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I am an Artist! What do I Know about Business?

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Abstract

What has business to do with art? Should artists understand business? This research is concerned with the world of the artist who must operate in a business world. In the words of the late singer, Luciano Pavarotti (2003), artists must 'be heard and be seen' to be successful. Commercial entities expose their products and services to clients to survive, and for the artist, this is no different. The paper examines if there is a need to ensure that our artistic graduates are 'market ready', and specifically examines this concept in the context of an Irish Institute of Technology (IT). Artists generally do not view the world in terms of business and commerce, only as a creative space, so investigation is warranted if there is a need for a special purpose award that would allow already qualified or working artists who have missed out on business education to take business modules at any stage in their careers. A post-positivistic qualitative method was applied to gather the empirical data. This consisted of eleven face to face interviews using a semi-structured interview guide, and one additional focus group. The findings of this study reveal that a disconnection exists between the artistic world and the business one. Artists do indeed require business education for their future careers, and it will be necessary to ensure inclusion of business modules at undergraduate level in the future. The findings of this study recommend that new entrant undergraduate performing and visual art students should be able to take business modules throughout their studies, starting initially by facilitating these subjects as electives, and after an initial review of one year, including businesses modules as compulsory subjects. For presently working musicians, this study advocates the development of a Special Purpose Award with business subjects for all artists who are working in this field. These can include artists who have no

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previous Higher Education qualifications, but this specific cohort would need to take an initial bridging course to ease their return to education. Finally, working and surviving as an artist can be difficult, therefore enabling a route to education through any means for the artist could be a vital bridge to eliminate the disconnect between art and business. This will in the future ensure that artists can be better informed, and be able to differentiate and market themselves in a competitive commercial world.

Keywords: Artist, Creativity, Business Education, Business World, Musicians

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Introduction

Artists are creative and generally do not view the world in terms of business and commerce. Their brain activity is right-hand sided with research displaying different brain activity (Price, 2009; Simonton, 2000), which is ideal for creativity, but not so much for commercial activity. By and large, artistic students are not catered for in terms of business programmes in higher education, or any business subjects for creative students. This paper examines if there is an appetite among musicians and artists already operating in the field to study some business modules later in their careers if a special purpose award were made available; for example, a certificate in business for the creative arts [for the purpose of this paper, the term 'artist' is deemed to refer to both performing and visual artists]. Special purpose awards (SPA) meet specific, relatively narrowly focused, legislative, regulatory, economic, social or personal learning requirements. A SPA would afford the artist a new opportunity to up-skill. The focus of this research, therefore, is specifically on artists who are currently 'working artists' or 'artistic graduates' [those who engaged previously in a psychomotor taxonomy of learning, for example, Dave's (1970), and Ferris & Aziz's (2005) adaptation of Bloom's original Taxonomy]. The key categories in this competence capture the development in learning from initial exposure to final, unconscious mastery (O'Neill & Murphy, 2010). This research does not focus on existing artistic students.

In the next section of this paper, the background and research context are presented, followed by a review of relevant literature on the subject matter. Subsequent sections detail the research methodology applied in this study, and the main empirical findings emerging from this research. Concluding sections include discussion, recommendations, further studies that could be researched, and limitations of the study.

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Background and Research Context

The nature and content of courses must be determined by the needs and wants of those who are leaving the educational system at any particular point in time (Carter, 2010). In this context, does the working artist have what Grant (2011) questions as the knowledge to work and operate in the wider business world of commerce? This sets the context for this research. According to the Higher Education Authority in Ireland (HEA, 2013), there is a lack of structure for involving the student's voice in decision-making in relation to creative arts courses. There is a need to put the learner first and, while there are some institutions that reference learner-centric approaches, many of the courses do not suggest, either in organisation or goals, that there is an in depth understanding of the challenges of pushing towards learners as the priority (HEA, 2013).

O'Connor (2006, p.3) believes that the dramatic changes which have been taking place in higher education in recent years and the consequential disruption to the "traditional identities of place, of time and of scholarly and student communities" is changing the structure and functions of third level educational institutions. In this context, the genesis of this current research is founded in the fact that it is now incumbent upon us as educators to be ready and willing to adapt and change to our students needs. For example, Thall (2002) is adamant that all artists need a working knowledge of the law. For every engagement, a business contract is drawn which must be read, understood and signed. If an inclination is found for this proposed certificate for artists, it is anticipated that in addressing the educational aim and learning outcomes of this programme, students will have an opportunity to acquire relevant business acumen and where an opportunity may arise, use the collected credits to progress onto a higher level award.

