| Title | Artborough : design and implementation of a crowdfunding service platform to support and promote emerging contemporary artists in Japan |
|---|---|
| Sub Title | |
| Author | Herold, Simo Wilhelm(Nakamura, Ichiya)<br>中村, 伊知哉 |
| Publisher | 慶應義塾大学大学院メディアデザイン研究科 |
| Publication year | 2016 |
| Jtitle | |
| JaLC DOI | |
| Abstract | |
| Notes | 修士学位論文. 2016年度メディアデザイン学 第493号 |
| Genre | Thesis or Dissertation |
| URL | https://koara.lib.keio.ac.jp/xoonips/modules/xoonips/detail.php?koara_id=KO40001001-00002016-0493 |

Master's Thesis

Academic Year 2016

Artborough: Design and Implementation of a Crowdfunding Service Platform to Support and Promote Emerging Contemporary Artists in Japan

Keio University

Graduate School of Media Design

Simo Wilhelm Herold

A Master's Thesis
submitted to Keio University Graduate School of Media Design
in partial fulfillment of the requirements for the degree of
MASTER of Media Design

Simo Wilhelm Herold

Thesis Committee:
        Professor Ichiya Nakamura  (Supervisor)
        Professor Sam Furukawa     (Co-Supervisor)
        Professor Akira Kato        (Co-Advisor)

Abstract of Master's Thesis of Academic Year 2016

# Artborough: Design and Implementation of a Crowdfunding Service Platform to Support and Promote Emerging Contemporary Artists in Japan

Category: Design

## Summary

Contemporary art is often misunderstood and considered as a peculiar art form by many. Online platforms and social media have changed the landscape where artists strive today. The Internet provides exposure and opportunities to reach new audiences, but simultaneously create a pool of images from various individuals, which only blur the lines of what constitutes as art, or an artist. The art industry is run on a traditional museum model, which artists desperately need to get into in order to develop their careers. Emerging artists lack experience at the beginning of their careers to get accepted into this inner-circle. Artists do not approach galleries or museums, but need to create an impact so that art professionals notice them. Crowdfunding enables projects that could be otherwise rejected by experts to become a reality. However, we understand little about the relationship between crowdfunding and art, as well as how crowdfunding can be used to support emerging artists in their careers. In this paper we introduce how crowdfunding and contemporary art can be combined into a design solution, which acts as a new model of infrastructure for emerging artists, and also help them to advance in their careers. Expert and user evaluation shows a targeted crowdfunding service platform focusing on art can be more effective than a global standardised crowdfunding platform for art projects and artist support.

Keywords:

Crowdfunding, Contemporary Art, Creative Society, Web Technology, Service Design, Community

Keio University Graduate School of Media Design

Simo Wilhelm Herold

# Acknowledgements

# Table of Contents

# List of Figures

# List of Tables

# Chapter 1
# Introduction

Contemporary art is created by artists living in the present time. Contemporary art is about creating experiences using a diverse variety of methods, materials and concepts that reflect on modern day society and challenge traditional values. Majority of people have problems defining or understanding contemporary art, because contemporary art is often peculiar, or so simple the viewer might get confused whether they have misinterpreted something. However, when engaging with contemporary art, viewers should consider if the work of art is challenging, or interesting, rather than if it pleases them or if the viewer finds the artwork good or beautiful.

Contemporary art, prints, posters, vector art and graphic design are all creative fields, but fall into different categories. Hundreds of online platforms and social media enable literally anyone to sell, view, promote, create and buy art. Complete freedom in such platforms only blur the lines of what constitutes as contemporary art, or who can be considered as a contemporary artist. Contemporary artists can utilise these platforms to reach new audiences, but it does not help artists to advance their careers. These platforms only create a pool of images from random individuals that makes it even harder for artists to get noticed.

Artists career paths are not linear, but are determined by the image they create for themselves in the community. An artist's image determine if they can have gallery representation, exhibitions accepted in museums or galleries, and if the value of their artworks can increase over time. Artists earn their income from selling artworks, and 85% of artwork is acquired by art professionals. Viewers prefer to see and experience contemporary art, rather than own it. Museums and galleries hold exhibitions that display contemporary art by artists they represent, or by artists who have made a name for themselves in the community. This so-called "museum-model" creates a paradox for emerging artists as these are the requirements that emerging artist lack at the beginning of their careers. Exhibition experience, spaces, connections and name. These requirements are needed in order

to be accepted into museums or galleries, which is vital for artists wanting to advance in their careers. However, how can emerging artists actually achieve this if there are no opportunities to gain such experience through other channels or resources than the current museum model?

The art industry is still left too behind with the museum model infrastructure, which makes it almost impossible for emerging artists to develop in their careers. $1.2 billion contemporary art market is created by 100 artists alone further emphasises the lack of opportunities for emerging artists. Artist need advocacy in order to develop in their careers, but the current state of the art industry is working against them by not moving towards new models of infrastructure.

Furthermore, the culture around art in Japan have different habits and approach to that of the US or United Kingdom for example. It is rather common in the US to see art in subway stations, cafes, restaurants, lounges, hotels and more. However in Japan, displaying art in public setting is mostly limited to galleries and museums. These cultural challenges further enhance the difficulty of developing a career as an artist in Japan.

Crowdfunding platforms are helping new and unique projects come to life that otherwise would be rejected by experts. Design and technology projects are striving in crowdfunding platforms. However, visual arts in such crowdfunding environment struggle to reach their goals or getting enough attention due to the fact that art is usually intangible, rather than a tangible good. Majority of successful crowdfunding projects provide the funders with something in exchange for their donation, such as receiving a product after the project reaches its goal, which creates a challenge for the visual arts in such a setting as artwork does not correlate to such behaviour.

This research focuses on designing a new model of crowdfunding-based infrastructure that aims to tackle the problem of emerging artists not having enough resources for development in Japan, while providing both the artists and users with value. The proposed design is a mixture of offline and online aspects that benefit all stakeholders, creates a community focusing on art while simultaneously creating a source of information on new talent for art professionals, and provide exhibition places with new sources of income. Little research has been done on crowdfunding, contemporary art and Japan in the same context. The goal of this research is to design a new model of infrastructure that can provide new means of support and promotion for contemporary artists in Japan, that can further help to develop their careers.

# 1.1   Background and Current Situation

## 1.1.1 Role of Art in Society

The renowned painter, Pablo Picasso, said: "Everything you can imagine is real." This quote is a good description of art at its core. Art is about imagination and expression. Art is about new ideas, emotions and creativity applied through various mediums, methods and concepts. The arts is a vast collection of sub-categories ranging from visual arts and literature to performing arts with their very own specific sub-categories. Even though the direct value of the arts to a society is hard to measure on a quantitative basis; the arts play a major role in the society and have an effect on the economy of a region.

Sir Peter Bazelgette, the chair of the Arts Council England, described the role of arts in a society as essential: [1] "Imagine a society without the civilising influence of the arts and you'll have to stripe out what is most pleasurable in life - and much that is educationally vital. Take the collective memory of our museums; remove the bands from our schools and choirs from our communities; lose the empathetic plays and dance from our theatres or the books from our libraries, expunge our festivals, literature and painting, your left with a society bereft of a national conversation about its identity or anything else." Arts are more about engaging experiences, intangible, than direct, tangible, solutions to a problem. Art represent a society, or even mirror the current state of the society through its works and thus can represent a national identity.

London hosted the Olympics in 2012 and had an initiative called "Cultural Olympiad" [2] that promoted cultural events and projects in London. Heathrow airport invested in a large scale sculpture [1] in their Terminal 2 to impress tourists and promote the UK's creative image abroad. The Venice Biennale [3] is a bian-nual exhibition where each country represent their own unique architectural style and creativity. These are only three brief examples of how the arts are used to provide engaging experiences for the public. Japan will be hosting the Olympics in 2020; how will Japan present itself as a society to other countries? The arts are universal and something without language barriers, thus an ideal way for engagement, providing good visitor experience and introduction to a country; or even on regional level. The arts are best communicated through experiences, something the Internet cannot at the present time provide. This research will not cover the arts as a whole, but rather narrow down the scope of research into contemporary art and emerging contemporary artists in Japan.

### 1.1.2 Contemporary Art

Contemporary art can be defined as art made and produced by artists living today, and artworks that are created with a wide range of mediums or dynamic combination of materials, methods and concepts [4] [5] [6]. Contemporary art often reflect and comment on society with subjects that challenge the viewer to rethink what they already know, and provides new ideas and approaches to modern-day subjects. In addition, audiences play an active role in the process of creating meaning about artworks. Artists often say that the viewer contributes to, or even complete the artwork by their own personal interpretations.

Contemporary art can often leave the viewer overwhelmed; the art may even seem difficult to comprehend, or so simple that the viewer might wonder if they need help in interpreting the works. However, when engaging with contemporary art, viewers should challenge the way they look at art. Instead of questioning whether the artwork is appealing to them, if the art is beautiful; the viewer should question whether the art is challenging or interesting. In the English language the terms "Modern" and "Contemporary" are interchangeable, but in the art world these two are regarded as two different concepts. Modern Art [7] is considered as art created after the Industrial Revolution until the 1970s and Contemporary Art after 1970s until present time. Contemporary art is regarded as peculiar and diverse, thus there is no single simple way to define contemporary art as a concept.



Figure 1.1: Contemporary Art Example. ©"Do Women Have To Be Naked To Get Into the Met. Museum?", Guerilla Girls, Screenprint on Paper, 1989, Photo: ©Tate, London (2016)

### 1.1.3 Contemporary Artists

This research focuses on emerging contemporary artists aiming to have a professional career by creating art. A contemporary artist is an individual creating and producing artwork in the present time. A career path for the majority of wage-earning employees is rather linear, an employee gathering experience thus getting promotions and advancing in one's career, but the majority of artists' career paths are not linear [8]. Majority of professional artists have an academic background in fine arts, but are self-employed and usually work part-time in positions related to the arts, such as education or teaching, museums and galleries, or even in the field of advertising and marketing. Artists career path in terms of development could be regarded as emerging artist, mid-level artist and advanced (established) artist, which is not directly measured by years of experience, but on the amount of exhibition experience and name an artist have created in the community. However, titles do not guarantee income that can sustain the livelihood of an artist. Artists need constant advocacy to keep themselves relevant in the community.

Several organisations and movements, such as Working Artists and the Greater Economy (W.A.G.E) [9] around the world have been pushing for a working wage for artists, but due to institutions and corporations not being able to get an accurate value on return on investment or the value of cultural capital; such working wages have not been successful, rather remaining in the model of artists' grants, or simply by artists selling their artwork. Companies don't necessarily consider art as necessary, more as a nice thing to have. These attitudes have an affect on the artists, and as the historian Alan Moore pointed in the art and politics focused book, Dark Matter: [9] "Artists rely heavily on gifts - of time, space, materials, opportunities, ideas - to make their work." Artists need different modes of support in order to develop their careers, not necessarily only in the form of financial support. Many artists who work in academic settings, museums or galleries have some form of access to these added chances for resources, connections and spaces, but is does not directly correlate to supporting the artists.

Further research commissioned by the Australian Government and Council for the Arts [10] concluded that artist are in more need of spaces to work and exhibit their creations, than direct monetary support, as the rental prices are making it unsustainable for artists to have practises. The art industry is fierce and it is very hard for an artist to stay relevant, as getting one's foot to the art community requires lot of self-promotion. Artists need more resources, assistance and support at the beginning of their careers to develop.

## 1.1.4 Contemporary Art Industry

In 2015, the European Fine Arts Foundation(TEFAF) [11] calculated the global art market (art and antiques) sales value to reach $63.8 billion. The largest sector was Post War and Contemporary Art holding 46% of market value with the sales value of $6.8 billion. 90% of art sold at auctions were priced less than $50,000, though these account only for 12% of total sales value. Majority of value of sales, 57%, still account from artworks sold for over $1 million. The TEFAF art industry report accounted that in 2015 there were around 310 400 businesses operating in the global art and antiques market, employing nearly 3 million people.

TEFAF also concluded that Japan has a mature art market in comparison to others, and has a large population of HNWI (high net worth individuals), thus making it an important source for art buyers. Even though high net worth individuals have large purchasing power when it comes to high-end art; the majority of art is still acquired by private collectors (72%), and other art market professionals (13%). Public institutions and museums only account for 9% of art sales and corporations only 6%.

Collectors look for artists or artworks that can grow in value over time, or artists who have made a name for themselves. Collectors goal is to acquire art for a collection, that can be then further lend to galleries, museums or companies for exhibition. Companies usually sponsor exhibitions, or lend the collection to be shown, but they won't necessary buy the artworks. This highlights the importance of making a name for oneself as an artist. Artists need advocacy in order to get the attention of collectors. However, at the same time this highlights the paradox that artists face at the beginning of their careers.

Majority of galleries and museums won't accept artists to show their artwork if they don't have exhibition experience, have been recommended by a contact they know personally, or have made a name for themselves in either the public community or the arts community, which makes it almost impossible for emerging artists to develop. Mid-level and established artists are represented by art professionals and followed by the art community, curators, collectors, and in addition usually have their own agent to handle purchasing. However, there is a lack of sources and opportunities for emerging artists to get their foot into the art community. This aspect emphasises the fact that financial support is not necessary the most effective form of support for emerging artists, or even artists in general.

Due to the advancement in technology, online art sales in 2015 had a share of $4.7 billion [11], which represent about 7% of sales by value in the global art

market. There has been a steady growth of e-commerce and art, although online sales usually cover lower priced segments of art, namely in the ranges of $1000 - $50,000. Purchasing and viewing art online can be convenient and efficient, even when viewing artworks from across the globe or with convenience from home, in comparison to visiting a gallery. However, there are also downsides to online art commerce.

Several online platforms specialising in art, such as artsy.com, artsation.com, artviatic.com, blindspot.com are creating large sales in art, but at the same time new e-commerce platforms for selling art go online, transforming the industry into a massive shopping street for customers to choose from. It gives customers more access to artwork, but at the same time it takes away the promotion opportunity for artists to develop their name in the community. It removes almost completely the connection between curators, galleries, artists and the public. In addition, the buyers are individuals rather than art professionals, which leaves the artists role less important, but more about the artwork being pleasing. This takes away the meaning behind contemporary art, as well as removing the promotional opportunity an artist needs to develop. It also blurs the lines of the concept of the so called artist.

Majority of existing sites do not enforce any quality control, or originality checks for artworks or artists. Literally anyone can sign up for an account and sell art. It should be noted that art is more an intangible good than a tangible good. Art is more about the experience and perception it creates, than just an image. If an artist approaches galleries and museums, there is a major difference for selling art online to having hosted an actual exhibition. However, according to industry etiquette, artists do not normally approach galleries themselves, but focus on getting galleries attention through their exhibitions. The more image and identity an artist creates for oneself, the more likely they are to be contacted by a gallery looking to represent the artist. Art professional look for exhibition experience in an artists CV, but not the amount of online-sales, likes or views generated from online platforms.

Art in an e-commerce setting provides convenience, but lack the consideration for creating equal value for all stakeholders and fail to consider the value of art due to focus on the transaction only. Art viewed online and art as an experience in a physical setting are different modes for consuming art. It should be noted that even online art sales are on the rise, the majority of people still prefer to see and experience art, rather than own it.

## 1.1.5 Contemporary Art Consumption Behaviour and Habits

Museums and galleries show art by artists they represent. Museums and galleries also lend collections to be shown that match their vision and style. Artists earn their income from selling works of art, whereas museums and galleries from acting as a middle-man and from arranging art events and exhibitions. Technological development has seen the rise of online platforms for showcasing art, either directly by artists exhibiting their portfolio to the public, or even social sharing sites such as Pinterest or Instagram to let any user directly view,sell, buy and post works of art.

Auction site Invaluable surveyed millennials about their art purchasing behaviour [12] and found that 23 percent of Americans (millennials) prefer to find artwork through social media such as Instagram and Pinterest. 20 percent discovered art by visiting museums and 16 percent by visiting galleries. Even though the online presence of art sales is on the rise, there are several concerns that face the online market for arts.

Social media is open to anyone. Anyone who is a member of the platform can post literally anything they choose to, which creates a vast pool of images, rather than a collection of works of art. In addition, for such a collection of user-generated content, the notion what is considered as an art piece will be left blurred. There is no distinction or hardly any descriptions whether an image is only an image, or an image of an art piece. There is also no guarantee if the image posted on Pinterest for example, actually exists, due to Pinterest enabling its users to include images found anywhere on the Internet.

Online art shops run by art professionals aim to tackle these concerns, but the biggest obstacle for online art is that the user needs to know what to search for, needs to know what to look for, especially in such high-traffic sites consisting of millions of images, and art being such a diverse concept, this makes discovery even harder.

Contemporary art is diverse and usually utilises un-traditional methods to create works of art, but an image fails to capture these materials and methods. An art piece the size of a 20 by 20 meter room is hard to depict through a single photograph. Dallas Museum of Art was seeing a challenge of making contemporary art accessible and meaningful for visitors, as the amount of visitors was declining. Instead of considering the museum as a vault holding the art, the museum changed their approach to create socially engaging experiences [13] that encouraged the viewers to look, enjoy and learn from the art, rather than just look. Social aspects,

multimedia and content helped the audience to better understand the art, and visitor count was increased on a long-term basis. This emphasises the aspect that art is more about experiences; experiences that engage users with art, rather than just simply looking at images. While online platforms act as a good way of self-promotion, self-branding and help reaching new audiences across the globe; they fail to provide artists with much needed support and offline recognition for their work and do not provide any engaging experiences for the public.

Majority of people prefer to just look, see and experience art, rather than own it, which makes artists mainly rely on art professionals for their careers, as they are the majority who actually buy the artwork. Online stores and platforms take out the part that allows artists to grow in their careers as an exhibiting artists, but do help to spread the self-branding and style of artists to a global audience.



Figure 1.2: Images fail to communicate the real value and meaning behind contemporary art. ©Brad Tucker, "Drum Solos", Polyester, Demim, Lycra, Spandex, Painted Wood, Pastic, Turntable, Speakers, Electrical Components, Guitar Cables, Drum Leg, 2001, Photo: ©Dallas Museum of Art, Texas Artists Fund (2016)

## 1.1.6 Online Platforms for Artists

Online platforms such as behance.net, deviantart.com and dribbble.com cater to creative people to showcase their work in a portfolio style layout. Their goal is to create a community platform to share and discover art from around the world. Deviantart [14] attracts over 65 million unique visitors a month and has over 38 million registered members who upload 160 000 original art works everyday. Dribbble.com [15] boasts having 501 510 435 995 pixels of art, as described by the website. These two platforms are open to anyone and their communities consists of both professionals, amateurs, hobbyist and anything in between. Behance.net [16] is tailored more towards working designers, and displays projects instead of single works of art, while still attracting millions of viewers a month.

Aforementioned platforms focus on visual arts with large emphasis on digital or graphic design work. The vast amount of users who create and upload nearly half-a-million works of art every day make it harder for artists to stand out from the crowd. These platforms do have stores, but majority of artwork can be downloaded directly and the user can do anything with it. This effect is similar to what piracy websites are to the music or the film industry. Even though the exposure to the work is large, yet it makes it harder for the creator to generate earnings from it, however, works of art rarely have names of identification or branding attached to them in a similar sense as a film or a musician would have that can further promote the branded artist.

The amount of choice makes it even harder to distinguish whether an artwork is an artisan hand-made piece. These platforms focus on the artwork, but the value of the amount of likes, followers or views on an art piece is hard to measure as a means of whether the creator is an artist, or can be successful as an artist. Online platforms lack the offline aspect of exhibiting art, which is vital to an artist's career path. However, these art-specific online platforms are excellent examples of communities and engagement at work. Artist2Artist.net [17] is a social networking service tailored specifically for fine arts. Users can upload their artwork for feedback, engage in conversation and leave comments to other artists, but social engagement is not generating revenue for these artists, yet act more as a social incentive to engage in the online arts community. Dialogue in such platforms doesn't reach the decision makers for arts thus these existing platforms lack a vital connection. Online platforms focusing solely on artwork or social interaction do help artists to develop their skills and confidence, but lack the necessary offline aspects of helping artists to proceed in their careers.

## 1.1.7 Crowdfunding and Art

Crowdfunding [18] can be divided into donation-, rewards- and investment-based crowdfunding.  Rewards-based approach utilises collaborative funding through the web where the funders either donate with a collaborative goal based process that provides products, perks or rewards in return, whereas donation-based acts as philanthropic giving of funds for causes without needing exchange in return. Investment-based approach on the other hand focuses on equity, or collecting capital for businesses, and funders can become shareholders or owners based on their investment and have a chance at receiving financial gains.  This research looks into the rewards-based model and how it can be tailored to help emerging artists in a more efficient way.

There are around 500 crowdfunding platforms to date, which all have specific goals, but one of the key reasons why only a few of these crowdfunding platforms turn into a success is the community around it's operations.  Community is also a key element with visual arts as the user or consumption group is more specific, a niche market. Further research by New York University [19] found that funders have a diverse background and the reason for supporting projects include the desire to contribute to a community or help a cause, even taking chances on projects that experts wouldn't focus on.  Interestingly, these peculiar projects that were not approved by industry experts became commercial hits. This shows a notion that the public acting as a community has a potential for lifting up projects that experts normally would ignore. Especially in the art industry that is somewhat driven by museums and galleries vision, crowdfunding can give the emerging artists an excellent opportunity to have a chance to show their own vision.

Most influential crowdfunding platforms include Kickstarter [20], IndieGogo [21], RocketHub [22], Crowdfunder [23] and CrowdRise [24] that all have a solid community built during a period of several years. Anyone can sign up for an account with the platforms and start crowdfunding projects, which creates a large pool of projects and supporters. These platforms feature several categories and sub-categories for creative projects. Majority of projects featured in Kickstarter tend to be tangible projects where supporters can have the product they've supported. Technology had 686 live projects, followed by music with 630 live projects and design with 542 live projects where the supporter can get something in return for their donation, for example a gadget or a music cd, even in the case of investment-based funding, the funder gets ownership and the creator capital. This

highlights an important aspect for crowdfunding - the project needs to provide something in return for both the creator and the funder in order to be more desirable. This creates a challenge for visual arts as the consumption of art is more intangible and geographically dependent. CrowdRise focuses on charity and personal causes, such as weddings. Majority of projects in Crowdrise do not provide tangible value for the funder, but rather intangible value, such as status in the community, impact points to show how much of a supporter the user is; as stated by the platform: "the more you help other people, the more people will like you."

The American Psychological Association [25] found that as generosity is something that has been a part of evolution for the survival of human kind, it is likely that generous behaviour creates positive feelings, and at present time, using financial resources in the same context as the act of giving to others can yield positive emotional benefits. Crowdrise focuses on these psychological factors, rather than material needs. It is also defined by Abraham Maslow in 'Hierarchy of Needs' [26]. Reward in the form of respect from others (self-esteem). The design proposal will consider addressing both of these psychological factors, as well as intangible or tangible needs to provide value for all stakeholders.
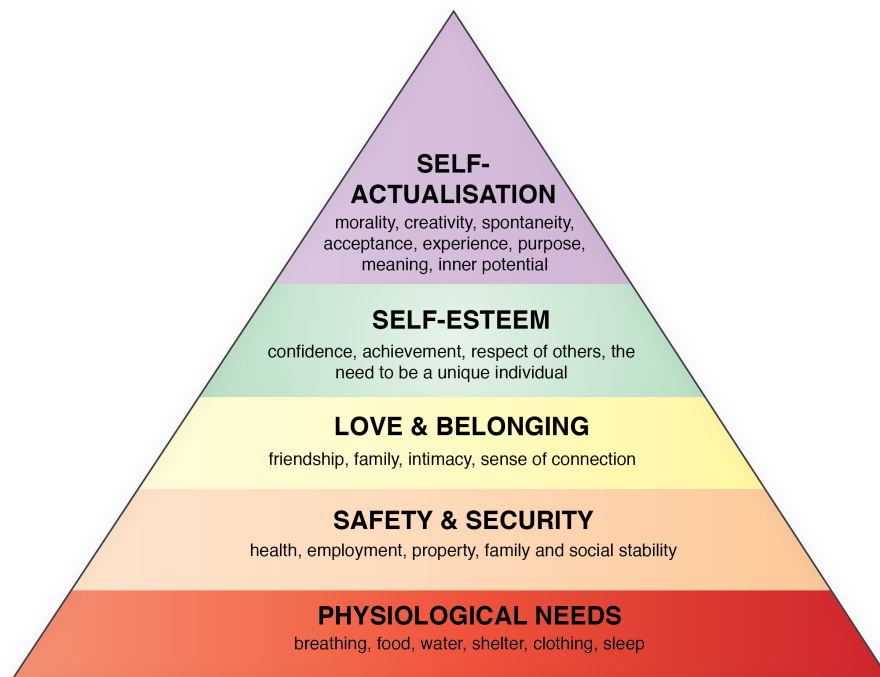


Figure 1.3: Abraham Maslow's Hierarchy of Needs

## 1.2   Problem Definition

Contemporary art is about creating engaging experiences that challenge the viewer. Contemporary art is complex in the way it is presented and created, thus most suitable to be viewed in exhibitions. Artists career paths are not linear, but are determined on the identity and reputation an artist creates for oneself in the community. However, in order to make sustainable income from art in the long run, artists need as many exhibitions of their work as possible to start creating a name for themselves, and finally reach the attention of art professionals. Art professionals acquire 85% of art, whereas the public prefers to view and experience art, rather than own it.

Artists need advocacy in order to develop their careers. Despite the rise of online platforms to sell and display artworks; online platforms sell artworks in the lower price segments and a sell of an artwork does not help artists to grow their name in the community, or necessarily get the attention from art professionals. Online platforms for promotion can help artists to reach a wider audience, but does not necessarily guarantee them offline opportunities to showcase their work, which is vital for development. Majority of galleries won't even look at an artist who does not have prior exhibition history, have made name for themselves in the community, or have been recommended by a contact that they know personally.

This boils down to a major problem. Emerging artists lack exhibition experience, spaces, connections and identity to develop in their careers. In addition, the current museum model infrastructure that runs the contemporary art industry prevents majority of artists from receiving these resources. Emerging artists face a paradox as the career path for an artist is not linear, and due to the aforementioned requirements of the art community, and the consumption patterns by contemporary art. Emerging artists need new models of infrastructure that enable them to have access to exhibition spaces and opportunities, in order to further advance in their careers.

## 1.3   Research Proposal, Focus and Goal

Artists need new models of infrastructure that combine both online and offline traits that can be utilised for career development. This research proposes a design solution for a new model of crowdfunding based infrastructure, targeted especially for contemporary art that can support and promote emerging contemporary artists in Japan, and further help them to develop their careers.

