

Exploring the Economic Sustainability of Artistic Practice

by
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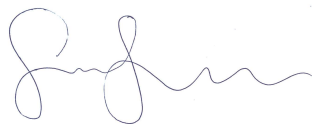
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ABSTRACT

The rise of the new economy has increased the importance of creative thought needed for developmental change (Bridgstock, 2013). The presence of creative individuals in a community brings about innovation, so creative city and nation planning has been implemented in some developed countries to promote positive development (Kakiuchi, 2014). This study draws on previous research within the topic of cultural entrepreneurship, the livelihoods of artists', and tourism. This qualitative study was carried out in two sites in Australia: Melbourne, Victoria and Eumundi, Queensland. The purpose of this study was to determine if creativity and personal income was affected by the commercialization of local artists in Australian markets. The objectives of the study were to: identify factors that contributed to the economic sustainability of artists, inquire about the influence tourism had on the personal income of artists, and gauge their subjective wellbeing. Recruitment occurred at arts markets where artists were approached using a snowball sampling method. The data collection period lasted 6 weeks and the results indicated that 31% of respondents had achieved economic sustainability through their artwork, whereas 19% stated that the income generated from artmaking was partly sufficient and was characterised by fluctuations, and finally 50% of respondents needed to supplement their income from art through other means. Primary sources of supplementary funds were, in order of frequency, spousal support, part-time employment and savings or pension earnings. The results of the study demonstrated that artists who sold work at markets frequented by tourists were more likely to sustain themselves financially than those selling out of a suburban studio gallery. A stand-out trait for those who indicated economic sustainability was that they treated painting as a full-time job, dedicating meaningful time to business activities outside of the creative practice. The subjective wellbeing of artists was affected by the need to create artwork with commercial value. Some artists referred to the strain experienced by the need to make a living through creative work and how the economic pressures affected their overall creativity.

Keywords: creativity, creative city, new economy, wellbeing, cultural entrepreneur, artist, economic sustainability

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CHAPTER 1: Introduction

Attention has been paid to the benefits of cultural activities within regions, and the benefits they receive. Mangset, Heian, Kleppe, & Løyland, (2016) raised the comparison between ‘cultural entrepreneur’ and ‘artist’ and argued that it would be “interesting from an artist policy perspective...whether artists in general can survive economically on artistic income alone.” (p. 3). Recognition of the positive contribution that the arts has on economic and community development is gaining momentum with the rise of creative city and nation planning (Grodach, 2011). Cultural and artistic activities include local theatre and music performances, local galleries and the ever-increasing popularity of arts and makers markets. Arts markets are platforms where craftspeople and artists can showcase their work to an accessible audience, while offering their product at prices determined by the artist. Cultural capital allows for an environment where creativity flourishes, the community profits financially through patronage of the arts, and symbolically through the enhancement of community members esteem and skill (Delconte, Kline, & Scavo, 2016; Roberts & Townsend, 2016). This thesis draws attention to the artists who are producing and selling their artwork independently through art markets. This chapter will introduce painting for leisure, working artists, the creative class and creative industries and will establish the groundwork and purpose of the study.

Painting for leisure is fulfilling; it creates an outlet for personal expression and thus increases overall wellbeing. Creating artwork is to spend one’s time expressively and with grace (Russel, 2012). Painting is a way to entirely engage with the immediate environment by soaking up the physical world and interpreting it two dimensionally. Creating visual arts offers an additional and enriching outlet for human beings to express themselves nonverbally. Repeatedly it has been found that artists produce art because it benefits their well-being (Bille, Løyland, & Holm, 2017). Painting can be therapeutic and empowering. Abstraction and interpretation is in every artistic endeavor, and painting is empowering because an individual’s interpretation cannot be wrong (Alavinezhad, Mousavi, & Sohrabi, 2014). Painting artistically creates a platform for self-discovery and expression.

An artist as a commercial entity has distinct characteristics which differ from other economic enterprises. According to Throsby (2006), the motivations for a working artist to create innovative products is not necessarily financially driven. More than financial success,

some artists prefer to be recognized for their work, regardless of economic return (Mangset, Heian, Kleppe, & Løyland, 2016). Motivations for choosing an artistic career path contrast with typical careers because of the uncertainty that characterises a career as an artist; artists produce artwork to fulfill the need to create (Throsby, 2006). Individuals who chose to live an artistically fulfilling life do so at the cost of engaging in unstable working conditions (Bille et al., 2017; Lindström, 2016; Mangset et al., 2016). For some artists, having the freedom to create art is more important than earning an income. The nature of artistic work has been labelled as entrepreneurial and precarious. The drive to engage in artistic work differs from seeking traditional employment in an organization.

Throsby (2006) found that most creative work does not provide sufficient income to make a living. Artistic work is irregular and insecure, and as a result yields a fluctuating income. Artists have been found to sacrifice the comforts of secure employment, and a potentially higher income, to satisfy their passion for art and undertake creative work (Bille et al., 2017). Income for artists is generated through a variety of venues (Mangset et al., 2016). Artists face the reality and financial strain of the need to make a living but engaging in creative work may not result in economic sustainability due to irregular employment opportunities. The work that creative individuals engage in is typically freelance, part-time or project based (Bridgstock, 2013; Lindström, 2016; Throsby & Zednik, 2011). To mitigate volatile working conditions in the arts, artists seek additional employment outside of their practice. Artists have been found to often hold portfolio careers, which means they hold multiple jobs in order to sustain a livelihood (Bridgstock, 2013; Lindström, 2016; Throsby & Zednik, 2011). In addition to precarious work opportunities, others have found that underemployment within creative industries exists, and in some cases an oversupply of artists (Siddins, Daniel, & Johnstone, 2016; Throsby & Zednik, 2011). An increase in the amount of people turning to artistic professions to make a living affects the ability to earn a livable income for artists. Cunningham & Higgs, (2010) reported that artists made an income below the average workforce, and that employment in the arts displayed an above average percentage of part-time workers. Full-time workers are those who worked for 35 or more hours in the week prior to the census period vs part-time who worked less than 35 hours. Using this definition, 52% of visual artists in Australia indicated full-time work in 2006 (Cunningham & Higgs, 2010). Because of the nature of artistic careers, the possibility of economic sustainability through selling art is questionable.

The creative sector, which overlaps with the new economy as a means for positive development, is populated by working artists. The new economy is driven by knowledge exchange and innovation (Shorfhose & Sfrange, 2000). Creativity is valued as a developmental driver in the new economy as it contributes to alternative solutions and positive advancement (Kakiuchi, 2014). The creative sector is characterised by creative practice and selling intellectual property (Florida, 2014; Siddins et al., 2016). Rushton (2015) examined how, in the United States, arts policy with a focus on cultural activities within communities drove economic development. Nonetheless, while these industries have been identified as helpful in economic development and community revitalization, there are challenges in establishing a sustainable career for creative individuals (Kakiuchi, 2014; Siddins et al., 2016). The creative class contributes to the new economy by offering alternative working models where wellbeing is valued, lines between work and living are blurred, and community members are fulfilled by their working purpose (Shorfhose & Sfrange, 2000). Prince, (2017) provides an example through artists in rural tourist destinations in the Danish country-side; these creative entrepreneurs have blurred the lines between creativity, leisure and commercial activity to uphold their livelihoods. The commercial activity referred to in this instance is tourism and culture sales; these artists residing in rural areas provide tourist attractions, accommodations and local artwork to for purchase (Prince, 2017). This amalgamation of approaches benefits the tourism industry while providing artists away to maintain their artistic integrity and economic sustainability (Prince, 2017). So, artistry and creative thought has the potential to provide employment for creatives, enhance existing structures and encourage alternative approaches to development.

There are differences between producing artwork for the sake of creative expression and producing a saleable product. Putting aside one's own creativity and artistic license to make money through art can be problematic. Take for example, American artist, Deshawn Dumas, who mentioned in an interview with New York Business, that ignoring a holistic desire to create is burdensome and "emotionally taxing and potentially toxic to your own art" (Davis, 2016, p.2). In this instance, the act of producing artwork wholly with the intention to sell was not creatively fulfilling for the artist. However, by addressing the desires of customers an artist can achieve financial success. By adjusting his own identity and allowing the production of his artwork to be influenced by the market, contemporary artist Deshawn Dumas, experienced financial success and is now living off his art (Davis, 2016). In this instance, the facility to

navigate consumer wants balanced with creative expression led to economic success. Lindström, (2016) examined strategies and interconnections between the several types of work artists were involved in. The breadwinning work may not have been creative, per say, but enabled them to delve into artistic work, which in turn positively influenced their well-being (Lindström, 2016). Jenkins and Romanos (2014) found that by creating more work solely with the intention of selling to locals and tourists, the artist's creativity and motivation was unaffected.

The purpose of this study was to explore the factors that contributed to the livelihoods of painters. This study examined whether it was viable for artists to make a living solely through selling their art. The concept of the affectedness commerciality has over artists creativity is explored in this study. The characteristics of those artists who are making a living through their art and their approach to the practice was explored. In addition, this study asked what artists did to supplement their income if it was insufficient. The study targeted artists selling at popular Australian arts markets and investigated whether tourism impacted their personal incomes. The study also examined artists' wellbeing and inquired into whether the commercialization of their product affected their production.

The following chapters will present the concepts that guide the study starting with a review of relevant literature. Literature which guided this study included work surrounding creativity, the creative class, the idea that artists hold multiple jobs, how the tourism and cultural industries support one another, and the measurements of subjective wellbeing. The qualitative methods used to answer the study questions are presented in chapter three. Chapter four describes how many within the sample were able to make a living through their art, and how those who experienced a fluctuating income managed with reference to subsidizing. Last of all, a discussion of the findings which delves into comparisons with literature, limitations to the study, and recommendations for further research are found in chapter five.

CHAPTER 2: Literature Review

This review of literature explores concepts of the creative class, creative industries and cities. The term ‘creativity’ is discussed in different contexts. Concepts of creative individuals and industries are presented in the literature to deepen the understanding of artistic work. To understand how artists make a living through their work, the literature that focused on work habits of contemporary artists needed to be explored.

2.1 Creative Industries and Cities

The literature applied the term ‘creativity’ to various scenarios. “Creativity demands aspects of uniqueness, value and a need to be meaningful” as found by Runco and Jaeger (2012, pp. 92 – 93). So, creative action must be original, worthwhile, and offer improvement to an issue. An ‘issue’ may be looking for an alternative solution for a societal problem. On the reality and prospects of culturally creative cities in Japan, Emiko Kakiuchi (2014), made note of the various classifications of the term ‘creativity’, and operationalized the term when used in an economical developmental context, as “having the general meaning of problem solving capability” (p. 101). For something to be creative it must have some degree of analytical inventiveness. Creative activity adds value; by approaching societal issues in a novel way, alternative approaches can be found. Throsby (2006) referred to creativity as being synonymous with talent. Creativity overlapping with talent supports the notion that creative people are sought to populate communities to encourage positive development (Florida, 2014). Creative activities are approached with innovation. Creative people use their talents to produce unique, beautiful and meaningful products and ideas.

Creatively talented people exhibit traits congruent to ‘the creative class’ (Florida, 2014). His book introduced the theory that a creative population encourages a vibrant atmosphere within urban centres. The creative class contributes to the new economy by offering alternative working models in which wellbeing is valued, and community members feel fulfilled through their work due to an overlap between employment and lifestyle which is aligned with their individual purpose (Shorfhose & Sfrange, 2000). Marrocu and Paci (2012) found that production efficiency could be attributed to the presence of educated professionals in creative roles, also referred to as the creative class. Furthermore, Florida (2014) identified three factors which contributed to economic growth or development: “technology, talent and tolerance”. He

described technology as a means of revitalization within capitalist structures; talent as workers with creative knowledge, and tolerance as a hospitable community (Florida, 2014). A tolerant community is more likely to thrive because diverse and brilliant citizens would feel welcomed when bringing their creative talents to a new region (Florida, 2014).

With a move away from traditional developmental strategies based on tangible resources, the new economy works more within service and knowledge-sharing industries. The creative class works within the new economy (Florida, 2014). Branded as decentralized, with emphasis on intangibles, visuals, knowledge and information sharing and intellectual property; the new economy is as global as it is flexible (Shorfhose & Sfrange, 2000). The new economy values social and cultural capital, along with a high quality of life for citizens (Shorfhose & Sfrange, 2000). The creative class has been favoured and catered to in the development of creative city planning strategies, meaning that urban planners, geographers and economists have stressed the importance of supporting projects and policies that would contribute towards the creation of creative cities, which in turn attract creative citizens (Kirchberg & Kagan, 2013). The presence of creative and cultural industries attracts creative citizens which in turn create value-enhanced social systems that value relationships, and the role citizens have in living together sustainably (Kakiuchi, 2014). Thus, along with the economic benefits creative citizens and industries bring to a region there is an element of equity and socio-economic benefit brought about by creative presence. This realization resulted in a surge of 'creative cities' and 'creative nations' where the economic potential of the arts and culture sector gained significance within policy frameworks (Bonet, Colbert, & Courchesne, 2011). Rushton, (2015) referred to this realization of creativity and innovation driving economic development as an interest in understanding the role that information trading plays in urbanization, rather than traditional tangible resources.

Prosperous creative industries are significant drivers in the positive economic development of cities (Kakiuchi, 2014). The presence of creative citizens initiate capabilities of a community, city or region to produce quality goods and services (Florida, 2014; Kakiuchi, 2014). Examples of creative sectors range from the arts, crafts, fashion and design, advertising, software development, entertainment, media and technological services, and electronic publishing, to name a few (Kakiuchi, 2014; Roberts & Townsend, 2016). Within these sectors, creative thought and production is valued as an asset and contributor to their successes (Kakiuchi, 2014). Traditional economic systems have shifted to knowledge-based industry

networks that feature creative production, rather than favouring industrious developments (Shorfhose & Sfrange, 2000). In other words, recognition of cultural and creative industries has gained momentum as a new economy emerges, which values innovative and artistic approaches.

Creative industries attract creative citizens to work within the new economy. This new economy, which emphasizes creativity and views culture as a resource, has been linked to sustainable development and a means of addressing societal issues such as poverty or depopulation (Kakiuchi, 2014). And for virtuous reason; the presence of artistic labour has been identified as a positive feature which emphasizes cultural and social interactions within modern economies (Shorfhose & Sfrange, 2000). Diversity in economic settings, in terms of education, creativity and culture, lays the groundwork for an openness towards innovation and improved output (Marrocu & Paci, 2012). The application of creative thought aids in positive development of cities and communities. From engineers to teachers the creative sector employs a broad array of creative individuals where their innovative thinking may be showcased. The capabilities of these sectors range in scope, so there is opportunity to look more closely at particular creative sectors. The next section will focus on working artists whose vocation is dependent on creative production.

2.2 Artists and Employment.

This section will define working artists and the economics of balancing artistic production and making a living. The term ‘artist’ encompasses a broad array of creative individuals and their various pursuits; writers, actors, musicians, sculptors, painters, to name a few. Markusen (2013) classified working artists as those who report artwork as their primary occupation based on hours spent working per week. The definition of working artist also encompassed those artists who had been accepted into government grant programs (Mangset et al., 2016). Identifying as an artist also requires a degree of self-assessment; if one dedicated a large portion of their life to creating artwork, even though it was not a main source of income, they were considered to be serious practicing artists (Throsby & Zednik, 2011). Although the age of working artists varies, considerable numbers of artists are over 65, and can be found working as much in rural communities as urban centres (Markusen, 2013). Artists work all over, in varying contexts balancing a passion for art and a need to make a living.

Artists are independent entities, often-times representing themselves. The choice to become an entrepreneur is based on external environmental factors, such as the economy’s state

of affairs, and resilient characteristics of individuals (Jeong & Choi, 2017). Artists have selected a career characterized by self-employment, which, as stated by Jeong and Choi (2017) is due to external and internal influences. This means that the personalities of artists lend themselves to independent employment with opportunity for autonomy. Due to the self-efficacy required as a working artist, they must be resilient. Siddins et al., (2016) found that creative individuals are predominately resilient professionals. Of these artists, although they devote and prioritize their time towards their practice, there is a variance in what they earn from their artwork. The next section will talk about the need for resiliency as an artist through an exploration of economic sustainability in artistic professions.