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Literature Review

To contextualize the artist for the reader, this section presents an examination of what challenges may be faced by artists and creative people, how the artist is defined, and the context of business education for the artist. Also included is key information on the American context for Irish artists working abroad, as three participants in this study are Irish exports earning their living in America. When examining and undertaking searches for 'art', 'arts & business', 'business studies and art', the literature results were scant. When probing the literature for definitions of the artist, results also were scarce, with the author having to rely on limited number of sources.

Challenges for Creative Students

Simonton (2000) has discussed creativity as a mental phenomenon that results from the application of ordinary cognitive processes, and is among the most important and pervasive of all human activities. However, artistic and creative people face challenges - their brains are different, and as Csikszentmihalyi (2009) suggests, many consider that they do not, and find it difficult to view the world from a business perspective. Price (2009) believes that creative people have right-brained activity and are 'divergent thinkers' who jump from one thing to the next, while Csikszentmihalyi (2009) using his 'flow theory' observed creative people for thirty years, and finds that creative people are highly complex individuals containing contradictory personality extremes, in multiple. Gregoire & Kaufman, (2016) outline that in the 1960s, psychologist and creativity researcher Frank X. Barron studied a group of high-profile creators at Berkeley, California, and found that creativity is informed by a whole host of intellectual, emotional, motivational and moral characteristics, with common traits such as: openness to one's inner life; a preference for complexity and ambiguity; an unusually high tolerance for disorder and disarray, the ability to extract order from chaos; independence;

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unconventionality; and a willingness to take risks. Creativity is multifaceted in nature and on a neurological level, creativity is messy (Gregoire & Kaufman, 2016). Csikszentmihalyi (2009) believes that creativity is to be cherished and nurtured, as it is necessary for the future of the world; however, based on the axiom that talents are less born than made (Ericsson, 1996 in Simonton, 2000), students of creative programmes are unleashed into the world as brilliant performers, artists, dancers, and artist performers in their own right, after about a decade of extensive deliberate practice before attaining world-class proficiency (Simonton, 2000). After all of this practice, rarely if ever will creative artists possess any experience of what the competitive marketplace or business world holds for them. The reality is that to survive, they will have to earn a living in some way. Business students on the other hand, if successful, may also have the benefit of a work placement initially, and find themselves working in a business environment where they are given clear direction as to what is needed for the position. For the solo artist on the other hand, the problem is just that - 'solo'. These gifted creative people are 'on their own' to make marketing and business decisions about themselves and their futures.

> *My heroes are the ones who survived doing it wrong, who made mistakes, but recovered from them* ((Bono) in Lawton, Harrington & Cunningham, 2008, p. 9).

The Artist Defined

The following section outlines how the artist is defined and for example, how in the United States (U.S.), the artist is defined based on how and what the artist earns from a tax perspective. What is interesting about the U.S. example is that the artist is defined in terms of whether or not they work in a 'businesslike' manner, thereby overtly impressing the importance of business knowledge in an artistic world.

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An artist can be defined as "a person who produces works in any of the arts that are primarily subject to aesthetic criteria, a person who practices one of the fine arts, especially a painter or sculptor, a person whose trade or profession requires a knowledge of design, drawing, painting, etc., a commercial artist, a person who works in performing arts, as an actor, musician, or singer; a public performer - a mime artist; an artist of dance, a person whose work exhibits exceptional skill" (Dictionary.com). The Oxford dictionary defines an artist as the "various branches of creative activity, such as painting, music, literature, and dance" (Oxforddictionaries.com).