The problem is approached through a three-cycle research process, complimented with design thinking [27] style approach that includes creating a design research framework to scope the research topic and problem; then further aiding to create a design solution that can balance all stakeholders and providing each with value. Focus is on web technologies, crowdfunding, contemporary art and emerging artists.

The main objective of this research is to identify key points and challenges that have an effect and shape the career of an emerging artist, why art projects in existing crowdfunding platforms are not successful, how the art industry works, why communities are vital to crowdfunding platforms, what challenges have to be taken into consideration when dealing with crowdfunding in Japan, how users react and consume contemporary art, and how web technologies can be utilised to assist artists, and finally, how design can help to provide a solution for the problem.

The goal of this research is to design a new model of infrastructure that can provide new means of support and promotion opportunities for contemporary artists, which can further help to develop their careers. The effectiveness of the newly proposed design solution will be evaluated in Chapter 4 - Evaluation, through user and expert testing and in-depth interviews. The conclusion, future and extensibility will be discussed further in Chapter 5.

Little research have been done for crowdfunding, but even less for crowdfunding and contemporary art in Japan. This research will provide new contribution to knowledge by providing new insights on how contemporary art should be approached in a crowdfunding environment and how design can be used to assist emerging artists.

## 1.4    Thesis Structure Overview

Chapter 1: Introduction
Introduction covers the research scope, problem and goal. Beginning by describing the importance of art in society, then further into detail about contemporary art, artists and the contemporary art industry, as well as their current situation. The chapter also looks briefly into online platforms for artists, as well as the current state of crowdfunding platforms. Introduction gives basis to the research, further describing purpose and why it is important to provide artists with new resources for developing their careers.

Chapter 2: Literary Review and Related Works
Literary review and related works cover the relevant researches and works in three domains: crowdfunding, contemporary art and online platforms. Previous research data and information from these domains will be analysed to support this research, and related works or services will be investigated in detail to discover important insights into this research. Finally, describing what new contribution to knowledge this research provides.

Chapter 3: Design
Design covers the research process in a three-cycle approach. The process in each of its iteration will be described in detail, including research methodologies and analysis of findings that further lead to the development of the final design prototype and concept.

Chapter 4: Implementation
Design concept and prototype described in detail, including the functions and reasoning behind actions with the platform.

Chapter 5: Evaluation
Evaluation is conducted by expert and user interviews and testing. The interviews will be analysed in detail for a concrete evaluation of the prototype.

Chapter 6: Conclusion and Future
Conclusion is described based on the evaluation, and the design process as a whole. Challenges and limitations are also further discussed for future research or expansion of this research.

# Chapter 2
# Literary Review and Related Works

Literary review and related works investigates academic articles, previous researches, books and services relevant to this research in three main domains: 1) crowdfunding, 2) online platforms for art/artists, and 3) contemporary art. These three main domains were chosen in order to identify important patterns, relevant information and data that can further aid with design principles for creating a new model of infrastructure.

Little research has been done on crowdfunding, but even less in researching the combination of crowdfunding and contemporary art, and how they can be used effectively to support emerging contemporary artists. This research paper contributes new insights into how crowdfunding and contemporary art work together, and what design principles should be followed to design a solution for a platform that combines crowdfunding, emerging contemporary artists and contemporary art.

## 2.1 Crowdfunding

Crowdfunding [28] [29] is an activity to solicit informal financing or funds from a group of individuals using web technologies during a fixed time-frame; in most cases in exchange for tangible or intangible rewards. Creators of the fundraisers are able to utilise either a donation (non-profit causes), purchase/rewards (consumer) or equity (finance capital/shares)-based approach for gathering funds. Majority of existing platforms focus on one approach with their service. This research will focus on purchase/rewards-based crowdfunding approach as it is most applicable form of crowdfunding for consumer transactions. This research looks into the foundations of crowdfunding and its participants to understand how existing platforms attract supporters.

### 2.1.1 Crowdfunding as a Source of Financing

Crowdfunding has the power to bring new ideas into reality with the help of a community consisting of individuals from diverse backgrounds and locations. Crowdfunding is changing the usual fundraising path from arranging fundraisers, pitching to investors, or applying for grants through traditional methods for financing an idea or a project. Crowdfunding enables individuals without connections or sources to venture banking or investors to solicit needed funds from the public. This provides individuals with great creative power, as the decisions will be determined by the public, rather than an application or banking entity. Even peculiar projects rejected by industry experts [19] were regarded as successes among the public in a crowdfunding platform, which helped to raise the project into reality. This further emphasises the power of community with diverse backgrounds in a crowdfunding environment, and how it can provide meaningful insights to the consumers and their needs and wants. As the contemporary art industry is mainly run by art professionals, museums and galleries, having an option for the public to decide on themes, topics, artists and exhibition can provide a whole new look on the state of art and society. It can also further help emerging artists to get attention by arranging exhibitions that otherwise might be rejected by art professionals in galleries and museums, thus providing an important source of exposure. Current infrastructure does not provide such solutions on a larger scale.

### 2.1.2 Global and Regional Crowdfunding

Research findings from a comparative analysis of online crowdfunding platforms in USA, Europe and Asia [30] concluded that despite standardising a crowdfunding platform to cater for various categories on a global scale, smaller online crowdfunding platforms can be more effective on a local and regional level by offering differentiated and customised services in comparison to standardised platforms, such as Kickstarter [20] or IndieGoGo [21]. The analysis also noted that a best-practise platform should take into consideration the specific needs, wants and characteristics of the community (local or regional), as well as the projects and users of the platform.

An ideal crowdfunding platform needs a more targeted approach to reach the right target audience or group(s), and especially in the given location. One of the reasons smaller, local and more targeted platforms exists among the most popular

global platforms is that they can be more effective in targeting local needs and wants, or specific interest groups; something a standardised global platform has a hard time focusing on as it needs to meet the needs globally, and as a whole for all users, regardless of topic or geographic location.

Online crowdfunding needs community, a network of users and funders in order to function as a crowdfunding platform. Contemporary art as a category has it's own specific audience and community, or niche market and group, thus also needs a customised and location-specific crowdfunding solution to deliver the best possible outcome.

Crowdfunding environment [30] in the cultural sense is more entrepreneurial in the USA, whereas the environment in Europe and Asia focus more on the social elements of crowdfunding. In addition, countries and regions have their own legislation, fees, rules and taxation policies for crowdfunding, which is a very important factor for the life-span and development of a crowdfunding platform. Therefore, a smaller, more targeted crowdfunding platform for contemporary art can be more effective when dealing on a country basis, rather than on a global standard format.

## 2.1.3 Crowdfunding in Japan

Japan's crowdfunding scene can be traced back to the launch of Maneo [31] in 2007, which is a social lending platform. Since 2007 also several other crowdfunding platforms have risen up, but the real growth in crowdfunding in Japan [32] happened after the East Japan Great Earthquake in March 2011. Commercial banks and financial sector found it hard to finance the restoration of the fishery and agriculture-focused area due to the uncertainty and risk associated with the return of the loans. However, individuals living in the area relied on social lending services for collecting the restoration money and many investors supplied funds regardless of risks by contributing to the greater welfare of the community. This example highlighted the effectiveness and usefulness of utilising crowdfunding for collecting funds. It should be noted that social lending is a different form of crowdfunding than donation-, purchase- or equity-based crowdfunding. Social lending requires the borrower to repay the funds, whereas the other approaches are in the forms of rewards, shares or intangible rewards.

According to Japanese law, crowdfunding can be categorised and operated as the following: A) Donation, which can be only applied by registered non-profit organisations. These organisations are not subject to Act on Specified Commercial

Transactions(ASCT) or the securities regulation Financial Instruments and Exchange Act (FIEA). Funds don't have to be repaid when collected. B.) Finance, which is social lending. Finance-based donations are required to be paid back with interest. C.) Equity, which was approved in 2015. Equity based crowdfunding enabled the investment in companies in exchange for stocks or shares. D.) Purchase-based crowdfunding, which is the most popular form of crowdfunding due to its nature being the same as purchasing goods. This model is used by Kickstarter. However, the Japanese law also requires the purchase-based crowdfunding platforms to follow consumer protection regulations, and is subject to Act on Specified Commercial Transactions(ASCT) by engaging the creator and the supporter in a purchase agreement, which give the customer, or funder, the right to cancel and protect them from fraudulent transactions.

The commission fee among Japanese crowdfunding platforms is larger than that of other countries. In example Kickstarter charges 5% commission, and IndieGoGo 8%, whereas as majority of Japanese crowdfunding platforms charge 9% to 20% commission fees. Mainly due to regulations on transactions. Japan has several national crowdfunding platforms for creative and social projects that cover a wide range of categories, but not category specific platforms. Large commission fees do create a challenge for an art-focused platform, but the platform need to also adhere to law and regulations.

## 2.1.4 Community, Motivation and Behaviour in Crowdfunding

A research conducted on the motivations and deterrents for participating in crowdfunding platforms [29] concluded that online crowdfunding combine elements of online philanthropic behaviour, online consumer behaviour, online peer-to-peer lending and online peer production. The research found that supporters provide funds to causes and charities on crowdfunding platforms to promote human welfare, feelings of sympathy and empathy towards a cause, feeling of guilt for not giving and in the hope of strengthening their social identity and social status.

In regards to crowdfunding, the platform has creators and supporters, both with different motivations and concerns about participation and behaviour.

Project creators are attracted to crowdfunding platforms due to the reason of it being an easy, fast and organised way to request financial support for a project, probably otherwise hard or impossible to fund by traditional means, from a large

Table 2.1: Motivations and Deterrents to Crowdfund for Creators and Supporters
©Gerber, Elizabeth M., and Julie Hui. (2016). Full citation: [29]

| Role: | Motivations: | Deterrents: |
|---|---|---|
| Creator | Raise Funds<br>Expand Awareness of Work<br>Form Connections<br>Gain Approval<br>Maintain Control<br>Learn New Fundraising Skills | Inability to Attract Supporters<br>Fear of Public Failure and Exposure<br>Time and Resource Commitment |
| Supporter | Collect Rewards<br>Help Others<br>Be Part of a Community<br>Support a Cause | Distrust of Creator's Use of Funds |

pool of users - a community. Crowdfunding platforms also enable the users to create specific campaign pages for their fundraiser, which makes the sharing of the campaign convenient through the use of web technologies and social media. Platforms normally employ all-or-nothing form of funding plan, which requires the project to meet its funding goal in order to be funded, but platforms such as IndieGoGo and RocketHub allow the project creators to keep any funds gathered, regardless of the project meeting its goal or not.

Creators are also motivated by the fact that publicising their project on a large community platform can further help the exposure of the work to a larger audience, thus the crowdfunding platform working also as a means to promotion and creating awareness, and expanding the project beyond the creators immediate social circle, or even beyond academic peers or industry peers, depending on the topic.

Crowdfunding also provides supporters with an unique opportunity to influence the project by engaging in conversation with the project creator(s). Engagement between creators and supporters also have been noticed to influence the success rate of projects, which highlights the aspect that supporters want to be part of the creative process. These engagements can also lead to further customer base in the future.

Communities are about social connections and companionships. The importance of community comes most viable when the project is started and the creator starts to engage with the supporters and potential supporters, building long-

lasting relationships and allowing the supporters to collaborate, or co-create in the creative process. This is very different to short-term purchase relationship on a platform such as Amazon.com.

Creators are also not only looking for funding, but also a mean to validate their work and themselves. Validation is normally determined by the amount of funds gathered and the number of supporters. They seek approval from the public for their creation, that can further boost or decrease their confidence. In addition, creating a campaign on a crowdfunding platform was reported by several creators as a learning opportunity on how to communicate with their target audience and whether their strategy is correct, which could be used further in the future. One of the motivations is also the freedom and chance to maintain control over the project, which is not always the case when dealing with external investors or stakeholders.

Supporters are motivated to participate in funding a crowdfunding project due to the promise of perks and rewards from their contribution. These perks and rewards come in different forms, and the supporter has a privilege to choose from the perks as defined by the creator. Supporters are even likely to increase their funding amount in order to receive a desired reward. An interview conducted by computer interaction scientists [29] found that a person interested in a film would support 50% more in exchange for a high definition download. The interviewee saw more value in such exchange.

Majority of supporters want something in exchange for the financial support, but also some of the supporters are motivated to simply give to a project, if it appeals to their belief and see the cause as worthy of giving. The research also found that supporters are likely to give without need of exchange gifts if they shared a personal or extended connection with the creator, such as helping a friend in need, helping a friends brother even they weren't familiar with each other, as well as seeing if a project was close to reaching its funding goal, with the hopes of making an impact with the support. It provides them with a visual form of acceptance and being part of a group of like-minded people.

However, there are also concerns about crowdfunding platforms both for creators and supporters. Creators are concerned about publicising their ideas in the fear of plagiarism, fearing of failure (validation), and publicly requesting funds from a community. Crowdfunding needs vast amount of promotion and exposure in order for a project to reach its goal, this involves a lot of time-consuming work in promotion and campaign page revising and updating, which scares away several

creators, or they simply do not have time to do it. Crowdfunding platforms do not provide any tips on how to market the campaign.

Supporters are concerned about supporting projects, but then in the end not being able to receive the promised perks, or that the money supported won't be used effectively, delays and frauds.

Previous research has also identified several motivational factors for participating in free online communities [29], such as the anticipation of learning, increased social standing, companionship with like-minded people and their approval, freedom, and the hope of improving society. Communities are generally organised around knowledge-sharing, common-interest groups, built with peer-production and are sustained by ongoing production and recruitment of new members. Crowdfunding is also based on online communities, where the supporters are usually titled as "pledgers". Platforms highlight the most supportive members by showing their name and link to their profile on the projects that they have funded. The idea behind showing the supporters is to give them the psychological feeling of social identity and status in the community, as well as acknowledgement.

| x | Design Principle: | Motivation: | Example: |
|---|---|---|---|
| 1 | Support resource exchange | Raise Funds (Creators) <br> Gain Approval (Creators) <br> Learn New Skills (Creators) <br> Collect Rewards (Supporters) <br> Support Causes(Supporters) <br> Help Others (Supporters) | Open forums to post and seek production needs |
| 2 | Support community before, during and after | Form Connections (Creators) <br> Gain Approval (Creators) <br> Learn New Skills (Creators) <br> Expand Awareness (Creators) <br> Be Part of a Community (Supporters) | Platform to support creator and supporter meet-ups |
| 3 | Provide transparency | Maintain Control (Creators) | Presentation of risks in an easy-to-understand an nonthreatening format |

Table 2.2: Design Principles for Motivating Participation in Crowdfunding
©Gerber, Elizabeth M., and Julie Hui. (2016), Full citation: [29]

### 2.1.5 Related Work: Kickstarter

Kickstarter [20] is an international crowdfunding platform founded in 2009. Kickstarter focuses on creative projects with various categories ranging from films, games, music, art, and technology to performing arts. Kickstarter communicates the fundraisers as projects.

Kickstarter focuses solely on crowdfunding for projects, whereas services such as IndieGoGo [21] also provide stores and a separate platform for charity. Kickstarter does not accept general business expense projects, charity or donation-based projects in their platform. IndieGoGo tackled this dilemma by launching a new platform tailored solely for charities and causes with their Generosity by IndieGoGo platform.
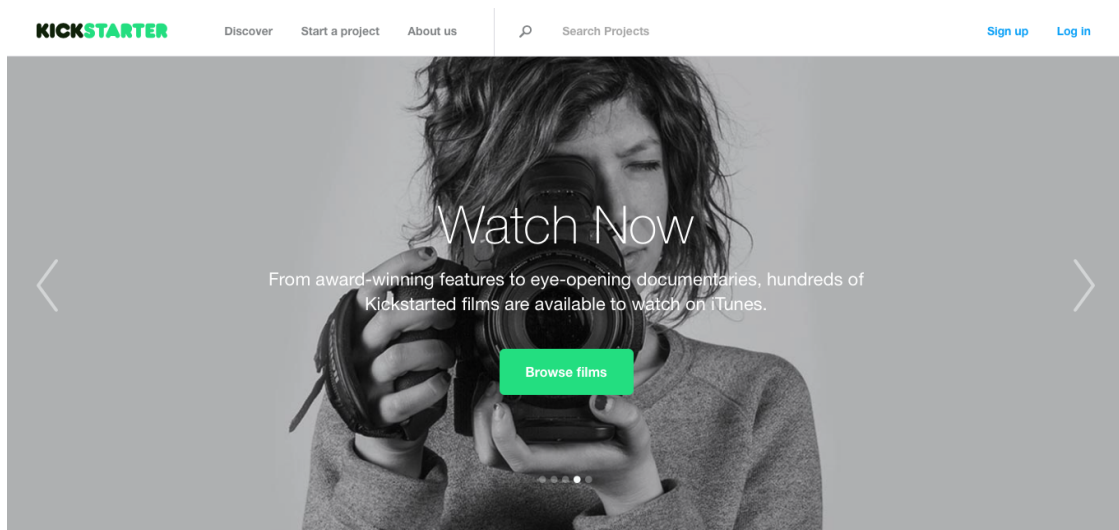


Figure 2.1: Kickstarter Homepage ©Kickstarter Inc. (2016)

Kickstarter helps projects to gain visibility by filtering projects based on popularity, viewer recommendation and projects chosen for each category by the Kickstarter team on a daily basis, titled as: "Projects we love". Kickstarter's mission is to help bring creative projects to life.

Kickstarter describes itself as: "Kickstarter helps artists, musicians, filmmakers, designers and other creators find the resources and support they need to make their ideas into reality." Kickstarter also emphasises the importance of community, or "Kickstarter Community", boasting a user-base of 10 million from all continents.

In 2015 Kickstarter announced that the company was reincorporated into a benefit corporation, which is a for-profit company legally obliged to consider the impact of their decisions on society, in contrast to considering the impact on shareholders. Kickstarter's values are in the development of culture and arts, and also donate 5% of after-tax profit towards education in the arts.

Kickstarter heavily emphasises its contribution to society and providing new opportunities for creative projects. However, Kickstarter is considered a global, international, standardised platform for crowdfunding. If the platform donates to the development of culture and arts, which country, region, institution or entity is entitled to these donations?

Kickstarter does not specifically mention which country or entity receive the donation, but if there are users from over 200 countries using the services from Kickstarter, should all these countries receive the same donation spread equally? This further highlights the potential and importance of regional and smaller platforms that can have a more direct impact to the society they are operating.

Kickstarter provides a very detailed search filtering system for each of their categories. Art is further filtered down to ceramics, conceptual art, digital art, illustration, installations, mixed media, painting, performance art, public art, sculpture, textiles and video art. These are then further filtered by "Magic", which is random. These projects are also further filterable by popularity, recommendation, newest and by ending date.

University of North Carolina conducted a research on the dynamics of project backers in Kickstarter [33] based on two years of statistical data and concluded that project funding follow a U-shape pattern. Supporters were more likely to fund a project at the beginning or towards the closing date of the project, than in the middle period of the campaign. The conclusion was that majority of projects receive more visibility at the beginning and during the end of the campaign period due to search filtering system implemented at Kickstarter.

Supporters were able to find new projects, or see projects that were about to end more easily than those in middle of gathering funds. In addition, projects supporters were also under social influence, seeing that a project was already supported by several other supporters made the project more attractive. There was also a strong correlation on the amount of project updates and engagement the project creator had with the supporters, which were also more frequent during the start and end period of the campaigns. This highlights the importance of having the platform act as a service to provide visibility for the projects to be more

desirable.

Anyone is able to signup for an account at Kickstarter and create a crowdfunding project. Project creators can create their own project page with text, images and video, as well as further after launching publish updates and engage with the supporters, and the Kickstarter community. Creators can also create perks and rewards of different nature and value for supporters.

Supporters can view, comment and donate funds for projects in exchange for perks and rewards. The way Kickstarter present its projects is very similar to that of a consumer transaction, or pre-ordering system.

A customer can purchase or pre-order a gadget for example, that he or she likes, and even wait a few months for it to be delivered, or in the case of the project not succeeding, still receiving their money back. It creates a feeling of impulse shopping, or shopping for products that normally wouldn't be available on stores. This is what crowdfunding can create; a new marketplace for non-mass-produced goods. Supporters want something valuable in return for their support. This creates a challenge for intangible projects, such as contemporary art, as the perks and rewards are harder to define.

Contemporary art is more location specific than shipping a smart watch for example. Works of art are unique, rather than producing a set of 1000 products. Using a standardised platform such as Kickstarter can work very easily for projects that can provide production-ready items, but fail to provide resources for a more location-specific projects or causes, that cannot provide such perks for the customers.
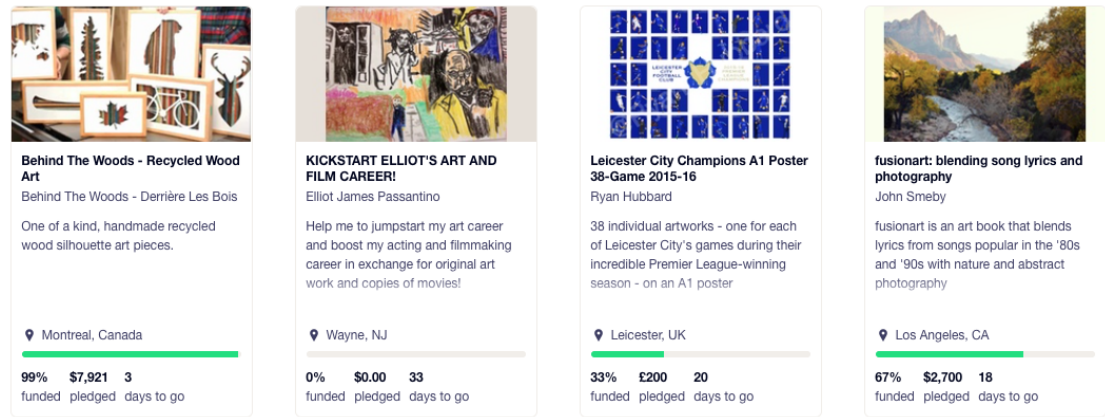


Figure 2.2: Art Projects Listed in Kickstarter ©Kickstarter Inc. (2016)

## 2.1.6 Related Work: IndieGoGo

IndieGoGo [21] is an international crowdfunding platform founded in 2008. The platform covers a vast range of categories with focus especially on technology and films. Main categories range from technology, film, small business, community, music, education, design, environment and gaming to video/web, from which the user can even further narrow down to different sub-categories. Art is not included in the main categories, but can be found if the user navigates to a specific search page on the website. IndieGoGo has its own shop called InDemand that features project products for sale. These InDemand projects are also listed as a crowd-funding projects. This gives emphasis on the reward, a physical product, as an incentive for supporting a project.
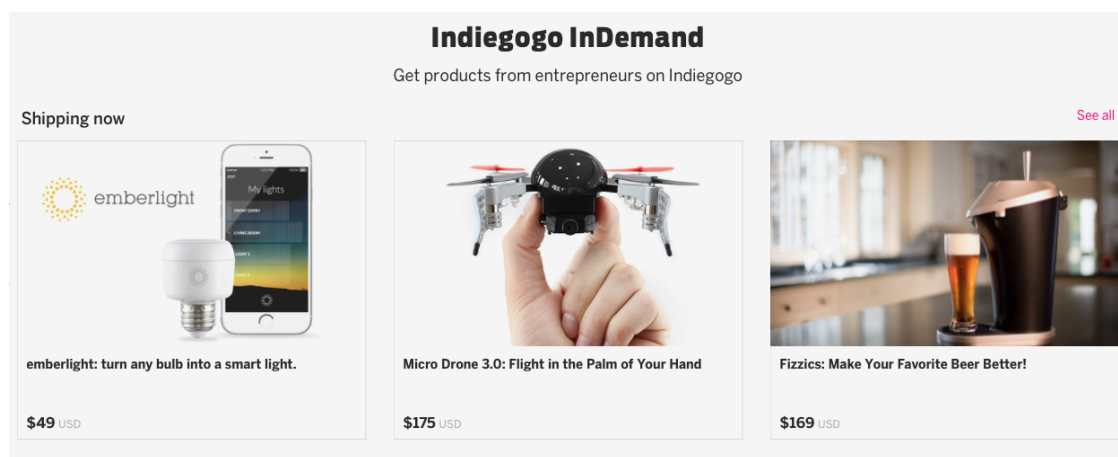


Figure 2.3: IndieGoGo InDemand Project Carousel. ©IndieGoGo Inc. (2016)

IndieGoGo allows anyone to sign-up for an account to create a crowdfunding project. IndieGoGo communicates projects as campaigns. Creators can have their own IndieGoGo campaign page, which is normally left for the creator to build. Creators normally use introductions, text, video and images to promote their project, and further provide updates and engagement with the supporters. Creators also define perks and rewards for each project. Creators further promote their project on social media platforms to get more visibility. IndieGoGo helps projects with visibility by showing projects that are geographically near the viewer, trending projects, and projects appreciated by the IndieGoGo team that change on a weekly basis.

Supporters are able to view projects based on search criteria, or based on what

IndieGoGo recommends to the viewer. Supporters can choose available perks and rewards when choosing to support a project, as well as comment and follow the project's progress. It is normal for supporters to wait for a long period of time before receiving their reward or perks, as well as there is a chance of the project not meeting its goal, and in the case of "all-or-nothing", the supporter will receive the funding back if the product goal is not met. In the case of flexible funding, funds are not returned, which can give a feeling of uncertainty and doubt on how the money will be used.

IndieGoGo brands itself as a platform that can redefine entrepreneurship, shifting the financial privilege to a financial right with the help of its community. IndieGoGo believes every idea should have an opportunity to get funded, regardless of expert opinions, emphasising on the creative freedom over corporate or investors governance. IndieGoGo's mission is: "Anyone with creativity and passion should be able to seize their own success and change the world. To make that happen, we're removing the barriers that creators face in bringing their projects to life and empowering our community to discover and elevate great projects all around the world." IndieGoGo's mission statement is to provide individuals without access to financial resources new means of financing their project with the help of a community.

IndieGoGo was established in 2008 and has over the course of several years improved their design interface, as well as accumulated a large community. One of the unique selling points for IndieGoGo is giving the project creators an option to choose between a fixed or flexible funding. Fixed funding means "all-or-nothing" approach - project funding goal must be reached in order to be funded, which is very relevant for production costs that needs to be met, however, the flexible funding options means any funds collected can be received by the project creator, regardless of the project meeting its goal. This flexible strategy makes it attractive for various projects. Kickstarter needs all funding goals to be met before giving out funds, applying only a "all-or-nothing" approach to projects. The flexibility of IndieGoGo makes it more attractive as a choice for creators. Commission fees are rather same across several platforms, 8% (5% and 3% for credit card processing), leaving the choice of a crowdfunding platform based more on the community, popularity and flexibility of the platform.