2.3 Economic Sustainability in the Arts

Prosperity and material comfort has been identified as one of the most significant factors in generating individual well-being (Anand & Sen, 2000). Achieving and sustaining financial security through a chosen vocation is a common societal goal of modern citizens. The need to generate a sufficient income as a means to secure a comfortable life cannot be ignored as an indicator of human success (Anand & Sen, 2000). Achieving individual economic sustainability is the capacity to maintain a sufficient income. On a larger scale, recognising the significance of longstanding, equal employment opportunities for citizens is crucial for modern sustainable economic development (Edwards, 2010).

A focus on wealth as an indicator of well-being does not address the multiplicity of human development, which encompasses personal growth and contributions to society and environment (Anand & Sen, 2000). Edwards (2010) outlined the essence of sustainability through environment, economy and equity. Sustainability is achieved when the core concepts interact simultaneously. So, to achieve economic sustainability the activity must not only yield positive financial return, but also possess resoluteness. According to Mangset et al. (2016) and Bridgstock (2013), some artists were motivated by the type of creative work, rather than the economics of it. Artistic production is influenced by a holistic motivation to create as well as to achieve economic sustainability (Throsby, 2006).

Earning a livable income solely from artistic work presents challenges. Financial success through selling art is stereotypically uncommon, and more likely the term ‘starving artist’ is heard (Filer, 2016). There are challenges associated with living an artistically fulfilling life and achieving economic sustainability. The challenges that are presented to artists are not unlike

those in other jobs, such as the requirement of education, skills, access to the labour market, and calculated career planning (Mangset et al., 2016). Artists also need financial backing for their work, and as anyone, a sufficient income. Where artistic professions differ from others, is that many artists hold multiple jobs to mitigate low returns from art-making (Mangset et al., 2016). To sustain an artistic practice and venue for creative output, artists may be employed outside of producing artwork to sustain their livelihoods (Mangset et al., 2016). The need for additional work is a circumstance widely held by a substantial portion of artists (Lindström, 2016; Throsby & Zednik, 2011). Artists typically have ‘portfolio careers’, which means they hold a variety of jobs, part-time or contractual which are flexible time-wise to enable the artists to undertake independent and creatively fulfilling work (Lindström, 2016; Shorf hose & Sfrange, 2000). Cunningham and Higgs (2010) identified common examples of arts-related jobs undertaken by visual artists as picture framer and teacher. According to Lindstrom (2016) artists endure the consequences of portfolio careers, which include instability and low pay.

Although artists could likely earn more in other occupations, they choose to work in an arts-related field, or hold ‘portfolio careers’, because of the satisfaction derived from being creative (Bille et al., 2017; Lindström, 2016). Bille et al., (2017) found that artists typically work within the realm of sacrifice waged within a truncated income. Indeed, artist’s returns are low, and would be more financially successful if employed in a profession that was not related to the arts; often, various jobs are held to alleviate the poor economic situation presented to those working within artistic professions (Bille et al., 2017). Notwithstanding, Bille et al. (2017), revealed that artists will ultimately replace potential income earned with time to spend creating their art. This means that these artists value time spent creatively over time spent making money. Repeatedly it has been found that artists produce art because it benefits their well-being (Bille et al., 2017). Yet these individuals also need to make a living. In her research on artists and multiple job holding of visual artists in Sweden, Lindström (2016), examined the positive or negative views as held by artists toward breadwinning work. The results were categorized into three groups: artists whose artistic identity was divergent to making money through art, secondly, those who pursued art not only to make earn money, but as a lifestyle, and lastly, those who she termed ‘entrepreneurial artists’ who preferred working in saleable mediums and viewed their artistic production as one would a typical 9-5 job (Lindström, 2016). These results represent

varied motivations and approaches to art making and embody the range and divergence within the topic.

Due to the potentially low economic returns from selling artwork, visual artists are required to supplement their income. According to Bridgstock (2013), artists typically work freelance, or work within small-to-medium businesses within the cultural sector, characterized by networks of other creatives. Artists create portfolio-careers to achieve sustainable economic standing.

The actions artists take to showcase and sell their art outside of the traditional gallery platform help inform the query of how to sustain a financially viable livelihood through art. Artists typically put more energy into creating the artwork rather than getting it into the marketplace, yet “the truth is that making art is a business” (Hadbank, 2008, p. 1). Artists are faced with the need to make a living while fulfilling their creative inclinations, so alternative means to achieve balance have emerged. An example which enables an artistic life was demonstrated by Schmitt (2012), who provided cases of projects that artists undertook which challenged traditional economic models to achieve artistic recognition as well as make a profit. Schmitt (2012) identified an emerging trend where artists merged professional activities with their artistic pursuits, such as art collectives amalgamating with the service industry.

The concept of economic sustainability has prompted modern artists to approach the trading of their work in alternative ways such as: bartering, information exchange or joining entities within the service industry, because showcasing art through service industry platforms is more appealing to the public (Schmitt, 2012). Selling art through existing venues also maintains a platform for active art-practice. Cafes, for example, are more accessible to the public, and are frequented by visitors who may not enter an art gallery. Cafés can also act as meeting places of cultural exchange: “artist collectives that sell international understanding alongside a falafel sandwich” (Schmitt, 2012, p333). These cultural activities are capitalized on existing industrial structures for the benefit of both parties. Projects like this present ways artists could potentially navigate uncertain financial states (Schmitt, 2012). Artists can grow their profile by partnering with service entities and increase exposure at a community level; once their profile grows they can cross the bridge to new places (Hadbank, 2008). By selling art through various venues and partnering with service industry entities artists have the potential to increase sales and exposure to more diverse audiences.

An artist's audience is widened by showcasing their work in various settings to a variety of visitors including locals and tourists. Richards (2014) discussed ways creativity had been used to enhance the tourist experience, which in turn encouraged creative production for artists. Creativity revitalizes existing structures and products which adds and increases the value of places (Richards, 2014). Local artists are called upon to increase the attractiveness of a destination by showcasing their work to visitors; an example is through selling at arts markets. The next section will further elaborate on the connection between the roles of artists and the tourism industry.

2.4 Tourism and the Arts.

Artistry and tourism are integrated at varying levels. Delconte et al (2016), stated that local arts agencies not only empower people within their communities artistically but lend to art-based tourism which is viewed as highly sustainable. Communities with strong arts presence lure visitors, contribute to economic growth, and provide enriching amenities for residents (Delconte et al., 2016). Tourism is the primary driver of economic growth within the themes of creativity and culture because the tourism industry is one of service, entertainment and “symbolic reproduction”, i.e. intangible heritage, (Richards, 2014, p.1228). Examples of cultural offerings are concerts, locally produced artwork, even handicrafts sold as souvenirs (Richards, 2014). This means that the culture and creativity of a place is represented in an intangible tourist product: experience in the destination itself and unique cultural offerings therein, and tangible products, such as artwork and souvenirs representational of the place. Visual arts contribute to cultural tourism and can act as a motivator for visitation (Delconte et al., 2016). For example, some tourists find that when local art is featured within a community it gives that destination an elemental edge and a culturally authentic atmosphere (Frost, Laing, & Williams, 2015). A destination with a true and unique character ignites interest in tourists.

Local art acts as a motivator for visitation. Frost et al. (2015) examined the appeal that art had for tourists, and how distinct types of artwork showcased by a city, including galleries, arts markets, architecture, and physical environment play a role in cultural tourism. Through an investigation of the ‘status of the arts’ in Broken Hill, Australia, Andersen (2010), found the local economy significantly benefited from tourism that emphasised the heritage and physical properties of the outback. The local cultural identity and prosperous market for local artistic talent in Broken Hill lent itself to the influx in tourist numbers over the years (Andersen, 2010).

Tourist spending supported local cultural activities and local artists; such as, the case of visual artist Pro Hart, who is one of Australia's greatly successful commercial artists (Andersen, 2010). A self-taught artist, Pro Hart is a lifelong local of Australia's Far West who sought inspiration from the immediate region by creating paintings of his physical surroundings (Andersen, 2010). Appealing to tourists, painting local scenery and avoiding the urbanite, traditional art-gallery approach, aided his success (Andersen, 2010). An example of an alternative to traditional art galleries as an avenue for showcasing and selling art are arts markets and exhibitions.

There is contemporary social and economic significance of street markets in Western cultures, despite speculation of their irrelevance (vom Lehn, 2014). Locals and tourists frequent markets because of the attraction to the breadth of offerings, from artwork to local produce (vom Lehn, 2014). Selling artwork at markets frequented by locals and tourists offers a platform for artists to showcase and sell their work. Shopping plays a significant part of the tourist experience and can be motivation to travel to specific destinations (Correia & Kozak, 2016). According to a cross-country study on tourist shopping experiences at street markets, Correia and Kozak (2016) found that tourists considered markets as highly-sought destinations of travel, and favour shopping this way because of authentic opportunities to engage with locals and their culture. The draw of markets is due to a unique goods-exchange which is conversational and communal in nature; in addition to the informal approach to commerce, the assortment of purchasable items and the variation in price is attractive (vom Lehn, 2014). Prices are traversable, and vendors can be flexible, therefore the buyer is generally paying less for a piece of art than they would in a traditional retail space (vom Lehn, 2014). The artist must then act as a vendor as well as producer, touting their products and attempting to make reasonable returns. Due to such immediate contact, the capacity for resilience was found by Siddins et al. (2016) as a trait necessary for the maintenance of the wellbeing of artists. The next section will delve into the importance of wellbeing and the connection it has with artists' creativity.

2.5 Subjective Wellbeing

Wellbeing and happiness affect the health of individuals and their surroundings. Subjective wellbeing is a personal evaluation of one's level of general fulfillment with their lives (Weinberg, Seton, & Cameron, 2016). The subject of wellbeing is prevalent in contemporary academic literature relating to fields of sociological and psychological research, but at a general level relays an overall feeling of satisfaction with one's life (Kay Smith & Diekmann, 2017).

How people feel about themselves and their environment is attributed to their wellbeing (The International Well Being Group, 2006). According to LaMothe (2007), when a person does not focus on, or does not experience personal wellbeing they will in turn show apathy towards their neighbours and environment. Therefore, if community members are fulfilled and experience wellbeing they will in turn take care of their environment.

Working towards wellbeing at an individual level in turn affects the greater public good and environment. White (2009), describes the concept as a move towards positivity; a drive for wellbeing provides comprehensive objectives for individuals (rich and poor) and policy makers alike to achieve a sound society, or a sustainable community. Citizens who are part of a sustainable community are more likely to demonstrate behaviours of acceptance, consideration for others, and strive for an equitable allocation of resources, because they know that their individual wellbeing is interdependent with the wellbeing of others (Edwards, 2010). This means that measuring indicators which contribute to wellbeing can add value to existing societal structures in a move towards overall positive change and development. Wellbeing measurement has spanned beyond an individual level. According to Weinberg, Seton, and Cameron (2016), Subjective Wellbeing (SWB) is used to appraise the advancement of an entire country; they asserted that this measurement counterparts or substitutes traditional fiscal development indicators. This assertion indicates the significance of individual perceptions of subjective wellbeing as being complimentary to successful national development.

As the concept of wellbeing is so dependent on circumstance and individualized perception of what is 'good', the term is widely used and measured in various contexts (Kay Smith & Diekmann, 2017). Wellbeing can be measured through application of various domains, and by asking people how satisfied they are with these aspects of their life (The International Well Being Group, 2006). Subjective wellbeing, as the name suggests, is fundamentally individual and therefore measuring this subjective experience is best done through questionnaires which are interpreted by the subject and filled out by themselves (Weinberg et al., 2016). The Personal Wellbeing Index was developed by the International Wellbeing group in 2013 and is comprised of seven indicators of a quality life (Weinberg et al., 2016). The seven-item scale is as follows: standard of living, health, what you are achieving in life, your relationships, your safety, how you feel within your community, and your future security (Weinberg et al., 2016). These concepts may be interpreted differently by different participants, but as the nature of the

measurement is subjective it is suitable for subjects to perceive and scale the items as they are relevant to them.

The concept of wellbeing has been used in sociological and economic research projects that extend to artist productivity and tourism impact. In the instance of artists, Siddins et al., (2016) addressed particular stresses that had effect over artists' wellbeing related to employment and completing artwork. Jenkins and Romanos (2014) were driven to identify "the impacts of tourism on the prosperity and creativity of artists..." (p. 293). In this scenario, two indicators of wellbeing identified by Jenkins and Romanos (2014) were artistic contentment and monetary security. When interviewing artists in three different Balinese communities, Jenkins and Romanos (2014), found the significance of creative satisfaction and fiscal maintenance as factors that contributed to overall wellbeing. An analysis of the security of working artists' creativity and economic wellbeing and its relationship to commercialization of art in tourist-dense destinations resulted in the idea that an increase in artwork produced solely for commerce and tourist sale did not lead to a waning in creativity on the part of the producer (Jenkins & Romanos, 2014). In fact, as production of the globally revered tourist art continued, locally influenced, creative and innovative artwork did as well (Jenkins & Romanos, 2014). For artists in this instance, experiencing artistic fulfillment through creative practice along with achieving economic sustainability, meant that the respondents were inherently satisfied.

2.6 Constructivism

A research paradigm needed to be identified, explored, understood and applied to the study to sustain an orderly course of action throughout the data collection and analysis processes. A constructivist research archetype is grounded in the notion that individuals place meaning on life experiences based on their subjective views (Creswell, 2013). Individual denotations vary from person to person based on factors such as, backgrounds, values, relationships and social context (Charmaz, 2017). Creswell (2013) signifies the goal of research taking a constructivist approach as an ultimate reliance on the opinions of the participants, along with a clear analysis and presentation of their varied views. The researcher needs to account for these influential factors when interacting with study participants while considering the impact externalities have on the researchers own stance, thus maintaining an acute awareness and openness towards multiple viewpoints (Allen, 2004; Charmaz, 2017; Creswell, 2013).

Complexities arise when multiple viewpoints are presented. Allen (2004) states that when a similar experience is provided to people those individuals are likely to vary in their interpretations of their experience, therefore constructing differing meanings and stances. The constructivist researcher needs to allow for multiple meanings to emerge through data collection and analysis by situating themselves in the social and situational context of the study (Charmaz, 2017). An application of a constructivist approach ensures that the study is steered by guidelines that are flexible and explicit (Charmaz, 2017). Defined yet flexible guidelines allow the researcher to intersect specific and general concepts within a social context, while accounting for intricacies within the data. To sum up, the eloquent inclusion and management of varied ideas presented by study participants is done so more efficiently when a research paradigm is maintained, and a constructivist approach allows for a holistic understanding of individual experiences.

2.7 Summary

The review of the literature concluded that attention paid to creative industries and cultural activities within communities was a result of impact on positive development. The concept of creativity has been linked to original thought and alternative solutions to micro and macro-levelled issues. Cultural and tourism industries support one another. Creative aspects of destinations, including local artistic talent showcased at markets or galleries, enhance the overall experience for visitors and locals alike. The overview of artist employment scenarios displayed, showed these individuals as entrepreneurial, and often holding more than one job outside of their artistic work. The wellbeing of a person was determined by how satisfied they are with their lives, and the wellbeing of community members influenced the growth potential of communities or cities. A constructivist approach means that each study participant's experience lends itself to an overall understanding of the topics investigated in the study. Based on the review of literature, the propositions in this study are:

1. Painters will be motivated to create by internal factors which influence wellbeing and the external need to sustain a livelihood.
2. Painters will be more likely to sustain a livelihood by creating pieces that are designed based on customers taste and ability to sell, or that cater directly to tourists.

3. Painters wellbeing and creativity will be impacted by the need to sustain a livelihood through selling their artwork.
4. Painters who sell in areas with a high concentration of tourists will more likely experience economic success.

CHAPTER 3: Methodology

3.1 Introduction

The purpose of this study was to determine if creativity and personal income was affected by the commercialization of local artists in Australian markets.. Mangset et al., (2016) pointed out that it would be thought-provoking to determine if an income generated solely through artistic endeavours was sufficient. A qualitative approach was employed to fulfill the objectives of the study which were as follows:

1. Explore factors that contribute to the livelihood of artists.
2. Identify the relationship between tourism and the ability of painters to their sell artwork.
3. Measure subjective wellbeing and the relationship between commerciality and creativity.