Wuthnow (2001) outlines that the artist is not easily defined, but the question of what is art has long occupied theorists and philosophers, and the issue of who or what is an artist is no less vexing (Grant, 2011). Interestingly, Govaerts and Duval (2009) in examining the origin of the artist believes that they can be defined by the geographical location where the artist started his musical career: "It can be seen as the country of the artist's first success, where he lived most of his life . . . Handel was born in Germany, but went to England where his career really took off" (Govaerts & Duval, 2009, p.261). The artist defines art, and it seems increasingly true that nowadays artists also define who and what they are. Definitions by nature are confining and restrictive, while art and its makers seek to be expansive and inclusive. Grant (2011) believes it may be simpler to state what makes an artist a professional than what defines an artist. 'Artist' has become a universal statement of creativity or, someone who does something well. Socially, artists are often defined by the positive (freedom-loving, convention-defying) or negative (egotistical, bohemian) characteristics that other people attribute to them (Simonton, 2000). Part of an artist's job is to understand how artists are seen and what is expected of them, whether that be a certification committee that wants to see the art, a funding source that wants to read an artist's proposal, or the

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government that wants to see receipts (Grant, 2011). Wuthnow (2001) believes that artists can be considered to be rooted in spirituality, and this can often be evident in organised activities in galleries, concert halls, churches and museums. Abuhamdeh and Csikszentmihalyi (2004) argue that artistic creativity is as much a social and cultural phenomenon as it is an intrapsychic one, and question if there is really such a concept as an 'artistic personality'.

According to the HEA (2013), as one example, in the creative arts in Dublin, what is problematic in terms of defining art is where there is a level of innate prioritisation and separation in the system between the perceived 'fine arts' and applied arts and crafts. "Under contemporary and inclusive definitions of the arts, the high and low arts should not be viewed as opposites or even as a continuum, but rather as a transformation of contemporary practice" (HEA, 2013, p.44).

In a U.S. example, Grant (2011) outlines that the Internal Revenue Service (IRS) [the U.S. government agency responsible for tax collection and tax law enforcement (IRS.gov)] takes a narrow view of what or who can be defined as a professional artist. Specifically, in relation to individual taxpayer's returns, nine criteria are applied by the IRS in order to separate professionals from hobbyists (professionals may deduct their expenses, hobbyists may not). Some of the criteria includes: "is the activity carried on in a 'businesslike' manner; does the artist intend to make the artistic activity profitable?; does the individual depend in full or in part from income generated by the artistic work?; are business losses to be expected, or are they due to circumstances beyond the artist's control?; does the activity generate a profit in some years and, if so, how much of one?; will the artist make a profit in the future?; Does the artist have the knowledge to make the activity profitable?" (Grant, 2011, p.34).

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Ironically, Thall (2002) purports that it is widely accepted that really creative people will not know or understand their business. After all, "aren't they living in the realm of the idea - the eigenvelt - the world that is interesting precisely because it is not the mitvelt - the shared world, the concrete, tangible world that can be objectively evaluated?" (Thall, 2002, p.x). Grant (2011, p.22) states that "the artist need not answer 'yes' to every IRS question in order to legitimately deduct business related expenses". The IRS demands proof, however, that an artist makes a genuine effort to earn a profit in three years out of a five-year span. Artistic credentials may help an artist make a case that he or she is a professional for tax purposes, including earning a bachelor's or Master's degree in fine arts, membership in an artists' society, inclusion in *Who's Who in American Art* or some similar directory (Grant, 2011).

In an Irish context, all performing artists are taxed like any commercial entity, entrepreneur, business, or sole trader, and are not specifically defined in terms of their profession like their U.S. counterparts. All performing artists domiciled in the Republic of Ireland are subject to the Irish taxation laws, i.e., they must make tax returns and pay taxation at the relevant rate of tax on all touring income, both nationally and internationally, and are also liable to VAT (value added tax) in certain circumstances, [revenue.ie(a)]. The Irish revenue have 'dual' taxation agreements with certain countries whereby taxation paid in the host/away country is allowed against any domestic Irish liability for performing artists, but the balance must be paid to the Irish revenue commissioners within the relevant taxation year [revenue.ie(a)]. In terms of artistic creations, i.e., visual artist creations, new music compositions, or writers, income earned from the sale of their work is exempt from taxation in Ireland in certain circumstances [citizeninformation.ie; revenue.ie(a)]. Artists must however make special applications for tax exemptions on original works of art, or, original music compositions that could potentially earn royalties in the future to the Irish Revenue Commissioners. Section

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195 Taxes Consolidation Act 1997 (TCA, 1997) empowers the Revenue Commissioners to make a determination that certain artist works are original and creative works generally recognised as having cultural or artistic merit, [revenue.ie(a)].