IndieGoGo has also launched a new platform, Generosity by IndieGoGo [34], which provides non-profit organisations a commission-free platform for raising funds, emphasising the philanthropical values among supporters. This highlights
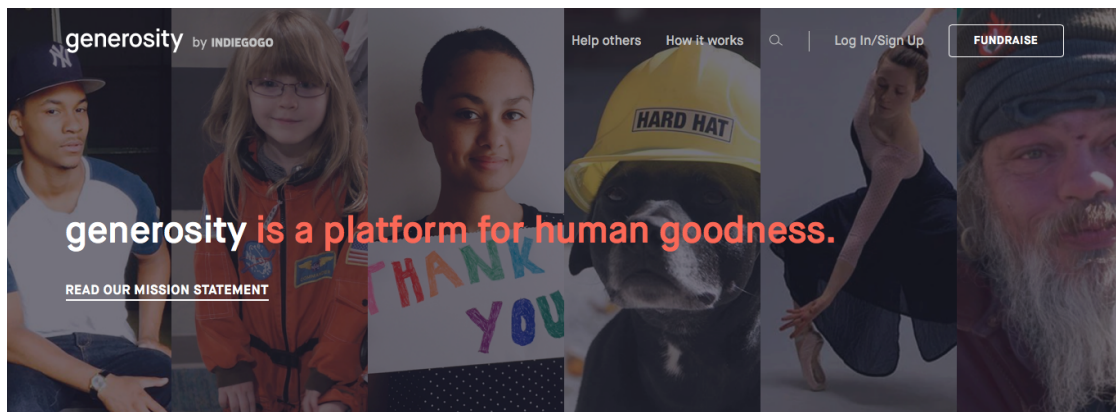
Figure 2.4: Generosity by IndieGoGo ©IndieGoGo Inc.(2016)

the importance that a standardised crowdfunding platform model cannot always work for all subject categories or types of crowdfunding. IndieGoGo started a new platform with new branding guidelines to better target the new category: charity and causes. The IndieGoGo platform focuses on starting a campaign, whereas Generosity focuses on fundraising, which highlights the difference in approach and presentation. These two platforms appeal to different psychological motivations for supporting a project. IndieGoGo is entrepreneurial in nature, where as Generosity by IndieGoGo more social in their approach to crowdfunding. They utilise the existing community to appeal to new types of projects.

IndieGoGo boasts having raised over $800 million with over 9 million supporters. However, the more concrete reality can be seen not by viewing overall statistics over the course of 8 years, but rather the current situation. IndieGoGo has 15 million unique visitors from 223 countries a month. On April 30, 2016 the platform had 6425 contributors supporting 1732 live campaigns. The amount of supporters is still relatively high, but can further conclude that smaller communities or crowdfunding platforms can strive if the platform can reach a targeted group of supporters. IndieGoGo does provide a category for browsing art, but does not specify what kind of art can be searched. Art in IndieGoGo consists of various different types of art, from books, events, to personal and organisational causes. The platform does not provide a clear distinction on visual arts or contemporary art, which is one of the reasons why contemporary artists are not likely to post their projects on the platform. IndieGoGo lacks functionality in distinguishing art categories for it to be attractive for the arts community.

## 2.1.7 Related Work: MotionGallery

MotionGallery [35] was established in 2011. Motion Gallery is a Japanese crowd-funding platform focusing on creative projects, such as film, games, art, drama, community, music and more. Motion Gallery could be regarded as the Japanese version of IndieGoGo, catering to a similar target group with a heavy focus on films. Motion Gallery is also a funding sponsor for Tokyo International Film Festival, and curate several film-related projects. In addition, Motion Gallery has separate film projects and are also involved in arts and culture. The website lists several success stories and case studies; all made up of various cinematic projects.

Motion Gallery had 350 successfully pledged projects (2015) over a course of three years, with receiving support of 178 429 576 yen from 14 916 supporters. 56% of projects were film/animation based, 10% for music and 7% for community based projects.



Figure 2.5: Motion Gallery Homepage ©MotionGallery Inc.(2016)

Motion gallery describes itself as "everyone's sympathy to power, a crowdfunding platform to realise creative projects that society can bring new experiences and values." Visiting Motion Gallery's homepage shows the amount of emphasis and community involved around films and cinema, as majority of recommended, most-pledged or listed projects are film-based projects. Motion Gallery also has an initiative for education, titled as "Motion Gallery College", that arranges courses and events.

Motion Gallery charges a 10% commission fee for successfully funded projects, whereas in comparison, Faavo [36], Makuake [37], and Green Funding by T-site [38] charge 20% commission, followed by Ready For [39] with 17% commission and Camp-Fire [40] going as down as 5% for commission fees.

Similar to majority of platforms; Motion Gallery also allows anyone to create an account. Creators can create a project page with text, images and video, and define a set of perks of different values. Creators also can update project status and engage with users in comments. Users can view, support, comment and choose perks on projects.

Design, layout and user interface of Motion Gallery follows a standard design that matches majority of existing crowdfunding platforms, such as Kickstarter, IndieGoGo, RocketHub, etc. The platform aims to do the same what global standardised platforms are for creative projects, but Motion Gallery focuses on country-specific audience - Japan.

Country-specific approach can be effective due to language and regional focus, which can provide trust among the supporters. However, having a standard design interface fails to provide more opportunities for creative projects other than with a clear end-product, as well as having multiple creative categories can fail to reach the specific target group for a category.

## 2.2   Online Platforms for Artists

Several online platforms exists for art and artists. Development of the Internet has enabled a vast amount of third party platforms to start selling and buying art, as well as galleries and auction houses are starting to collaborate with specialised art platforms to sell, buy and auction artworks. In addition to art e-commerce, there are several platforms designed for artists to promote, showcase, engage and sell art.

Social media can be further used as a form of promotion and a tool for communication, but social media in itself does not specialise in art specifically, but more in the interaction and communication between two or more parties.

Existing platforms for art and artists have differences in their approach. Art focused platforms tend to focus on the transaction of selling and buying art, whereas artist focused platforms aim for engagement and promotion - similar to that of social media.

This section will analyse what successful factors, positioning and functionality these platforms have applied to create a large community of active members, and how they present art and content to the public, what is their target audience and how do they all differ from each other. Extra attention will be paid on how these platforms categorise and present contemporary art and contemporary artists, as well as what incentives are applied for engagement.

Analysing these platforms in detail will provide important information that can be further utilised in this research, and the development of the design concept.
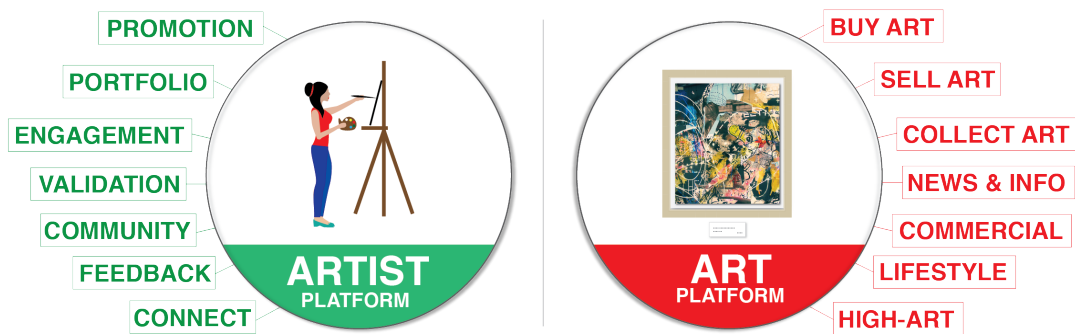


Figure 2.6: Characteristics of Online Platforms for Art and Artists

## 2.2.1 Related Work: Blouinartinfo

BlouinArtInfo [41] is a global media company focusing on art, lifestyle and luxury. BlouinArtInfo describes its mission as: "Provide unparalleled access to the world of art and culture - to inspire, educate and inform our readership." Since 2000 the company has expanded operations into 15 international editions containing local and cultural stories in each native language, catering to 9 million readers in a week. The main product the company offers is its editorial website that acts as a global source for news, information, commentary and editorial content on visual arts, architecture and design, performing arts, lifestyle, culture and travel, events, video, art prices, gallery guide and lifestyle advise. The website focuses heavily on topics that go in hand with a lifestyle around high-art. In addition to the website, BlouinArtInfo also publishes several art-related publications that users can subscribe to.
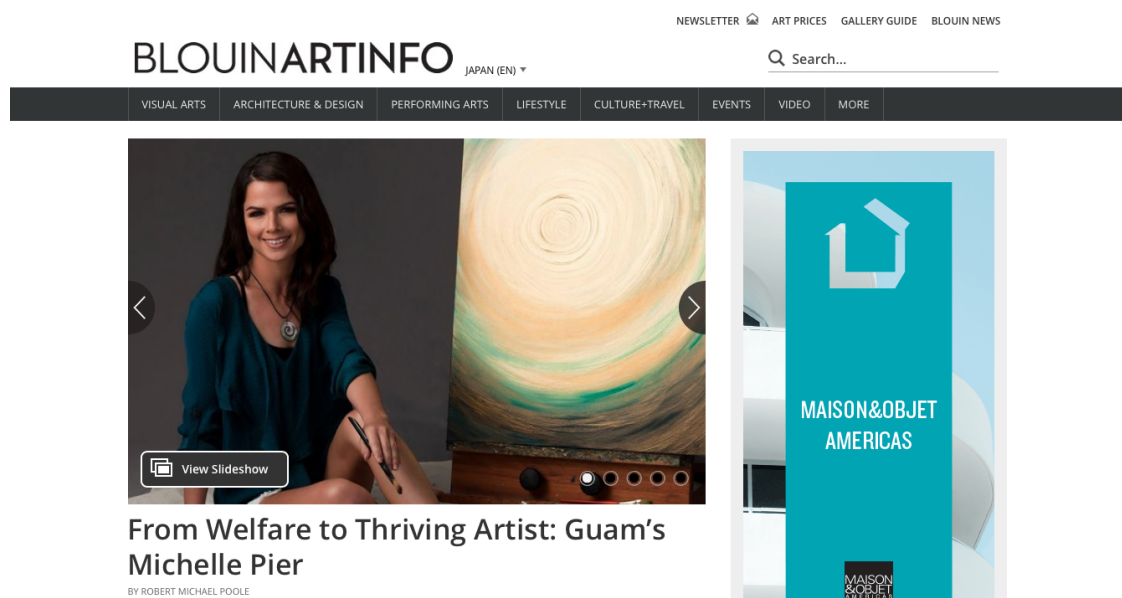


Figure 2.7: BlouinArtInfo Homepage ©BlouinArtinfo Corp. (2016)

The website provides pricing guidelines for purchasing and understanding art. Interestingly, the focus is on buying, not selling, which further emphasises that the website focuses on the high-net-worth individuals (HNWI) as their target group and as consumers looking to live a luxury lifestyle around high-art and culture. The website states this rather indirectly as well: "Our audience is comprised of

tastemakers and influencers who are defined by their interest in and acquisition of art and their cultural habits." BlouinArtInfo acts as a guide for these individuals, giving tips on what events to attend, where to travel, information on culture, what to buy and where. It is creating a community, or a club that lives around these aspects of a luxury lifestyle.

As an example, the artists section is not about promoting featured talent, but rather acts as an educational tool for teaching art and art history, or if the person knows an artists name, they can find pieces for sale from that artist. It is possible to find great art masters ranging from Jeff Koons to Pablo Picasso listed in the artists section with a brief introduction to their biography.

Interestingly, below their biography, an user of the platform can actually find their artwork for sale, as listed by galleries who own them. It is possible to buy artworks from the great masters of art, which again further highlights the level of wealth among the individuals engaging with the service. The platform does also provide news on art, information and updates on art auctions, exhibitions and galleries.

HNWI's usually engage in humanitarian appeal and charity causes. The Louise Blouin Foundation, initiated by the founder of Blouin Art Info, regularly arranges and hosts art related exhibitions and events for charity that evolve around cultural dialogue at its exhibition space in Holland Park, London, United Kingdom. The goal of these events is to develop the cultural sector, as well as bring together these HNWI's and engage with the Blouin lifestyle community.

HNWI have great purchasing power and could make an ideal potential target group for emerging artists due to their philanthropic nature and desire to develop the cultural sector. These individuals would be unlikely to find artwork on general sites such as Amazon.com, Kickstarter or Behance.net for example.

If a platform can be presented in a way that it appeals to these individuals through philanthropic aspects of the lifestyle, there could be potential in joining and participating in the community, as further down the line it can provide social recognition and increase social status of the HNWI's - being involved in the development of contemporary art and helping the artists to exhibit and advance in their careers. BlouinArtInfo currently does not cater to emerging artists, but rather to very high-level of art only.

## 2.2.2 Related Work: Behance.net

Behance.net [16] is a global online platform for designers and creative professionals. Established in 2006 to showcase work from creative professionals in the form of a portfolio. The platform promotes itself with: "Showcase and discover the latest work from top online portfolios by creative professionals across industries. It's mission is: "To empower the creative world to make ideas happen." On May 2nd 2016, the platform had over 66 million project views for a 30-day period. Each registered user can upload projects they have been working or collaborating with. Users are also able to view, comment and appreciate projects in the similar sense to that of social media. Behance.net can thus be regarded as a social media platform for creative professionals.
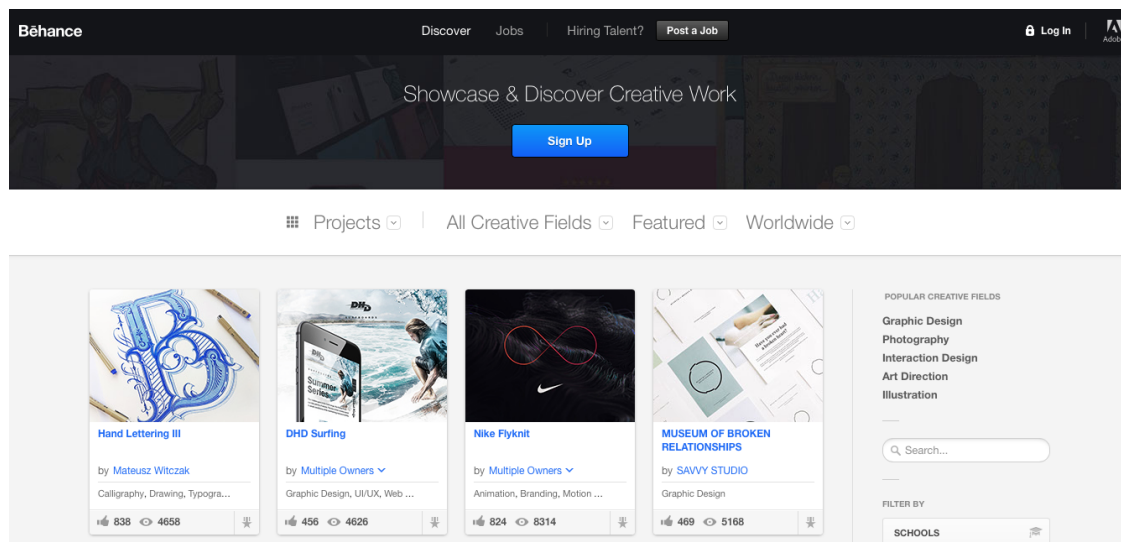


Figure 2.8: Behance.net Homepage ©Adobe Systems Ltd.(2016)

Users can also set up a professional website page using the platform's site builder, create personal portfolio page, or team page for the viewers. Personal portfolio page resembles that of a resume, listing previous working experience, educational information, skills and work created by the user. Each user can view statistics to measure the impact the platform is giving them through engagement with their behance.net pages. Their application interface is also widely used among schools and organisations for displaying creative content. It is possible to follow and be followed as an user; the platform posting newly updated content to the home feed of the followers.

It is possible to search for particular kind of work though the search function applied by the platform. The platform features mostly design, advertising, architecture and illustration specific categories for filtering. It is possible to further filter the results based on country, and even by city. Behance.net also features certain projects as chosen by the platform with education having its own specific category tailored at design students and design schools. The platform is owned by Adobe Systems Ltd., that also gives users the opportunity to link their Adobe products with the account. The platform also provides companies and individuals the opportunity to post employment information either for seeking employment or open vacancies, as well as freelance type work.

Behance.net can be an excellent tool for self-promotion and marketing. It creates a pleasing-looking resume for the creative person, that can be used and send as a link when applying for employment, or when referring one's work to new clients. The platform is tailored very well to working designers, but not as much for contemporary artists. In the case of contemporary art, the resume section does not provide required attributes for the visual contemporary artist, such as previous exhibition history, while the portfolio section can be used by contemporary artists.

However, exhibiting a whole collection on a single project page does not showcase the work by contemporary artists in the most ideal way. Behance.net can act as a showcase of one's work, and can aid to convince a corporation to take on a designer or design team for a project, but it does not apply to contemporary artists trying to get the attention of galleries and museums, as their work needs more offline and physical showcases.
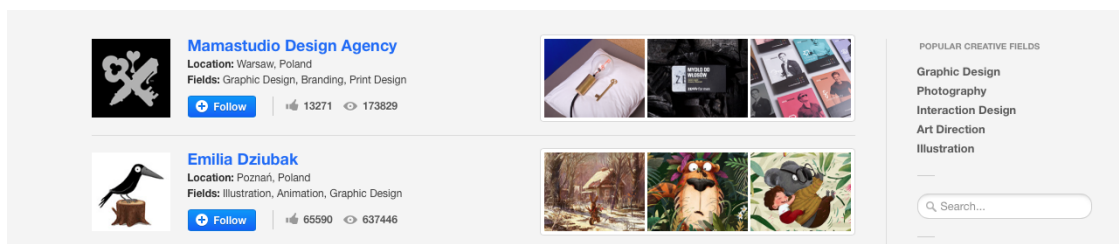


Figure 2.9: Listing Designers/Studios in Behance.net ©Adobe System, Ltd. (2016)

### 2.2.3 Related Work: DeviantART

DeviantART [14] is a global online social platform and community established in 2000 for artists and art enthusiasts. The website describes itself as the world's largest online art gallery and community, "bleed and breed art", as well as "we are where art starts, but that is only the beginning". Their philosophy is: "We are the movement for the liberation of creative expression. We believe art is for everyone, and we're creating the cultural context for how it is created, discovered and shared." On May 2nd 2013, the platform had over 329 million works of art on display, uploaded by over 39 million registered members from 190 different countries. Members can upload an unlimited amount of work to the platform. Users upload over 160 000 artworks on a daily basis (03/05/2016), ranging from painting and sculpture to digital art, pixel art, films, and anime.
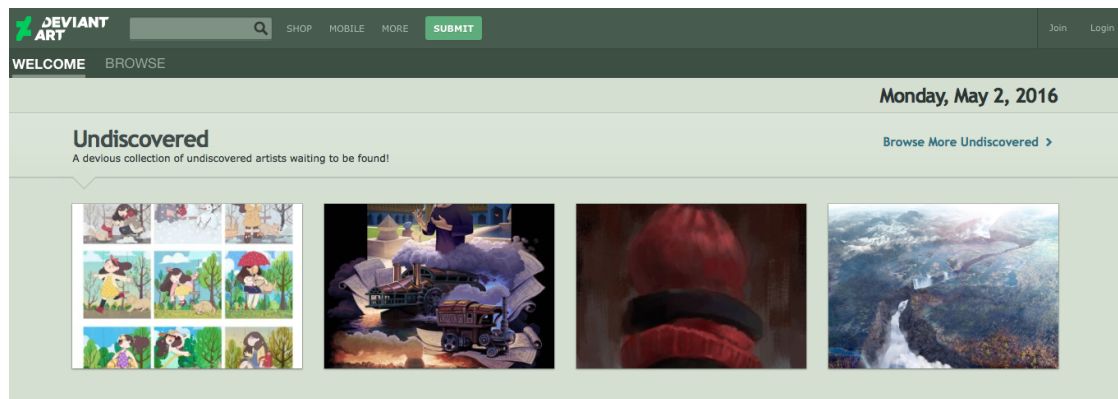


Figure 2.10: DeviantART Homepage ©Deviantart, Inc. (2016)

According to the platform, artists like the platform due to its inclusive and supportive community. Members are even given the opportunity to become volunteers for the platform, giving them the opportunity to select and moderate art in 25 different categories. There is a 6 month waiting period for artists that have been featured, in order to feature a more broader range of artists and artwork. The volunteer privilege also enables the user to select a "daily deviant", or daily artwork to be featured in the relevant section, or on the homepage of the website. DeviantArt focus heavily on engagement with its community. DeviantArt members also arrange events taking place offline, such as meet-ups and conferences. The platform also include educational tutorials. Message centre in DeviantArt enables communication and chat between users. DeviantArt often holds compe-

titions and challenges to further engage the users. DeviantArt Spotlight features artists in the form of an interview about a work of art they have created. Users are able to follow other creatives and receive updates on their activity, as well as add artwork they like to their own collection. In addition to users having their own profile page and journal, there are also forums and various groups that further promote social interaction. The platform advises new members to set up a portfolio, create a gallery of artwork and start building a fan base, then further communicate, collaborate and learn from artists from all around the world. Users can exhibit their artwork, browse and search for works of art. The platform also recommends using their profiles as a portfolio when applying for schools or employment.

Deviantart is a social media platform, but what makes it very unique from its competitors is the amount of freedom and responsibility given to registered members. Members can promote their work, but they also can join DeviantArt Critique, an initiative on the platform to provide feedback for creatives wanting to learn and receive feedback from their work. In addition, members are also able to add their artwork for sale, or buy works from others on the DeviantArt Shop. A second e-commerce initiative is titled DeviantArt Prints, where creators add their artwork that can be further bought by other members, but in the form of prints where DeviantArt handles the printing, framing and shipping of the artwork.

DeviantArt has created an engaging global online community around art with an enormous amount of traffic and visitors on a daily basis. However, there are still issues that work against DeviantArt. It is complicated to moderate 160 000 uploads in a day and thus the platform also include uploads that are not related to art. A simple search on the artwork showed pictures of users displaying the growth of their dog, i.e. "Lassie - 1 year 4 months old, pictures from snowboarding, internet memes, short fiction and poem paragraphs as an image. One user even upload a picture of a DVD, titled "My rarest game".

This highlights the difficulty of moderating a vast community. The aforementioned examples are only based on two initial searches. Taken into consideration that DeviantArt promotes itself as a platform for artists and art enthusiasts, the amount of unrelated images blur the meaning of what is art. The examples could be considered as entertaining, but when certain users have a goal of trying to stood out from the crowd and develop their careers, the platform is working against them. The platform highlights the freedom to create, but complete freedom on user uploads can further mislead the initial vision of the platform.

## 2.3    Contemporary Art

It is important to understand the dynamics of contemporary art, what is the current situation of the industry and sector, how it is consumed, bought and sold, and most importantly, who buys contemporary art and where. Further analysis on existing services offering contemporary art and related services will provide insights how contemporary art is currently presented.

### 2.3.1 Case-Study: Contemporary Visual Arts Sector - Australia

A research initiated by the Australian Government and the Arts Council Australia [10] looked into the qualitative profile of the current state of contemporary art sector in Australia (2014). The report found that new large scale initiatives are raising the profile of contemporary arts in Australia, which has seen a steady growth since 2002. However, simultaneously small- and middle-level art practises and artists are receiving increased pressure and suffer from lack of resources. Majority of respondents in the research highlighted the importance of creating a balance between supporting existing infrastructure and creating new models of infrastructure for the contemporary art sector. Several respondents also argued that the current contemporary art infrastructure is still too aligned with the so called "museum-model", which treats art as a holding place for art, rather than keeping up with changes in society, technology and new forms of practise, and that the current situation is starting to resemble more promotional activity than art-making.

Majority of respondents agreed that Australia needs to change or consider alternatives for the dominant model of using artist-run galleries, in which the artists pay rental fees for exhibitions space. Due to rising property prices this model is becoming more and more harder to sustain by artists, especially those who are not making a living from their art. The respondents were highly supportive of lateral resourcing of spaces with corporations and government to better support the artist, as access to space can be more beneficial than direct funding. However, as one of the interviewees noted "Do you imagine if you give someone $80 000 to do their project but they've got nowhere to present it, no-one to promote it, no-one to show it to colleagues who are coming through from elsewhere, and so on, their career will grow?" This comment is a clear description of the current state of contemporary artists. Artists lack resources to further expand their careers.

Funding can help artists to buy food or pay rent, but it does not directly correlate to new opportunities for advancement in their careers. It is more important to evaluate what has changed in the contemporary art sector, and how resources can be used more effectively in the present time.

Grants can help artists, but are approved by an application committee, and several artists usually tailor or show their project in a certain light to more easily match the criteria needed to obtain funding. This kind of change in the project can remove the artistic vision from the project, and further take away the creative freedom from artists, as well as create a cycle of programs that resemble each other. Rather than portraying the artists vision, the project would portray the application committees vision. On the other hand, government would be hesitant to provide funds for art collection on sex and death, for instance. However, there should be new forms of infrastructure that can provide sources of funding for art that wouldn't necessary be approved by a government entity or application committee. There should be more engagement with society and the public, as they are the main consumers of contemporary art experiences.

Many respondents commented that the career path for an artist is not linear, and trying to develop a career model for an artist can be misleading towards young and emerging artists as it provokes certain expectations for career development. The first 5 to 10 years of an artist's career was considered as challenging and in need of support and recognition to advance. Respondents also highly commented on the fact that mid-career and beyond also face the same challenges and financial burden. Majority of interviewed artists noted that initiatives that provide artists with real value are the most beneficial, such as offering skills development, profile and network building, as well as peer and industry endorsement. Even some of Australia's most profiled artists had a hard time making a living from their art. This was due to the fact that after middle and large scale opportunities, new projects and opportunities can easily dry up for successful artists, thus these artists choose to look for new opportunities overseas, or work in a smaller scale gallery.

Direct financial support was regarded as crucial support for artists, but not necessary only in the form of grants, but also by coming up with new philanthropic means and crowdfunding opportunities, that can provide a new source of financing, in comparison to government level funding. Spaces to show and exhibit work was also seen as an important factor, and especially due to the formation of networks and peer communication these networks can provide.

There should be a balance between public and private forms of funding. Artists should not rely only on the decisions of government entities, but also should be able to receive funding based on the interest of current society. Socially engaging projects should be more emphasised and finding new places to showcase art to attract new audiences, as contemporary art can be very dynamic with its presentation, and museums are not always the best choice of venue. The meaning of contemporary art is still very unclear to the public, but education and recognition should be built with various diverse programs, different types and sizes of audiences, as well as spaces and temporary exhibitions with social engagement, to further promote visual contemporary arts.