This chapter discusses the context of the study and the qualitative approach used to explore the livelihoods of Australian visual artists. The Australian sites are presented and justified as appropriate sites for data collection. The following explains the methodology applied within this study; the chapter elaborates on the characteristics of qualitative research, sampling considerations, and the research methods used to carry out data collection. The ethical considerations are explained, and lastly, a review of the data analysis process taken.

3.2 Qualitative Approach.

A qualitative approach was adopted to create a rich data set that described the personal incomes and perceived wellbeing of artists. Creswell, (2013) stated that outcomes of qualitative research projects present varied complexities where meaning is derived from participants' perspectives. To provide well-rounded information on a given topic it is common for qualitative research tools, such as in-depth interviews, to be paired with other forms of data-collection, i.e. quantitative tools such as questionnaires (Turner, 2010). The survey instrument used in this study was not built upon interview findings; this way the researcher was able to draw from a varied data-set when undertaking data investigation (Turner, 2010). Where this study took place, the time allotted and the experience of the researcher all fall within the parameters of a qualitative approach. A qualitative approach appropriately addressed the research objective questions as the characteristics lend themselves to the study's purpose. Thus, guided by qualitative research traits, this study collected individual elucidations of working artists.

This exploratory study focused on artists' lived experiences, interpretation and perceptions, so the study worked within a constructivist paradigm. Constructivists believe that individuals are granted with a worldview that is uniquely written by cultural constructs (Creswell, 2013). The constructivist paradigm is grounded in the concept that individuals view the world within the pretext of their unique experiences which have been shaped through human interactions, cultural and historical norms and individual subjectivism (Creswell, 2013). The interpretivist researcher aims to construct an explanation of participant's varying views based on their lived experiences (Creswell, 2013). The research inquiry was guided by concepts regarding individual economic sustainability within the arts. The lived experiences and unique interpretations of artists' concepts of creativity, wellbeing and responses to tourism provided rich data that gave insight into the lived experiences of practicing artists in Australia with regards to their economic sustainability and their subjective wellbeing.

3.3 Context of Study

3.3.1 Melbourne, Australia

The city of Melbourne provided an ideal setting for researching within the theme of creativity and art production. Melbourne's cityscape and architecture create an artistic environment and atmosphere. With aims towards inspiring innovation and creativity, Melbourne, Australia, the coastal capital, declared a goal of becoming 'a creative city' (City of Melbourne Council Plan 2017-2012). Melbourne has a thriving arts scene by hosting art fairs which give emerging artists opportunities for recognition and sales, an example being the 'Not Fair' art fair. Success of artist's markets, such as the Rose St Artist's Market in Melbourne, is obvious through operative longevity (the market has taken place every weekend since 2003), artist participation, and positive press reviews (The Rose St Artists Market, 2017). The impressive accomplishment of the Rose St Artist's Market as a local showcase of emerging and established artistic talent and innovative ideas (The Rose St Artist's Market, 2017) provides a strong sense of a creative community which is receiving support needed to continually thrive.

According to the City of Melbourne Tourist Action Plan 2017 – 2019, the city takes a place on the world stage as one of the foremost Art Deco cities (City of Melbourne, 2017). 'Art Deco' is a dominant ornamental style initially observed in Paris in the 1920's, and although the ornate aesthetic experienced a lull in popularity, the rise of consumerism and the modern-day art-market have reignited an appreciation for the style (Wide Walls, 2015). Melbourne saw the

conception of the ‘Art Deco & Modernism Society of Australia Inc (ADMSA)’ in 1992; a collective of individuals whose goal is to promote appreciation and preservation of Art Deco style, which includes these epic 20th century buildings (artdeco.org, 2017). A citizen-driven society aimed at preserving the creative culture of the city is an example of an artistically aware and proud community. This behaviour supports the mission of the United Nation World Heritage, adopted in 1972, which is to promote local participation in preserving intangible heritage, such as culture, and tangible heritage sites (UNESCO, 2017). Such appreciation can be seen in preservation efforts of architectural monuments. An example of this is Melbourne’s Royal Exhibition Building, which not only is an exhibit of classic Art Deco architecture but was the first building in Australia to achieve a World Heritage listing from UNESCO (City of Melbourne, 2017). The construction of the Royal Exhibition Building and its surrounding Carlton Gardens is remaining evidence of the global exhibition movement of that time in history (UNESCO, 2017). The international exhibition movement of the 19th and 20th centuries encouraged an influx of industrialization, technological advancement, intercontinental idea sharing, innovation and change; Melbourne’s Royal Exhibition Building is a showcase of that important historical undertaking (UNESCO, 2017). Research by Frost, Laing and Williams (2014), revealed that cities which encompass World Heritage status generally display artistic endurance and stimulus, and this status encourages visitation as “the city itself can be regarded as a work of art” (p 62).

A goal outlined in the Melbourne City Council Plan 2017-21, is to invest in creative citizens with the outcome of fostering a supportive and creative community (City of Melbourne, 2017). According to the City Council plan 2017-21, supporting creative and innovative activity will stimulate courageous contributions to the city’s success (City of Melbourne, 2017). The aim of generating a creative city includes a vision of attracting artists which will grow the economic value of Melbourne’s creative industries (City of Melbourne, 2017).

In addition to goals of becoming a ‘creative city’, the City of Melbourne is a popular tourist destination, which draws visitors because of a unique city-scape and welcoming local enterprises. Rather than touting typical and segmented tourist offerings, Melbourne is a sought-after tourism product because of the people therein and the vitality of the place. Results of an International Visitor Survey conducted by Tourism Research Australia in 2012, showed the top 10 things international visitors in Melbourne do, which included sightseeing (69%), attending

markets (56%) and visiting museums and art galleries (39%) (City of Melbourne, 2017 – sourced from Tourism Research Australia IVS 2012). In accordance with Visitmelbourne.com (n.d), the city is one of the densest in the world in terms of commercial galleries, which results in a prominent and well attended arts scene. A successful tourism industry results in support for cultural and artistic activities.

Tourism is Australia's largest services export industry, generating around AU\$24 billion in exports (in early 2012 AU\$1.00 was approximately equal to US\$1.00) (Dwyer, Pham, Forsyth, & Spurr, 2014). Along with economic influx generated by tourism; the industry supports sustainability measures, such as protection of environment and heritage, and communication of local culture (Andriotis, 2005). The tourism industry in Melbourne is comprised of traditional sectors such as attractions and touring, but also small to medium-sized enterprises that do not necessarily view themselves as part of the tourism product (City of Melbourne, 2017). These businesses include local cafes, small galleries and public markets.

The two industries, the creative cultural sector and the tourism sector, intersect symbiotically at arts markets. As stated above, Melbourne possesses the modern-day recognition of the importance of the arts, and prominent evidence of the international exhibition movement provided the scaffolding for supportive independent art showcase. Art markets and independent studio and gallery spaces, both independently driven by creative citizens, were the locations of data collection.

The Rose St Market is touted in the press as culturally significant to the city of Melbourne, because of the showcase of local talent (Rosestmarket.com). According to descriptions on their website the Rose St Artist and Makers Market has taken an innovative approach to typical market layout and concepts gallery-like while providing the visitors opportunity to not only view, but commission exclusive high-end artwork directly from the artist themselves; there is also ample chance to meet the producers and engage in meaningful interactions (rosestmarket.com, 2017).

The Rose St Arts Market has been in operation since 2003 and asserts an impressive register of 600 dedicated practicing artists who sell their unique and inventive artwork in Fitzroy which is an area known for art and design (rosestmarket.com, 2017).

3.3.2 Eumundi, Australia

The second site of data collection was the Eumundi market in Eumundi, a country town in Queensland Australia in the Sunshine Coast region. This location was brought to the attention of the researcher while in Melbourne, and the researcher travelled to Eumundi to investigate. The Sunshine Coast region of Queensland is an approximate 90 minute drive from Brisbane. Tourism in this region contributes to the local economy and the following numbers indicate positive impact. The Sunshine Coast ranked 4th overall in the comparative importance of tourism across Queensland's 12 tourism regions (Deloitte Access Economics, 2017). According to data presented in the Regional Tourism Satellite Account, Sunshine Coast 2015-16, tourism is of economic importance in the region. It was projected that in 2015-16 tourism accounted for 7.9% of the total Sunshine Coast economy (Deloitte Access Economics, 2017). Surf beaches, oceanfront resorts, as well as rural surroundings with farms and country towns attract tourists (Tourism Noosa, 2018). Noosa Heads and Noosa National Park are destinations for visitors due to the natural and commercial amenities. Tourism is the foundation of the Noosa Headland's economy; the region receives 250,000 tourists per year (Sunshine Coast, Australia, 2018)). The recreational activities offered are hiking, surfing, swimming and wildlife viewing. Contemporary and stylish shops line Hasting street, as well as souvenir shops, cafes and commercial galleries featuring local artists Sunshine Coast, Australia, 2018).

From Noosa, tourists travel inland to Eumundi. 15 km west of the very popular Noosa Beach, is Eumundi, known primarily for their famous market, which has been termed Australia's premier market (Eumundi Chamber, 2017). Since the 70's, following a foundation as an industrial timber town, the hinterland village has been known for it's arts and culture scene, which includes aboriginal art displays, contemporary art galleries, along with ample shopping opportunities at boutique shops and the renowned market (Eumundi Chamber, 2017). The famous market is open two days a week, Wednesday and Saturday, year-round, and claims to be "biggest and the best art and craft market in Australia." (Eumundimarkets, 2017). Locally made artisan goods, including handcrafted furniture, ceramics, fashion and jewellery, and baked goods are showcased alongside impressive displays of local artwork. There are food stands and musicians and street performers, which give the atmosphere a lively buzz. According to Original Eumudni Markets website, the success is due to a creative collective and by maintaining an integral focus on local talent and regionally produced high quality goods (Eumundimarkets.com,

2017). Included in the mission of the market is to support local artists and artisans and financially benefit the regional community (Eumundimarkets.com, 2017).

Considering the reputation of the Eumundi market and the impact tourism has on the region, this location was identified as imperative for researching artists' ability to make a living through selling their art. Now that the locations of the study have been identified the following sections will outline how the study was carried out, including sampling techniques and data collection methods.

3.4 Research Methods

Data collection spanned over the course of 3 months, from the November 2017 to January 2018, while the researcher was in Australia. The interview data was collected in Melbourne at a suburban studio and gallery space and the Eumundi markets, outside of Brisbane. The survey data was collected from Melbourne-based artists at the Rose St Market. The following will describe the approach to sampling and the research instruments used, an online questionnaire and semi-structured interviews. Note that the results from the questionnaire were insufficient and therefore statistically insignificant.

3.4.1 Sampling.

The population under investigation was practising Australian artists who sell their work without the use of an intermediary, i.e. directly at a market stall. The aim was to sample and survey working artists who produced visual artwork to sell at artists and makers markets in Melbourne, Victoria and the Sunshine Coast, Queensland Australia. These venues included the Artist Rose St Makers Market, an artist collective, and the popular Eumundi Markets. Respondents can only provide meaningful responses if they have the knowledge or experience and are willing to participate (Babbie, & Benaquisto, 2010). Thus, a purposeful sampling strategy was used when recruiting participatory artists for this study. This sampling strategy meant each individual artists' account of their lived experiences was valued as entirely factual pieces of qualitative data. An example of subjective sampling was outlined by Delconte, Kline and Scavo (2016), where the purposefully selected informants, based on their occupation and relationship with the cultural sector, provided insight on socio-cultural aspects of their community and spoke to the impacts of local arts agencies. Jenkins and Romanos (2014) started with a list of gallery owners, professional organizations and artists and used a snowball approach to recruit interviewees.

To carry out a purposeful sampling strategy, investigations into the local arts community of Melbourne was required. Online searching identified the initial site, the Rose St. Market occurring Sundays in Melbourne as well as a practising artist offering accommodation. Once in the context of the study, recruiting a research sample expanded to sampling from an annual exhibition, the Big Design Fair and an artist collective and gallery in West Melbourne.

In Melbourne, the researcher aligned herself with a practising artist in Melbourne who was renting her home through an online peer-to-peer accommodation service to supplement income earned through art-making. Thus, initial contact to the local arts scene was established along with accommodation for the duration of the data collection period. The primary researcher contacted this host, informed them of the study and requested their participation, and once in the context of the study the sampling method snowballed. Time was spent engaging with the local arts community in Melbourne. Activities such as embracing volunteer opportunities, attending exhibitions and supporting events promoted development of relationships with local artists and helped build rapport. This was a valuable step in subject recruitment as the host artist was a member of a local collective of artists comprised of 13 working artists working in different mediums, including musicians.

Secondary study sampling occurred in Queensland Australia in the Sunshine coast region, at a country town which hosts Australia's 'premier' market (Eumundichamber.com). This location was identified based on the reputation of the market, and visual artists were identified upon visitation to the markets on the first two consecutive Saturdays in January.

In her article, 'Qualitative Research and the Generalizability Question: Standing Firm with Proteus', Myers (2000) discussed a conversant critique of a qualitative approach to research in that it tends to rely on sample sizes which are too small to result in generalizations. A generalization can be applied to a greater population and is broad sweeping in nature. This objective was unattainable with a small sample size, however qualitative data is not restricted to demographic data (for example) and has the capacity for a more in-depth analysis. According to Myers (2000), there is potential for fractional generalizations within certain populations, yet this is not the goal of qualitative research; small sample sizes provide opportunity for an examination of various and comprehensive perspectives. Thus, for this exploratory study a small sample size was deemed appropriate and useful in gleaning information which contributed to the research objectives.

3.4.2 Data Collection. The researcher was in Australia for three months. Data collection happened in two separate locations. Firstly, Melbourne, and secondly, Eumundi market – where the data collection was more focused and took on an alternative approach to the initial study design. This adjustment in data collection method was in response to experience in Melbourne, and therefore the researcher adapted to be able to collect more qualitative data through face-to-face interviews. The initial approach taken to data collection proved to be inefficient, yielding inadequate results.

The data collection period lasted from November 20th – December 20th 2017 in Melbourne and on January 6th and 13th 2018 in Eumundi. Interviews in Melbourne occurred at the artists' studio during an art exhibition and in Eumundi at the artists' market stalls. The online questionnaire was sent out initially to select stall holders at the Rose St Market and additionally to an artist collective member list, then to select stall holders at the Big Design fair. This section describes the research instruments used in data collection and the steps taken in research implementation

In Melbourne, participant subjects (visual artists) were approached at their market stalls at the Rose St Market and Big Design Fair, and then later sent an online link via email with an option to opt in and participate in a face-to-face interview. During the first visit to the Rose St Market on November 19th, 7 artists were targeted as appropriate subjects for study. The link was also sent to the 13 artists who were part of a separate local artist collective, and then follow-up interviews were conducted in studio and other arranged locations by request of the artists. The plan was to have participants indicate a willingness to participate in follow-up interviews after they had completed the questionnaire online. Due to the design of the survey tool to collect anonymous responses the researcher was unable to contact respondents for an interview if they did not provide contact information, or if they did not directly contact the researcher.

In response to the sample obtained from the approach employed in Melbourne, the researcher adjusted data collection methods. Three times the number of interviews in Eumundi were collected than in Melbourne due to an improvement in research design and implementation. While in Eumundi, participants were approached, introduced to the study and then asked if they would participate in a short, recorded interview on the spot in their stall.

3.4.2.1 Online Questionnaire

The online questionnaire was created through and hosted by Survey Monkey (Appendix A). Babbie and Benaquisto (2010) state that questionnaires are a combination of statements and questions, which are mainly close-ended where there are limited responses set by the researcher. The online questionnaire was designed with open ended questions so that a portion of the data collected was textual. This questionnaire instrument offered an option to opt-in to the second phase of the research which was an interview. This opt-in feature on the questionnaire was not presented in an obvious manner because there were not any respondents who directly mailed the researcher for a follow-up interview using the link, therefore no follow-up interviews were conducted from the participants at the Rose St Market or Big Design Fair. Survey responses were anonymous and even though respondents indicated a willingness to interview, they did not take the next step and email the primary researcher, and some indicated availability after the researcher had left the country, in February. Further limitations will be discussed in the summary section of this chapter.