Artist and Business Education

Thall (2002) believes that for artists, a knowledge of business is vital; he suggests that corporations, for example, know that in order to make sales, they have to expose their products to consumers over and over again. They 'brand' their names into the minds of buyers, so that their products are easily recognized and most likely to be purchased. Through mass advertising on television, newspapers, billboards, and in magazines, big businesses continually drum their identities into your head: "Ford, Ford, Ford; Pepsi, Pepsi, Pepsi; McDonald's, McDonald's, McDonald's" (Bamberger, 2012, p.44). Art is no different. The more times people see your work, the more inclined they are to believe that you are a well-known artist and respected (Bamberger, 2012).

According to Thall (2002), in the new environment of technological advance, with the need for the artistic community to adjust to the manifold changes occurring both in the creation and delivery, there is more reason that ever before to examine the industry so that we can better fine-tune our business relationships to take advantage of the promises of the future (Thall, 2002, p.x). Grant (2011) concurs and notes that artist must have business knowledge, which is confirmed in the IRS statement of what an artist is (IRS.gov) to make the activity profitable and be defined for law enforcement. The best formalised arts education should prepare the student appropriately for a career in the creative and/or entrepreneurial world (HEA, 2013). Irish higher education should equip students with the skills to play a strong part on the world stage. This is not just in terms of quality and reputation, but as a strategy

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for innovation that builds a robust future for the Irish society by providing a workforce capable of dealing with the increasingly complex demands of the global economy, including the proliferation of technologies (HEA, 2013).

Methodology

In order to answer the research question for this study - is there a void in the business education and skills of students in the creative arts? - this work draws from an interpretivist approach (Wisker, 2008). A post-positivistic qualitative method was applied in this study, as it was important to extract a rich meaningful depth of data from participants. Qualitative approaches have their philosophical origins in phenomenology (Burnell & Morgan, 1979), and a phenomenologist believes that the world and reality are constructed socially, where meaning is found from people (Easterby-Smith *et al.,* 2015). The researcher wanted to delve into participants' feelings and attitudes towards the research topic. For the purposes of this study, it was decided to narrow the focus, and only working musicians (and those doingpart-time teaching), performing artists, and art painters whose occupation comes solely from the world of art were chosen to participate. Artists with other revenue streams were not selected for the study.

An initial pilot study was conducted to establish if there was an appetite for business knowledge among established artists. In order to gain a sense of how some current artists viewed this business issue (Toohey, 1999), two pilot questions were posed initially to six artists based in Ireland. For example, artists were asked if they viewed themselves as 'artists', or, 'entrepreneurs', as they had to make their way in a commercial world like all businesses. Interestingly, all six viewed themselves as artists, and none of the respondents had ever considered themselves as entrepreneurs having to survive in a business world. A

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second question posed in the pilot study was to ascertain the participants' personal experience in the business world, and this resulted in responses such as: *"Getting my name out there; Nobody told me how to survive; Artists are either broke or successful - there is no middle ground"*. The pilot was taken as indicative by the researcher and gave confidence to progress the study further.

Following the indications from these initial research findings, full in-depth interviews were then undertaken with a further eleven artists, three of whom work in the United States; all others are based and work in Ireland. In terms of qualifications, four participants had masters' qualifications in their specific artistic field, (performance or visual art), four had relevant degrees, and three had no qualifications in the field of their artistic endeavours. Theorists such as Baker (2012), Easterby-Smith (2015), Malhorta (2015) and Saunders *et al.,* (2012) outline that a relatively few number of participants are needed for qualitative in-depth interviewing (between six and twelve). In line with this, eleven interviews were completed. The approach adopted in the selection of the number of participants to interview was based on theoretical sampling, where the number of cases studied is relatively unimportant (Glaser & Strauss, 1967). The researcher had the benefit of having access to these artists directly. Ten interview questions were posed to eleven participants. Participants included visual/graphic artists, a keyboard player, string players, a musical director/composer/conductor, and others who are labeled *International Musicians* so as to ensure anonymity. The pool consisted of part-time performers (supplementing their income by teaching their instrument), and full-time artists and musicians, with both a national and international profile. Also, in order to triangulate the data and to ensure reliability and validity, one focus group interview was held with a further six artists drawn from a different

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pool (all Irish based) to further explore some of the issues and ideas that emerged from the individual interview process.

