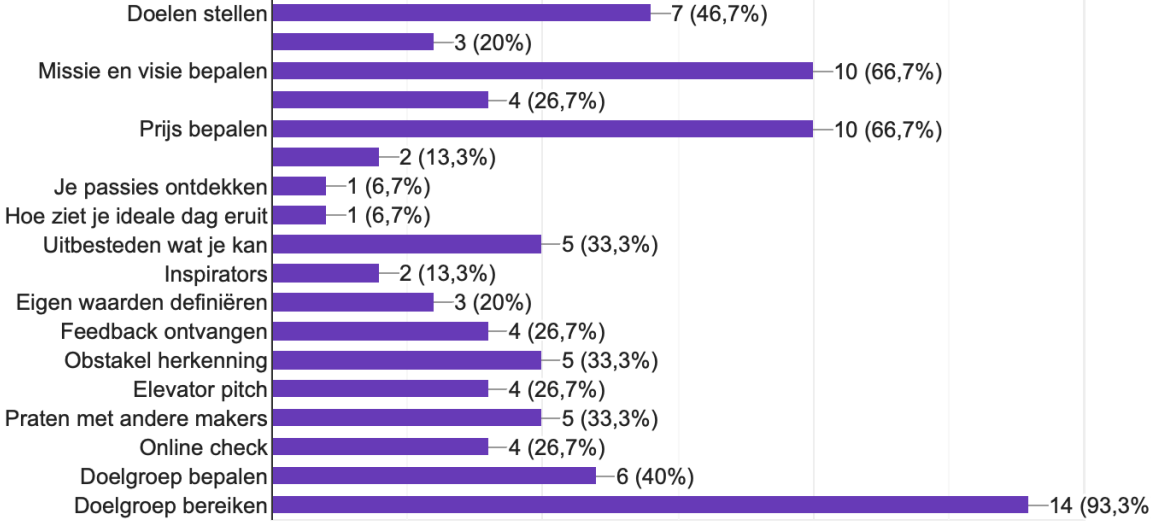


Hoe vaak zal je het marketing dilemma willen ontvangen?

15 antwoorden

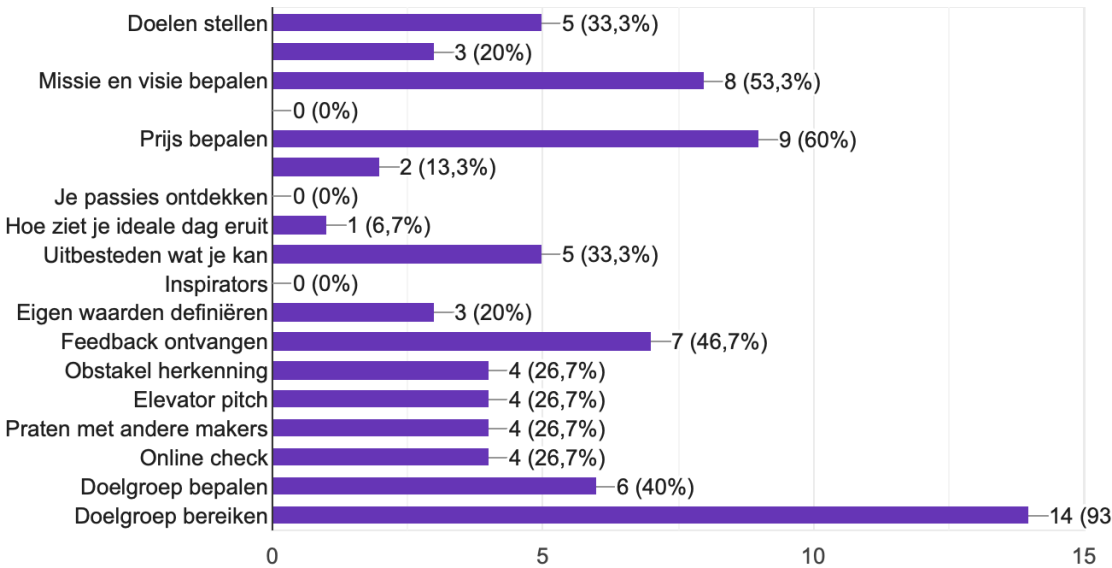


Welke dilemma uitdagingen ervaar jij als meest waardevol? (je mag er meerdere aanvinken)



Welke dilemma uitdagingen zal jij kiezen? (je mag er meerdere aanvinken)

15 antwoorden



Hoeveel zou je betalen voor een tool zoals deze? (je zal 10x een dilemma ontvangen)

15 antwoorden





Wat zou je willen zien of doen op het platform?

15 antwoorden

voor mij staat het 1-op-1 contact met Marlou boven aan, dat is voor mij de manier om 'slagen' te maken
Open kennisdeling op zakelijk gebied. Durven kwetsbaar te zijn. Weg van de ego's
samenwerkingen doen met andere makers en netwerk verbreden
Skills van elkaar leren, informatie delen betreft prijzen, forums om vragen te stellen, werk delen voor inspiratie.
Het zou vooral heel makkelijk moeten werken, zoals facebook of linkedin. Als het te veel tijd kost of onoverzichtelijk is, heb ik er geen zin in.
Ervaringen, tips, ideeën, succes of geen succes verhalen, wegen om contact te leggen met galeriehouders
inspiratie opdoen door te zien en lezen hoe andere makers met dilemma's omgaan / dingen aanpakken, contacten leggen
Netwerken en prijsbepaling/marketing bespreken
Geen idee.
Forum waarbij je jouw casussen kan bespreken over het ZZP leven
werk plaatsen/advetiesments
Spreekuur en seminars
Andere ontwerpers ontmoeten
concrete info over aanpak

Wat zou je betalen om andere makers te ontmoeten?