The online questionnaire was hosted on SurveyMonkey.com, so data collection had the capacity to continue beyond the time the primary researcher was in the context of study (in Melbourne). The researcher sent the link to the questionnaire in an email to potential participants after obtaining their contact information through face to face interactions at market stalls. Initial contact was made by the researcher identifying visual artists at the market, with an introduction of self and a brief of study objectives. In general, the initial response to the study was positive.

3.4.2.2 Semi-structured Interviews

A qualitative approach allows for revelations of systematic behaviours within the context of the study (Delconte, Kline & Scavo, 2016). Qualitative face-to-face interviews tend to be conversational in nature and can allow for the participant to guide the direction of topics (Creswell, 2014). Through semi-structured interviews, subjects are more likely to provide in-depth descriptive accounts of their perspective (Delconte et al, 2016). To carry out this study the researcher acted as the data collection tool when conducting face-to-face interviews within the natural setting of the study, so that emotions could be observed, and the worldviews of the artists further elicited (Creswell, 2014). Through semi-structured interviews, themes which were overlooked during the design phase of the study, may emerge (Guest, MacQueen, & Namery, 2012). So, it was important to have two instruments of data collection for a well-rounded, rich and verifiable data set, see Appendix B for the interview questions used in this study.

The primary researcher acted as interviewer, recorded the interviews and then later transcribed them. Sheesley (2007) presents guidelines for conducting interviews specifically with artists, and a key component mentioned is building relationships prior to the interview; this includes studio visits and observations of the artist interacting with their work. Considering the artists were targeted at the market there was little opportunity to conduct preliminary studio visits, however, following the first visit to the market, where artists were identified for study based on their product, there was chance to interact with the artists and therefore initiate a relationship, and consequently, trust. This level of rapport was attainable with the subjects from the artists collective in Melbourne as the researcher spent time at the studio volunteering and engaging with the artists. Rather than introducing the study to the artists and then telling them that they would receive a link to the questionnaire, then an interview, the interviews at Eumundi market were held on the spot. At the Eumundi markets, subjects were approached and asked for an interview nearly simultaneously with an introduction to the study. Despite differences in approach to interviewing, both sets of subjects were equally as forthcoming with personal contributions useful to answering the research objectives.

3.5 Ethical Considerations

An application for ethical review was submitted to the Vancouver Island University Research Ethics Board (REB) prior to departure. The proposed research project was approved on November 3rd, 2017. As the study involved human subjects, approval was a necessary step and all research activity carried out was consistent with the REB standards and requirements. The primary researcher completed ‘Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans’ course on Research Ethics (TCPS 2: CORE), see Appendix C. Research participants were asked to fill out a consent form prior to commencement of interviews; see Appendix D for consent form which was signed by interview participants, and see Appendix E for the consent form which was found on the first page of the online questionnaire. Participants of the questionnaire needed to read this first page and by clicking “I agree” they provided their consent to participate.

3.6 Data Analysis

A thematic analysis plan was utilized due to the accessibility and suitability within the context of this exploratory case study in Australia. Within qualitative research, the most frequently used process of arresting sense through data is *thematic analysis*, according to Guest,

MacQueen, and Namery (2012). This group of authors also asserted that not only is thematic analysis the most commonly used, but it is also the most suitable method of textual data analysis for gleaning meaning through potentially complex and multipart text (Guest, MacQueen & Namery, 2012). The level of complexity within a textual data set can vary significantly from study to study, and thematic analysis lends itself to this variance, as substantial involvement was required by the researcher to clarify and interpret data despite the make-up of the datasets (Guest, MacQueen, Namery, 2012). This means that regardless of the length of a datum, the information collected through a qualitative study is useful to describe certain aspects of individuals' unique lived experience. In their book 'Applied Thematic Analysis', authors Guest, MacQueen, and Namery (2010) assumed that qualitative researchers employing thematic analysis are looking to "understand and explain the world in a rigorous, reliable, and valid fashion." (p. 12). Fereday and Muir-Cochrane (2006) referred to rigor within a study as a demonstration of integrity and aptitude, and go on to outline concise steps to take to ensure transparency on behalf of the researcher when interpreting data. Participants' contributions and conveyance of their lived experiences in the form of raw data and excerpts lead to and support overarching themes employed in the analysis process (Fereday and Muir-Cochrane, 2006). Further justification in the employment of thematic analysis in the study of Australian visual artists was informed by Braun and Clarke (2006), where they mention that this method is particularly appropriate for novice researchers as it can be utilized without exhaustive theoretic and detailed scientific knowledge, which, for example, is required when working within grounded theory.

Guest et al. (2012) stressed an important dimension to qualitative research which was that the length of a datum is of little substance, and that text used for analysis has the potential for simplicity in the form of responses to open ended questionnaires that can be made up of only one word. The goal for this form of research and analysis was to extract meaning from the lived experiences of the practising artists as they created artwork and attempted to make a living while supplementing their practice and fulfilling their creative needs.

This section will outline the coding and thematic analysis process used by the researcher. Coding is the process of classifying components of the data; it is necessary to group phenomenon into categories, so the information can be used to describe happenings (Babbie & Benaquisto, 2010). Grouped 'happenings' are displayed as evidential themes. A theme captures something important about the data in relation to the research question and represents some level of

patterned response or meaning within the data set (Braun and Clarke, 2006). Working within a framework of cultural capital guided by resiliency indicators Roberts and Townsend (2015), identified themes with the expectation that additional themes would emerge from interview transcriptions during the coding process. The process of coding data eventually leads to the development of conceptions which shape theory (Babbie & Benaquisto, 2010). An important question to address in terms of coding is what qualifies as a pattern/theme, or what size a theme needs to be (Guest et al, 2012). When taking a qualitative approach each individual response can be equally weighted as crucial to answering the research question and there is no definite amount of coded text that qualifies a theme (Braun and Clarke, 2006). This study was guided by these principles and valued textual data, regardless of size, as evidence towards themes. Identification of themes depended on interpretation from the researcher while reviewing data.

In this study, analysis of the survey results were approached in the same manner as the interview transcripts. Various layers of analysis were conducted. Once the aggregated results were compiled, individual survey responses were reviewed, coded and grouped into appropriate themes as dictated by research objectives. The coding process began by an initial review of the transcripts and survey response data downloaded from the SurveyMonkey server. These themes and sizes emerged through coding and working through the text. What was addressed was the occurrence of terms during coding and resulted themes as they addressed the research questions. As asserted by Braun and Clarke (2006), the frequency of each theme does not signify increased importance. According to Guest et al (2010) the data may classify some of the key points or landmarks for further and more in-depth research. So, answers that referred to the income from art as being sufficient were grouped together, then the traits that they shared were highlighted. Responses that indicated income was not sufficient were grouped together and then a separate grouping was made for the various venues of supplementary income. These data sets helped to answer the question regarding economic sustainability of artists. The influence tourism had on the artists' success, as indicated by the participants, was categorized, as well as information regarding other buyers. Other themes that emerged were notions of subjective wellbeing and what influenced the artists' production or work. What support was needed for artists was brought up as well. Once the information was systematically catalogued a decision was made as to how to present the narrative of lived experiences and perspectives of the artists.

3.7 Limitations

The limitations to the study design emerged during the implementation phase. This section will outline those limitations and provide some reflection on how this study could be improved for replication. Limitations to the study include: a statistically insignificant sample; a result of recruitment technique, timing of the study which was prior to Christmas, and available resources of the researcher.

Sampling. The recruitment technique carried out in Melbourne resulted in a limited number of participants who completed the online survey and who were interviewed. The researcher approached potential participants at the market while they were selling their work and asked them to participate in an online questionnaire that would be sent to their email. A more effective sampling method would be membership lists of artists represented by arts markets and galleries. The data collection period lasted from mid-November to mid-January. The holidays are the busiest time for artists and designers; one designer mentioned that typically he would make 60% of his annual income during these months. Cultural entrepreneurs are fulfilling orders for Christmas, preparing for markets and then planning their own rejuvenation time in the New Year. Besides the weekly markets, at the end of November is an annual two-day event called the Big Design Fair, this exhibition of Australian designers is highly anticipated and requires dedicated preparation on the part of the sellers. Therefore, the focus of these individuals was tied up in the commerce aspect of their work during the time of data collection. Implementation of data collection should occur so that it is convenient for contributors and so that their participation does not cause strain to their schedules.

Survey Design. The design of the survey, with an option to opt-in for an interview to happen at a later set date proved ineffective. On the spot surveys would have been more effective in collecting more data at the arts markets. This could have been done by using technology such as a tablet or an Ipad. The length of the online questionnaire was relatively long. Despite length, of the 23 questionnaires that were completed online only one respondent did not finish entirely.

3.8 Summary

Taking an exploratory approach, this study combined two research instruments: interviews and online questionnaires to address the research questions. By recruiting participants through a snowball sampling method, contributors to the study were identified while in the context of research. The study was designed to be qualitative, so a large sample size was not necessary to wholly respond to the study objectives as individual accounts were deemed valuable and factual. So, when analysing the data, the researcher went through both data sets with the

same approach and let the themes of economic sustainability, artist characteristics, supplementary sources of income, tourism, creativity and wellbeing emerge. The next chapter will present the results of the study. Insight on improvements that could have been made to the study design will be discussed in chapter five.

CHAPTER 4: Results

4.1 Introduction

This qualitative study aimed to describe the economic sustainability of selling artwork, the influence tourism had on artists' personal income, the influence of the commercial aspect of selling artwork on the artists' creativity and the subjective wellbeing experienced producing and selling art. To achieve this, the research objectives were:

1. Explore factors that contribute to the livelihood of artists.
2. Identify the relationship between tourism and the ability of painters to their sell artwork.
3. Measure subjective wellbeing and the relationship between commerciality and creativity.

This chapter will display qualitative data collected through online questionnaires and interviews. The results were based on 12 face-to-face, semi-structured interviews; 4 conducted with artists in a shared gallery space in a Melbourne suburb, and 8 with market stall holders at the Eumundi Market. In addition, qualitative data gleaned from 23 online questionnaire responses was analyzed.

The results of the online questionnaire were statistically insignificant due to a limited sample size from the method of recruitment. Typically, online questionnaires and surveys are treated as quantitative data collection tools, however, this was a qualitative study, so the data collected through the questionnaire instrument was used to corroborate interview responses. Because of sample size, the data collected was treated and analysed as qualitative, placing equal emphasis on individual responses and accounts, rather than attempting to make generalizing statements based on statistical evidence. All data collected was based on the lived experiences of the participants and valued as factual, therefore it was useful to answering the research aims.

4.2 Merging Data Sources

The results of this study were derived from two research instruments, the researcher as the interviewer and an online questionnaire. To fulfill the research objectives the decision was made to merge the results from both data sets to answer the overarching aims of the study. The two data sets offered levels of agreement and are presented in the following sections.

The aggregated data is presented in the following sections. These responses are not meant to generalize as the number of responses does not qualify an extensive and statistically significant

statement. Rather, the data presented here provides a snapshot of a segmented subgroup. When analyzing the interview and survey data, it was possible to analyse the responses individually. The questionnaire was designed with open-ended questions and opportunity for respondents to provide further comment. Select quotes which support the research objective are also presented below.

4.3 Respondent Profiles

4.3.1 Questionnaire Respondents. The online questionnaire resulted in 23 samples. Of the 23 survey responses, five came from the Rose St Market, four from the Big Design Fair (of these four, one was incomplete) and 14 from the suburban gallery and studio space in Melbourne, and from artists approached through snowball sampling at art shows and social events. The profile of survey respondents is as follows. 17 respondents were female and six males. Most of the survey respondents indicated that they have been selling art for more than nine years, five respondents sold for three to five years, and two less than one year. Just under half of the respondents were aged 20-35, seven 36-50 and six said that they were 51-65. This information matters because age can affect security and wellbeing. For example, one respondent indicated old-age as a factor which affected subjective wellbeing and economic stability in the arts.

Over half (15 out of 23) of the participants indicated that they were the primary income earner in the household, four said that they shared fiscal responsibility, three said that they partly contributed to financial responsibilities and one said that they were fully supported by a partner or spouse. This information is relevant as there is an element of freedom when one is not responsible for financial security.

In terms of education and training, all respondents had a college education. Most held a bachelor's degree, and within that, fewer had a master's degree and one respondent had a doctorate level of education. This information is relevant because obtaining an education means individual financial outlay and investment into a chosen career.

4.3.2 Interview Respondents. 12 artists were interviewed for this study. Four of these artists were practicing in Melbourne and eight were approached at the Eumundi markets. All the interviewed participants were self-identified visual artists, either painting in watercolour, oil or acrylic mediums. Two of the 12 were male and the rest were female. All but one of the painters had been painting for over 20 years, except for one outlier who had returned to art school after

quitting her job in the corporate sector; she had been painting for eight years. Despite the majority of respondents stating that they had always painted or been involved with art in some way they had a variety of professional backgrounds. Professional backgrounds of the respondents were as follows: a veterinary nurse, accountant, HR, teacher, graphic designer and a few respondents mentioned they worked in advertising. One third of the artists were self-taught whereas the rest had bachelor's degrees and two indicated master's level education. Yet, the master's degrees were not fine arts related. The interviewees were all middle aged (45+).

4.4 Economic Sustainability of Selling Art.

This section aims to answer the main research objective which explored the economic sustainability of artistic practice. The following will present the findings that support the primary aim of this study which was to investigate the contributing factors of economic sustainability in artistic work. Figure 1 presents aggregated data from both the questionnaire and the interviews. Overall, more respondents indicated that they needed to subsidize their income from artwork with additional work than those who did not. Those respondents who did say they could earn a liveable income from selling artwork were considered full-time artists. Figure 1 represents a total of 35 respondents. 50 % of the sample said that the income from their artwork was not sufficient for their needs, while 31% said yes it was, and 19% said it was partly sufficient. The responses that make up the 19% could swing over to the segment that says income from art is sufficient or over to the segment that says it is not. So, depending on effects such as time of year, spending habits of consumers or popularity of certain markets the 'partly' responses would be a larger or smaller percentage.

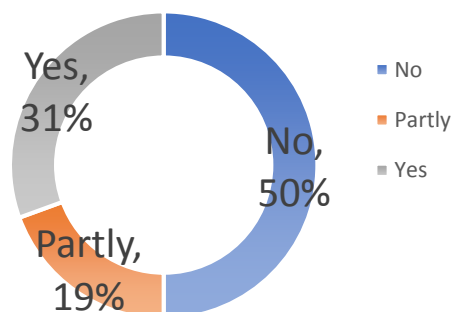


Figure 1. Art Sales and Income Sufficiency

The following sections will elaborate on Figure 1 by presenting quotations from artists and adding insight to the yes and no responses. The results offer factors which contribute to economic sustainability of the artists and ways that some subsidized their income.

4.4.1 Sufficient income.

This section will report responses from participants who said that selling artwork was economically sustainable and refers to the 'Yes' portion of Figure 1. The breakdown of the 31% of participants who were full-time artists between the questionnaires and the interviews was six from the questionnaires and five from the interviews. First the answers from the questionnaires will be presented followed by interviewees.

Questionnaire Responses

The results of the questionnaire demonstrated that 26% of respondents said they were full-time artists. A full-time artist was determined by the income generated from artmaking, and in this case, 26% of respondents indicated that 100% of their income came from making and selling art.

There was no relationship found between the amounts of time spent, or experience the artist had selling their artwork, with their ability to make a living from it. This means that the longer the artist had spent selling their work did equate to the ability to make a living through it. For instance, the respondents who identified as full-time artists indicated spent a varied number of years selling at the respective markets. Most respondents had sold for less than 10 years. The responses ranged from between three to five years, five to eight years, followed by a few over nine years. Only one respondent indicated 15 years plus. However, these respondents dedicated a significant amount of time weekly to their practice, some stating that they regularly spend over 35 hours per week on artwork. This practice of approaching artmaking as a full-time job attributed to the overall success of the artists. Examples of comments indicate the work involved in being a full-time artist, *"I do this full time. It's my income. I even employ someone and I'm looking at hiring a third person."* The presence of employees lends itself to the concept of an artist as a commercial entity. Another respondent mentioned, *"I do this full-time and have done so for 15 years."* More than one artist mentioned that during the time the study took place, which was in November, nearly all their time was spent preparing for selling at the markets and taking additional time to create holiday-themed pieces, for example prints used for Christmas cards.