A semi-structured interview guide was used for the face-to-face interviews, and the findings were analysed using methods from grounded theory (Glaser & Strauss, 1967), thus enabling meaningful data to be extracted. In grounded theory, the researcher begins with the transcript from the interview and sifts through the data to group and categorise it. As the individual interviews and the focus group research process were audio recorded, the first task was to transcribe all of the data. This was done personally by the researcher to aid in the "first pass" at the data. This indeed helped the interpretation of the data as "themes come directly from the data" (Ryan & Bernard, 2003, p.33). The transcribing process itself enabled the researcher to reflect on the data, especially the line by line analysis by asking for example, *what is this sentence about?* (Ryan & Bernard, 2003). Using this method, the researcher followed the Easterby-Smith *et al.,* (2015) model of analysis that they developed for grounded theory namely: Familiarisation; Reflection; Conceptualisation; Cataloguing Concepts; Re-coding; Linking; and Re-evaluation.

Codified procedures add weight to the grounded theory approach to analysis (Glaser & Strauss, 1967; Ryan & Bernard, 2003). Coding enables the researcher to identify meaningful information to set the scene for interpreting findings conclusions and recommendations. Techniques range from simple word counts by computer to labour intensive human line by line analysis (Ryan & Bernard, 2003). Codes are described as a system whereby the researcher places a tag or a label (other theorists describe it as placing categories, units or chunking the data (Ryan & Bernard, 2003)) to give a unit of meaning to the raw data generated from the empirical findings (Miles & Hubberman, 1994). Coding aids retrieval of the data. In this study, the researcher coded the data by hand and used coloured highlighters

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to group similar themes together. This was the preferred method of the researcher and it was considered that there was no need to use a computer package such as NVivo (a qualitative data analysis software). Ryan and Bernard (2003) describe this as "pawing through texts", (2003, p.88). This "pawing" enabled the researcher to engage in a meaningful process and become very familiar with the data during the analysis. The researcher asked questions of the data during this process and this questioning facilitated speculation and hypothesis generation. During the coding process, main themes were identified and collated. Concepts were compared one against the other to discover similar phenomena (Ryan & Bernard, 2003). Themes that occurred and reoccurred were considered important as it was found that repetition is one of the easiest ways to identify themes.

Ryan and Bernard (2003) outline that there is no ultimate demonstration of validity, but it is possible to maximize clarity and make validity more, rather than less likely. To ensure reliability and validity, the researcher endeavoured to make certain that the findings are truthful and repeatable, thereby ensuring that the study is reliable. Using more than one research instrument to underpin the study gave confidence to the researcher that this triangulation helped to ensure the reliability of the findings generated. The researcher tested all research instruments first for any flaws and bias that could occur, as valid measurements make valid data (Ryan & Bernard, 2003).

In terms of ethical procedures, the researcher was cognizant of the need to ensure that all of the empirical findings as found were reported accurately, keeping detailed notes to ensure that all of the data was checked and cross checked at all stages. In terms of ethical considerations for participants, details of the research process were explained in detail to avoid any misunderstanding at all stages of the research. Participants gave their consent to be

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interviewed, and to take part in the focus group session for this research study, and in line with ethical practices, were afforded the opportunity to 'opt out' at any stage of the process if they felt uncomfortable. Three artists did not want to have their specific field disclosed in this research, and in line with ethical procedures, they remain anonymous and are referred to as *International Musician 1-3*. Transcripts were also sent to the interviewees for verification after transcribing to ensure consistency in the research process.

Research Findings

I am not keen to organise, but more than happy to play! (Viola Player).

Four main themes emerged from analysis of the data; firstly, *artists do not understand the world of business*, and even though many artists are in a situation where they are running their own businesses, they still view themselves as artists and not entrepreneurs or business people, which is the second main theme in this study. This is then followed by the *main challenges that are encountered by artists*, followed by the theme of the *international challenge*. The final theme that is presented is the *educational perspective*: the need for business subjects. This section outlines what subjects will need to be studied in the future, so that artistic graduates will have a better understanding of the environment in which they operate so as to be market confident, and thus, potentially successfully engage in an economic world.

Artists Do Not Understand Business

The findings of this study reveal that artists do not readily understand the world of business and in the words of one contributor, *"the world is consumed with numbers and trying to make profits. Art is not about that, it is about creativity. Their rules don't apply! Business men fail to see the non-monetary and immeasurable benefits of music and arts"* (Musical Director).