## 2.3.2 Global Art Market 2015

The European Fine Arts Foundation (TEFAF) [11] publishes an annual report on the global art market covering the USA, Europe, Asia, Australia, Africa and Latin America. In 2015, the global art market (art and antiques) sales value reached $63.8 billion. The largest sector was Post War and Contemporary Art (PWC), defined as artists born after 1910, with 46% share of the sales value, and with 41% of all transactions. 58% of artwork in the PWC-category was priced at over $1 million, but only counted for 1% of number of works sold during the year. Highest prices were only retrieved by a very limited amount of artists. Only 32 artists accounted for sales surpassing $10 million. Majority of artists sold their work under $50 000, with most pricing in the range between $1000 and $5000.

Art collectors tend to be part of a wealthier group of individuals earning above $100 000 annually, and the group of these individuals has increased from 217 million in the year 2000 to 408 million people in 2014. The US accounting for 25% of the population in the group, Japan following second with 13% and the UK, Italy and France with 7% each. Japan has a very mature market for art acquisition, in comparison to other Asian countries, as well as being one of the world's leading countries for high net-worth individuals, making Japan a very important source for art buyers. Japan imported art worth $322.8 million in 2014. 73% of dealer's in the research cited that finding new clients would be the biggest challenges art dealers will be facing, while around 50% mentioned the potential effects from economic changes could change demand for art, as well as about changing tastes in art, new art form adjustments and gallery models. Online sector for art has seen more focus in the recent years. Galleries and auction sites have developed new business models and platforms to meet the demands.

Online art sales accounted for $4.7 billion, 7% of global art market value in 2015. Most popular platforms used by dealers being Artnet, 1stDibbs, Artsy and Ebay. Majority of respondents believed online sales will continue to increase, though online sales normally cater to new buyers. Majority of galleries and auction houses are partnering with online platforms to reach more diverse client-base. It should be noted that online sales caters to lower-priced segments. The report found that 44% of all transactions were priced below $1000, and 97% for less than $50 000, which highlights the importance of offline sales, as the majority of sales are bought by collectors. 72% of art is acquired by collectors, and 13% by other art market professionals. Further the report found that majority of art is acquired from galleries (48%), at local fairs(22%) and at international fairs(18%). Online companies face fierce competition and their main challenges are in attracting new clients, and trying to keep repeat business in their platform. Majority of these platforms are looking into improving the user experience and develop new forms of infrastructure that is lacking in the fine arts sector. Local buyers are the most important for dealers' business as they buy approximately 61% of the art, in comparison to international buyers covering 39%.

Online platforms partner with galleries that further sell the artwork of artists, but it is not helping the artist, but rather the gallery. Online platforms will face a challenge on how to sell highly-priced items as majority of collectors aim for established artists and want to see the art work in real life before making a purchase. In addition, high-prised art can be subject to forgery, thus seeing the art before buying is a pre-requisite for serious collectors. It could be argued that emerging artists fit well for the price range suitable for online sales, but in order to reach these collectors and wealthy group of individuals, emerging artists need showcase opportunities in offline events, exhibitions and fairs, in order to get their name out. Online platforms house thousands of artworks, thus the discovery process is harder, as most of the times the potential, especially new buyers, are not certain what to look for. Exhibition and galleries present their work, present artists and artwork that match their vision, which makes the discovery process easier and more trustworthy for the buyers. Serious collectors don't shop for art same way a person might shop for clothes. Art in most cases is not an impulse decision, but rather investment. Majority of buyers are local buyers, which means the artists should start developing on a local level before aiming for international setting.

### 2.3.3 Related Work: Artsy

Artsy [42] is an online art e-commerce-focused platform established in 2012. Artsy is a platform for individuals, galleries, museums and institutions to buy and sell art. The platform emphasises on collecting art, as well as targets more collectors as an audience than the general public. The platform has had over the course of four years (2012 - 2016) over 12 million visitors from over 190 countries. Artsy's mission is to: "make all the world's art accessible to anyone with an Internet connection."
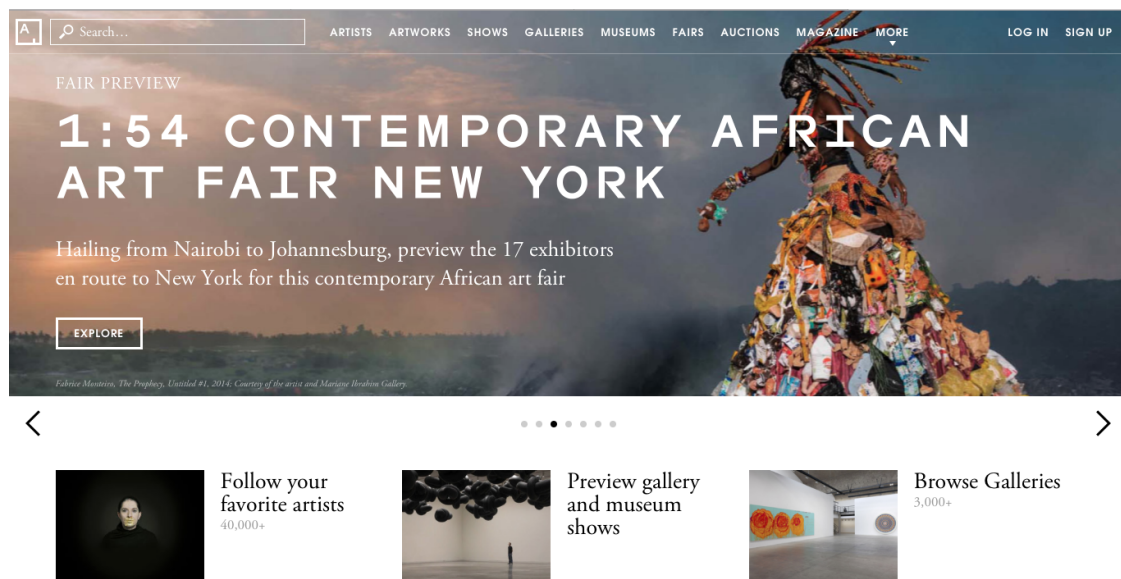


Figure 2.11: Artsy Homepage ©Art.sy, Inc. (2016)

Artsy is a resource for art collecting and learning about works of art. The platform has a database of 350 000 images of art, architecture and design by 50 000 artists in the categories of historical, modern and contemporary art. 230 000 of these works are for sale on Artsy. Artsy acts as a middleman for selling artworks and do not take commission on the transactions. It is also possible to get online or offline art purchasing assistance from the company, "Ask an Artsy Specialist" - also without a charge.

Artsy features world's leading galleries, collections, foundations, fairs and auctions on their website. Artsy partners with galleries and museums to provide them with exposure for their collections and exhibitions. They have developed their own technical tools for website and mobile platforms that provide the part-

ners with a content management system (CMS) inside Artsy for easy editing and updates of the gallery or artwork information.

Artsy utilises their large database of clients in promoting the service as a means to reach a larger audience, which in the case of galleries and museums is good, as the platform focuses on collecting art.

Artsy also covers art related shows and fairs to keep the art community updated on what is happening in the scene globally. This is done in the form of editorial articles and interviews. Artsy also has a section for Artsy for Education, which is editorial content that examines different works of art through a learning perspective. Artsy for Auctions follow similar functionality as Artsy for Galleries and Artsy for Museums, but in addition, Artsy for Auctions also have on-site bidding service and in-room projection capability.

Artsy can be a very effective tool for collectors, galleries and museums, and even though users have the ability to follow artists, these artists are usually represented by galleries and museums - the artists are not acting on their own on the site, there is no posts or engagement, but rather only exhibition information, new artwork updates and gallery information.

The platform describes itself as: "We serve as a link between our gallery partners and those interested in collecting." This aspect is further emphasised with a perk for registered partners. Registering an account entitles the user to a perk that ables them to preview works of art to be displayed in major art fairs and auctions before they actually open their doors to public. This can provide collectors and potential buyers with an added advantage.

Artsy focuses on the link between institutions and collectors, but the role of the artist is not as heavily emphasised. As galleries and museums lists the artwork by artists they represent.

How is it possible for an artists without gallery or museum representation to get featured on the site? While it does help to sell art, it does not effectively promote the artists in a way that could help them get new exhibitions or identity. On one hand, the platform can help artists to get noticed by industry experts, but on the other hand for emerging artists it will be almost impossible to be featured on the site.

### 2.3.4 Related Work: Artnet

Artnet [43] is established in 1989 and is one of the leading online resources for the international art market with 2.1 million monthly users from 239 different countries. The goal of the service is to serve the art market by improving the communications and transactions between all parties involved in the buying and selling of art. Artnet offers a wide range of free and paid services customised for the requirements of the art industry. Artnet's services are focused on the value of art in the market.
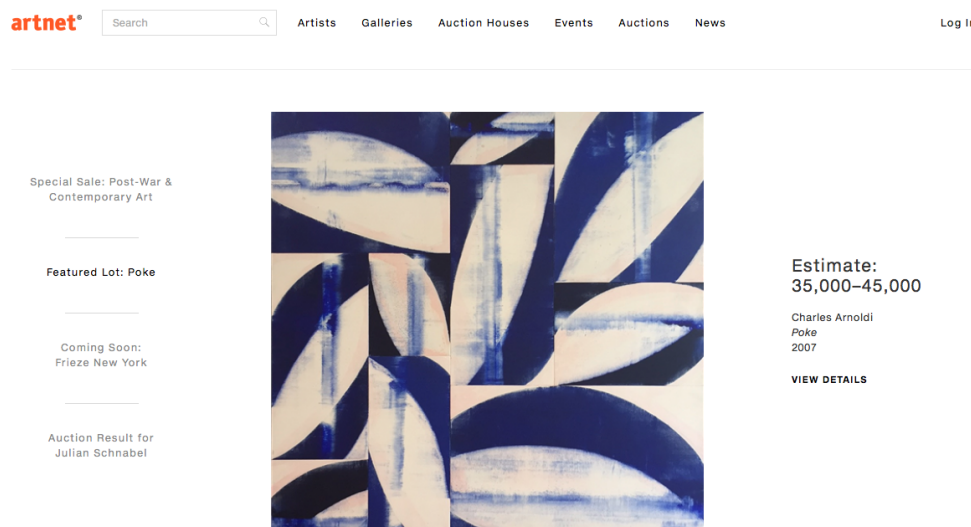


Figure 2.12: Artnet Homepage ©Artnet Worldwide Corporation. (2016)

Artnet hosts one the world's largest and catalogued database of art prices. Titled as "Price Database" - service, which include over 10 million results from 30 year period of archived auction results, covering 1700 auction houses and 320 000 artists. This database valuation tool is useful for dealers and collectors to familiarise themselves better in the industry. Artnet also provide its users with market alerts on when their favourite artists go on sale or display, to notify them about buying opportunities. Users can also create customised analytics reports on art market trends that help them visualise patterns and changes for potential purchases.

In 1995, artnet introduced a service titled "Gallery Network", which is an online platform connecting galleries and collectors from around the world. The

network acts as a promotional tool for galleries and museums to list their information, as well as provide updates on exhibitions. A gallery needs to apply for an account in order to be accepted as a member. After approval, gallery can list artists, exhibitions, information and artwork they have.

The Gallery Network has over 170 000 artworks from 35 000 artists, however, it is not possible to search directly for artwork, but rather all artwork is listed under a gallery that represents an artist and his or her work. It is possible to search for artists, but artists and their artwork belong to a gallery or a gallery's collection in this network. Thus, when a potential buyer is interested in a piece of art, they contact the gallery, instead of the artist. The platform also notes that it can draw a large audience and generate inquiries from serious collectors for galleries that decide to join, which further emphasise the link between the buyer and a gallery.

Artnet Auctions is a service that hosts live auctions on the platform; buying and selling modern and contemporary art, prints, photography, sculptures, and more against a commission. It is possible also for external auction houses to form a partnership with Artnet to showcase their works for the platform's community. In addition to industry and market services, Artnet launched a 24-hour global art newswire in 2012, titled: "Artnet News", which provides editorial content on events, trends, and people in the art market and art industry analysis.

Artists section features artists, both living and deseaced. Artnet focuses on the value of either artists and their artwork, that can be further then bought or sold. Services involve around pricing and market analysis, thus making the platform as a industry purchasing guide for visual arts.

The role of the artist is not that important in the platform, unless a buyer is looking at a specific artist they are looking to buy. This gives the notion that the artists represented in the platform are either mid- or established level artists, that the gallery hopes to sell. An artist without representation is unable to be included in the platform, which further emphasises the need to provide emerging artists with resources for exposure and chances at exhibitions.

Artnet is an ideal platform for collectors and galleries to interact, but for the emerging artists it does not provide any value, in the exception of trying to find galleries that feature artists who have a similar style, in the hopes of connecting them for representation.

## 2.3.5 Related Work: Arte Piazza Bibai

City of Bibai in Hokkaido prefecture in Japan has a sculpture park called the Arte Piazza Bibai [44], the Bibai Art Plaza. Bibai was regarded as one of the largest coal mining cities in Japan, and was suffering from a growing number of decrease in population. The park was established in 1991 by the city of Bibai and sculptor Kan Yasuda to further revitalise the city with arts and cultural promotion, preserve old architecture, and to protect the surrounding nature. The park received the Togo Murano award in 2002 as the best architectural project to reach people's minds. The sculptures attract visitors to the park, which harmonise the surrounding nature.
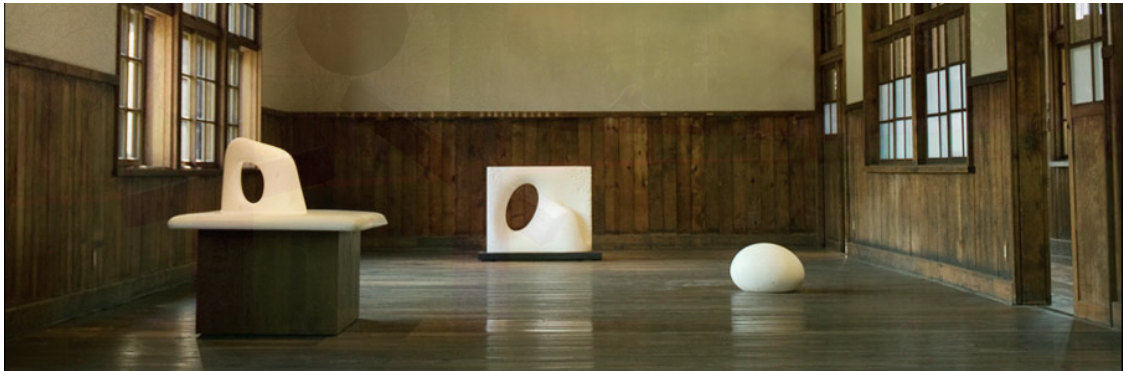


Figure 2.13: Room pictured at the Bibai Art Plaza ©2005 - 08 TAC Ltd. & Kan Yasuda (2016)

The park features 40 sculptures of Kan Yasuda, and there is no admission fee for entry. The park has a school house suitable for exhibitions, studio, school gymnasium and a marble stage on a hillside that can be used for venues, such as concerts, performances and lectures. It provides an ideal location combining both nature, art and architecture - modern, while preserving the old. The Bibai Art Plaza is a good example of how art can be used to revitalise a location, and how to engage people with art. Unconventional locations can be a good selling point for displaying art. The way people experience art is being changed. At present, more and more visitors are looking for engaging experiences, rather than just visiting a museum. Area decision makers should collaborate with artists to arrange community events for the public to provide a vibrant living environment that can further improve the welfare of the location. Bibai Art Plaza steps out from the museum model and look for new locations to display art, which in return attracts new audiences and provides new experiences with art.

# Chapter 3
# Design

Design describes the research process during each of its steps in detail. Firstly, the author defines the philosophy, mission and problem that needs solving. Secondly, the author approaches the mission with a three-cycle research process. Each iteration providing new insights and detailed information to narrow down the research scope, learning from mistakes, and creating a research framework that build up to a strong concept. Finally, the outcomes of the design process as a whole are used to finalise the concept, which is described in detail in chapter 4, and evaluated in chapter 5. It is important to document, explore, reflect and implement prototypes in each of the research iterations, as it will provide insights and reasoning that led the author to a new direction, refined research statement and concept. It provides argumentation why the author chose to conduct specific research methodologies to discover more detailed information. This process at any of its cycles can be further utilised by other researches. The author regards these iterations as "Design Journey", describing the actions from the research process, prototyping, reflecting, data analysis, and reasoning, that led to the implementation of the final concept.

## 3.1  Research Philosophy, Mission and Motivation

This research focuses on contemporary art, Japan and emerging artists. The topic and focus comes from the author's personal interest towards visual contemporary arts. The author believes that contemporary art is still very misunderstood by the public, as well as emerging contemporary artists are lacking proper resources and support to further develop their careers. The author wants to research how design and web technologies can be used to support and provide new means of resources for emerging contemporary artists. Emerging artists in Japan experience lack resources for career development, and need new models of infrastructure that can assist them to develop during the first years of their careers.

## 3.2   Research Cycle 1: Global Art Village

### 3.2.1 Methodology: Fieldwork - Mori Art Museum

The author visited Mori Art Museum in Tokyo, Japan in order to better observe the potential target group and the experience they have when visiting an exhibition. The exhibition was held by a globally known Japanese artist, Takashi Murakami, with an exhibition titled: "The 500 Arharts", combining 'otaku-culture' and arhats (enlightend followers of Buddhism), created in response to the Great East Japan Earthquake in 2011.



Figure 3.1: Fieldwork at an Exhibition in Mori Art Museum, Tokyo, Japan

The setting and layout of the museum was the usual layout seen in galleries and museums, blank white walls without further decoration or furniture, drawing the focus on the artworks. Majority of visitors saw each piece in rather detail, looking at the pieces for a brief moment before turning on to the next one.

The fieldwork visit was on a Thursday afternoon at 1630hours, which is probably the reason for a rather small amount of visitors, comprising of both Japanese and international visitors, age estimated to range between 20 and 50. It wasn't possible to hear much conversation during the exhibition, most people were quiet, even though majority of visitors were either travelling in pairs of two or more. Each person was looking at art in their own pace, making their own interpretations, probably for a discussion after the museum visit. Only a handful of visitors

took images inside the museum. No children was seen during the fieldwork.

Interestingly, a small corner focusing on history and other written information regarding arhats (exhibition topic), accompanied with images and few items appeared to attract majority of visitors for a long period of time. The section was so busy a person even had to wait for a turn to get a glimpse of what was written on the walls. This could be either due to social influence that more people were paying attention so others were also more interested in the content, or the desire to learn and know more about the background of the exhibition. They even seemed to get more attention than the artworks themselves.

However, this notion is in contradiction to the observation outside the entrance of the exhibition. Next to the entrance of the exhibition the artist was introduced, but it appeared as if majority of people didn't have interest in the artist and his background, or the placement of the artist information was wrong. Entrance also featured a creative wax model of the artist, probably placed there to make people take images with the model to further promote the artist and the exhibition, though during the observation, this didn't happen. Visitors want to go in as soon as possible and see the exhibition.



Figure 3.2: Fieldwork at an Exhibition in Mori Art Museum, Tokyo, Japan

Drawing conclusions from this fieldwork mount to visitors having interest towards the background of the topic they are experiencing. They are eager to know more, perhaps to understand better the artists vision and what he or she wants to say. They want guidance in understanding contemporary artworks. They also want to have their own interpretations of the works at their own pace. They want to engage with the artworks and the exhibition.

49

## 3.2.2 Methodology: Initial Survey - General Public

In addition to conducting fieldwork, the author continued to research more about the attitudes and behaviour the general public have towards contemporary art, what motivates them for visiting an exhibition, how they consume art and what is important in an exhibition. Data was collected by conducting an online and offline survey with 50 respondents. 20 respondents were surveyed in an offline face-to-face setting with a chance for further insights, and 30 more by utilising an online surveying platform. Each respondent had the same questions, but face-to-face respondents had an opportunity to provide additional insights, if any. Questionnaire was conducted in English with various nationalities, majority ranging from 25 - 34 years old(58%), 55 and over (20%), and 18-24 years old(18%). Please refer to Appendix A: 3.2.2 Initial Survey - Results and Questions for complete data of the survey.
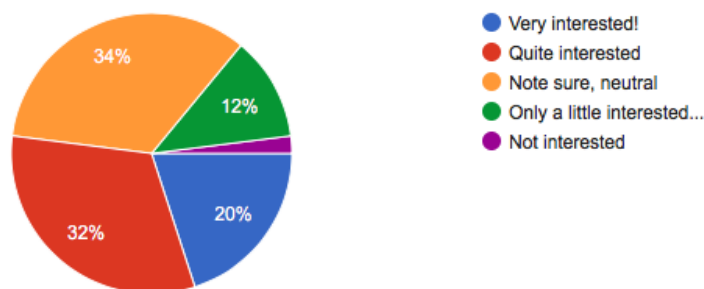


Figure 3.3: Level of Interest Towards Art (Visitors) - Initial Survey Results

Level of interest towards art among the 50 respondents was rather equally distributed. 34% of respondents chose "Not sure, Neutral" as their level of interest towards art, followed by a minor difference with 32% for "Quite Interested", and 20% choosing "Very Interested". Only 1 person (2%) of 50 respondents chose "Not Interested" and another 12% had only a little interest. Initial conclusions based on this result is that the arts are not that visibly in the minds of the public, and do not have that large of an impact on their lives. 52% did however root for positive interest, thus also can be concluded that the arts have a very specific target group and audience.

The survey further inquired by open-ended questions about what kind of per-

50

ception the respondents have towards a person who likes fine arts. Majority of respondents used words and phrases noting to being highly educated, wealthy and peculiar. Based on these responses, being interested in the arts has certain connotations to luxury and high-class. Due to social influence, this current perception could have an effect on the level of interest towards art. It would appear as one needs to be highly-educated and wealthy in order to enjoy the arts. Art used to be a hobby and interest of the nobility in the past - the image still persists after hundreds of years, which may point to an opportunity that the arts would need a refreshed image; a new way to be communicated to the public. This research will not aim to change perceptions, but will consider the current state for the solution. When asked what 'Fine Art' meant to the respondents, majority replied with several hints to history, namely Picasso and paintings were the majority of answers. The current perception is that fine art is landscape paintings and the famous painter, Pablo Picasso. These impressions are not considered as false, but interestingly rather narrow in their diversity.
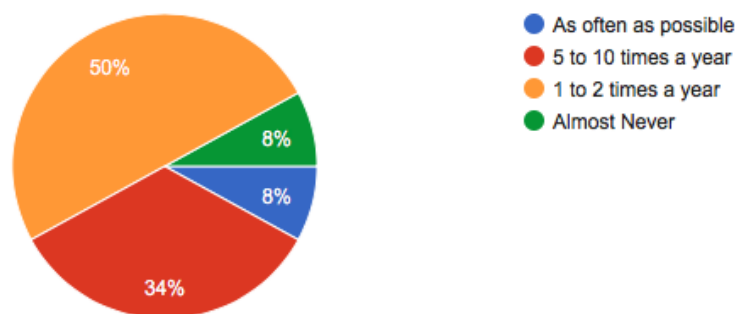


Figure 3.4: Frequency of Seeing Art (Visitors) - Initial Survey Results

Majority of respondents (50%) saw art 1 to 2 times a year, while interestingly another 34% mentioned 5 to 10 times and year, and even 8% mentioned 'As often as possible'. Only 8% almost never went to see art. Taken into consideration the earlier result, level of interest, that was rather equally distributed, why do people see art if the level of interest is not necessarily regarded as high? The author wanted to further investigate the reasons and motivations for visiting an exhibition. Respondents were asked with an open-ended question: "What makes you want to go and see art, or why don't you go see art?", as well as a more

quantitative question with multiple-options: "What do or would you consider important for making a decision to go and see art?"
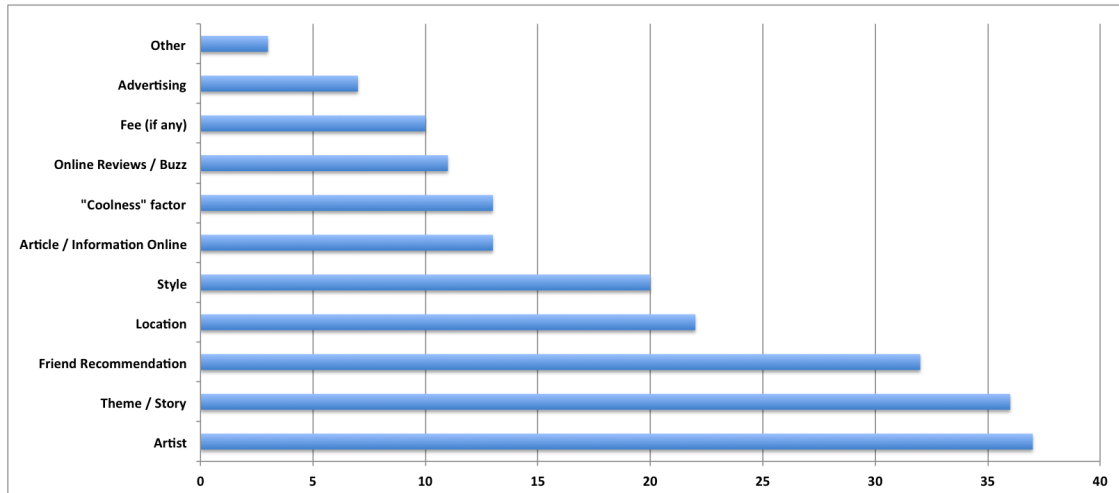


Figure 3.5: Most Important Factors for Visiting an Exhibition (Visitors) - Initial Survey Results

Famous Artists (37 respondents(74%)), followed by theme and topic (36 respondents(72%)), and friend recommendation (32 respondents (64%)) were the most important factors for making a decision to visit an art exhibition. Location and style also rooted relatively high importance, but the top three were very distinct. The question on motivation for going or not going also revealed more detailed insights. Despite using an open-ended question, majority of respondents cited inspiration as their main motivation for visiting. "Look for inspiration", "to get inspiration", "makes me think of new things", "get inspiration from artist's artwork", get inspired", are only a handful of examples referring to inspiration as their main source of motivation.

Interesting topic,friend recommendation or going with a friend were also mentioned on several occasions. There were no referrals to technology or the Internet. These two questions could be analysed as visiting an art exhibition is about getting inspiration, finding new ideas to think and share with their social circle. Famous artists can act as a proof of quality and interesting topic as a notion for discovering new ideas.

The author further inquired about the situations when respondents were likely to visit an art exhibition. Majority of respondents cited travel as the most ideal situation for seeing art, in addition, friends was also highly cited. Travel is usually

about discovering new places, relax and enjoyment, which goes in hand with discovering new ideas, and learning about different cultures.