Other local, regional arts markets were chosen by full-time artists as additional and successful platforms for sales. Markets specifically mentioned by respondents included *"Arts*

Centre Sunday Market, Markit @ Fed Square, Bowerbird, The Finders Keepers, Seddon Makers Market, Comic Con, Supanova". These markets are like the Rose St Market in that they feature work from local visual artists, jewellers, potters, photographers, fashion designers, and craftspeople. The offerings at those markets also include potted plants, vintage or used clothing and accessories. It was typical to find a visual artist offering not only original paintings but images that had been 'merchandized', meaning their size had been altered and appealed to a different price bracket. For example, a fulltime painter at the Rose St Market had her paintings printed onto dish towels and linens, on postcards and on notebooks. By creating different products of images, the artist was able to sell more work, not only in the way of a framed painting. These eclectic commercial spaces usually happen weekly and seemed to have regular creatives who circulated through the markets. Some artists had regular spots in the market, whereas other vacancies were filled by a rotation of different artists. The weather and atmosphere of Melbourne, which caters to creative-types, was commented on by one fulltime artist,

"The weather is shit, so it's not an outdoors city like Sydney or Perth – people are into galleries, bands, theatre more. Melbourne is the big city in Australia with no "beach culture" which is the predominant 'Aussie' culture. So, we have to make our own fun/culture. It's very DIY here."

According to this comment, the DIY culture of Melbourne could point to the considerable number of arts and makers markets.

Besides the arts market, online platforms were most frequently mentioned by full-time artists as additional successful venues for sales. The online streams for sales were online marketplaces, followed by social media and then the artists' own website. The results showed that online marketplaces were more frequently mentioned as profitable sales streams than the artists' own website. This could be a result of pre-existing reputations and online traffic that well-established sites such as Bluethumb or Etsy (both mentioned by respondents) experience. Online market spaces have the scaffolding in place for entrepreneurial artists to showcase their work and offer secure payment systems. Some artists who had only been selling art for three to five years did not have their own website, so these online options proved very useful in helping these artists secure exposure, and as a result profit.

In addition to arts markets were Arts Fairs and exhibitions, such as the *Big Design Fair*. The difference between an arts market and an arts fair is that typically an art fair or exhibition is held annually, whereas arts markets are held regularly, once or twice weekly and take place year-round.

Interview Responses

Four of the twelve (33%) interviewed indicated that the income generated from their artmaking was sufficient for their needs. Within these responses, there was a variance and range in sufficiency. For instance, on one end, the profit from selling paintings was ‘*absolutely*’ sufficient when 100% of their salary came from artwork, to ‘*most of the time*’. All respondents who indicated ability to sustain themselves through selling their art were interviewed at the Eumundi markets. An example of an outlier who sold her painting in a gallery situated next the Eumundi markets stated that the income she generated from her artwork was ‘*hugely*’ sufficient. This artist has been painting since she was seven years old and treated it as her full-time job. She had sold her paintings directly from this modest gallery for the last 20 years. She also sells her work wholesale to other businesses who sell the prints, and she sells online. She sees painting as part of her livelihood, indicating that she spends her time just painting; the commerciality of the practice is embedded in her lifestyle.

“It comes from within. And if it doesn’t come from within, don’t paint, get another job... This is my business, and my passion. I paint every day. I look at it as a job.”

Another painter mentioned that he has “*always been self-supported from art*”. This respondent started making money through his artwork by selling images to an advertising agency. He was one of two respondents who indicated advertising in their background and one of two respondents who indicated they had training in graphic design. He paints for therapy, and although he has sold in galleries, he now solely sells at the Eumundi markets two days a week, and the rest of the time he spends painting. Previously, this artist sold in a Melbourne gallery, however, because the only visitors to that market were from the immediate area he wasn’t receiving the same exposure as he did at the Eumundi markets; as stated here, “*this market has actually been really good for me, because it has taken my artwork abroad...it’s exposed my artwork to people all over the world, from Ireland to Canada*”. This artist previously sold at a gallery overseas, in the United States, in North Carolina:

“I had a gallery in North Carolina, but she only came over a couple times and bought some paintings off of me, but it fizzled out. Why? I don’t know, it could be something to do with the fact that she was selling them for about 10 times as much, you know? But she’s got costs and overheads and so on.”

Other respondents mentioned cost and affordability of art, along with the need to adapt to market trends.

This artist preferred to paint abstract pieces, which were indiscernible in subject, and, as he found, *“people were pretty frightened of anything they didn’t recognise, or they couldn’t name”*. So, 25 years ago he started painting boats so that his paintings appeared more accessible. The market responded well to the boat paintings, and although he was currently selling the pieces for a lower price than before, (he) *“has a very comfortable life here”*. This interviewee had been painting for 45 years, and referenced the Global Financial Crisis as a factor which contributed to buying patterns of customers and his own financial wellbeing, however he was still able to make a living through his painting despite this, and was happy doing so, as stated here:

“I don’t have a business, I basically paint for therapy, and I’m a pig in mud.... I’m happy because I don’t consider this work, I enjoy it and the fact that other people want it (his artwork) as well is a bonus.”

Although he has been successful selling his artwork as a means to make a living and managing to balance the commerciality with the passion of the practice, there are times when he relied on his pension, *“most of the time [the income is sufficient], and sometimes I need to rely on my pension. I have a pension as well.”*

Two respondents mentioned children, and that their artwork served as their *“bread and butter”*, which allowed them to raise children on the income received from their artwork, *“I’m here to make a living... it’s a stable source of income. I would never give this [referring to Eumundi market] up”*. This artist attributed her success to the fact that she had adapted her product to what customers could afford.

“...as nice as it would be to sit in the studio and paint originals all day long, it is not always financially viable. During the GFC (Global Financial Crisis), I really felt the financial implications - I needed to find some other way of making a living out of doing what I love... something that people were going to buy. As soon as the GFC (Global

financial crisis) hit, artwork took a real tumble, people couldn't afford luxury items anymore, so they pulled back. But they could afford a little print, or they could afford a magnet, that's when I started looking into merchandising and seeing how I could use the artwork as a source of income in that regard."

This respondent went on to say that she had not needed to supplement her income in any way and did not receive any external support. She had raised two kids and a dog and balanced the business of art with her passion for her practice. She aimed at 13 original paintings a year which were put into a calendar and then from that, printed onto assorted items for sale, such as post cards, cushion covers, various sized prints, aprons and so on. The reproduction of original images into various saleable products was referred to by the artist as 'merchandizing'.

The notion of 'merchandizing' was demonstrated in the Rose St data as well. Rather than solely relying on the sales of original paintings, entrepreneurial artists would invest in their work to create a variance in their offered products. This meant that original pieces were made more accessible to customers within a more affordable price range, or a size that is more reasonable for tourists to purchase and travel with.

Artists who were making a living through their passion of painting approached it with rigor, dedication and a business sense. For example, one artist said, "*you can do quite well with it*", but not without travail and skill. This artist's perception was that most creatives work harder than the average at making a living, due to the thought behind creative work and then the commerce aspect of the pressure that results from marketing one's own work. Approaching the work with a business mind and responding to the market lent itself to the success of artists. Business and marketing go hand in hand and giving the customer what they want is a trait of successful businesses.

A theme emerged around providing paintings of what people wanted, rather than the artist painting what suited their own mood. Painting for the market was a factor that contributed to the success of these artists. When asked if the customer had influence on production one artist replied,

"Absolutely, very much so, I think there are a lot of artists who are unable to sustain themselves, as an artist in their own right financially, because they don't consider what the client wants. Rather than relying on a living of original paintings solely, I quickly

realised that there was a market for smaller ticket items with which the tourist market was more interested in purchasing out of both convenience and expenditure.”

Another artist mentioned moving from painting abstract pieces to landscapes and boats, because they were a more recognizable and saleable subject. This example supports the theme of catering to customers as a factor that was repeated in those artists who also indicated the income from artwork was sufficient. Another example is presented here:

“You have to paint for the market to some degree, it depends on your philosophy, and I like to make people happy with what I produce. I’ll do some of what I want to do but I have to make a living. I’m diverse in what I do, but there’s always someone who can relate because it’s emotional.”

What this quotation demonstrates is that the artists who were conscious of what sold were likely to be able to sell more artwork. Artists who made a living through their artwork considered what customers wanted.

Summary

To sum up, the artists discussed above who were achieving economic sustainability through selling their artwork made up a larger percentage of the sample than anticipated by the researcher. These artists acted as commercial entities by representing themselves and integrated their work into their lifestyle. A relationship was found between the attitude towards and the time spent weekly painting and the personal incomes of the artists. These artists were entrepreneurial because they responded to the desires of the market. They were aware of what subject-matter sold and would, in some cases, set aside their own internal desire to create and create something with only the intention to sell. Another strategy that was employed was merchandising their paintings through creation of products featuring their original images. Creating postcards or cushion covers, for example, was a way for artists to reach more buyers and therefore achieve more sales. An awareness of who bought the artwork and a presence of tourists helped these artists as well. Tourism will be discussed in further in a later section of this chapter.

4.4.2 Insufficient income.

Overall, as demonstrated in Figure 1, half of all respondents were unable to make sufficient returns from selling art. This means that they had to regularly supplement their income somehow. In addition to this, the results identified 19% of respondents who experienced fluctuations in the income received from their artwork. These responses include those who stated

that 'yes' and 'no' the income was sufficient, so they needed to supplement their income only sometimes. The following sections will draw on these results and discuss the ways that the 'insufficient or partly' artists supplemented their earnings from artwork.

Questionnaire Responses

74% of questionnaire respondents were not making a liveable income from their art. More than half of those respondents said that less than 25% of their income came from art sales, demonstrating economic insufficiency. The remainder of respondents indicated that 75% or 50% of their income was through art, which meant that the income was partly sufficient.

Nearly all respondents indicated that although they were not currently making a sustainable living from their artwork although they would like to. These artists were working towards solely supporting themselves through art. There were a few responses that indicated the desire to be a full-time artist but also the feeling that as much as they would like that lifestyle, they did not think it was possible for them. The point was made that just because income from art selling was insufficient that did not equate to be an unsuccessful artist. Artists who engage in creative practice did so because of a passion for the work, for therapy, for leisure or were still working towards making a living from painting.

Over half of the artists who were not making a living from their artwork had been selling art for over nine years. This is a different finding from those questionnaire respondents who were full-time artists, where the length of time selling art varied much more. In terms of how many hours per week these artists spent on average creating artwork, the majority spent five to ten hours per week or 10-20 hours per week. There is a relationship between the time spent on artwork and the percentage art-sales contributed to the personal incomes of these artists. More time spent making art resulted in more income from art, and less time working on artwork made less income from making art.

Having the time to create art would have had an impact on abilities of artists to make a living from it. For those artists who indicated less than 100% of their income came from art, 76% of part-time artists indicated employment as a supplementary source of income. Most frequently, these artists held jobs to support their creative practice. The most common response in terms of employment was 'teaching'. These artists made a living through part-time work; teaching was most commonly mentioned. In Cunningham and Higgs 2010 study, 'What's your other job', within the sub-segment of visual artists', teaching was the most commonly held job

outside of the artists' creative practice. One respondent stated that she "*loves to teach because it relates to art.*" Respondents to the questionnaire indicated various levels or capacity of teaching. The types of teaching that artists did were not always art related, and the levels varied from elementary school to university. Some examples were in visual arts, design, and digital media. Teaching drawing was also mentioned and closely related to their artistic endeavours outside of work. Artists who taught art said that they enjoyed their job because it was related to art. Besides teaching, other examples of part-time work included interior designer, IT, graphic designer and editor. One respondent said, "*I have done a range of different jobs, customer service, admin, tour manager.*" In this case, it was clear that artistic work was their main vocation, whereas the additional employment was undertaken as a means to support the artistic work. House boarders was referred to as a source of income for another artist who needed to supplement the income earned from art. So, employment types ranged within this category, but predominately artists supplement their artistic work with teaching arts and creative-related subjects.

Following employment, additional sources of support, were government funding programs such as grants. There were significantly less artists who received government funding at 17%. Artists who were not making a sustainable income from art said that they were able to secure grants to supplement their income. For those who did not indicate government support, these artists were either unaware of grant programs or did not apply for federal funding due to "*a lot of work for little return.*" This quote supports the notion of choices made delegating one's time. The freedom to spend time on activities that do not yield income is not experienced by all. Grant applications are time consuming, and one needs to be aware of the program in the first place; for these reasons artists do not receive supplementary finances from grant programs. Within government funding, one respondent stated '*disability annuity*' as support. Awareness of government programs was important for artists looking to secure stable income.

Lastly, spousal support was indicated by 11% of questionnaire respondents as a means to make a living. These artists indicated that they were not the primary earner in the household and were supported, financially, by their partner or spouse.

In the cases where 25% or less of income came from art, "supplementary" would not be an appropriate term whereas most of the income would have been generated through other, more primary income sources, other than art. In those situations, the income from art would be considered supplementary. Vocations that artists chose to engage in outside of creating art

enabled them to engage in their passion. Sometimes, teaching jobs were arts-related and so they felt as though they were creating art at work through empowering others, without the pressure of having to sell the work.

Interview Responses

Over half of the interviewees (66%) were not experiencing economic sustainability through their artwork. Equal numbers of these respondents were from Melbourne and Eumundi. This section will report those findings using quotes from participants to provide evidence supporting research aims. In some cases, artists who were not earning a liveable income from their artwork had created barriers for sales; for example, stating limited platforms to buy their work, such as no option to buy online. Location of where artwork was sold was a factor, yet an equal number of artists interviewed at Eumundi markets were able to make a living as were not. Other artists did not take into consideration what the buyers wanted to buy and would paint or draw for passion, while relying on spousal support. Another theme that emerged was the mindset of the struggling artist; *‘...there is no profit. You’re not making any money, you still need to work on the side to pay your bills’*. This section will discuss the results from the interviewees that stated they were unable to make a liveable income from their artistic practice.

There was no relationship between education levels and artistic background or ability with the capability to make a living from art. One artist, who held multiple degrees and attended art school for six years referred to herself as *“a typical artist (who) always struggles... struggles to pay rent... caught in that paradigm”*. This ‘paradigm’ meant that she wants to share her artwork with the world and will often give away her work or sell it for a very low price. She said, *“It’s an egotistical thing, my energy is in their house, all over the planet and when I’m gone, I will still be there.”* She paints for passion, not necessarily for the income, often experiencing a negative profit margin by selling something to a customer because they loved and appreciated the narrative behind it,

“There was a girl who came in this morning and I gave her \$140 bucks off a piece. [It] cost me nearly \$200 to print it, she got it for \$250, by the time I’ve got the stall paid for I’ve made no profit...but there’s a story behind it and she totally fell in love with it.”

She has created a deliberate obstruction to sales, whereas her artwork was only available through a direct sale at the market, and not online; she stated, *“you can’t buy me...I don’t want to be part of the machine, but how do I actually sustain myself? I really struggle...I struggle to*

make rent". She has always painted but held a job in government for 15 years as breadwinning work and refers to currently having a partner who has enabled her to now "go out on her own." And although she loves the market atmosphere she is considering putting her work back into galleries and taking the 40% cut imposed by the intermediary because she is not making enough money selling at the market.

Financial support that came from the artists' partners was mentioned by just over half of those participants who were unable to make an adequate income from selling artwork. Of the eight interviewed respondents, six indicated spousal support, and two, part time work.

One artist interviewed shares a market stall with her husband who works in copper sculpture. The sculpture sales are what allow her to continue her "soul painting". "This is what we live on, so I can paint with passion, only 2% of artists make money. That's a fact". She refers to the difficulty in selling artwork, specifically paintings. The income generated from her husband's sculptures allow them to live comfortably, crediting repeat customers and European tourists who, according to this respondent, "bring a different price bracket", compared to local visitors who attend the markets as a form of entertainment, rather than commerce. She says that she used to sell more paintings, but now their primary income is from the sculptures.