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The reality of course, is that all musicians and artists must make a living and eat. Survival and a need to pay the bills was the main theme that emerged from the focus group session, but the majority, with the exception of two contributors, had no idea of how to apply business skills to their own business - either being a musician, or a visual artist. The four contributors in the focus group outlined that they just waited for the phone to ring to get some work as they would never be in a position to actively seek to underwrite a show on their own. These participants depended solely on promoters to offer a fee.

Artist or Entrepreneur?

Without question, and mirroring the results of the initial pilot study where all of the six participants declared themselves entrepreneurs, all of eleven interview participants in this study viewed themselves as 'artists', even though as one stated, *"I am a musician but an entrepreneurial description is more realistic, but I can't see myself in that light at all!"*(International Musician 1). A range of quotes from other participants concur with this sentiment: *"We were never thought to be business people, only top performers, this is where the pressure was applied"* (Classical Guitarist). Another artist outlined that *"you had to fight to be the best artist that you could be. The idea of how we would sell our paintings was never to the fore in college"* (Artist). Another participant stated that *"we only worried about coming out on top of our class and getting noticed!"* (Violin Player 1). Another interviewee said *"I burned my fingers off trying to be the best in my field; this was my only focus"* (Cello player). *"For some reason, commerciality was never considered. It was all about the art and talent to begin with"* (Artist).

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The Challenges of the Business World

This current study has found that artists find themselves "at sea" when faced with the challenging business world. All participants agreed and believed that there was a gap or void in their education due to the lack of business knowledge and experience. One participant outlined that *"it would have been great to have had financial planning advice in college!"*(Violin Player 2). Nine participants cited knowledge of marketing as an issue, while all of the contributors stated that legal issues and contracts were challenging. Ten participants relayed that they needed marketing and online training to access markets. *"On the go learning is the only way that I can manage"* (Viola Player). Social and new media are also mentioned by participants, and one surmised that they had *"spent years practising the piano keyboard, and now half of the time as a musician is spent on the computer keyboard - how ironic is that?"* (Piano/Keyboard Player). This participant struggled initially with using online forums to place and make his compositions available to be heard. Concerns around legal issues and ownership rights were also mentioned by this Artist in terms of placing original material up online in public forums*: "As a man in my late forties, I didn't feel as comfortable in the online space as younger composers. Even using the cloud to store my music was a challenge initially"*.

The International Challenge

Contributors stated that the international arena is a challenging one. One contributor stated that in Europe, musicians are *"more into their art and themselves, whereas in the U.S. they tend to hustle much more and are not afraid to promote and put themselves out there"* (International Musician 1). Another participant described the international arena as a difficult one, especially in the United States: *"I write movie scores, and I have to be in the U.S.*

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market for this". *"The American attitude is completely different. The artistic space is very competitive and networking is vital so as to make contacts in this market"* (Musical Director).

Accessing the American market in the first instance is a challenge for Irish artists. Participants outlined the issues surrounding the correct documentation and paper work and how difficult it is to get a Work Visa*: "In the States, you must have all of your paperwork in order or you would not be allowed entry"* (International Musician 2). Another participant concurred and outlined that *"Visa applications are a mine field"* (International Musician 3). *"They are very difficult and all paper work and taxes must be in order, and don't start me on the dual taxation issues"* (International Musician 2). Mirroring the findings of Grant (2011), this participant went on to outline that if *"your tax returns are not in order for example, you will lose your visa and that is it! We are routinely audited by IRS and this incurs serious costs and the need for many personnel. The only way that we can handle this is to have a full time business manager, accountant, and attorney. The risk and stakes are too high for us otherwise. After a few mistakes you learn fast, but it would have been a great help if I had some initial business understanding"*. Further responses echo the challenging nature of working internationally*: "My business partners (that's funny/artistic partners) always say the same thing"* (International Musician 2). *"When we went into the international arena we had to set up two new corporations to handle all of the various aspects of the business"* (International Musician 1). *"It was extremely difficult for us initially, and there was always the fear of losing the Visa"* (International Musician 3).

A convention exists between the government of Ireland and government of the U.S. for the avoidance of double taxation and the prevention of fiscal evasion with respect to taxes on income and capital gains exists [revenue.ie(b)]. This is known as a dual taxation system and

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it applies to musicians operating in this space. A requirement exists to pay a withholding tax in advance of any performance there. When the correct tax is paid, both state and federal tax, then the balance of the taxation is paid in the home country, Ireland, for the participating interviewees.