The survey further continued to art in an online context and how public was finding information about exhibitions and art events. The author asked an open-ended question: "Do you use any online tools to find information about art, artists or galleries?".

Surprisingly, 42% of all respondents cited "No", and the rest either citing Facebook or Google as their source of information. Only a very small portion mentioned platforms such as TripAdvisor.com, newspapers and magazines as their resource. Respondents who cited online social media platforms or Google mentioned they were easy and efficient. Based on these responses, it could be concluded that there is an initiator, a friend, who likes art and informs others, inviting them to visit an exhibition. This conclusion would match the importance of friend recommendation and companionships found in the previous question.

Final question in the survey was a peculiar one. Question: "If you could wave a magic wand and change anything - doesn't matter if it is possible or not - about fine arts or fine arts promotion, what would it be?" [45] The question can sound silly, but it is on purpose with the aim of removing any constraints or limitations based on what the respondents already know. The author wanted to learn what the respondents are thinking about in regards the arts. Even if the respondents were to respond something impossible, it would still provide insights into the respondent's desires, needs and potential wants, their way of thinking that could provide new points-of-view for tackling the problem. The question can also encourage people to talk about more complex points, or creative ideas that they might normally feel embarrassed to mention. Also, leaving the respondents with a smile. Interestingly, there were a large pool of different styles of answers, some more logical, and some more creative. Below a few selected examples grouped under rather similar context:

**Engagement:**
Uhmmmm back to history see how the art piece was generated? // To make the audiences feel what the author feels // A connection between artists and people. Streaming of art creation // I would like to have a change to see artist's workspace to see the space that make artists create such a cool piece of art. So I will use magic wand to make I'm in their workspace!! // Thousands people paints on the same canvas.

**Visibility / Availability**

Make all art available in the public // I'd want to see more art in everyday life. At work, shops,buses, shops. // Make fine arts more available, affordable, and more accessible to the public // exhibit fine art outside, like subway, shopping mall or school // Art still seems (to me) to be to far from the "common" people. Something must be done to democratize it. Cheaper exhibits and free guidance would help // More open into local galleries and nearest sites, cause usually the most available info is only about huge galleries and museums that are always full of people // More installations in public areas // integrity. usually the art is good, but the third parties, namely the gallery, the agency, ruins the overall performance and grade of the arts. // Different style to galleries // the art should come more closer to normal places I visit often - so I wouldn 't have to go just to a certain place to enjoy art avoid a lot of croud of people and queying to see or hear // see it every where at every spot // Make a small museum in every local community center.

The magic-wand question provided a very insightful look into the needs of the public. Majority of responses were related to either visibility, availability or engagement with art. The public, or viewers of art, want new places for displaying art, they want new variations to the "going into the museum" model. This might be also the reason for low frequency of art museum visits. Visitors want the art experience to be engaging with the artist, or with their social circle and friends. In addition, the public has a strong desire to be part of the creative process, or even only to witness how artists create art. Visitor are curious and want to know more how art comes to life.

## 3.2.3 Define Research Statement and Scope

Both the fieldwork and survey provided the author a starting point for ideation and to further narrow down the scope of the research. Based on the observations from the fieldwork, the author concluded that there is a lack of knowledge and information for visitors about the exhibition, theme and topic. Visitors want to know more about the topic, they want to learn what they are seeing, so they can draw their own interpretations without wondering if they understood correctly what the artist was trying to communicate, or what was the main purpose of the exhibition.

Results from the survey provided insights that famous artists are important incentives for visitors to go to an art exhibition. It can provide them with a feeling of quality and that they won't be disappointed. It will also provide them with a talking point in their social circle. Social factor is important. Visitors prefer to go in group, but explore on their own. They want inspiration and think about new ideas, thus the topic and theme are highly important.

Visitors are also interested in learning about new cultures, something new to their current knowledge, thus travel and art usually go hand in hand. Majority of visitors hardly look for any information themselves, but rather rely on friends and guides to notify them to see what is available, or as recommended by friends. In addition, the visitors want to connect with the artist by being involved with the creative process, either by co-creating or being a witness.

Based on the findings and assumptions, the author developed a problem hypothesis.

**The author believes art exhibition visitors experience a lack of engagement with contemporary art and artists, because the current museum model only supports visiting exhibitions as an independent observer.**

There are no tools for engagement. Visitors should have a tool that can further help them to understand contemporary art, and provide means of engagement with the artist. Such a tool should also work as a promotion tool for emerging artists to reach a new audience, and thus promote them in their community and develop their careers. Based on the research statement and data collection, the author proceeded to ideation and brainstorming phase.

### 3.2.4 Prototype 1: Global Art Village
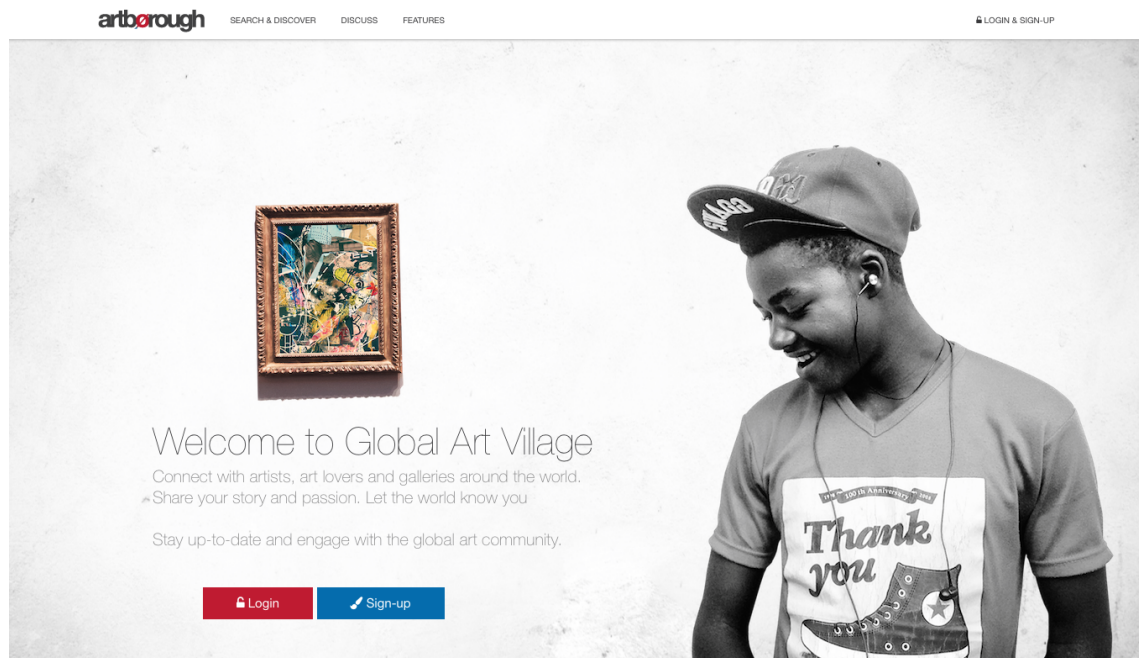


Figure 3.6: Prototype 1: Global Art Village

The idea behind the first prototype was to create an online social media platform, 'Global Art Village', for artists, galleries, museums and art-enthusiasts to engage. Working in a similar sense as [46] LinkedIn, but aimed for the art community. The concept was based on the needs of visitors (regular users) wanting to know more about the artists' vision, wanting to be more part of the creative process than just by-standers watching the finalised work. Goal for artists was to expand their audience reach. The idea was to put artists, galleries, museums and these art enthusiast together to interact. Prototype had a planned forum for discussion, planned map discovery setting where users could pin their artwork findings and hidden galleries, a search function to discover new artists and artwork. Also, it was aimed to be open to any nationalities, thus enabling artists and public to interact regardless of geographical boundaries or cultural differences, aiming to meet the need for enhancing knowledge on different cultures, enable cross-cultural communication and knowledge-sharing. The goal was to be a source for contemporary art and promote social engagement through art. A simple prototype, consisting of a few pages was built with HTML, CSS and PHP.

## 3.2.5 Evaluate and Analyse Prototype 1

Further research into related works, re-evaluation of collected data and insights revealed the initial prototype was not providing any new value in comparison to existing services. It could be argued that developing a platform focusing solely on a niche market, in the prototype's case, contemporary art, could be a unique point for providing new value.

Even though focusing on such a niche market, it would be hard to compete with the existing platforms, especially platforms that have reliable authority, and large expertise backed services, such as Artnet.com. The platform would rely solely on the activity of its community and in the transparency of its artists and art professional, which is another challenge in itself.

In addition,the prototype and concept lack strong incentives for artists to join and interact. There are already several existing platforms, such as artists2artists.com, dribbble.com, deviantart.com, and social media among others. These platforms already cater to such social engagement and has already accumulated a large community.

Artists do benefit from engaging with the public and their peers in an online environment, but there has to be stronger incentives for artists to join a platform that will consume their already valuable time. Social interaction online also does not necessary help artists to develop their careers, which is one of the main focus points of this research.

Majority of respondents also had a want for new places of displaying art, which the platform cannot provide. Visitors are also unlikely to put all their focus and energy to engage with the artists, thus creating a full platform based on such a point of view is not strong enough of a need.

Furthermore, contemporary art in an online environment cannot provide the full experience contemporary art is meant to communicate, thus a solution that engages the viewer in a more physical setting should be considered.

The author had to get more insights from the users and their interaction with art, and further redefine how contemporary art could be applied to the environment. A new set of data collection was planned for the next research cycle, as well as narrowing down the research scope.

## 3.3    Research Cycle 2: Art Rotation Service

### 3.3.1 Methodology: Focused Survey - General Public

The author had to get more insights from the public, and thus continued to research refined concept alternatives with a more detailed survey. The second survey introduced more specific questions in regards to contemporary art, emerging artists, and the means of supporting both the artists and contemporary art. The author arranged a new round of survey for 50 participants from various backgrounds and nationalities. Please refer to Appendix B: 3.3.1 Focused Survey - Results and Questions for full results.

The author wanted to get a better impression on the knowledge of contemporary art as a concept, thus asked a question: "What does the concept Contemporary Art mean to you?". Majority of respondents cited "Modern Art" as their perception of contemporary art, which in an essence is rather correct. In English language, the words "modern" and "contemporary" are rather interchangeable, both meaning "current", but in the art world, "Modern Art" and "Contemporary Art" are two different categories, briefly explained as artists born before 1910 are considered as modern artists and artists born after 1910 (or artworks after 1970) as contemporary artists.

Respondents also described contemporary art as something very hard to understand, complex, peculiar even. Contemporary art can be peculiar, but based on the respondents comments, there is a notion that contemporary art is still a very misunderstood or unknown style of art. There is a lack of knowledge for contemporary art that should be considered for the design solution. A solution aiming to promote knowledge on contemporary art could help the public to better interpret and understand what contemporary art aims to communicate.

Each country have their own contemporary artists who normally create artwork reflecting the current society. The author was conducting the survey in Japan and wanted to know what was the impression about Japanese art for the respondents. Japan is known globally for its modern architecture, innovative products and brands. However, when asked about Japanese art, majority of respondents cited "samurai", "geisha", "sushi", "traditional", and "anime" as their perception of Japanese art. The traditional arts have certainly had an effect on the respondents, but contemporary art still hasn't made its way to the public. Not one respondent cited "Superflat-movement", or any famous Japanese contemporary artworks, or artists, such as Takashi Murakami, who's work is coincidentally

influenced by manga and anime. An art-enthusiast might cite such names, but there is a lack of awareness among the general public. This should be considered as an important factor for consideration with the next concept. The concept should aim to promote Japanese contemporary art, also with an aim of promoting the contemporary art scene in Japan. The author decided to narrow the research scope down to Japan, instead of having a global reach, as the artist development usually starts locally before going global. The author decided again to ask what motivates a person to visit an exhibition, but in a different form.

**What incites you the most to visit an art exhibition?** *50 respondents*
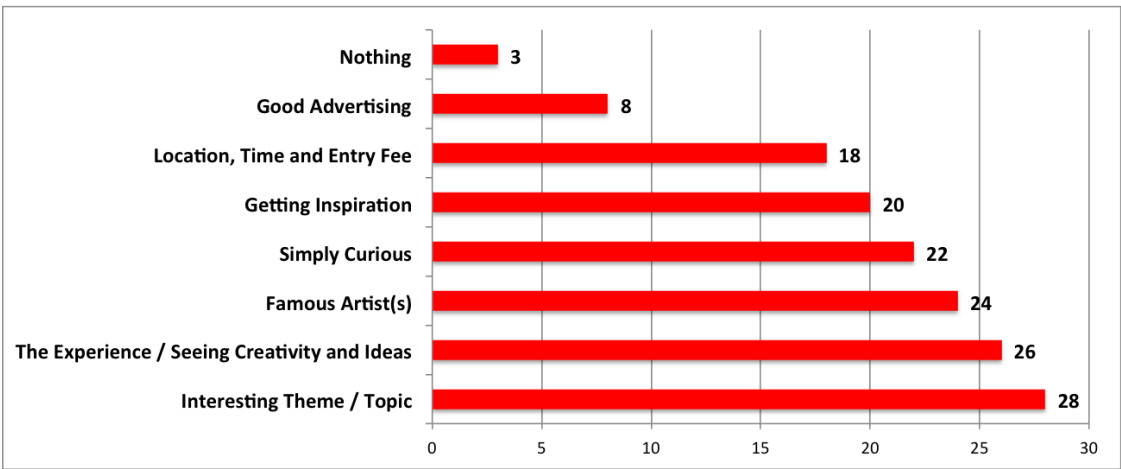


The question was similar to question asked in the research cycle 1 (Initial Survey), only difference being in the use of wording for the same question. The results were rather identical to that of the survey one. Theme and topic are very important, as well as the experience the exhibition can provide for the visitor. Famous artists again ranked very highly, as well as inspiration and curiosity. The respondents want an intriguing and simulating experience with the art exhibition.

Furthermore, the author wanted insights into the consumption habits the respondents have. The author predefined statements and asked the respondents to choose the most suitable description of their art consumption.

**Which of the statements below best describe your art consumption: I want to:** *50 respondents*
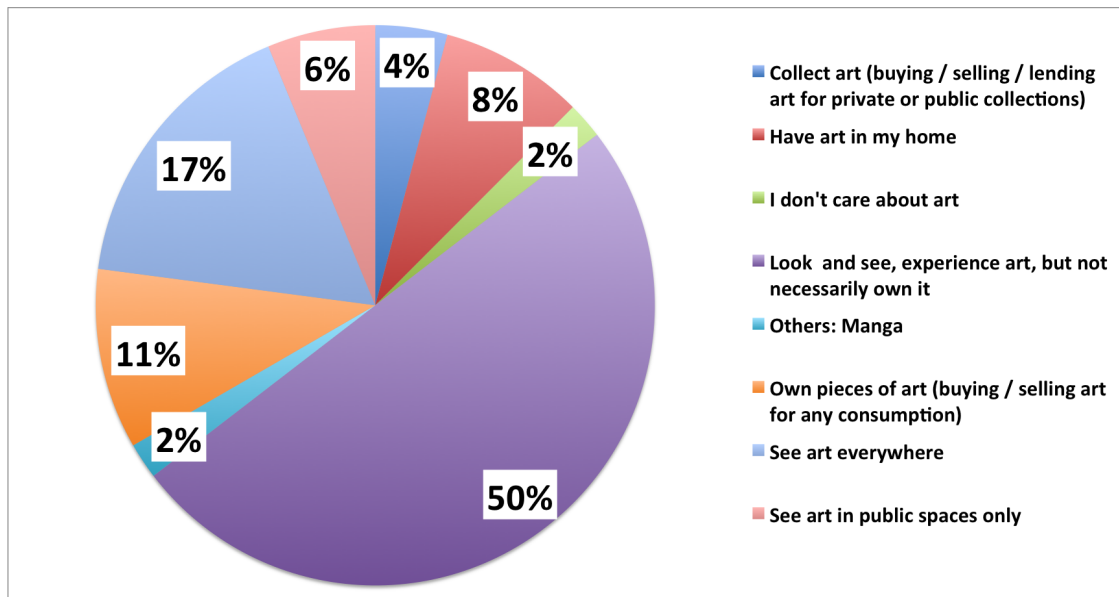


The consumption habits question provided very useful insights. 50% of respondents prefer to look and see art, rather than own it, while another 17% chose to see art everywhere. These two statements are in very close correlation to the answers from the magic wand question in the previous survey, that revealed the public wanting more visibility and availability for arts. This further emphasises that the public want to enjoy arts in various settings, but not necessarily own it. Only 11% mentioned wanting to actually own the pieces themselves.

The author wanted more insights on how the public perceived emerging artists. The author wanted to know what the public thought was the most ideal way of support and whether they would like to be part of the support process or wanting something in return for their contribution.

When asked about whether they would be more likely to attend an exhibition that was made possible by their contribution, 95% answered "Yes". In addition, 70% of respondents would be willing to support local artists in their communities by donation $5 or more for their development. However, when asked about what the respondents thought were the most important means of support an artist could have, majority (60%) of respondents chose "Exhibition Space / Opportunities".

**What do you think is the most useful kind of support an artist could have ?** *50 respondents*
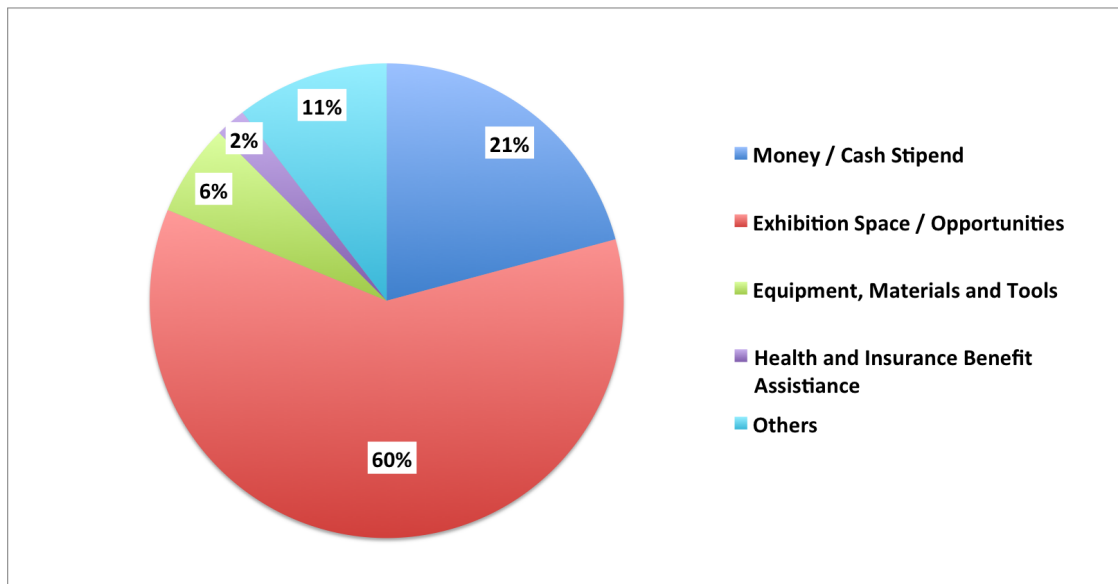


The public feels artists should have more opportunities for their work. The same was concluded by asking an open-ended question on what the respondents thought artists needed the most to build up their careers. Majority of respondents cited opportunities for showcasing work, promotional opportunities, exposure. However, the question did not specify what kind of artists, thus the author wanted to learn about the respondents attitude towards emerging artists and whether they have any concerns about emerging artists, their art and exhibitions.

**What would you consider the most in an art exhibition by emerging artist(s)?**
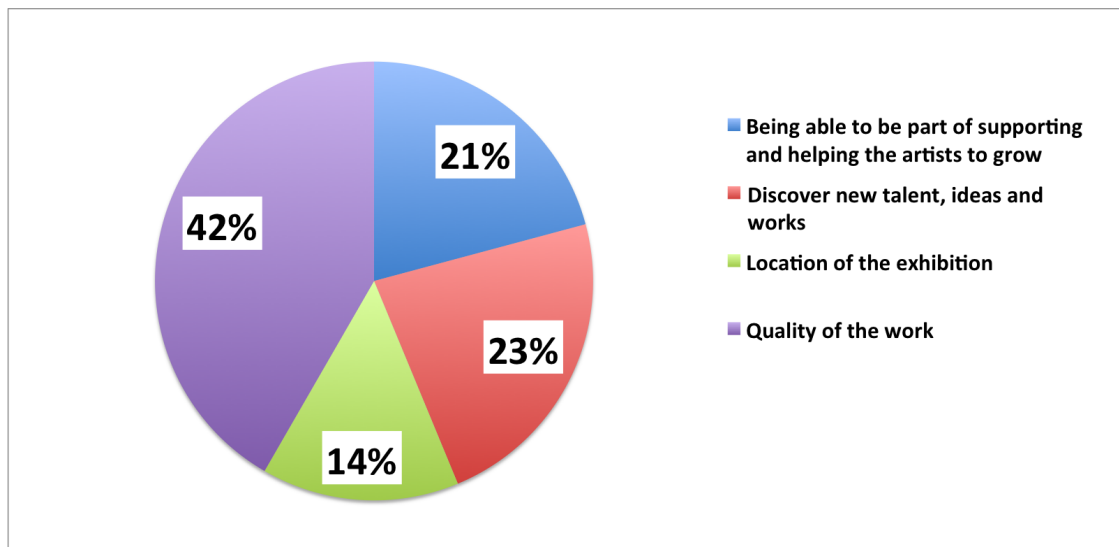
*50 respondents*



42% respondents are concerned with the quality of work when dealing with emerging artists, which also correspond to the notion that famous artists act as a proof of quality and incentive for visiting. Other 44% (21% and 23% combined) were positive about supporting and discovering new artists, while 14% were concerned about the location, taking into consideration that emerging artists do not usually exhibit at the biggest museums or galleries at city centres. The author further inquired if the respondents wanted incentives, or something in return if they were to support an emerging artist, and majority of respondents were not too demanding, but preferred to visit and see the art and exhibition they supported. Open-ended question can be hard and the respondent might feel embarrassed to mention anything, so the author provided another set of pre-defined answers:

Majority of respondents were in favour of choosing different perks(45%) in exchange for their support, or by choosing themselves on the amount they would like to support(35%). Only 6% saw paying the full price for an artwork as an ideal form of support for the artist. The author further inquired whether the respondents felt art was important to a society. Majority of respondent mentioned arts being important to a society, art representing a country and art being a source of visual experiences and beauty.

## 3.3.2 Re-define Research Statement and Scope

Research cycle 1 provided important insights into the habits and behaviour of the users (art viewers), however the proposed concept didn't provide enough incentives for the artists, thus the refined research statement for research cycle 2 takes artists as a stakeholder into more consideration.

Research cycle 2 provided detailed information on the consumption behaviour of the users, especially about users not necessarily wanting to own the artwork, but rather see and experience it in a physical environment. Users also considered opportunities for showcasing work as an important form of support. User were also inclined to support local artists in their community, and in favour of smaller perks as a return for their donations, support or financial assistance. They are also interested in being able to discover new talent and help artists to grow, though have concerns about the quality of work when dealing with emerging artists.

Emerging artists lack opportunities for showcasing their work, especially in a physical setting. Emerging artists also need help in getting exposure for their work that can further generate income to sustain their practise and daily life. Buying art can be expensive. Majority of the public are not that interested in buying a work of art, as buying an artwork can also feel like an investment, and the buyer really needs to make a commitment to the work, which the majority do not want. The viewers prefer to see and experience art. Artists should begin to develop their careers locally, then aim for international audience. There should be tools or services that can overcome these obstacles and in the same process help emerging artists. Based on these findings and assumptions, the author created a redefined research question.

**How to efficiently utilise web technology in order to help emerging contemporary artists in Japan to develop their careers?**

The research scope is narrowed down to service design, Japan, contemporary art and emerging contemporary artists. Focus is on developing a new service that can assist in the promotion and support of Japanese contemporary artists, both combining offline and online environment.

### 3.3.3 Prototype 2: Art Rotation Service
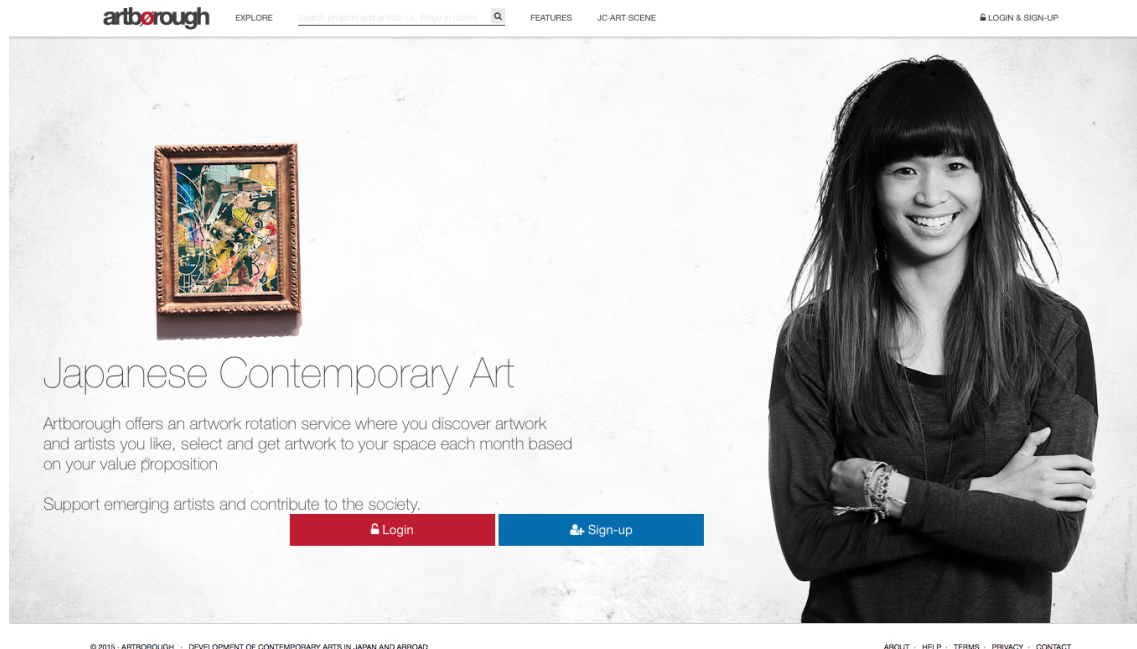


Figure 3.7: Prototype 2: Art Rotation Service

Prototype 2: Art Rotation Service, is a service that helps emerging artists to gain exposure and regular income via an art rotation service, and thus help them to jump-start their career. Artist go through a screening process and once an account is approved, the artists are able to upload their artwork, as well as an introduction to their personal space. Users (individuals, institutions, companies, etc.) can register for an account on the website directly and in a similar sense as shopping on an e-commerce store, the users can add artwork to their basket. In contrast to buying the item, the users will choose artwork and define a rental period. The final subscription fee will be based on the amount of items and length of rental added to the basket, maximum amount a single item can be rented is 3 months at a time. The idea behind the concept is to aim at providing artists with regular income for each month, as well as exposure and space for their work. If the users become fond of the artwork, they can purchase the item. The service is focusing on Japan and with goal of promoting and creating awareness of Japanese contemporary art. A percentage of profits will be going towards an art fund that further helps emerging artists in Japan.