"... I love soul painting. This is my favourite painting here, but no one looks at it...I have lots of painter friends who have stopped [because they can't sustain their practice] ...since that financial crash they all disappeared, they are all gone. There are some new painters here, they sell for \$300-600, I don't know how they do it. I can't do it for that."

Despite fluctuations in paint sales, and a trend of decreasing painting sales, this couple has managed to live off their artwork. She mentions it is much easier to sell her husband's work than her own because of the emotional attachment she has with the pieces, and the insult she feels when they don't sell.

One artist said she is very lucky her husband works. Before selling in the market she worked for his company doing administrative work, and then once they had some extra money saved up, they invested in her practice and she was able to focus on the artwork. The income is by no means sufficient to provide for herself and the family, but her market stall is profitable enough and she is doing something she absolutely loves,

"I used to do admin, which I am excellent at, but I hate. So, I'm great at it but it's not immersive. You have to feed yourself, you can look at it as a spiritual perspective. It just

makes me happy and when I'm happy, I haven't been to the doctor in months since doing this...I am fitter now because I am happy."

Another similarity in these responses was that the gallery was typically frequented by locals and did not receive any tourist visitation. This artist was aware of what works of hers were more desirable for customers, however when she painted she did not allow this to guide her practice, *"I have in the back of my mind what is saleable, but it doesn't dictate what I do. If I was smart enough I wouldn't have a backlog of work."* This respondent had a casual approach when marketing for a show, saying that she wasn't *"a good marketer"* and would spend much more time producing than advertising and selling her work.

Summary

In this sample, the artists who were not making a living from their artwork expressed that they would like to be full-time artists and were working towards it. Most artists in this category spent five to ten hours on artwork. The results seemed to show a relationship between hours spent creating work and the percentage of art sales within incomes. It was also found that these artists typically supplemented their income through employment; the most common response was 'teaching'. Artists who were not achieving economic sustainability through their work were not unsuccessful artists per se because they still engaged in their passion, regardless of the returns from it. Themes emerged around motivations towards artwork, and those who were not producing work that responded to customer desires or 'what sold', generally did not sell. In terms of market desire dictating what artists produce, artists were also asked how tourism played a role, and in the results are presented in the next section.

4.5 Tourism

Shopping is an integral part of a visitor's experience in a destination. The impact tourism had on personal income of artists will be addressed in this section. Tourism was one factor that contributed to economic sustainability, especially for those artists who sold out of the Eumundi Markets. The respondents who worked and sold out of a suburban gallery, not frequented by visitors did not enjoy the same success brought about by tourism. The results shown here found that artists' perceived tourism as beneficial to the overall success of the arts markets even if they were not personally affected. Visitors have the potential to significantly increase exposure for local artists. This example is demonstrated in these quote: *"tourism increases activity and interest in and around the arts"*. Interestingly this quote came from an artist who primarily sold to locals, however perceived tourism to be beneficial to the markets due to the potential for

increased profile-raising: (tourism) *“broadens the viewing audience.”* This respondent is representative of 45% of artists whose sales were not directly affected by tourism, meaning that they mostly sold their work to locals or people they knew.

The results from the questionnaire show that 95% of respondents said yes, tourism positively influences the success of the arts market. The outlier mentioned that *“tourists don’t buy art”*. This respondent could be referring to large paintings, or paintings of a certain subject matter. However, the majority felt that tourism had a positive impact and their personal incomes benefited as stated here, *“tourists love original souvenirs that they can’t purchase elsewhere, tourism makes up a large part of my profit”*.

Referring to buying habits, one artist said that tourists will buy multiple pieces at once. Another respondent replied from the role of the tourist, *“All the paintings that I’ve bought have been when I’m relaxing on holidays.”* Those who responded with assumption, also said that *“tourists add to the numbers and have money.”* and (tourism) *“broadens the viewing audience.”* So regardless of the impact tourism had on individual artists and whether it directly affected their success, there was a widely held perception that tourism, in general, has positive impact. Artists who sold their work primarily from the suburban gallery where tourist visitation was low were unable to sustain a sufficient income from their artwork. So, location, which contributes to frequency of visitation, affected the overall success of artists.

The notion of tourism supporting local artists is strongly demonstrated in the results from the interviews. 100% of those interviewed at the Eumundi markets reported business from local customers and visitors alike noted that outside visitors significantly contributed towards their success at the market. One respondent, when asked about who bought her work, said *“...mostly tourists.... without tourism it would be a lot harder”*. In addition to selling originals, prints and postcards regularly at the market, this artist also sells on cruise ships and at galleries overseas. These two ventures are directly related to an international market providing further evidence of the impact tourism has on artists’ success.

For those who indicated their sales were directly affected by tourism, subject matter of the artwork played a role; *“For me it does, as my work is based on Australia flora and fauna.”* And that *“artworks with landscapes and native fauna/flora may benefit to some degree.”* One artist said that because of her subject matter, her work appealed to tourists looking to bring home something to remind them of Australia, or as a gift.

“I find the Eumundi markets the best because I do animal art, people at small markets in just one town saturates the market, whereas here you’re getting the tourists, the international people who say ‘oh, I want a koala for my mom back home’, so ya, I absolutely adore doing it”

As well as tourists contributing towards economic sustainability, regular or repeat clients were mentioned. Just under half of the artists at Eumundi market attributed repeat customers as suppliers to their success.

Participants were asked to indicate who bought their work. The most frequent response was locals from the region, followed by family and friends, artists in their community, locals from Australia who live outside the region, then tourists. The markets received attention from locals and tourists alike; one respondent said that *“locals go to the market.”* Nearly all respondents would like to know more about who bought their work; open ended responses showed that the reason for this would be ultimately to sell more work. One respondent mentioned the role of social media in getting to know their buyers and *“It’d be great to see where my paintings are going and their audience. It’d also be handy to have an ongoing relationship for future social media posts of the art in situ.”* Others wanted to know more about their audience: *“what makes them tick”*, or *“what they see”*. For those few respondents who said that they didn’t want to know more about who their buyers were, it was down to time and their commitment to their practice, rather than the lack of interest in who purchased their work; *“People are interesting.”* Understanding buyers’ habits falls into a realm of market research, and this commercial activity did not appear to be a prioritised undertaking.

4.6 Wellbeing and Creativity.

This study investigated concepts around subjective wellbeing experienced by artists who sell their own work. Respondents were to indicate levels of satisfaction within indicators of wellbeing taken from the Personal Wellbeing Index. Participants were asked how satisfied they were with seven distinct aspects of their lives. These distinct aspects, known as indicators, were taken from the Personal Wellbeing Index and have been found to be indicators of wellbeing (Weinberg et al., 2016). The seven-item scale is as follows: standard of living, health, what you are achieving in life, your relationships, your safety, how you feel within your community, and your future security (Weinberg et al., 2016). Table 1 displays the weighted averages of the level of satisfaction felt by participants within each indicator of wellbeing. 1 meant not satisfied at all

and 9 was completely satisfied. Overall, the responses show that the participants involved in this study are generally satisfied with the various indicators of wellbeing, with the majority of the answers 7 or higher. As displayed, respondents are most satisfied with their safety, indicating an average of 8.1/9, whereas they are least satisfied with their future security, 6.7/9. Indicating a feeling of dissatisfaction with their future security as an artist.

Indicator	/9
Standard of living	7.3
Health	7.5
What you are achieving in life	7.5
Personal Relationships	7.7
How safe you feel	8.1
Feeling part of your community	7.2
Future Security	6.7

Table 1: Levels of Satisfaction within Wellbeing Indicators

Participants from the latter offered insight about experiencing a feeling of dissatisfaction with their future security, one saying *“The fact that I am 50 and do not have the security of owning a house and not having much money I need in the bank and no retirement or assets will be a problem.”* Another respondent indicated health as a factor which impacted their feeling of future security *“My health is not very good at the moment and that affects many sides of my life, especially my future.”* Entrepreneurial artists independently selling their art do not receive benefits of being employed in a firm, such as medical or dental insurance, or retirement plans. Sustaining a livelihood through various venues of income, such as a part-time job and irregular art sales, presents a volatile financial situation that results in feelings of uncertainty and insecurity about the future. A feeling of dissatisfaction about the future affects happiness in the present.

The concept of wellbeing was investigated further to determine whether subjective wellbeing affected creativity and therefore ability to produce quality and saleable artwork. So, to answer the question regarding commerciality and creativity, participants were asked to designate areas of life which affected their creative production. Figure 2 shows the level of which indicators of wellbeing affect creativity.

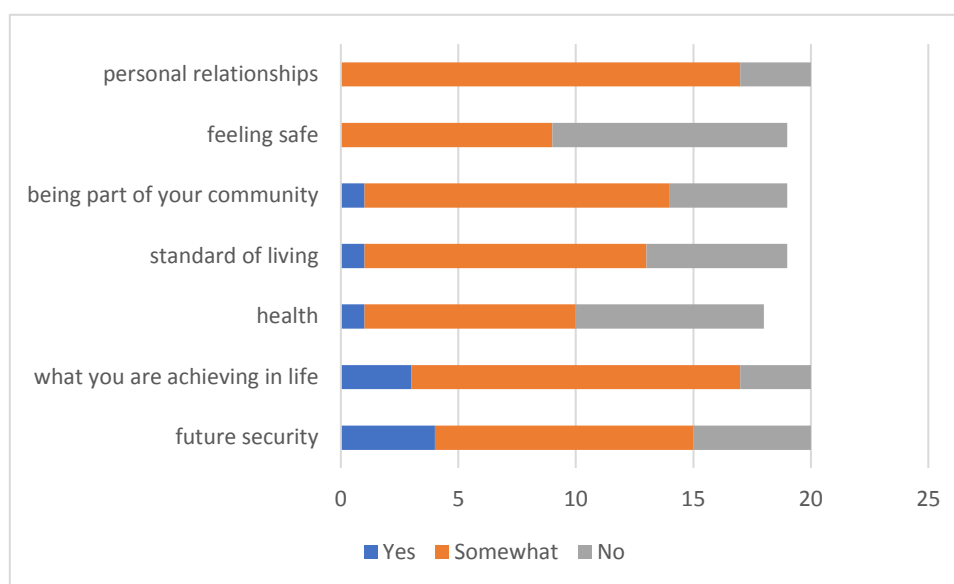


Figure 2: Wellbeing Indicators that Affect Creative Production

‘Yes’ responses, in blue, meant that the indicator of wellbeing did affect their creativity and ability to work. The results show that future security had the most impact of creativity. This means that being uncertain about what is going to happen in the future, or not having a sense of control over the future can lead to feelings of present dissatisfaction. One participant commented, “*My ability to secure a stable, reliable working art space.*” Reliable, accessible and affordable working space was frequently mentioned by those who were unable to earn a sustainable income from artwork as a factor that had impact on their success.

The second most frequent ‘yes’ response was the domain ‘what you are achieving in your life.’ What an artist is achieving in life; financially, socially, spiritually or anything else related to their own personal goals affects their ability to be creative and produce artwork. This could also mean that the commerciality aspect of selling artwork had an effect

A shared response among all participants is that painting made them happy. This theme of individual wellbeing was something that came up with all respondents indicating insufficient returns from selling artwork, “*I’m happiest when painting.*” Eight of eight painters painted passionately and because it brought them happiness, not financial gain,

“My wellbeing has increased immeasurably since then [attending art school at 45]...it is much more spirituality and emotionally rewarding than working in corporate sector.. I

would always rather work hours to do art. I sacrifice money to do art and find it rewarding in every way other than monetary. I would rather live on a low income and have time to do art.”

The artist quoted here worked out of a suburban gallery and shared studio space in Melbourne. All respondents interviewed from the studio in Melbourne were unable to make sufficient returns from art making. They all saw the practice as holistically rewarding, but “*impossible*” to make a living through. They chose to pursue this line of work and tried to make a living through it because it was what they inherently wanted to do. Responses to how painting made the artists feel varied, but in general it was to increase their wellbeing. Some painted for therapy, another respondent said that she “*needed to*”. All of the respondents experienced an increase in wellbeing, as stated by one participant; “*Its something I love to do.. its something I love to do and if I didn’t do it I’d start to get... I would feel very quite lost, grumpy, my husband calls it ‘edgy’*”.

This section provides a summary of interviewees responses indicating how their creativity and artistic fulfillment was affected by the need to sell their work and make a living. Most respondents said that their creativity was affected; “*doing the same stuff because it sells*” is not creatively fulfilling. Lindstrom (2016) reported that one of her subjects ceased working as a professional artist when the burden of striving for financial gain became unbearable and a hindrance on his enjoyment in his practice.

The business of selling artwork has the potential to take away from the fulfillment creatives experience from producing art “*...materialism is killing us [artists] ... no heart and soul goes into something that is mass-produced or made only for sale... Oh! I could make a lot of money with that...that’s when I’ll lose the passion, and I lose the drive*”. One artist said that to complete pieces he would “*go on auto pilot*”, therefore not fully engaging with the artwork. “*It has to affect your creativity if you are living off it as a professional artist, unless you are really, really lucky*”. By luck, this respondent meant that the paintings she produced passionately and that fulfilled her would be as saleable as the ones produced for merchandising, “*some would argue that what I do here [for the market] kills creativity. I do produce bad paintings because I force myself to do something I don’t want to do.*” To mitigate this, she paints under a pseudonym.

“I actually have an alter ego, and I paint under a pseudonym my existing customers are not aware of. This allows me to balance the business side of things with a creative outlet. That said, there are only so many hours in a day and I am now at crossroads with how to proceed with the existing business. A younger me would be looking at how to grow the business further, however after ten years my passion is to pursue the artwork under my pseudonym. As the business is my bread and butter, I commit myself to producing 13 new paintings a year to satiate my follower’s curiosity for new works. People question how setting such a goal can maintain creativity, and this is a very real problem. The pressure of ‘having’ to paint can often kill the creativity and sometimes it is difficult.”

She doesn’t tell anyone about the pseudonym, other than her partner, and uses this alter ego as a creative outlet to allow herself to produce artwork that is artistically fulfilling regardless of market value, she describes the work as “*dark*” and is looking for balance between this production of artistically fulfilling work and income generating work. In this instance she had found an imbalance, and although she loves painting as a profession, she would like to find the time to create work that is more artistically fulfilling.

This imbalance was mentioned by other respondents as the need to make a living is a reality experienced by all. One respondent addressed this, “*Even if you have the passion, you may not have the resources...unfortunately I see a lot of artists dropping out, who are just not in the position... so, even though the art makes me happy it just makes me angry that you need to have that material backing behind you.*”

This quote demonstrates the importance of financial security when embarking on an artistic career and the struggles faced by those who did not have financial security. These results have shown that there is a distinction between painting a saleable product and painting purely for the passion; there needed to be a balance there. Artists were driven to fulfil their desire to create while faced with the challenges of securing a livelihood. A factor of wellbeing that affected artists’ ability to create was the notion of security. Uncertainty about the future, or an inability to secure stable income impacted some artists’ creativity.

4.7 Summary

The themes that emerged through the data will be summarized here as they related to each research objective. Firstly, study wanted to explore the factors that contribute to the

livelihood of artists. The results showed that time spent painting and producing artwork correlated with the higher incomes from art. Frequently visited accessible selling platforms, either through an online marketplace or a popular market, brought about more financial success for artists. However, just selling at these markets was not enough to achieve economic sustainability; artists with an entrepreneurial mindset who understood what was desirable for customers were more likely to achieve financial success. This means that subject-matter influenced attractiveness of artwork to buyers.

In the results from the interviews from Eumundi, 33% were able to make a living from their artwork without supplementary financial support. What these artists all share is that they approach their practice as full-time work, dedicating all their time to their practice. As well as the dedicated time, these successful artists consider and respond to what the market desires and what sells. Figure 3 shows shared characteristics of these respondents who experienced economic sustainability.