A Need for Business Subjects

Arising from the results that artists find themselves at sea in the business world, all contributors agreed that there is a definite need to study business subjects in order to compete effectively and to survive. The findings of the focus group session echoed the sentiments of the individual interviewees in terms of educational gaps, and it also proved very beneficial in discussing the modules and subjects that would be beneficial for such artists in the future. An array of beneficial subject areas were outlined by participants contributing in the focus group and these can be summarised as follows:

- Law – contract – copyright

- Accounting – taxation

- Marketing – social media – website design – PR – computer skills

- Entrepreneurial skills – business planning and business start-ups.

If these subjects were to be made available for future inclusion in artist programmes in higher education, it should address some of the main concerns highlighted in this research.

Having established that a need exists for business learning and education for artists, the next step is to consider the specific findings. The following section discusses the main recommendations from this study.

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Discussion

The main thrust of this research centers on whether working artists have what Grant (2011) called the knowledge to work and operate in the wider business world of commerce? The Higher Education Authority (HEA, 2013) indicates that there is a lack of structure for involving the student's voice in relation to the creative arts. Therefore, this research examined the need for business education with working artists with a view to placing the future learner first.

The findings from this study acknowledge that there is a need to provide business education for new entry artistic students in higher education by integrating business modules into their existing courses. It is recommended that this can be achieved immediately by offering already approved business subjects as electives initially, with a view to introducing them as compulsory elements later after review. Following a review and refection of this process, it may be possible to offer other business choices to the students in line with their future needs. For the integration of business subjects into existing courses, it will be necessary to follow the relevant institutional procedures, make an application to the module coordinator, and discuss and work with relevant course boards, etc.

This research has found that working artists who were the specific focus of this research and who are out of the educational system need to up-skill in terms of their business knowledge. This should be addressed by developing a Special Purpose Award (SPA) for such artists who have no business education to date. The hope is that such artists would be attracted back into further education because accreditation would be possible for their business learning. In the future, this accredited learning could be used to go on to a further award. For a SPA to be successful, learner access must be considered and according to the HEA (2013), the Irish

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higher education system must continue to develop clear routes of progression and transfer, as well as non-traditional entry routes. Cross-level and cross-sectoral collaboration needs to be improved, in particular access, transfer, and progression agreements. It is envisaged that for full integration, for learners graduating from a BMus, for example, it is recommended that these learners may progress onto the special purpose award, but will need to attend a short introductory business induction course for one week as this field of study is completely new.

Access to further education and in this instance business education, may not be automatic in some instances; for example, for a 'stand-alone' artist or artists that have been out of education for a long period of time, or indeed those who have never attended a third level institution, it will be necessary to partake in a longer bridging/transitional course that would include writing skills, an introduction to business subjects, computer skills etc. This could ensure a smooth and successful transition for them. This issue of IT and online skills was especially evident from the research where participants relayed how they struggled with technology and had to learn "on the job".

Higher education alone cannot be held accountable for all creative and cultural learning. There needs to be consistency in the approach to curriculum design and delivery (HEA, 2013). This study specifically considered already working artists and solutions for them to fill the void in their education; however, other short-term solutions could be considered such as running non-accredited courses to up-skill for such artists. Such workshops could coincide with some of the major festivals operating throughout the year, and research could be undertaken to see if opportunities could arise to acquire some funding for same from the arts council, for example, [http://www.artscouncil.ie/available-funding/]. However this could

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prove to be challenging given the current economic climate and also the competitive nature of such funding.

For the enhancement of learning for our future artistic graduates, it will be necessary to have business subjects included in all artistic programmes in Irish Higher Education, to ensure that artist students whose brain activity may not be readily open to business training (Csikszentmihalyi, 2009; Gregoire & Kaufman, 2016; Price, 2009; Simonton, 2000) cannot fall through a gap in the Irish educational system. Irish higher education faces an unusually large funding challenge and the scale and pace of public funding reductions means that some of Ireland's higher education institutions are now falling into deficit (education.ie); initially to ease costs of module development, already approved modules within individual institutions should be used. In the future, with the hope of a brighter horizon in Higher Education funding and while undergoing future programmatic review processes, bespoke *'BusArt'* subjects should be developed so as to make them more attractive and meaningful to future creative generations.