64

### 3.3.4 Evaluate and Analyse Prototype 2

Further planning and development of the prototype proved the user experience to be too complicated. Choosing artworks can be fun and exciting, but the process of starting to choose time-frames and lengths and checking availability on certain items makes the inventory process too complex to work smoothly, especially when trying to pick a year-long rotation cycle, but certain items are not available.

The aim of the service was to lower the costs of enjoying art in home or work environment by only paying around 10% of the actual costs for a 1-month rental price. However, if the service focuses on both individual customers and corporate accounts, the handling, shipping and rotation of the artworks would become more expensive on the longer run, thus making the service unsustainable.

Aiming the service only towards corporations could help to reduce the costs, as they are likely to rent several items at once. However, this is based on an assumption, and there are already several existing subscription-based rental services for art, as well as majority of art in companies are usually acquired by interior designers to fully match the identity of the company. While on the other hand, the concept could provide an unique perspective of promoting and focusing on Japanese contemporary art, as well as aiming to touch the philanthropic side of the customers to further assists Japanese artists and the contemporary art scene in Japan.

The concept does not fully provide artists with ideal resources for developing their careers. Artwork in an office or home environment will not necessary catch the attention of art professional, especially when they are 76% of all art buyers in the market. Emerging artists need these art professionals to grow their name and value. While the concept could provide rather minimal earnings on a monthly basis, the overall goal of helping artists to further advance in their careers will not be met. The concept will only create a production-studio style effect, where artists produce work.

The main problem for the research was the lack of insights from artists, as well as the art industry. The author had to get more insights from artists to better understand their needs and wants. Thus, the author scheduled interviews with emerging artists to learn more about their needs and wants. In addition, to learn more about how galleries, museums and art professional manage art and artists. Research into these would provide better insights that artists need to develop in their careers. Insights from all stakeholders should be able to provide information for a final concept.

## 3.4   Research Cycle 3: Crowdfunding Platform

### 3.4.1 Methodology: Interview with Emerging Artists

*For full information on the interview, please refer to Appendix C: 3.4.1 Interview with Emerging Artists*

The author conducted interviews with users (public), but was still lacking important insights for the concept from one of the main stakeholders, emerging artists. The author conducted interviews with three emerging artists to better learn about their behaviour and needs. The main goal of the research was to develop new means to support emerging artists, thus the insights from emerging artists were inevitable.

The author was curious on how the interviewees had become artists and what was motivating them in the field of arts; starting with a question: "How did you become an artist, or what made you interested in art?". The answers were all very different. One respondent cited emotional expression, whereas the other simply mentioned another artist noticed her diary packed with drawings, thus become more involved, whereas the third one was not considering himself as a "real artist", even though making art through his whole life. He emphasised "an artist" is a person who create in their studios every day.

There appears to be a great pressure for being an artist, as the research into the career path of artists revealed that majority of artists need to take on part-time jobs, or even secondary jobs to finance their activities, though there is a humble notion that a "real artist" is an artist that works only as a creator. This could bring in lack of confidence and further restrain other emerging artists to keep on developing their careers. It is necessary for emerging artists to receive encouragement and validation for their work to keep them motivated. The interviewees also mentioned interest, passion, inspiration and creation being integral for the work of an artists, and their goals professionally were to have published and refined work.

When asked about the best way to make a name for oneself as an artist, the interviewees cited keeping on trying to get noticed, taking part in any kind of exhibitions, networking and self-promotion. It is vital to be active in promotion to become a known-artist. Artists need advocacy. Among the interviewees only one had approach a gallery before.

Interestingly, when asked about the challenges an artist needs to overcome

to make a career as full-time artists, the interviewees were more skeptical and mentioned they had to be either very rich, exceptionally talented or spend the majority of their time to get noticed by career creators, or to get funding. This further emphasises the lack of resources and tools for artists to develop their careers. The interviewees agreed the most valuable form of support is providing exhibition space in a gallery.

The author wanted to inquire about the artists attitudes towards existing crowdfunding platforms and found that none of the interviewees had tried crowdfunding as an option. The author further inquired concerns in regards to crowdfunding options, and the opinions were rather skewed towards different directions. One commented "I wouldn't do that", the other mentioned feeling guilty for using such as a medium for soliciting funds, however, the third one mentioned crowdfunding could be important and if artists are worried about ideas getting stoles, they also need to realise the risks, but also need to consider that it is more vital to get oneself noticed and trying to develop one's career.

### 3.4.2 Methodology: Industry Review

In order to research a solution for career advancement for emerging artists, the author needed to understand how the art industry works and how it is managed. The author looked deeper into how galleries choose artists, what are the requirements for exhibiting in museums, who buys art and what do collectors look for in an artist. Research into these insights highlight the crucial elements that shape a career of an artist, which can further provide the important points the design solution needs to emphasise.

There are no random movements in progressing from gallery to gallery [47], each step has a meaning, an order, a predictable procedure that is followed. Emerging artists normally start by showing their work literally everywhere, from coffee shops, to hotels to lobbies and showrooms and et cetera. This step in the process is about feedback and learning, as well as promote word-of-mouth on the artist and his or her work. This word-of-mouth on the artist creates a rather informal network of information that can further attract galleries, although university graduates have the competitive advantage of being exposed to resources such as gallery owners, that can further aid them to advance into gallery shows.

All artists begin by creating an identity in the local (art) community. Artists develop step-by-step, developing and showing their work in various locations over a extended period of time, later landing into commercial or private gallery shows.

Galleries do not only look at how good or talented an artist is, or whether their art striking. Galleries look for artists that have an increased profile in the community, experience, feedback from peers, sales history and how workable they are. Although, the most important factor for choosing an artist to a gallery is the match between their vision and art to that of the galleries. These two aspects need to be almost identical for the gallery to consider an artist; with few exceptions to the rule. Majority of galleries are run by relationships, and artists need to build up to these relationships. Galleries want artists who have created a solid reputation for themselves, which galleries in return can further help to enhance. It is up to the artist to initially create the reputation.

Museums have curators who select artworks [48] to be shown. These curators research the industry and select artists who have caught their attention, then further recommend them to the museum for exhibition. Exhibition in a museum could be regarded as one of the main highlights in an artist's career, thus normally needing several years, or even decades of experience. Thus this process can be called as the "museum-model". Starting in various venues, gradually evolving to galleries and then on to museums. Australia Arts Council [10] also concluded that the following model still prevails and controls the industry, and would need new models to support also those artists who are in mid-career.

This is further emphasised by the fact that 86% of art is purchased by art professionals [11], from which 70% are collectors. Collectors look for artists and artwork in a similar mind-set as galleries. Buying art is about attraction, preferences, likes, whereas collecting art is more an investment and long-term commitment. Collectors want their vision to match with the work, or match their collection idea or purpose with the art, creating a mature collection that is great as a whole, rather than piece by piece, the collection having a deeper meaning as a whole. Collectors do also try to predict if the artist value will rise in the market. This boils down to mainly how active the artist is getting his work shown, and what is the quality of critique received from art professionals and peers.

In conclusion, artists need to use as many resources as possible to get their work shown to public. These resources need to be opportunities that expose the art to as many people as possible, aiming to create a snowball effect for spreading word-of-mouth, then finally reaching either a curator or a gallery. A single gallery show does not guarantee immediate rise to glory, but rather depend on how socially active the artist is in both building relationships and exhibiting their work.

## 3.4.3 Analyse Key Findings from All Research Cycles

Table 3.1: Summary of Key Findings from All Research Cycles

| Topic: | Insights: |
|---|---|
| Crowdfunding | Global platforms use a standardised format that works in general, but smaller targeted or geographically-focused platforms can have an advantage in customisation and reach to target audience. Active community is essential. Knowledge on local culture and regulations are essential. Provides a source of financing to those lacking resources and connections. Doesn't depend on application or expert committees, public decides |
| Online Platforms for Artists | Existing platforms focus on design and digital art in portfolio style layout. Online platforms sell in lower price segments. Anyone can sell, buy and create. Large pool of images. Good for feedback and social interaction, but doesn't help to advance artists' careers |
| Contemporary Art Industry | 86% of art is acquired by art professionals. Contemporary art industry follows "museum"-model. There is a need for new forms of infrastructure. Artists need advocacy. Artists lack spaces to create and showcase work. Galleries and museums want established artists with increased name in the community. Collectors want art to match their vision. Artists begin by exhibiting anywhere, further move to galleries, and finally to museums if they've created a strong reputation. Long term process |
| Fieldwork: Mori Art Museum | Visitors want information on the art they are seeing. They want to interpret artworks independently, but desire guidance. They want engagement with the art |
| Initial Survey [Visitors] | Visitors want art to be more visible and available, and are interest in being part of the creative process. Majority don't really find art info themselves, but wait for information from friends who also accompany them. Theme, Artist and Friend Recommendation are important. Art is for inspiration |
| Prototype: Global Art Village | Global online community for artists does not provide new value or increased career benefits. Artists need incentives to join, and users need incentives to engage. Lack of offline engagement |
| Focused Survey [Visitors] | Visitors don't know what contemporary art means. Japanese art is perceived as traditional art. Theme, artist and inspiration are incentives for seeing art. Visitors prefer to see art, not own it. Promotional opportunities for artists is most important form of support. Concerned with emerging artists' quality of work. |
| Prototype: Art Rotation Service | A complicated user experience and process. Target group is not likely to help artists to grow. Operational costs can easily surpass profit (shipping and handling is troublesome) |
| Interview with Artists | Most biggest challenge is to get their name known in the community. Artists need and want advocacy. Artists need spaces to show their work. |

## 3.4.4 Design Framework
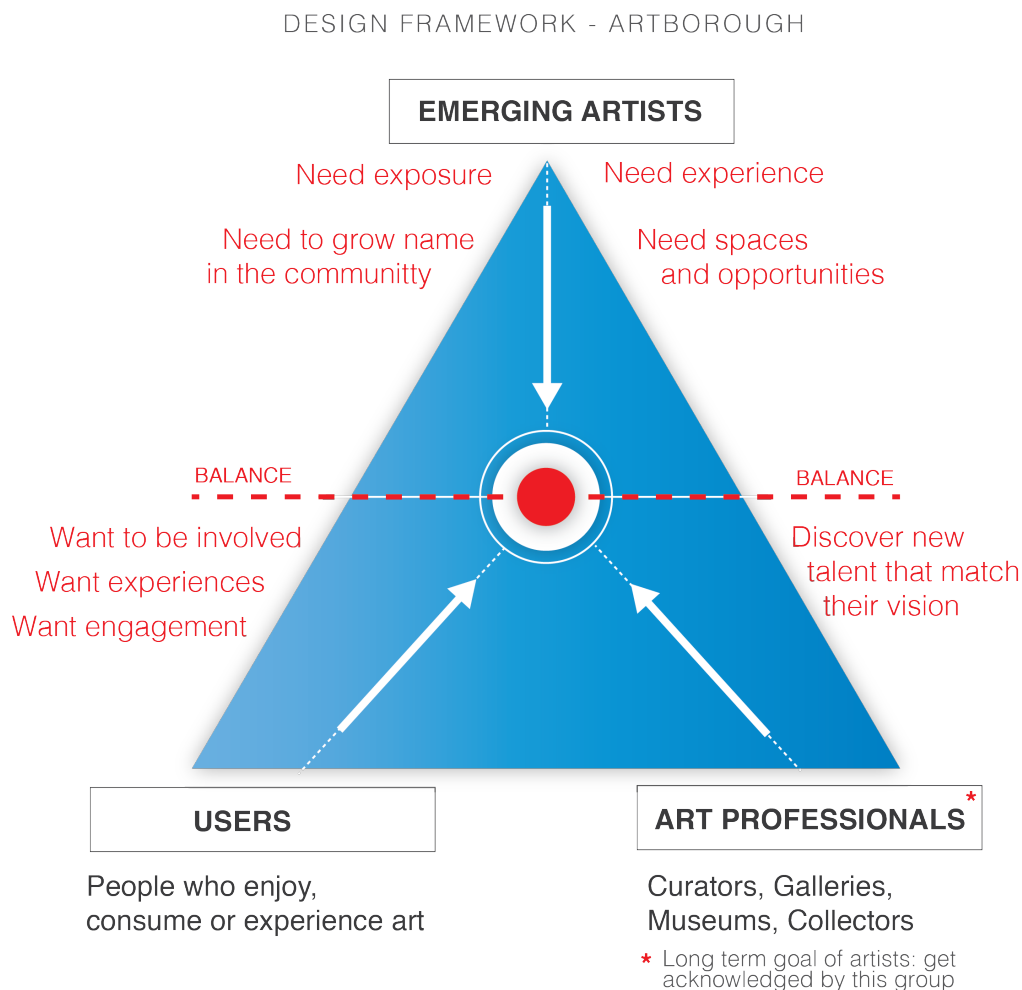


Figure 3.8: Design Framework - Artborough Concept

How can a design solution help emerging artists to advance their careers? The author added a third stakeholder to the equation, art professionals. Even though art professional are not a direct target group; they are considered as the goal artists want to reach, the entity that can help them grow on a larger scale in the future, thus a very important factor in the equation. The goal of this framework is to balance all three stakeholders, connecting and providing each with value. The author used this design framework to begin the development for the final concept.

## 3.4.5 Finalise Research Statement and Research Scope

Contemporary art is about creating engaging experiences that challenge the viewer. Contemporary art is complex in the way it is presented and created, thus most suitable to be viewed in exhibitions. Artists career paths are not linear, but are determined on the identity and reputation an artist creates for oneself in the community. However, in order to make sustainable income from art in the long run, artists need as many exhibitions of their work as possible to start creating a name for themselves, and finally reach the attention of art professionals. Art professionals acquire 86% of art, whereas the public prefers to view and experience art, rather than own it.

Artists need advocacy in order to develop their careers. Despite the rise of online platforms to sell and display artworks; online platforms sell artworks in the lower price segments and a sell of an artwork does not help artists to grow their name in the community, or necessarily get the attention from art professionals. Online platforms for promotion can help artists to reach a wider audience, but does not necessarily guarantee them offline opportunities to showcase their work, which is vital for development. Majority of galleries won't even look at an artists who does not have prior exhibition history, have made name for themselves in the community, or have been recommended by a contact that they know personally.

This boils down to a major problem. Emerging artists lack exhibition experience, spaces, connections and identity to develop in their careers. In addition, the current museum model infrastructure that runs the contemporary art industry prevents majority of artists from receiving these resources. Emerging artists face a paradox as the career path for an artist is not linear, and due to the aforementioned requirements of the art community, as well as the consumption patterns by contemporary art. Emerging artists need new models of infrastructure that enables them to have access to exhibition spaces and opportunities, in order to advance in their careers.

Artists need new models of infrastructure that combine both online and offline traits that can be utilised for career development. This research proposes a design solution for a new model of crowdfunding based infrastructure that can support and promote emerging contemporary artists in Japan and help them to develop their careers. Focus is on web technologies, crowdfunding, contemporary art and emerging artists.

## 3.5   Target Group

Artborough has two main target groups, a.) emerging artists and b.) users (art enthusiasts). The characteristics of these two target groups are specified as follows:

**Target Group A: Emerging Artists**
Location: Japan
Nationality: Japanese or foreign nationals residing in Japan (long-term)
Age: 18 - 26
Occupation: Art student, recent art graduate, part-time employee
Income-level: Low
Education Level: Bachelor degree or above
Marital Status: Single
Interests / Lifestyles: Arts, culture, travel, creativity, starting a career in art
Attitudes: Determined to develop one's creative and artistic potential
Goals: Develop career in art, establish connections in the art community

Artborough target artists at the very beginning, or at the very first few years of their careers. Emerging artists who do not yet have gallery representation. It is at the beginning of each artists career that the most vital of all elements is to get more experience and have one's work shown to as many people in as many places as possible.
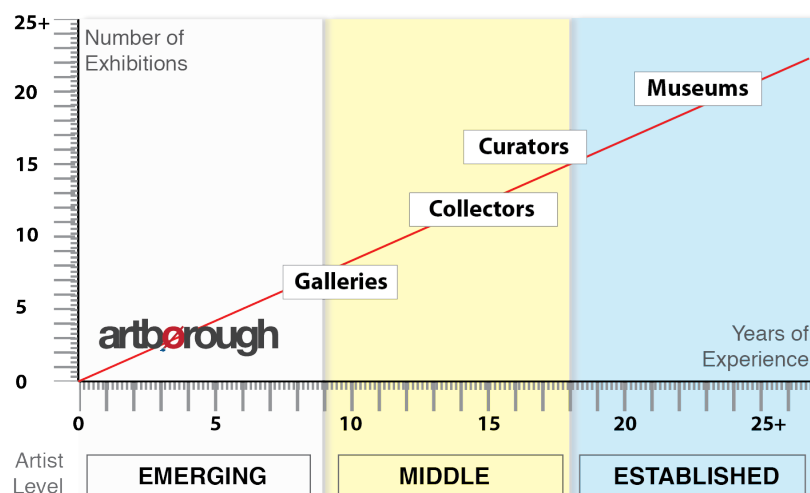


Figure 3.9: Role / Position of Artborough in Artists Career Representation

**Target Group B: Users (Art enthusiasts)**
Location: Japan
Nationality: Japanese or foreign nationals residing in Japan (long-term)
Age: 25 - 50
Occupation: Creative fields, arts, education, marketing communications
Income-level: Middle- to high-level income
Education Level: Bachelor degree or above
Marital Status: Married
Interests / Lifestyles: Arts, culture, cuisine, music, travel, creativity, society
Attitudes: Desire challenges, new points of views, curious, philanthropic
Special characteristics: Early adopters, are eager to recommend and invite friends
to engagements they enjoy.

Contemporary art has a specific target audience. The individual (user) who is
likely to use and participate in the community has interest in the arts. These
individuals act as early-adopters, finding information and engaging in the com-
munity. They are the group that are likely to invite other friends, who are not
necessarily actively seeking art or visiting exhibitions, to join them. "Friend rec-
ommendation" was cited as an important incentive for visiting an exhibition, these
are the individuals initiating such recommendations. The exhibitions themselves
are more appealing to a larger audience.

Art professionals are not a direct target group of the service, but rather sec-
ondary. The goal for artists is to get noticed by art professionals (galleries, col-
lectors, curators, museums). The platform wants to become a source for new
emerging talent and unique themes taken into execution through exhibitions, pro-
viding also with these art professionals a new means to see how the potential
artists present their work and how it is accepted by the public. Artborough is the
first step before official representation by art focused entities such as galleries.

Other indirect target groups that Artborough can have an impact on include
media, mid-level artists, established artists, institutions, corporations, and or-
ganisations. Even though the platform is tailored towards emerging artists, the
platform need to take into consideration the whole spectrum in the art industry,
as the goal of Artborough is to help emerging artists in their careers, and to get
the attention of these art professionals.

## 3.6   Unique Value Proposition

Artborough is created for the art market with influence from crowdfunding, art communities and platforms with a focus on emerging contemporary artists. Emerging artists need to generate as much self-promotion and showcases of their work as possible at the beginning of their careers. The goal of self-promotion is to get noticed by art professionals, especially galleries, whom will then assist in the representation, exhibition opportunities, promotion and selling of the artists and their work. Majority of artwork is bought by art professionals, whereas the public prefers to see and experience art, rather than own it. The public is still the most strongest force for generating word-of-mouth of an artist and his work, but art professionals are the key people who buy these works after the artist has created an increased profile in the community.

Emerging artists need to get the attention of both the public and the art professionals. Current art industry does not provide majority of emerging artists with assistance, resources or support during the early years of their careers. Emerging artists lack especially spaces and the funds for spaces to show their work. Mid-level artists are represented by galleries, whereas established artists are represented by museums and curators, however, emerging artists do not have any representation, which creates a large barrier-of-entry for emerging artists to the art industry. There is large gap between the first step in an artist's career, and those of mid- to established levels. Artborough aims to fulfil this gap by being the entity that emerging artists seek at the beginning of their careers. Artborough is an entity that can assist the emerging artists at the first stages of their careers with the help of the public through crowdfunded art proposals for exhibitions, as well as exposure through the online community.

Artborough offers a unique crowdfunding service platform that is specifically tailored for emerging contemporary (visual) artists in Japan, who are still lacking gallery representation and proper resources in the art community. Artborough combines crowdfunding, online art community and engagement into a contemporary art focused platform that is unique in the market. Artborough offers the public (users) with a source of new talent, inspiration and an opportunity to engage with artists, and receive unique offerings and work by artists. The public will become the curators, giving them a role as being co-creators and supporting the artists and the arts, something not seen in the art world. Artborough also acts as a resource to discover new talent for art professionals.

Artborough provides an opportunity for exhibitions, artists and ideas that

experts and committees might otherwise refuse, could not receive funding, or lack access to spaces. It is a new service model of art that does not consider risks among exhibitions with emerging artists. Artborough is courageous in the sense of respecting the artists unique vision and staying true to that vision. The public will decide what exhibitions they would like to see, which can also further mirror the current state of a society. Artborough is a combination of aspects that provides a targeted and diversified approach to crowdfunding and art, which current existing services fail to provide.

### 3.6.1 Related Services Comparison: Crowdfunding

Several platforms for crowdfunding creative projects exists, but majority of these platforms do not target and diversify a specific area of focus. Existing platforms focus on creative projects with multiple categories, as well as including technology, design, music, film and more with their own specific sub-categories respectively. Artborough diversifies itself from existing services by applying a screening process for artists, focusing on contemporary art and utilising a fixed funding goal instead of an open one. In addition, the platform acts as an interest-specific community, rather than only a crowdfunding platform.

| | CROWDFUNDING PLATFORM | | | | | | |
|---|---|---|---|---|---|---|---|
| | Kickstarter | IndieGoGo | RocketHub | CrowdRise | ReadyFor | Motion Gallery | Artborough |
| Global | ■ | ■ | ■ | ■ | | | |
| Local | | | | | ■ | ■ | ■ |
| Multiple Categories | ■ | ■ | ■ | | ■ | ■ | |
| Contemporary Art | | | | | | | ■ |
| Perks | ■ | ■ | ■ | | ■ | ■ | ■ |
| Rewards-based | ■ | ■ | ■ | | ■ | ■ | ■ |
| Open to anyone | ■ | ■ | ■ | ■ | ■ | ■ | |
| Screening Process | | | | | | | ■ |
| Engagement | ■ | ■ | ■ | ■ | ■ | ■ | ■ |
| Fixed Funding Goal | | | | | | | ■ |

Figure 3.10: Crowdfunding Platforms Comparison

Existing platforms are open to anyone and utilise a standard crowdfunding form for all projects. Anyone signing up with the service can solicit funds for any type of project, including art. Existing platforms do not enforce screening checks

before accounts and projects can be created. Such transparency leads to projects from all areas, types and scales, whether it is a colouring book for a child, painting of a community mural or buying materials for creating art; the offering in these platforms is vast and extremely diverse, which can work against the platform.

Kickstarter has a successfully funded project rate [49] of 31%, the highest of all global crowdfunding platforms, while RocketHub only with 11%. Average success rate among most-popular global crowdfunding platforms can be roughly calculated to an average of 20%. Only 20% of projects reaches their goal, which is very little. This success rate can be better if the projects are more specific and in a specific community, reaching the correct audience.

Artborough wants to target a very specific audience and build a community around a single topic - contemporary art. Focusing on a single topic can help to reach the correct target group and decrease the number of random project proposals. In addition, the community is more likely to be active as the category is more specific, attracting a specific type of audience. Taking ball-sports as an example, instead of focusing on all different categories of ball-sports, the focus is only on basketball, tailoring all services to meet the needs of the specific target audience, instead of a general, for-all model.

Majority of concerns among global crowdfunding platforms are in regards to doubts on whether project creators use the gathered funds as described, whether their perks will arrive and the waiting time. Kickstarter and other global platforms have implemented "Project of the Day" and similar functions to reduce such doubts and concern, however, in such a case the platform relies on itself for so-called approving certain projects and these projects further relying on the platform for added exposure.

Artborough wants to provide a sense of quality, a sense of trustworthiness by applying a screening process and identity check with artists before they are entitled an account. The reason is to reduce duplicate content, random projects, fraudulent activities and give the users of the platform an ease of mind that the projects they can support are verified, more likely to deliver the promised content, as well as to keep the content relevant to the platform.

Having a large variety of categories and the platform being open to anyone can provide an opportunity for a large user-base, but in such a situation the basic functions and search need to cater to all categories site-wide, which can fail to target the correct audience and be effective towards certain projects, as well as hundreds of projects will appear. Majority of these platforms utilise commission

76

fee-based business model, which do require a large user-base and a vast collection of projects in order to be profitable. Artborough is unique in its approach to focusing on contemporary art only. Artborough is country specific, providing most suitable environment for the users in regards to legalities, taxation and project delivery, something not possible with a global platform.

## 3.6.2 Related Services Comparison: Online Art Platforms

Majority of online platforms for art or artists focus on either selling artworks, or as a promotional tool through a portfolio showcase.

| | ONLINE PLATFORMS (ART/ARTIST) | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- |
| | Behance.net | Dribbble | DeviantArt | Artnet | Artsy | BlouinArtInfo | Artborough |
| Global | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| Local | | | | | | ✓ | ✓ |
| Multiple Categories | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| Contemporary Art | | | | ✓ | ✓ | ✓ | ✓ |
| Sell / Buy Art | | | ✓ | ✓ | ✓ | ✓ | |
| Portfolio Showcase | ✓ | ✓ | ✓ | | ✓ | | ✓ |
| Open to anyone | ✓ | ✓ | ✓ | | | ✓ | ✓ |
| Offline Activity | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Engagement | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ |
| Online Community | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ |
| Editorial Content | | | | ✓ | ✓ | ✓ | ✓ |
| Artist Profiles | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ |
| Crowdfunding | | | | | | | ✓ |
| Auctions / Bidding | | | | ✓ | ✓ | ✓ | |

Figure 3.11: Online Art/Creative Platforms Comparison

Portfolio showcase platforms are very useful for designers and illustrators who need an online portfolio to showcase their work, impress potential clients or apply for new jobs. These platforms also provide feedback and exposure that can increase their profile, and provides a chance to engage with the community. However, for artists aiming at getting into exhibitions and selling their art, such an approach does only a little. When galleries or curators notice an artist, they request a studio visit to see their work in person, not an online portfolio. It is important for artists to have both an online and offline presence, which current services are not offering. Artists at the beginning of their careers need more than just an online portfolio, likes and comments.