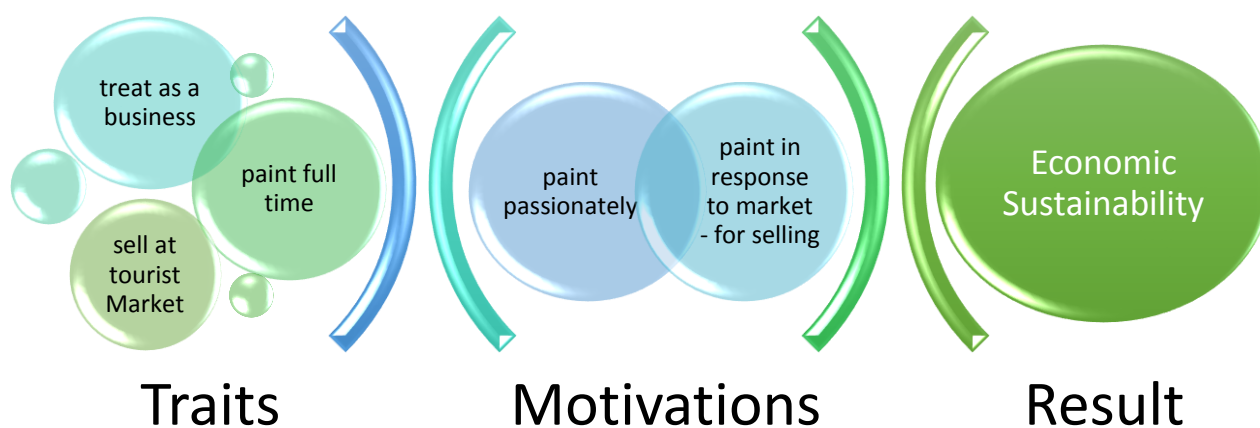


Figure 3. Shared Characteristics of Full-time Artists

A balance must be achieved as a working artist between the passion for the practice and practicality around making a living. This balance is demonstrated in Figure 3 as motivations for paintings were for as much as for passion as it was to fulfill the desires of those who purchase the work.

In terms of who bought artwork, tourists were critical to those who were able to make a living from their art, some stating that without tourism they would not be able to do so. Artists

were more likely to sell work that was attractive to visitors by using and showcasing local subject matter, or by offering a variety of items. Tourism was perceived by nearly all respondents as having a positive influence over the arts markets because of an increase in spending as well as an increase in exposure for the artists. The results showed that some artists' personal incomes benefited more from tourists than others. Artists who intentionally created artwork that they knew would be attractive to visitors benefitted financially from this practice. Yet, producing artwork for the intention of selling did have impact on the wellbeing and creativity of artists. Findings in this study showed that the need to produce saleable artwork was a stress indicated by participants. They expressed that this type of creative production did not fulfill certain aspects that painting for passion did. Other factors that had impact on the creativity of participants were future security and the need to make a living.

Finally, a reiteration of the study's propositions reveals an alignment with this study's findings and the literature:

1. *Painters will be motivated to create by internal factors which influence wellbeing and the external need to sustain a livelihood.*

Painters faced the need to make a living unless they were supported by their spouses. In some cases, the need to sustain a livelihood inhibited the artists' ability to create artwork due to time constraints. Making a living through art was referred to as 'feast or famine'.

5. *Painters will be more likely to sustain a livelihood by creating pieces that are designed based on customers taste and ability to sell, or that cater directly to tourists.*

Painters who were aware of what customers desires, or who made a point of producing artwork for tourists or offered an array of products with commercial value were more likely to achieve sound financial standing through selling their work. The ability to paint for the market and approach the practice as a business contributed to the economic sustainability of selling artwork.

2. *Painters wellbeing and creativity will be impacted by the need to sustain a livelihood through selling their artwork.*

There was mention of how some artists go on 'autopilot' to produce pieces with the intention to sell at the market. This gave evidence of the potential contamination the creative wellbeing of the artist faces when selling art for commercial gain.

3. *Painters who sell in areas with a high concentration of tourists will more likely experience economic success.*

This point was demonstrated through the success of the artists selling work at Eumundi markets, and their reference to other international opportunities for artists. Visitors to a region are attracted to paintings that represent the place, therefore those artists who catered to this fact were more successful.

Further discussion will be presented in the following chapter.

CHAPTER 5: Discussion

This chapter will first link constructivist theory to the research process undertaken in the study, then summarize the key findings and offer recommendations for further research within the topic. A discussion of the limitations to the study is presented to improve future replications of the study.

The results of this study were derived from data collected and interpreted through the lens of constructivism. Each individual account presented in this study came about through the participants personal process. According to Allen (2004), despite apparent external similarities between people's lived experiences, they will each build their own situational interpretation and understanding, thus constructing their own reality. The Australian artists interviewed and questioned shared characteristics regarding their passion towards artwork but maintained distinctive motivations and as a result, differing experiences. Charmaz (2017) states that research which adopts constructivist strategies should maintain focused yet flexible guidelines so that the researcher is able to engage organically and sometimes spontaneously with the research process. As the researcher develops thoughts about the data, new avenues of investigation are opened and followed up on within the social context of the study (Charmaz, 2017). An interpretation of participant's varying views based on their lived experiences (Creswell, 2013). So, within this chapter is a discussion of the results which were found working within a constructivist paradigm.

Explanations of possible relationships found within the research results are presented along with a comparison to relevant literature. In addition, the results to this study will situate within knowledge on the topic of cultural and artistic economies. A linkage with the field of sustainable leisure management and how the results can be used to inform policy in practice follow and lastly, questions that arose through this study are presented as recommendations for further research.

5.1 A Brief Summary of the Key Findings

The key findings of this study indicate that making a living through the arts is possible. 31% of artists in this sample said that the income made through selling their artwork was sufficient. Artists who were cognitive of the desires of the market and their buyers were more successful than those who did not respond to the wants of their customers. Cohesiveness in subject matter that is appealing to buyers is important when attempting to secure economic sustainability through artwork. Treatment of the practice as a full-time job also contributed to the success of artists in this study. What was not answered was whether the artist responded to the

demands of their customers and were required to put in more hours, working full-time on their art, or did the artist sacrifice their time, investing in full-time artwork and slowly built a stable customer-base. Regardless, those artists who indicated sufficient income from artwork did spend significant and necessary time on commercial or entrepreneurial activity. Such as, merchandising or inquiring into what subject matter sold. Where the artwork was sold also played a role in economic success.

Exactly half of respondents said that the income they earned from their artwork was not sustainable. A range of factors can be inferred from those who said that the income received from artwork was not sufficient, requiring them to supplement their income through employment or spousal support. A barrier which inhibited artists achieving financial success through their artwork was limited exposure; meaning the artist showcased their work through very few platforms, for example, not having the option for online sales, or limiting art shows to one gallery. The selling platform also played a role.

The location of where the artists sold their work contributed to their ability to make a living. Popular markets, which are frequented by loyal locals and are dense with tourists brought about higher yielding profits. The place draws the customers and then it is up to the artist to engage and act independently in trying to secure sales. For example, those artists who were selling in popular markets yet not experiencing the same sufficiency as their peers had not placed emphasis on customer desire. Those respondents who were interviewed in the suburban gallery did not receive sufficient income from their artwork. They also perceived tourism to be a contributing factor yet did not reap the benefits due to the location of their studio. The fact that the majority of online questionnaire respondents were selling their artwork from a suburban gallery which was not frequented by outside visitors answers the tourism inquiry. Thus, it can be concluded that tourism plays a role in the success of artists selling their own work.

Sales ultimately affect artists' subjective wellbeing as financial gain and economic sustainability results in higher satisfaction in the indicators of personal wellbeing. However, the practice makes artists happy, regardless of financial gain or ability to make a living. When Duening, (2010) discusses the creating mind, there is emphasis on the sheer ability to create and how creative individuals must engage this skill, not only in their creative practice, or within a creative field, such as the arts or literature, but in all aspects of their lives. So, for those artists who participated in this study who indicated that the income from arts was insufficient, they

were fulfilling their creative desires nevertheless. These creatives, to achieve wellbeing, found other outlets for artistic fulfillment, because otherwise their wellbeing would be affected.

5.2 Contributions to Knowledge

This study presents results that are aligned with other findings in literature related to the topic. This research adds to the existing knowledge on artistic labour markets by highlighting the role of the entrepreneurial artist; similar to findings in Lindström's (2016) study which focused on artists holding more than one job, artists creating for commerce-sake vs creating for art's sake. This study touches on that balance between making a living through art and living as an artist, and as Lindström (2016) found, there is a variance in motivations, and that those individuals who are more entrepreneurially inclined, rather than those taking the bohemian approach found that the later would rather take joy from painting alone, instead of attempting to make a living from it. Some artists prefer to separate their creative practice from their breadwinning work. Lindstrom (2016) found that some of her respondents ceased creating artwork for commercial purposes because of the pressure for financial success,

“Lars decided to stop working as an artist, as it became ‘like a job’ to him: his objective career success doing exhibitions made it necessary for him work in the studio from nine to five, which made him ultimately lose ‘the pleasure’ in working” (Lindström, 2016, p 51).

This is an example of how the business side of selling artwork had negative impact on the creative fulfillment and subjective wellbeing of the artist. There are pressures on artists to make a living by attracting customers to buy their work, and at the same time there is the creative incentive to produce to fulfill their artistic identities (Lindstrom, 2016). These motives can be interpreted as oppositional, because creating art as a holistic and fulfilling activity conflicts with marketing and business activities done for financial incentive (Lindstrom, 2016). Findings from this study support this notion where artists who created artwork solely for sale did not receive fulfillment from their practice. An example of how this was dealt with, was the artist who painted under a pseudonym where she painted for passion, rather than for the market.

The findings in this study are congruent with those in other academic papers, which state that artists are willing to sacrifice pay for time to practise art. Engaging in the practice was more important to them than earning money from the practice, for example taking on low paying jobs or working less hours, artists free up their time to practice creative work. In a Swedish artist

survey, which questioned visual artists specifically 77% of the respondents spent less than 40 hours or more per week (full-time) on artistic work; combining self-employment as an artist with contractual, or part-time jobs (Lindström, 2016). More than half of those sampled in the Australian study came up with the same result, which was that artistic work was not their main vocation, but a partial contributor to their overall income. Most frequently, 'teaching' was expressed as additional employment. This result is parallel with Cunningham & Higgs, (2010) study, *What's your other job?*, which found that the most common job held by visual artists outside of their practice is teaching. However, the notion that all artists are struggling to make ends meet or required to engage in part time work was supported, with less than half of this sample indicating that the income they generated from their artwork was sufficient for their needs. According to Bille et al., (2017) it is a common perception that artists live poorly, and this image, although publicly dominating, can sometimes be a disingenuous view of an artist's career. The notion that securing sufficient income from artwork was demonstrated by some participants in this study, and echoes that of Bille et al (2017) who asserted that artists are 'normal, risk-averse, income-seeking individuals just like everybody else' (p. 347). The artists who contributed to the study conducted in Australia, and who said that they were able to make a living from their artwork considered factors that would enhance their success. Such as, responding to market desires, branding themselves, merchandising and understanding the value of tourism. These factors emerged as factors that contributed to economic sustainability.

Responding to what customers wanted was a factor that emerged through the data as a means to economic sufficiency. This key to economic prosperity through art selling was mentioned in an article by Davis (2016), where it was pointed out that a consideration of the market is as crucial as a consideration for the work itself. Davis (2016) found through interviewing New York artists who were able to make a living from their artwork made intentional and calculated adjustments to the artwork they produced, balancing artistic idealism and market realities; "I have to navigate that difference between me and the audience, the people, the discourse and the market" (Davis, 2016, p 1). The results from the Davis interview support the Australian study, in that to achieve economic sustainability through selling artwork, there is a degree in which the producer, or artist, considers what sells and what doesn't, engaging in commercial or entrepreneurial activity.

The second research objective was to explore perceptions of tourism on the success of artists independently selling their work. The results coincided with the work of Andersen (2010) who investigated the cultural economy in rural Australia; the 'ghost town' Silverton, has been used as film location and attracts tourists who in-turn support the local artists. The town hosts four galleries which feature local visual artists and craftsmen; cultural activity along with tourism has been vital for this small town's development (Andersen, 2010). Not unlike the famous Eumundi markets, as presented in the results section of this paper. Eumundi is a small town found close to a popular tourist destination and the visual artists who sold their work at the Eumundi market experienced financial success from this location. The influence of tourism was mentioned by many Eumundi participants who indicated sufficiency from artwork, in comparison to those working out of a Melbourne suburb gallery who did not receive the same tourist flow.

Although there is evidence that supports economic sustainability in the arts, and that it is possible, the reality is that it is not common. Shaw (2013) found the majority of Australian artists make relatively low earnings, with their creative income at less than AU \$10,000 annually. This master's study did not inquire deeply enough to acquire numerical indicators of income; however it can be inferred that the results of this study align with that of Shaw (2013) and Throsby and Zednik (2010) which present financial disadvantage for working artists.

5.3 A Link to Sustainable Leisure Management.

This section will connect the findings of this study with the broader field of Sustainable Leisure Management. Market attendance, shopping, tourism, and painting are all forms of leisure. This study overlaps with these concepts, intersecting past times with a way of making a living. The study demonstrates and provides examples of ways in which individuals are engaging in the 'new cultural economy' (Ratiu, 2013).

Attendance at markets is beyond a form of commerce. Arts and makers markets are places where the vendors, the artists and designers network and connect, share ideas and increase exposure for themselves. This platform of commercial exchange spans well beyond traditional exchange of goods, to an ambience of community. Not only are the sellers there selling but they buy as well, thus supporting the market. Visitors to the market are locals from the area, regional tourists and international tourists. Often arts markets become tourist destinations (Correia & Kozak, 2016). It has been shown that tourism positively impacts host communities (National

Exhibition Touring Support Australia, 2013). Markets attract tourists, and enhance their overall travelling experience, so attention needs to be paid to the overall image and offerings of the markets therein (Correia & Kozak, 2016). As expressed by a successful artist who sells his work in Eumundi, tourists are looking for “something to do” when they are at the beach on holidays; they are directed to the market. This implies that tourism greatly impacts the success of artists and in turn, local economies. Reference to art purchases made on holidays were made by multiple participants, some referring to their own buying habits when they were on holiday saying that it was a way for them to remember the place or support the locals.

5.4 How the Results Can be used to Inform Policy and Practice.

The results of this study present findings that are consistent with existing literature; this section draws on previous research as well as the results from this study conducted in Australia to discuss how these studies could be used to inform policy and practice.

The focus was creatives, mainly visual artists, and their ability to make a living through their practice. Through research implementation, it was found that these individuals work within larger networks of other creatives. The participants in this study held second jobs, which ranged from the IT, to education sector. These sectors fall within the creative class. Florida (2014) emphasizes the positive influence of the creative class, their contributions to innovative advancement to communities, cities and countries. To attract the creative class, a city needs to offer amenities and tolerance. Florida’s (2014) thesis goes hand in hand with the widespread perception that soft location factors, including a lively cultural scene, are key for the economic success of cities. Those who contribute new ways of thinking, such as artists, fall into the category of the creative class. The by-product of a creative class is meant to be useful design and meaningful positive change (Florida, 2014). Accordingly, policy and planning to support and nurture this demographic and concept of attracting a creative class or creating a creative city is seen as beneficial and forward moving development. For example, contemporary urban planning mechanisms in Japan utilize the creative city concept with the potential to lessen issues associated to cities such as societal and monetary problems (Kakiuchi, 2014). However, billeting working artists in creative city policies is not straight forward (Shaw, 2013).

According to Shaw, (2013), government-level policies and approaches to creative cities rarely accommodate working artists, and do so without ease. An investigation of the Australian Council for the Arts, which is a national funding entity for the arts in Australia, found the reality

of financial hardship faced by artists, beyond visual artists to dancers, writers and even cultural development workers; where only 12% earned an annual income of more than \$50,000 from 2007-2008 (Shaw, 2013). So, although there is evidence that cultural and artistic activity attract an industrious workforce, the fundamental policy and planning tools needed to incorporate visual artists specifically are not obvious.

There is an increased competition within artistic fields as well as cities attracting a creative class. Due to recent positive recognition of the creative class, and namely work by Florida, innovative individuals are highly sought-after. Policy makers attempt to create attractive jurisdictions for the creating mind to live and flourish. Duening (2010) places prominence on the creating mind in the modern worldwide economy, where novel ideas, creations, questions and new ways of using information is vital. So, keeping in mind the competition for attracting the creative class, and an increase in those classifying themselves as creatives, as found by Madden (2005) what can policy makers do to support cultural activity?