Future Research

This current study specifically examined if there was an appetite among musicians and artists already operating in the field to study business modules. Other future research could examine how to encourage artistic students to realise at degree entry level that business as a field of study will be important for their future careers, and not as the empirical findings of this study outline, that future grappling with the area of business will consist of "on the go learning".

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Future research avenues in terms of funding for up-skilling for the arts could be explored. The HEA outline that the success of research funding in the creative arts is largely judged on the quality of the outcomes and the impact of that research. Outputs in creative arts research must be of international standard. Irish creative arts research needs a broad base of scholarship across a wide range of arts disciplines (HEA, 2013). According to the HEA, where industry links are strong, funding has been obtained from third-sector sources to develop applied research solutions for local businesses and SMEs. Knowledge-transfer activities can be more effectively embedded where there are regular and strong links with industry partners. Up-skilling of the creative arts in business acumen could be considered an applied area.

Research could also examine if there may be an opportunity for institutional collaborations, and through other avenues of educational partnerships between third level institutions. These avenues should be researched and explored to see how creative students in other educational institutions and studying other programmes fair; one example are architect students. The BSC in Architectural Technology, running in an Institute of Technology in Ireland, offers a module in Creativity, Innovation and Teamwork; however, there are no business modules offered per se. Could collaborations be achieved in the future with other programmes to ensure economies of scale and inclusion for all students? Finally, if a longer period of time was available, other new empirical research could take the form of a longitudinal study where the artist could be followed to capture data over an extended period so as to develop a more in-depth understanding of the issues faced by them in the business world.

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Limitations

Time is always an issue when conducting any research and if there was an unlimited timescale, the researcher would have expanded the research pool. A larger scale study could specifically look at visual artists only/or performers only. It would also have been interesting to have undertaken a comparative analysis between different types of artists as defined in the literature. Some, but not all, of the artists in this study teach to supplement their income; this was also a minor limitation but it is not believed to have interfered with the core value of the research which was undertaken. However it is accepted that a more nuanced picture might have been obtained if all participants earned exclusively from performance or visual art, although these participants are more difficult to find. A further limitation includes the scant literature available on this specific topic, 'Business education and artistic careers'.

Conclusion

This research study examined the need for business education and knowledge for creative artists and found that there is indeed an educational gap in the market and course offerings. The artistic graduates are at a disadvantage as a result of this void. Artistic graduates, many performing graduates at NQAI levels 8 and level 9, leave Higher Education with no business acumen. For many artistic graduates, learning business skills 'on the job' is now the norm.

A number of conclusions can be drawn. Firstly, this study concludes that all Higher Education Institutions in Ireland (with the exception of one), need to address this educational gap for its new undergraduate intake for the creative arts in the future, by offering some business modules to its students, initially as electives, while continually monitoring their impact on these students i.e., how are they coping with these subjects areas? and what is the student feedback after studying these subjects?

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Secondly, a new programme, a SPA award in line with the QQI (Quality and Qualifications Ireland) Level 6 Certificate (qqi.ie) should be developed for former graduates who have missed out on any business education to date, and also for other creative working artists who have no business education or knowledge. This new programme will be a 'must' for all artists as shown by the empirical results, as it will address and fill a void in the education of our creative students. The objective of this new programme is that the student will achieve practical knowledge of business in the future. Thirdly, other educational opportunities should be examined in the form of short-term courses for working creative artists. The benefit of these short courses is that they would 'ease' the artist back into the educational system and they may then consider taking the SPA in the future as a direct result.

According to the HEA (2013), as an immediate imperative, an internal review of specific academic offerings within the institutions is needed in order to inform a coherent and inter-related system that is conducive to optimal quality, efficiency and a type of critical mass better suited to a connected and creative milieu. Thoughtful consideration should be given to the implementation of business education in the future planning strategies by management in Higher Education in Ireland, and in the context of this research, consideration for implementation in Irish Institutes of Technology; these need to address the proven void in the artistic educational process which places our creative artistic graduates at a considerable disadvantage operating in a commercial world in which business graduates from other disciplines are fully versed. As Roberts (2011, p.2) outlines, "let us prepare our students for future work and life", and not have our prospective artists lamenting, "I am an artist; what do I know about business?"

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