Existing platforms are not providing offline opportunities for artists to show their works, without the exception of charity-based exhibitions and auctions by the Louis Blouin Foundation (BlouinArtInfo), which also works with only a few selected artists. Existing platforms do arrange meet-ups and events to gather like-minded people together, but they lack an initiative for arranging offline showcases, which are important for an artist's career. Artists need both an ideal balance of online and offline exposure, which Artborough aims to provide. Existing online platforms focus on a global community to share and discover art online, but in order to develop an artists career, the exposure should begin by creating a profile locally, both online and offline, then expanding further into an international setting.

The Internet has provided new means and accessibility for selling and buying art online. This phenomenon has also given rise to a vast range of platforms selling and buying art from all ranges, artists and styles. Designer-based websites, such Deviantart have their own stores where users can order prints of work created by other users; printing, framing and shipping handled by the platform themselves. User-generated content, graphic design or prints are not the same as creating a unique piece of art work for sale, especially when it is contemporary art that does not even fit into the category of printing due to its diversity. Designer-based platforms are not catering well-enough for artists to sell their work, as well as lack any screening processes for artists - literally anyone can become an artist and start selling or buying art, which is not helping new artists to get noticed.

Artsy and Artnet focus on selling fine art. They aim to provide high-quality and trustworthy services for their clients, mostly collectors, by partnering up with galleries and museums, instead of individuals selling art. This approach can provide good means for art professionals or collectors to discover art, artists and news. However, it creates a problem for artists who do not yet have gallery representation - they cannot be featured on the site. Artborough wants to target emerging contemporary artists, which existing platforms are not catering for. Artborough is unique due to its focus on contemporary art, emerging artists and Japan, as well as by providing a dynamic combination of crowdfunding and both online and offline art engagement, creating a targeted community evolving around these aspects.

# Chapter 4

# Implementation: Artborough

## 4.1 Design Concept: Artborough

Artborough is a crowdfunding service platform and community for contemporary art in Japan that combines elements of social networking communities, editorial content and crowdfunding. Artborough introduces a new model of crowdfunding tailored specifically for emerging artists and contemporary art. Artists need exhibition experience, but lack the necessary funding and connections.

Artborough wants to utilise the power of the users to crowd fund exhibition ideas into reality that otherwise wouldn't be possible due to the requirements of art professionals, grant application committee or galleries/museums. The focus with the model is to emphasise the idea and vision behind the exhibition, as the fees to be gathered are based on the length of the exhibition and the rental fee of the galleries or choice of venue, rather than the artist deciding for themselves. Custom fee can be added to the total fee, but the idea behind a rather fixed price is to provide assurance that the fees will be used as proposed.

Artborough features standard perks such as pay-what-you-want, which is simply giving with no rewards, as well as an admission ticket to the exhibition with a fixed price. Artists can include customised perks to further incentivise support for the project. Presentation is more vital as most fundraising goals are rather similar. Customised perks can include anything from allowing supporters access to the creative process, artwork(s), sketches, etc. - as determined by the artist. Artborough is about creative freedom and staying true to the artists' vision.

Artborough partners up with rental galleries, corporations and other locations for creative choice of venues, aiming to move away from only gallery approved art exhibitions. Artists career paths are not linear, but could be regarded as having three levels, emerging-, mid and established levels. Artborough comes into the role of supporting artists at the first level; the situation before they move on to

be represented by galleries or curators. The service also introduces new talent in its features section. It is at this point when artists need as many opportunities as possible for exposure for their work.

Contemporary art has a very specific target audience, thus a targeted and geographically focused, smaller service can be more effective to reach the target audience than a large general platform. In addition, when working with venues, exhibitions, local laws and regulations; a targeted platform can cater to specific requirements. Furthermore, the service offers translation services for artists needing to pitch both in Japanese and English.

Artborough platform has two distinct user types: artist and user. The platform is open to any individual wanting to join as an user, but artists need to go through a minor screening process before an account can be created and used. Screening process is in place in order to provide quality control, trustworthiness and prevent fraudulent activities with the platform. The long-term goal is to grow the contemporary art scene in Japan, promote understanding of contemporary art, support emerging artists, and provide users with exhibition experiences, which otherwise wouldn't be possible from galleries or museums. Artborough is about engaging with contemporary art and should be associated as the source for new contemporary art talent in Japan, as well as a service known to create challenging exhibitions.

Crowdfunding follows an all-or-nothing model, which requires the funding goal to be met before any funds can be given to a proposal. Artborough uses a transaction-fee based model for its crowdfunding platform. Majority of existing crowdfunding services utilise commission based model for their platform, but Artborough uses a transaction-fee model approach due to sustainability of services. Crowdfunding platforms have a rather low success-rate [49] among projects, an average 20% of projects reach their goal, Kickstarter having the highest success rate of 31%, but these platforms cater to multiple categories with a large established user-base in which case the commission fee approach can be sustainable, thus Artborough adapts the transaction fee based approach. Commission based model works effectively when there are many projects and large funding goals, however, Artborough focuses on a specific category, contemporary art, which narrows down the target audience a great deal. Artborough adds a 5% transaction fee for all donations or support made towards a project. If the project does not reach it's goal, the funds supported will be returned to the funder, but with 5% transaction taken from the original amount.
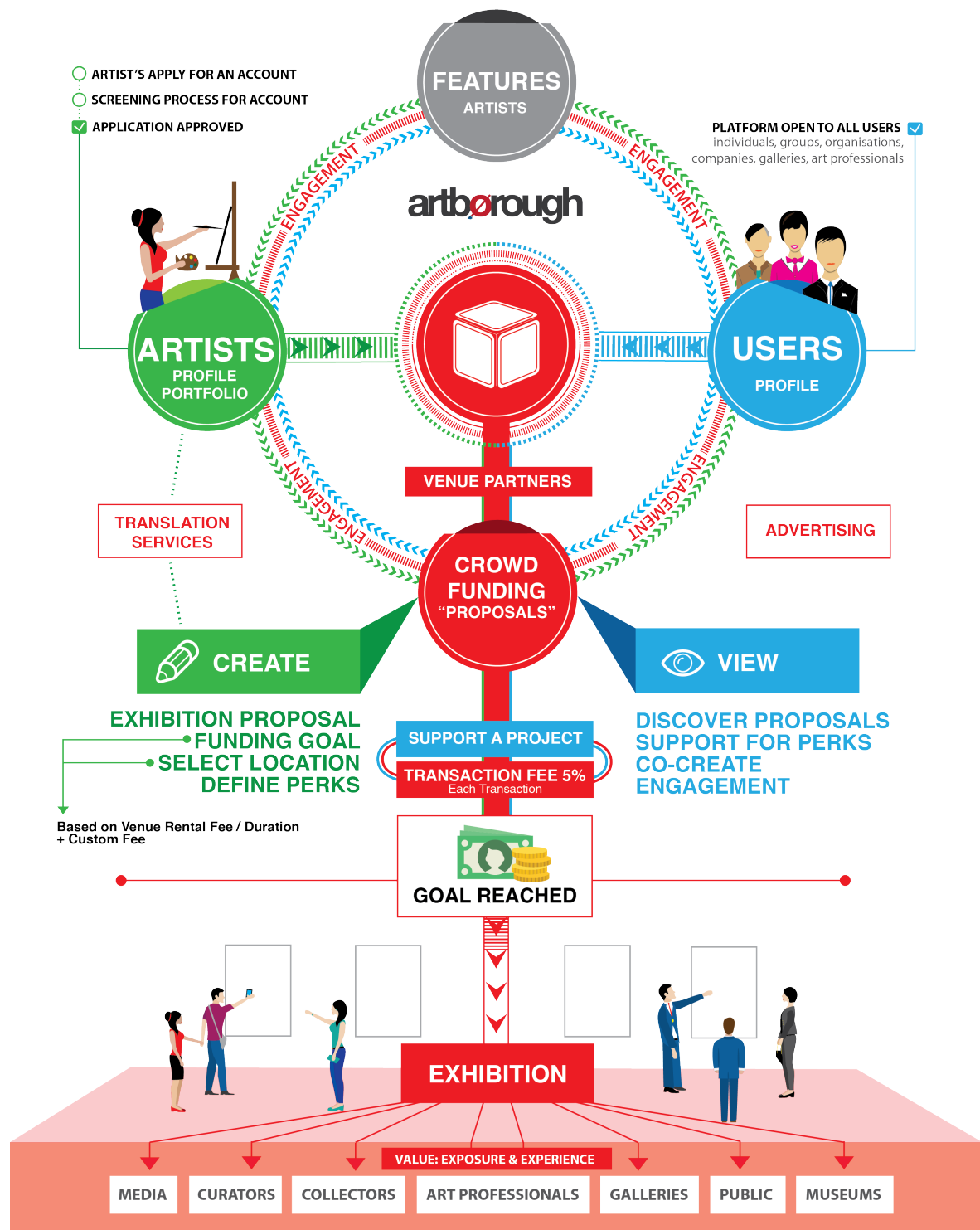
Figure 4.1: Artborough Business Model / Design Concept

81

## 4.2   Brand and Visual Identity



Figure 4.2: Artborough Logo

### Logo

The project and prototype are titled as: "Artborough". The wording is comprised of two words, "Art", and "Borough". Art is used to make notion to the topic, art, whereas "borough", is an English-language word (derived from German) used to describe a community, a walled city, a castle, a district. At present time, boroughs are regarded as administrative divisions, or a single town with its own local government; the concept having different meanings in different countries. The word "borough" has the same meaning as "burgh", "bourg" or "bury", which can be found still in many city names, such as Edinburgh, Middlesborough, Strasbourg and Luxembourg.

These two words are used together to create the meaning of "Art Community", or "Art City", making strong notions to the platform being a community, an art community. The platform focuses on contemporary artists in Japan, but the idea behind the English name is to portray an international character. International character due to the fact that artists normally start to make name locally, then further expand to overseas. Artborough wants to position itself as the incubator that sets these artists to the world. In addition, using an international name can further aid in scalability of the service to other countries, or potential expansion of the promotion of contemporary arts and artists in Japan to overseas.

"O with a stroke" is derived from Scandinavian languages, meaning an island. "Art Island", further aiming to highlight that Artborough is an art community. In the logo's case the stroke is created with a paint brush. This letter is highlighted with the colour red, to evoke feelings of passion, love and longing towards the arts. It is a powerful, exciting and intense colour, drawing focus easily, thus used mainly as emphasis.

82

## Color Palette

Figure 4.3: Artborough Color Palette

The colour palette with Artborough is dark-grey, white, light-grey, red and blue. Dark-grey and white mainly to provide a minimalistic feeling, as well as elegance, not pure blank to be too strong, and easier to read, and red as an emphasis for most important sections, and blue to compliment the red and calm comparison. Big imagery and clear typography are key elements.

## Brand Identity

Artborough should be perceived as an innovative, philanthropic and rebellious brand that has emerging artists, contemporary art and its community in its heart. Stakeholders should choose Artborough over other platforms due its devotion to contemporary art and the commitment to developing both contemporary artists and the contemporary art scene in Japan.

The vision of Artborough is to become the source for discovering emerging contemporary talent, as well as innovative and unconventional art experiences with a goal of providing as many emerging artists as possible new resources of career advancement support.

Exhibitions and events arranged by Artborough should provide an immediate reaction of supporting emerging artists, creative topics, unconventional settings, social engagement, excitement and curiosity to see what is being offered. Artborough's mission is to support emerging artists to advance their careers by offering a platform for soliciting funds for exhibition themes and topics other art entities could turn down.

Artborough is about creative freedom, about letting the public choose what they want to experience rather than choosing by art experts; Artborough is about challenging new ideas and perspectives. The personality of Artborough is relaxed, social, open-minded and outgoing. When engaging with Artborough, the engaged will leave with more questions that when one came, wanting to know more, sharing their experiences, wanting to participate. In the end, Artborough is a community, a movement for contemporary arts in Japan.

## 4.3    Final Prototype and Core-Functionality
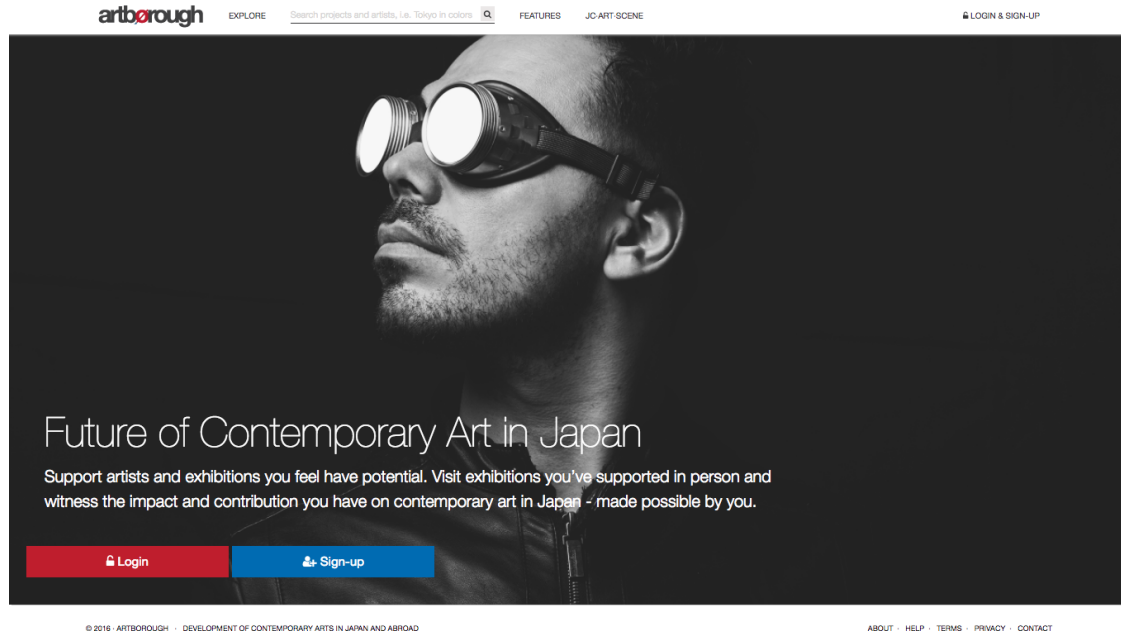


Figure 4.4: Artborough Home/Index Page

### Homepage - Index

The homepage and overall style of Artborough follows a clean and minimalistic look. Homepage style and call-to-action buttons are aimed at providing higher conversion rates by using distinct colours and positioning for user signup and direct login. The homepage is complemented with a full-screen featured image of an article appearing in the features section; changed according to new features or by admin users choice. Visitors can click directly the featured image's link to go directly to the article. The homepage also gives a brief, to-the-point introduction about what the website is all about. Visitors can see the content without registering an account, but in order to participate, visitors needs to register an account. Main purpose of the homepage is to inform the visitors what the website is all about, and provide a first impression of the site, as well as encourage them to login or signup for an account.

## Platform User Models

The platform has four user models:

1. Administrators (admin users)

2. Artists

3. Users

4. Guest

Each model has different privileges and accessibility rights. Signup and login procedures vary slightly as well. The admin login is hidden from public, whereas the artist and user login are visible, but separated from each other. Each model with usage information will be described in detail in the sections to follow. Figure below displays briefly each user model's privileges.



CRUD = (C) Create, (R) Read, (U) Update, (D) Delete

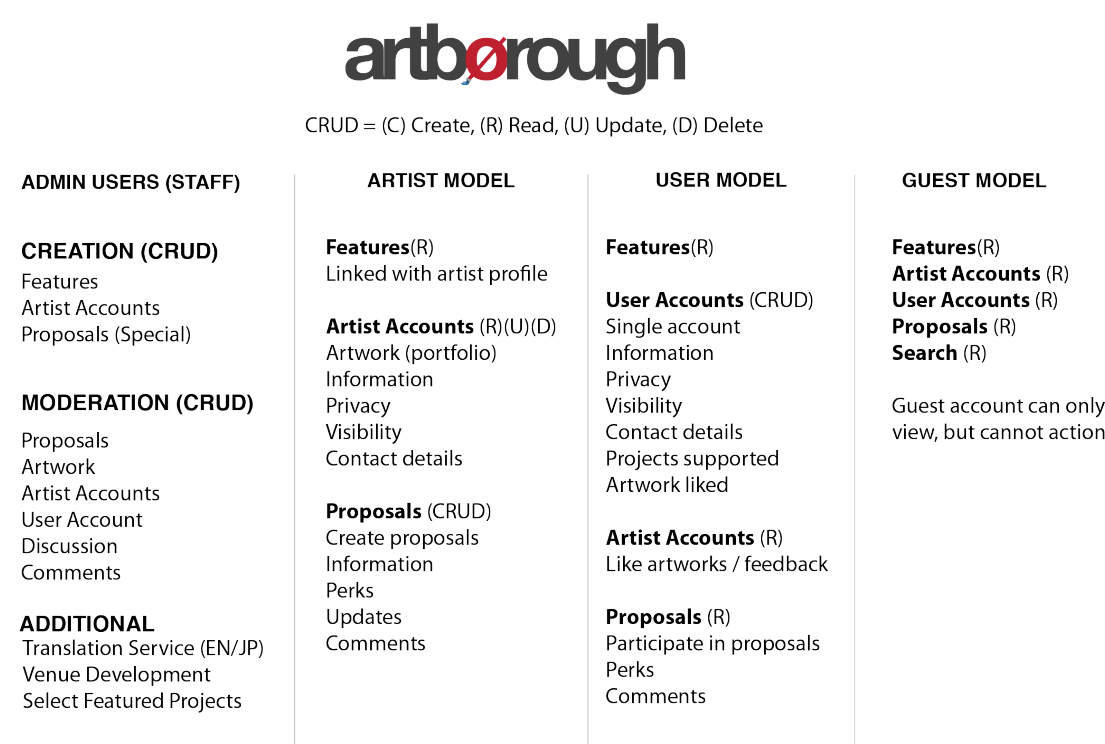| ADMIN USERS (STAFF) | ARTIST MODEL | USER MODEL | GUEST MODEL |
|---|---|---|---|
| **CREATION (CRUD)** | **Features** (R) | **Features** (R) | **Features** (R) |
| Features | Linked with artist profile | | **Artist Accounts** (R) |
| Artist Accounts | | **User Accounts** (CRUD) | **User Accounts** (R) |
| Proposals (Special) | **Artist Accounts** (R)(U)(D) | Single account | **Proposals** (R) |
| | Artwork (portfolio) | Information | **Search** (R) |
| | Information | Privacy | |
| **MODERATION (CRUD)** | Privacy | Visibility | Guest account can only |
| Proposals | Visibility | Contact details | view, but cannot action |
| Artwork | Contact details | Projects supported | |
| Artist Accounts | | Artwork liked | |
| User Account | **Proposals** (CRUD) | | |
| Discussion | Create proposals | **Artist Accounts** (R) | |
| Comments | Information | Like artworks / feedback | |
| | Perks | | |
| **ADDITIONAL** | Updates | **Proposals** (R) | |
| Translation Service (EN/JP) | Comments | Participate in proposals | |
| Venue Development | | Perks | |
| Select Featured Projects | | Comments | |

Figure 4.5: Artborough Overview of Usage Models and Privileges

## Administrator Model

Admin users role is to moderate users and content, publish featured artists' editorials on the website, as well as select proposals to be featured. Artists go through a minor screening process before admin users create an account for them. After an account is created, the artist can freely login and edit, engage and participate in the website as needed.

The role of Artborough as a service is also to manage and find new venues, either rental galleries, spaces made available through corporations or venues for special occasions. Admin users responsibility is on managing the contact and availability information, as well as the daily rental fee of the gallery, unless otherwise specified. Spaces are added to the database to be available for artists to choose when creating proposals.

Artborough enforces a minor screening process to ensure each artist applying for an account is an actual artist or looking to have a career as an artist. Screening process aims to cut down fraudulent activities, provide a form of quality check, and to give more assurance of the proposal creators being able to deliver the funded project.

Admin users do not have their own profile on the site, but act as moderators for the whole platform through the content management system. Admin users have CRUD-functionality (Create - Read - Update - Delete). Login is hidden from public in a specific admin route directory.
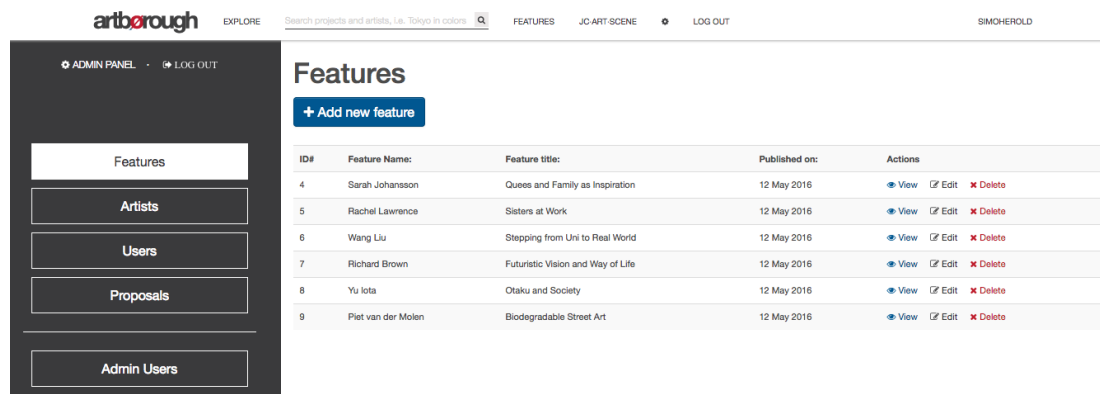


Figure 4.6: Artborough Admin Panel - Content Management System

Admin users are also responsible for publishing content that appear in Features section.
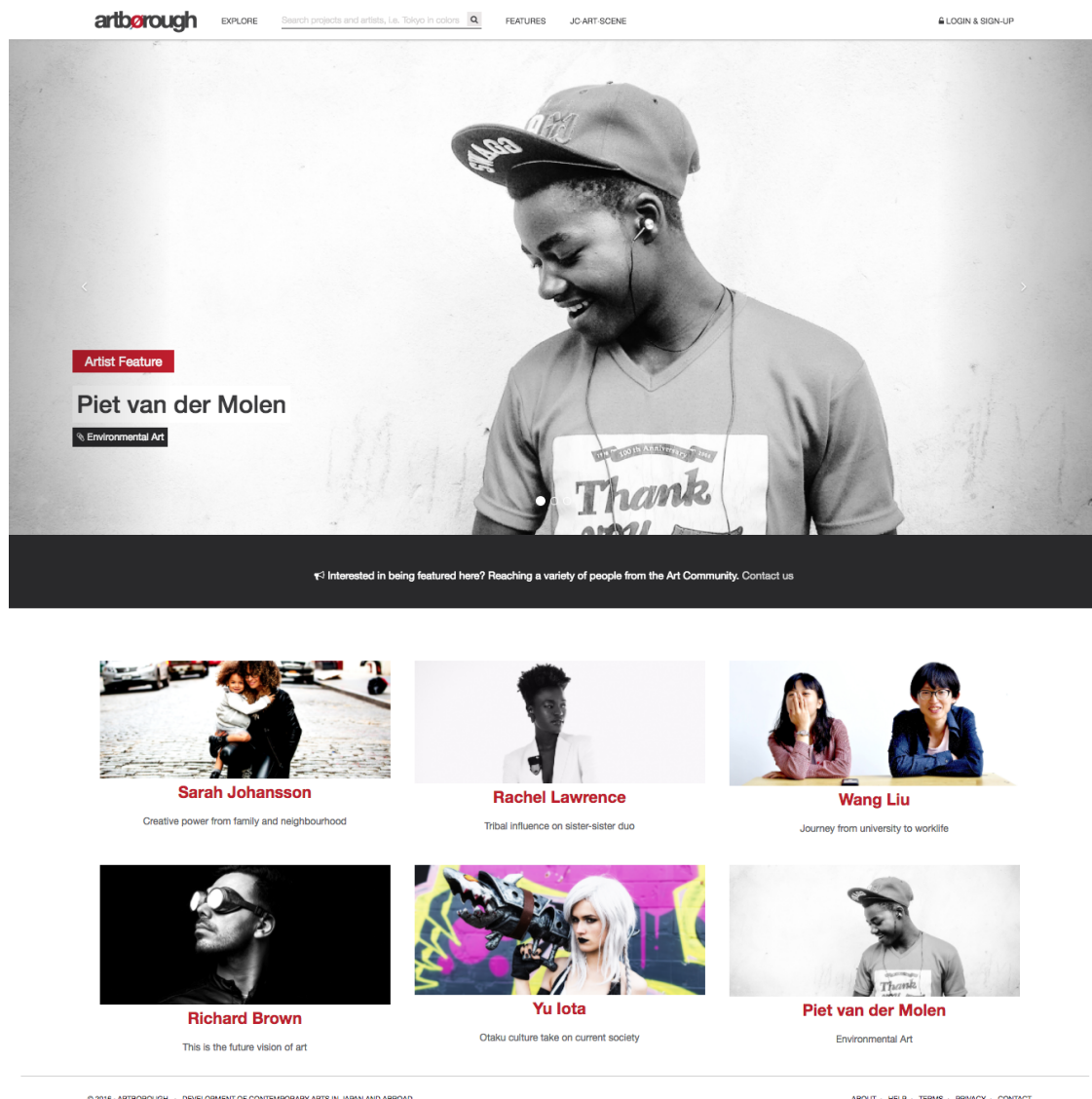
Figure 4.7: Artborough Features Section

## Features Section

Features section act as editorial content introducing emerging artists, their background, style, work and profiles. The content for Features is created by admin users, but the features are linked to existing artists in the platform. The aim

of the features is to give a more thorough introduction to the artists, as well as provide more exposure for their proposals, profile and artwork. It is about discovering new individuals and providing a source for both users, artists and art professionals (or media as well) to learn more about potential talent and their upcoming exhibition, vision and style.