Public grants for the arts could influence a city's appeal to new residences and tourists alike. Buettner and Janeba (2016) suggest government level subsidies for local cultural activities, such as museums, markets, concerts or theatre, because that in turn provides for the overall public good, which has potential to increase productive labor and draw more creative people. A highly productive workforce results in higher wages and tax revenues which can be in-turn put back into providing for the public good through arts and culture. In some developed countries, local governments support cultural activity autonomous of kind, so that the subsidy directly benefits the activity (Buettner & Janeba, 2016). In their German study, Buettner & Janeba (2016) found that by providing subsidized theatre admission fees, highly educated labour earning were inclined to rise.

Another cultural activity, which generates tourism and boosts local economy are the presence of local markets which showcase creative talent and products from the region. Subsidised stall space or rent at a market would therefore increase the earnings of those artists or craftsmen who operated and sold there. Other activities that are crucial for the success of markets is the promotion and presentation of the overall market itself, for example cohesiveness of the markets offerings, exposure and customer draw. These activities require skill and dedication and could be handled by paid personnel whose wages were subsidized in part by local arts and culture grants. Through implementation of the Australian study it was found that the commerce

side of selling artwork was imperative to success. By having an external entity who supports artists in this way, by providing a well promoted and managed platform for example, there would be potential for more artists to secure sustainable income through their practice.

5.5 Recommendations for further research

Based on the findings of this study, further research questions have emerged. This study could be considered as preliminary whereas each avenue of investigation could be independently probed deeper. This means that each topic touched on within this study, such as arts income, employment, sustainable economics, creativity, wellbeing, tourism, has potential for further exploration. In addition to the possibility of focused and in-depth research on the study subjects, a replication of the study in varying contexts could yield interesting results. The following sections will make recommendations for further research and present possible study questions.

Progressively, and more than ever before, attention is being paid to the rural creative economy (Roberts & Townsend, 2016). In this study, the impact of creative activity on urban centres was highlighted in the literature. The links between city and country act as catalysts for creative processes as people migrate between the two (Roberts & Townsend, 2016). The concept of drawing creative individuals to promote positive development encourages investigation into the impact this population would have on rural areas. In addition, the impact of tourism, specifically cultural tourism, could be investigated in rural communities. Based on this, the following research questions are proposed:

- How would the results abroad compare locally, in small to midsize coastal communities and their rural surroundings? Or, how could the success of the arts markets in Australia, namely, Eumundi, inform policy and aid in the rejuvenation and resilience of downtown areas by creating a similar platform for regional artists. The information gathered from the subjects in this study presented the beginning of a continuum which differentiated between the motivations and habits of working artists. To expand on this research, work is encouraged to further develop a typology of artists based on their identities and approaches towards earning an income through artwork.
- What support systems for young, single artists situated in rural communities would be most beneficial to nurture successful and creative careers?

- How could adaptation and survival strategies employed by successful artists be identified, described and then applied elsewhere? For example, how do rural galleries attract and increase visitation from locals and visitors?

Economies that have shifted from resource-based industry to service and tourism require policy and planning to aid in transitioning. Research into how arts and culture activity could help nurture creative residences, attract the creative class and boost local economies and public good is required to assist in development and resilience. Considering the benefits brought about by creative residences in regions, attention and work is required to implement approaches which support these creative people. Further research that is based around artists as successful entrepreneurs is encouraged to identify support required for a successful and thriving creative economy. An analysis of art school curriculums could bring about knowledge as to what courses are offered that specifically focus on entrepreneurial activity and commerce. Gaps could be identified in the curriculums and alternative delivery systems trialed so that art school graduates are better equipped with business skills that are needed to be a successful cultural entrepreneur.

Identifying the different behaviours towards earning an income through art and in turn creating a sustainable living from it could assist in developing support strategies for artists. This further research could echo the approach Lindström (2016) took when establishing artists' identities in relation to breadwinning artistic work. Expanding on this research would create a further understanding of certain members of the creative class. Creating a typology of working artists and identifying required supports would enable a development of community-development strategies that nurtured working artists.

5.6 Conclusion

Contributions of creative individuals are innovative and have potential for sweeping change in community development. With the appearance and rise of the new economy, which values and requires creative cognitive labour, the importance of attracting and supporting creative individuals is evident. This study aimed at exploring the economic sustainability of independent practicing artists selling their work without the use of an intermediary, against the backdrop of tourism. The study found that there is potential for economic sustainability within artistic work, and that those artists who achieved this were mindful of the desires of their customer-base.

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APPENDICIES

Appendix A: Online Questionnaire Questions

Online Questionnaire

Firstly, thank you for agreeing to be part of my Masters thesis research. Please note that your email will **not be used** for any other purpose than this study, and at no point will you be asked to provide your personal identity or any identifiable information. Your responses will be kept confidential and all answers are anonymous.

Be reminded your participation is completely voluntary. You have provided initial consent when you provided me with your email address, but you may choose not to do the questionnaire or withdraw at any stage. In this case, your responses will not be recorded, however, once have you completed the questionnaire you may not withdraw your responses as you cannot be identified. Your responses will be kept password-protected computer and on a secure Survey Monkey server located in the U.S. Data will be deleted 2 years post-project, approximately April 31st, 2020.

Thank you again for your participation.

Please click *here* to enter the survey.

Section 1: About working as an artist. In this section I would like to get the idea of part time vs full time artist, and the economic sustainability

1. How long have you sold art at the Rose St. Artists Market/Makers Market?
 - a. Less than 1 year
 - b. 1 or 2 years
 - c. 3-5 years
 - d. 5-8 years
 - e. Over 9 years

Please indicate other platforms or places where you **currently** sell your artwork, check as many that apply.

- Directly from my studio.
- Other art markets.
- Online through your own website.

Online through an online marketplace (such as Etsy, Bluethumb, etc).
 Through an intermediary (at a commercial gallery).
 Other. _____

Through which platform, in your experience, have you sold the most of your work?

- a. Directly from your studio.
- b. Other art markets. Please indicate _____
- c. Online through your own website.
- d. Online through an online marketplace (such as Etsy, Bluethumb, etc). Please indicate _____
- e. Through social media (such as Instagram or Facebook). Please indicate: _____
- f. Through an intermediary (at a commercial gallery).
- g. Other. _____

To the best of your knowledge, who are your buyers? You may check all that apply

Mostly locals, from the immediate area who regularly visit the market.

Locals from Australia.

Mostly people I know, including family and friends.

Mostly other artists (local or not).

Mostly tourists.

I mostly sell online so I don't really know who they are.

I don't know, and I don't care.

I just don't know.

Other. _____

Which best describes the training you have undergone? Please check all that apply.

Workshops

Some college art-related courses

Art college graduate

Some Art-related Master Level studies

University Masters Arts Degree

Mentored

This does not apply to me. I consider myself self-taught.

2. **If you indicated workshops: Please give an example of the last workshop you attended.

Do you consider yourself a full-time artist?

Yes, 100% of my income comes from my selling my art.

No, approximately, (drop down menu with below figures) of household income comes from selling my art.

- a. 25%

- b. 50%
 - c. 75%
 - a. If No*: Would you like to be if you could?
 - i. Yes
 - ii. No
3. *If No to question 7: How do you subsidize income generated from your art? Please check which best describes your supplementary sources of income.
- a. Employment. Please indicate: _____
 - b. Spousal financial support.
 - c. Family financial support.
 - d. Government support, such as grant programs.
 - e. Other: _____
4. Talking about tourism. Do you think that tourists contribute to the overall success of the Arts Market?
- a. Yes
 - b. No
5. Do you think that tourism directly affects your sales?
- a. Yes
 - b. No
 - c. Why or why not? _____
6. Are you aware of grants available for artists in Australia?
- a. Yes.
 - b. No
7. Have you applied for government grants in the past?
- a. Yes *
 - b. No
 - c. *If yes: were you successful?
8. In the future, do you plan on applying for a government grant to support your art?
- d. Yes
 - e. No
 - f. Why or why not? _____
9. Do you feel there is support for artists in your city?
- g. Yes
 - h. No
 - i. *If Yes. Where does the support come from? Check all that apply
 - i. The local artistic community.

- ii. Community members and organisations.
- iii. Local government.
- iv. National government.

10. In your opinion what support would you like to see for local artists? (for example: shared spaces, art fairs, education) _____

Section 2: Wellbeing: This section asks about how satisfied you are with distinct aspects of your life. These domains have been identified by the International Wellbeing Group as indicators of personal wellbeing.

11. Please indicate how satisfied you are with the following using '0' as not satisfied at all and '10' as completely satisfied. Interpret the following domains however they make sense to you and how they relate to your life.

No satisfaction at all

Completely Satisfied

0 1 2 3 4 5 6 7 8 9 10

How satisfied are you with...?

- 1) your standard of living? _____
- 2) your health? _____
- 3) what you are achieving in life? _____
- 4) your personal relationships? _____
- 5) how safe you feel? _____
- 6) feeling part of your community? _____
- 7) your future security? _____

12. Thinking about the above, do you feel your creativity as an artist is affected by any of the indicators of life satisfaction?

Please indicate which of the above contributes to your creativity or artistic fulfillment _____

Section 3: About you: This section asks questions about you and your role.

13. Please complete this sentence. I identify as a:

- a. Male.
- b. Female.
- c. Prefer not to answer.

14. Which age group do you belong to?

- d. Less than 20 years
- e. 20 – 35 years
- f. 36 – 50 years
- g. 51 - 65 years
- h. Over 65 years old

15. Please choose the answer that best describes you.

I am the primary income earner in my household.

I live with a spouse or family member, or friend with whom I equally share financial responsibilities.

I am not the primary earner in the household and am supported financially.

16. What is the highest degree or level of education you have completed (Art education or otherwise)?

Less than high school

High school graduate

Some college, no degree or diploma

College diploma

Bachelors Degree

Masters Degree

Ph. D.

Please indicate whether you would be willing to participate in a face-to-face interview which would last 30 minutes to an hour to further discuss your experience as a working artist.

- a. Yes. Please follow this link:
- b. No thanks.

Thank you again for your time and participation in this research project. End of questionnaire.

Appendix B: Semi-structured Interview Questions

Semi-structured Interview Questions

Interviewer script: Thank you for agreeing to participate in my research project. I would like to hear about your experience as a working artist. This is a follow-up interview to the online questionnaire that you have already completed. I am following up with an interview to provide you the opportunity to further contribute to my initial questioning regarding factors that contribute to economic sustainability in the creative sector. I would also like to know what you think could support the arts in your community.

The interview will take approximately 30 minutes to 1 hour to complete. Your participation in my research will be completely voluntary; you will not be identified in any manner and you are free to withdraw at any time. The information that you provide will be used in the completion of my master's thesis. I may use quotations from this interview and you can choose a pseudonym that you will be referred to as.

Interview Questions (the following will act as a guide so that the interview remains conversational in nature).

1. Where do you sell your art?
2. How much time do you spend marketing vs producing?
3. Is art your business or your passion?
 - a. Or both? How do you balance this?
4. Who are your key buyers? Do you know?
5. Do your buyers 'demands' influence your product? How? What influences your subject matter?
6. Is the income you make from your art sufficient for your needs?
7. Do you subsidize income generated from your art with supplementary sources of income? I.e. work in a restaurant? Teach?
8. Do you receive any other financial support to produce your artwork? (spouse?)
9. What support would you have liked or would like to see for artists in your community?
10. Is there anything else you would like to mention?

Appendix C: TCPS 2: CORE: Certificate of Completion



Appendix D: Artist Interview Consent Form



Artist Interview: Consent Form

Factors Associated Economic Sustainability in the Creative Industry

Principal Investigator

Skye Skagfeld, Student
Master of Sustainable Leisure Management
Vancouver Island University
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Student Supervisor

John Predyk
Department of Management
Vancouver Island University
John.predyk@viu.ca

I am a student in the Master of Sustainable Leisure Management at Vancouver Island University (VIU). My research, entitled "*Factors that contribute to economic sustainability within creative industries*" aims to will provide insight into whether working artists are able to make a living producing artwork and if tourism has any impact on their success. My hope is that my research will contribute to understanding of how to build a sustainable and artistically fulfilled life.

Research participants are asked to complete a face-to-face research interview. If you agree, you would be asked questions concerning your personal experiences and contributing factors which influence your financial success as an artist who sells their own work. I will also ask questions regarding the perceived impact tourism has on your practice, your market, motivators and your inspiration sources. With your permission, the interview would be audio reported. Your participation would require approximately 45 minutes of your time. You have the option of participating anonymously.

If you choose to participate anonymously, all records or your participation would be confidential. Only my supervisor and I will have access to information in which you are identified. With your permission, the interview would be audio recorded and later transcribed into writing. At your request, you will be provided a copy of the transcript and invited to make changes to the transcript as you wish (e.g. if you would like withdraw a particular statement you made during an interview). Electronic data will be stored on a password-protected computer. Signed consent forms and paper copies of interview transcripts will be stored in my home. Data will be deleted and shredded at the end of the project, approximately April 2019.

The results of this study will be published in my Masters thesis, and may also be used for conference publications, presentations, and published in peer-reviewed journals.

Your participation is completely voluntary. You may withdraw from the study at any time where practicable, for any reason, and without explanation. If you would like to review and potentially make changes to the transcript of the interview, you may withdraw up to two weeks from the time of being

provided a copy of the transcript. If you decline to review the transcript, you may withdraw up to two weeks from the date of our interview. If you choose to withdraw from the study, all information you provided during the interview would be withdrawn from the study and destroyed.

I have read and understand the information provided above, and hereby consent to participate in this research under the following conditions:

I consent to the interview being audio recorded. Yes No

I consent to having my personal identity disclosed in the products of the research. Yes No

I consent to being quoted in the products of the research. Yes No

I consent to having my personal identity disclosed in the products of the research. Yes No

Participant Name _____ Participant Signature _____

I, Skye Skagfeld, promise to adhere to the procedures described in this consent form.

Principal Investigator Signature _____ Date _____

If you have any concerns about your treatment as a research participant in this study, please contact the VIU Research Ethics Board by telephone at 250-740-6631 or by email at reb@viu.ca.

Participants should be provided a copy of the signed consent form.

Appendix E: Consent form for Online Questionnaire



Artist Questionnaire: Consent Form

Factors Associated with Economic Sustainability in the Creative Industry

Principal Investigator

Skye Skagfeld, Student
Master of Sustainable Leisure Management
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Student Supervisor

John Predyk
Department of Management
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I am a student in the Master of Sustainable Leisure Management at Vancouver Island University (VIU). My research, entitled “*Economic Sustainability in Artistic Professions*” aims to provide insight into whether working artists are able to make a living producing artwork and if tourism has any impact on their success. My hope is that my research will contribute to understanding of how to build a sustainable and artistically fulfilled life.

As a practicing artist, you are encouraged to participate in an online questionnaire that tells us about your firsthand experiences and contributing factors which influence your financial success as an artist who sells their work. By providing us with your email address, you will be sent a link and asked to fill out the questionnaire. Please note that your email will not be used for any other purpose than this study and there is no need to provide your personal identity at any point in the questionnaire. The questionnaire will take 12-15 minutes of your time.

The results of this study will be published in my Masters thesis, and may also be used for conference publications, presentations, and published in peer-reviewed journals.

Your participation is completely voluntary. If you agree to the terms of participation as described above please proceed with the questionnaire, or you may choose not to complete the questionnaire, and withdraw at any stage of completing the questionnaire. There will be no way to identify respondents and your identity will not be disclosed. Once you have completed the questionnaire there is no way to remove your responses or with draw from participation as responses are

Visitor experience data will be stored on a password-protected Vancouver Island University computer, and on a secure Survey Monkey server located in the U.S. Data will be deleted 2 years post-project, approximately April 2020. Please be aware that because SurveyMonkey and Dropbox are hosted in the US, the data would be subject to US security legislation and therefore may be viewed by US law enforcement.

Follow this [link](#) to indicate that you have read and understood the terms of participation described above, and begin the survey.

I, Skye Skagfeld, promise to adhere to the procedures described in this consent form.
Student Researcher, Signature _____ Date _____

If you have any concerns about your treatment as a research participant in this study, please contact the VIU Research Ethics Board by telephone at 250-740-6631 or by email at reb@viu.ca.

Thank you in advance.

Sincerely, Skye Skagfeld