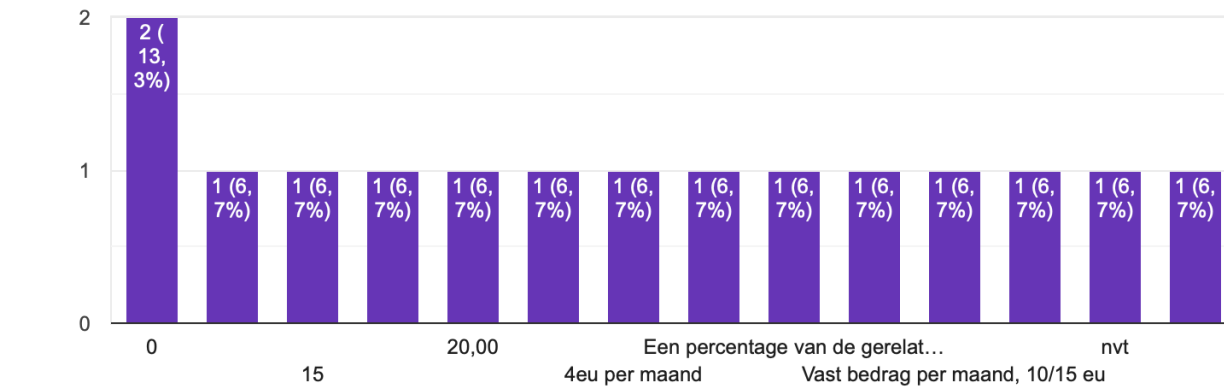
15 antwoorden

0
150
7,50
Alleen ontmoeten zou gratis moeten zijn. Voor workshops/lezingen wil ik wel betalen. Is erg afhankelijk van de inhoud
Niks, in mijn netwerk heb ik geen te kort aan andere makers.
Geen idee? 10/20/30?
dit concept is nog te onduidelijk voor me. Maar voor de huidige Maker Meet-Ups waarbij je zowel makers ontmoet als relevante lezingen hebt lijkt me een bedrag tussen de €10 en €17,50 per keer reëel
50

Andere makers zijn vrij eenvoudig en vaak kosteloos te bereiken. Ik denk niet dat ik daar voor zou willen betalen.
5 of 10 euro per maand?
andersom -zij moeten mij betalen
Vast bedrag per maand, 10/15 eu
10,00
geen idee
Ik vraag me af of ik wel een platform nodig heb om andere makers te ontmoeten.

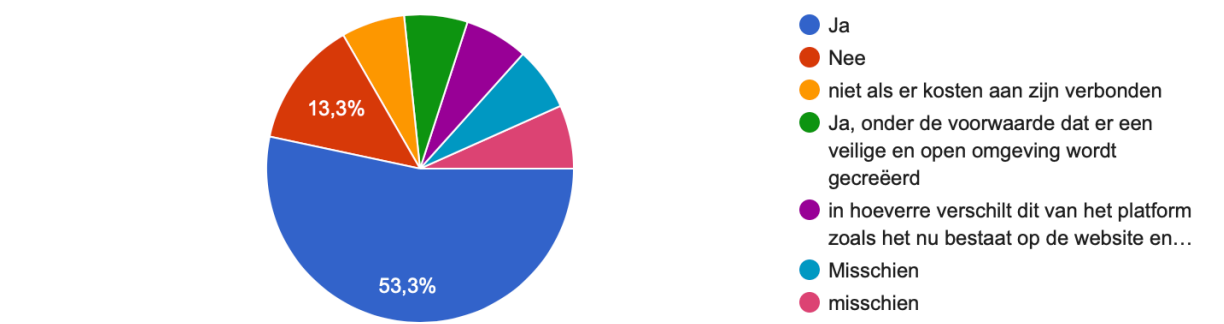
Wat zou je betalen om galerie houders makkelijker te bereiken?

15 antwoorden



Zou je zelf onderdeel willen worden van zo een platform?

15 antwoorden



Als je nee hebt ingevoerd bij de vorige vraag: Wat houdt je tegen om onderdeel te worden van zo een platform?

4 antwoorden

niet als er kosten aan zijn verbonden
Er zijn al veel online platforms in allerlei vormen, maar voor mij werken ze niet.
vraag me af wat het mij nog bieden na 35 jaar werkzaam te zijn - een nieuw marktsegment?
ik zoek iemand die de marketing voor mij doet en wil er niet zelf mee bezig zijn.

# A STRATEGY **FOR MAKERTING**

**Maker  
— ting**

A GRADUATION THESIS  
BY **PUCK VEELENTURF**

**TU Delft**