Features tell an authentic story of the artist to get the attention of users and visitors to the platform. The section aims to get the audience into a narrative mode in order to reach a deeper level of thought and connection with the artist [50].
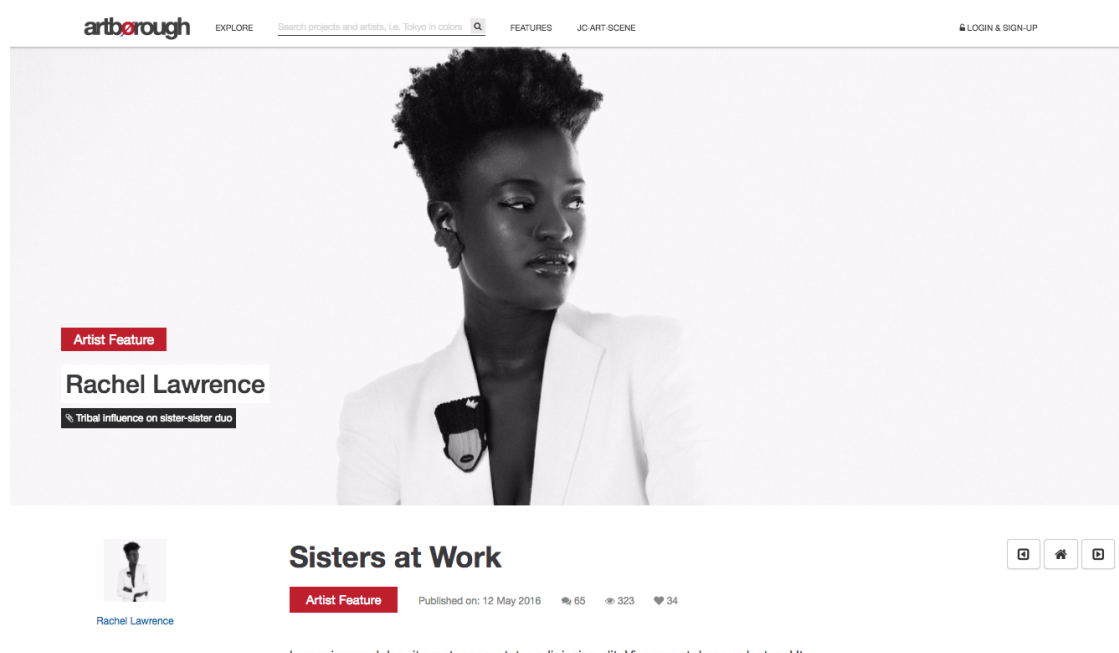


Figure 4.8: Artborough Features Section - Single Post

The features follow a principle of the "Power of One" [50] in its storytelling approach, with few exceptions when dealing with specific organisations, groups, events, or other topics. The focus is on artists and telling their stories in such depth and intimacy that the reader will feel like they know the artist and feel what the artist feels. It is about developing connections between people [51]. One of the reasons behind using a storytelling approach is the persuasive power of stories. Especially in the context of emerging artists and trying to solicit funds, it is necessary to build up a connection between the artist and the potential donators (supporters). Features can further aid the artists proposals and provides new intriguing content on a regular basis.

## Artist Model

Artist accounts are created by Artborough admin users. It is not possible for an artist to directly sign-up for an account, but artists need first to submit a small application form to apply for an account. The platform enforces such a screening process for artists to reduce fraudulent activity, duplicate accounts, quality control, as well to maintain a form of assurance for the supporters. It is important for supporters to have assurance that the artists soliciting funds actually are artists. Artborough does not want to keep the artist-model to be open to anyone.

Artists have their own profile page, which can be edited directly from the profile concerned. Specific actions include profile, edit profile, portfolio, and proposals. Artists further have the ability to engage in discussion either in the Features section, or Proposal section.

## Artist Profile
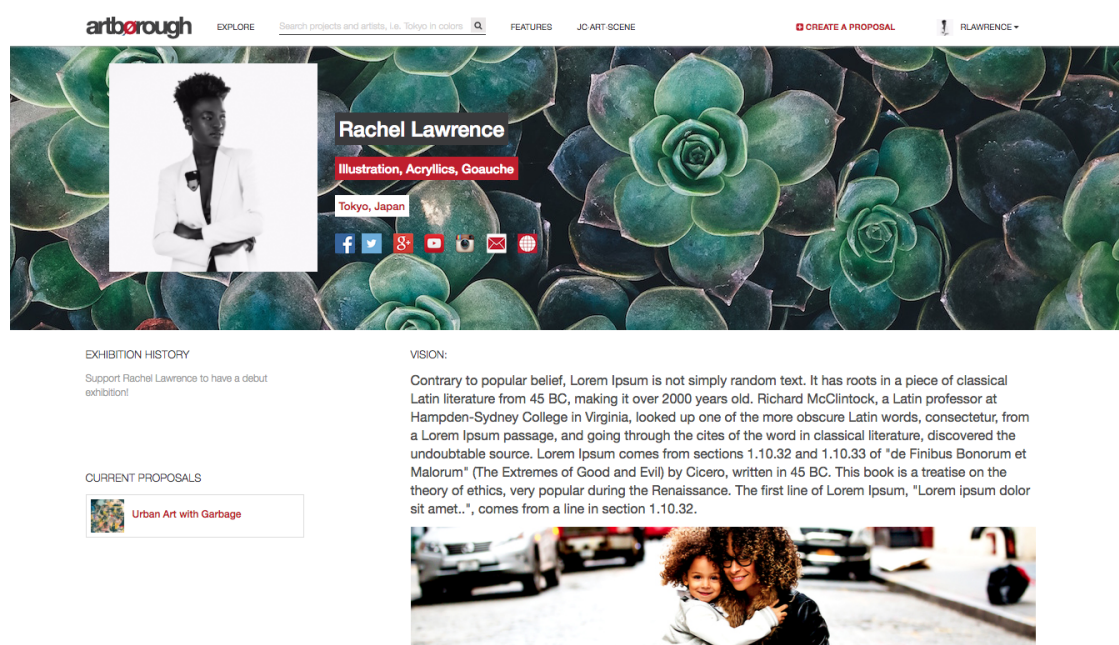


Figure 4.9: Artist Profile Page

Artists can write the introduction and vision for themselves. It is possible to include images or video in the introduction if applicable. Profile further includes

artist's style, location, contact details and social media channels if any - all of which can be included or not included depending on the level of privacy the artist wants to keep. The profile also lists currently active proposals and exhibition history, as well as a specific section for artist portfolio.

Portfolio is a showcase of work created by the artist. It acts as the showcase of the artists best work, as regarded by the artist themselves. It is used to further give a deeper impression on the style and vision of the artist, which can further give assurance to supporters and spike interest in an artist. Artists and artwork can be also searched site-wide in the Explore section of the platform, thus title descriptions and mediums are important for optimal filtering results. The most dynamic ability for artists is the creation of proposals.

## Proposals



Figure 4.10: Single Proposal Page

Proposals are crowdfunding project proposals for exhibitions (unless otherwise specified). Only artists or administrators can create proposals. Proposals by administrators are only in the case of special projects, such as joint-programs between artists, or special events in creative or international locations. Proposals

are the crowdfunding section of the Artborough platform. An artist can have two active proposals on the platform at a time. Artists can create proposals in their profile. Basic information in proposals include title, theme, t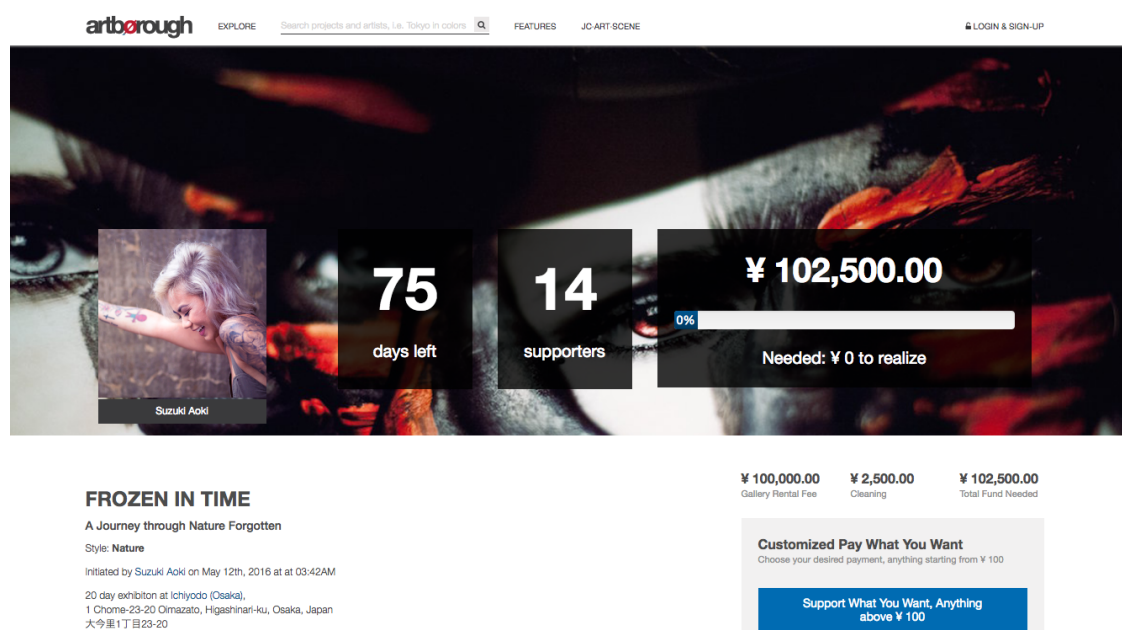opic, art medium used (style), and introduction that can be complimented with text, images and video, as well as details regarding the venue proposed.

Artborough's proposals are tailored specifically for contemporary art and emerging artists. Artborough develops relationships with venues, such as rental galleries or corporations for spaces. When an artist creates a proposal, it is possible for them to select a venue (in Japan) where they would be wanting to show their work, and the main fee to be gathered is based on the daily rental fee of the space and the length of proposed exhibition. Furthermore, the artist can add one more customised fee for the total. Customised fee is used for expenses, such as shipping, transportation or any costs that the artists decide are necessary to fund. Rental fee and customised fee make the total fund needed to gather. Venue locations, fees and information are managed by administrators through the CMS and stored in the database.



Figure 4.11: Proposal Creation (Artist Model)

The goal with using such an approach is to help artists to better determine how much funds are needed to create an exhibition, as well as give the users

91

(supporters) assurance that the funds supported will be used as described. The platform uses all-or-nothing approach, which is if the funding goal is not reached, the supporters will receive their money back. It is not possible to update the fee or closing date after the proposal has been published. Users are able to support through perks.

Each proposal has a set of perks that act as incentives for supporting a certain artist or proposal.
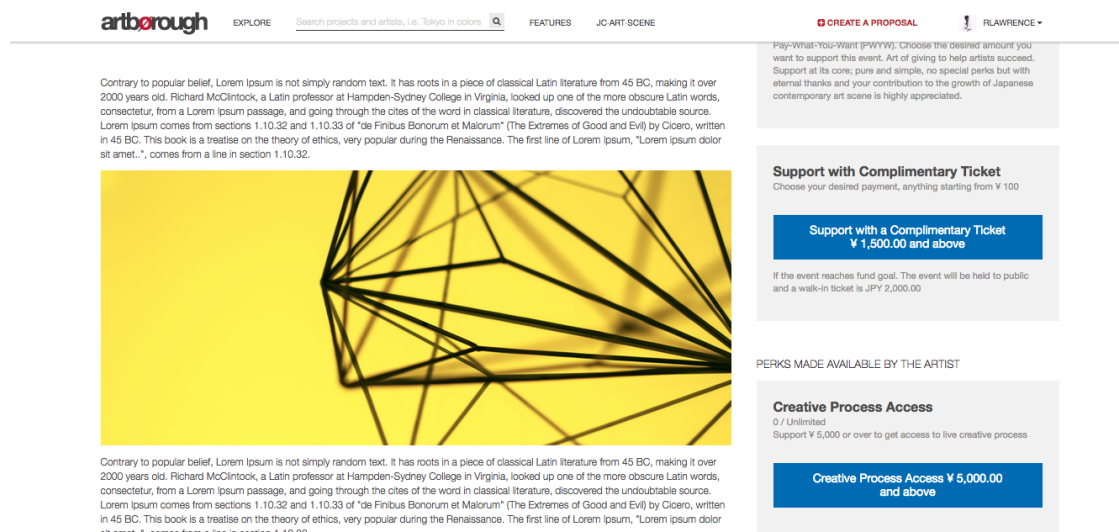


Figure 4.12: Perks and Project Updates are Part of the Artist's Proposal

The platform helps the artists with a set of pre-defined perks, such as "Pay-What-You-Want", which is left as a philanthropic donation without anything in exchange. Supporters using this option are giving, or wanting to support the idea and do not require anything specific in return. This option is suitable for friends, family and acquaintances wanting to support. It does not have upper or lower limit, thus also individuals who are so-called shopping for social status as a donator can receive the points from this case as well. It is also an important function if a project is lacking very little from it's goal, enabling the users to support what is needed, or more. This function can be used to send funding as "anonymous" as well.

Other pre-defined perks include "Admission ticket to the exhibition", which is aimed at supporters who prefer to mainly see the exhibition, and support in a form of buying a ticket for the exhibition, as well as "Made possible by" - sponsorship

recognitions to be placed visibly in the exhibition.

The artist is left to decide any further perks. Customised perks by the artist are very project and artist specific, but the decision to include or not include, as well as the quantity levels for specific perks are left for the artist to determine. Examples could be access to the creative process at the artist's studio through the Internet, signed sketches, piece or pieces of artworks from the exhibition, possible tailored work, and more.

Artists are able to provide proposal (project) updates, as well as engage with supporters in the proposal page, which is also notified to any supporters. Proposal updates and engagement is encouraged as it gives the supporters the feeling of being involved in the process of creating the exhibition and the creative input - co-creation with users.

Proposal updates could include early sketches and how the process is going ahead, this is all controlled by the artist, by how much, what and how often they want to engage with the public. Several artists have concerns about being too transparent can lead to idea theft or relevant activity.

The platform wants to give the artist freedom on how much exposure they want to give. However, having updates further strengthens trustworthiness among the proposal, supporters and potential supporters, as there is a concern among supporters whether the proposal creator can actually deliver the proposed project, and whether it will be done in the time-frame proposed.

Supporters of a proposal are listed in the proposal page with links to their profile, unless otherwise specified by the users in their privacy settings. It is added to show that the supporters are actual members of the platform, give the supporters recognition for their support and allow other users to contact with like-minded people if applicable. Proposals are further listed and searchable in the Explore section of the platform.



Figure 4.13: Single Proposal Thumbnail as Appearing in Explore Section

## Explore
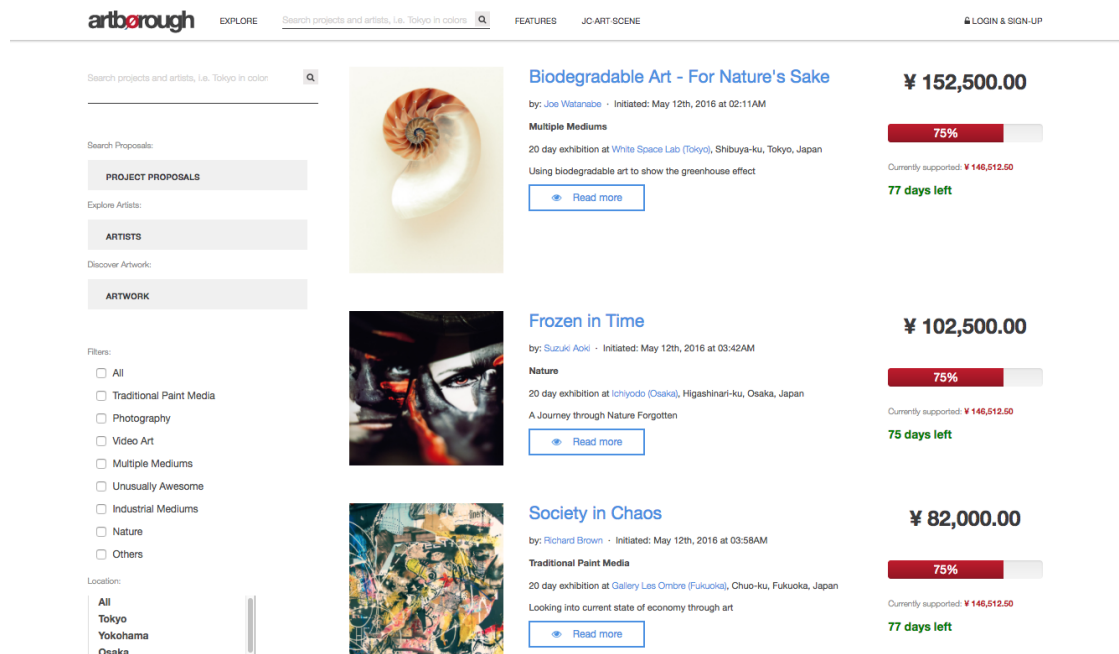


Figure 4.14: Artborough Explore Section Listing Live Proposals

Explore is the search system of the platform. All user models of the platform are able to search through proposals, artwork, artists, users and exhibitions based on keyword search, which can be further narrowed down with filters based on the attributes of the relevant section, such as art medium or locations in Japan. Explore section is also accessible from the top navigation bar by directly searching based on keyword input.

Explore section is one of the key features of the platform to discover information that is of interest to the users. Explore section also lists recommended or featured proposals, and other picks by the Artborough staff to further increase exposure and conversion.

## User (Individual) Model

Users are non-artists who want to register for an account with the platform. Users can be individuals, groups, organisations, companies and even other artists taken into consideration the restraint of not being able to propose exhibitions. Users are not able to create proposals, but are able to support and comment them. Users have their own profile with basic information, such as location, social media and self-introduction.

## User Profile
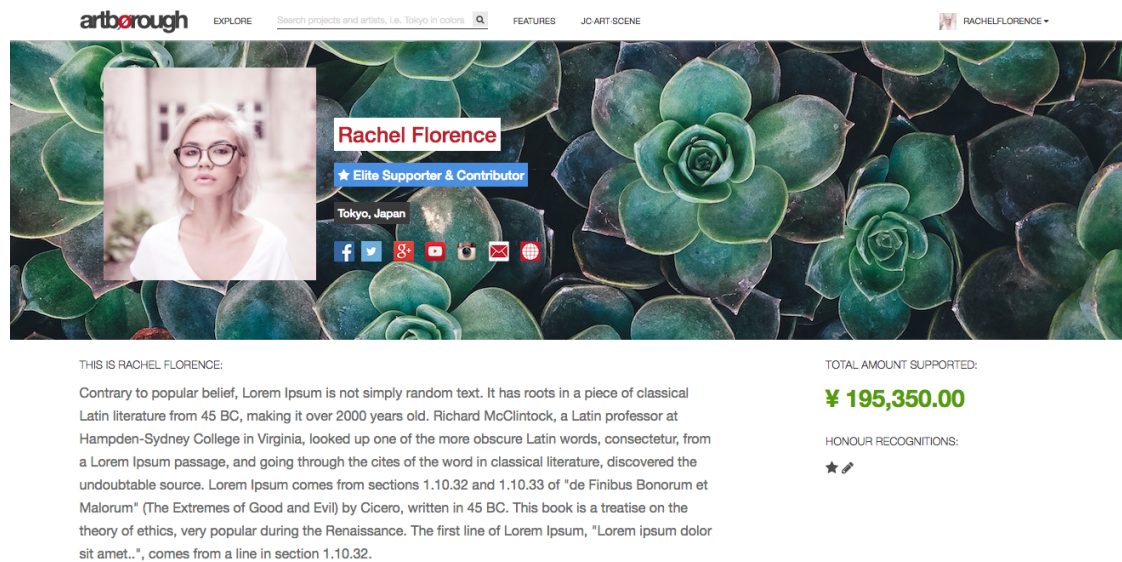


Figure 4.15: User Profile Page

Profile also include the amount of support a user has given, the level of support they have given that has earned a certain title and which proposals the user concerned has supported. These are also possible to turn off from public view from privacy control, if a user prefers to not share such information, or even hide ones profile completely, only to be viewed based on a perk by an artist of a given proposal if applicable. Users are given recognition for their contribution and the platform wants to give them social status in the website in the form of acknowledgements and special recognitions of the support for contemporary art and artists.

The perks users have selected from proposals are not visible for the public, but only to the artist (unless donated anonymously without rewards) and the user themselves. The status of these perks can be managed in the users "My Perks" settings. User can also participate and give comments in the proposals, whether they have supported or not. User may have questions prior to making a donation, therefore the commenting system in the proposals are left open to all registered users, as well as to encourage engagement.

Users are notified with any updates on a proposal they are following or have supported, and can comment the process as well. This functionality is aimed at bringing a feeling of co-creation, as mentioned earlier in the artists section, the comments let users to participate in the creative process. This is a valuable point of view as it makes the platform more an engaging environment, rather than just support and reward based system. It is also acting as a training for artists to learn styles of communication and explanation for users. Users are also able to suggest improvements or changes, which is ultimately left for the artist to decide whether to execute or not. Artists are not creating art and exhibitions for the public, but rather with the public.

## Guest Model

Visitors who are not logged in or do not register for an account can use the platform as per the guest model, in read-only mode. One of the goals of the platform is to provide artists more exposure and thus the pages are left open for transparency, and giving the ability to share profiles, artwork and proposals further to other social media channels, as well as for search engine results.

## 4.4    Technology

The final prototype of Artborough platform is created by the author with Ruby on Rails (Rails) [52] version 4.2.5, a framework built with the Ruby programming language. Ruby version 2.2.1p85 (2015-02-26 revision 49769) was used for creating the prototype. The reasons for choosing Rails as the choice of technology was the Ruby-language, its expressiveness,and its ability to create dynamic and scalable applications fast and efficiently. Furthermore, Rails has a vast community providing valuable sources for developing web applications. Rails is based on MVC (Model-View-Controller) architecture and logic. Rails is open-source and follows the MIT-Licence for Open Source Initiative, thus free to use both for personal and commercial work.

Database used by the platform was MySQL. Rails is flexible in terms of databases, even if in the future the database needs to be swapped into a new one, Rails makes the transition easier as majority of database calls are handled by the Rails console with Rails syntax, instead of the programmer directly hard-coding SQL statements, unless otherwise applicable.

Version control was handled by utilising GIT and a private repository saved on the author's account. Most well-known web platforms build with Ruby on Rails include AirBnB, Hulu, SoundCloud, Artsy, Shopify and Basecamp. The platform further makes use of Javascript, AJAX and JQuery scripts for a better user experience without the need to refresh browsers. Final output resulting in HTML styled with CSS.
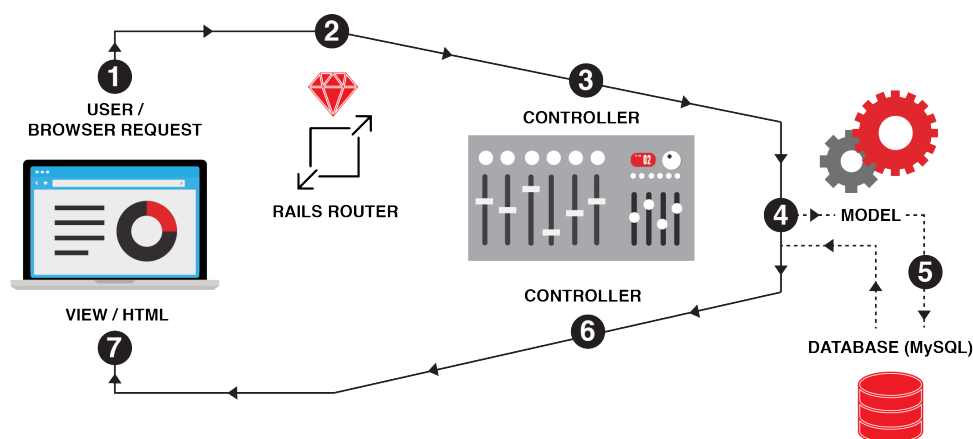


Figure 4.16: Model-View-Controller (MVC) - Framework Architecture

# Chapter 5

# Evaluation

Evaluation of the concept and prototype is conducted through both interviewing and testing with three experts (established artists) and ten users (regular users / individuals). First, expert interviews will be described in detail; ending with a summary of results. Second, the user-test results are described and analysed. Finally, a concrete evaluation based on all interviews and testing methods is presented; leading to a conclusion that is further discussed in Chapter 6.

## 5.1   Expert Interview and Testing

The author conducted expert interviews, evaluation and testing of the prototype with established artists at the Tokyo International Art Fair 2016 [53]. The interviewed artists all had gallery or agent representation that had sent them to take part in the fair; the artists themselves didn't have to apply - it was applied for them. The interviewees were thus an ideal target group for testing as they had already advanced to mid- or established level careers as artists, with experience ranging from 3 to 20 years and being able to provide expert insights on how to develop one's career as an artist. The interviews were semi-constructed; each interviewee had a structured set of question that needed answers for pre-, mid- and post-evaluation, but also provided additional insights outside the range of set questions. Process of the interview had three stages. Starting with a set of question prior to testing, then moving to artists using the prototype, and post-testing interview for feedback and additional insights.

For complete expert interview data and the pre-set questions, please refer to Appendix D: 5.1 Evaluation: Expert Interview Data. Each interview will be described in detail in following section.

### 5.1.1 Expert Interview 1

First interviewee is a female artist from Poland residing permanently in Poland, and frequently visiting the United Kingdom. The artist came to Tokyo only to attend the Tokyo International Art Fair 2016 for two days. She didn't apply herself for the art fair, but was sent and applied for by her gallery in the UK. The artist studied fine art and fashion design in London College of Fashion in the United Kingdom. Her art work is also influenced by fashion. The artist is represented by Saatchi Art, a globally known gallery based in the UK; derived from the advertising giant Saatchi & Saatchi.

The artist has 10 years of experience in creating art and has done 6 previous international exhibitions prior coming to Tokyo. Her main source of income is from creating art. In addition to art, she is also involved in textile design. She is not a member of online art communities, but is part of a female artists platform called WomansArtWorld.com.



Figure 5.1: Author with Artist - Expert Interview 1

When asked about the likelihood on a scale from 1 (not considering) to 10 (very likely) for using existing crowdfunding platforms to solicit funds for a project, the artist answered 5, neutral. She mentioned it would probably depend on the style of the exhibition or project. She also mentioned that if an artist were just starting

out, it could be a good opportunity, but in her case she is represented by a gallery who does the work for her - there is no need to solicit funds for exhibitions for established artists.

The author further continued to conduct testing with the prototype with the interviewee. After testing and getting to know the platform, the first impression of the platform was its graphics. The artist didn't find something she disliked, but pointed that it can be a good starting point for young, new and emerging artists. However, the artist further emphasised that the platform is focusing a great deal to artists, but should also make it more clear that the platform is also available for users. The artist felt the platform was lacking clear visible means for users to participate, and commented on adding more user-related visibility.

When asked about the likelihood of using Artborough as a crowdfunding platform on a scale from 1 to 10, the artists choice was 5, neutral, due to the fact that she doesn't need added resources to her existing gallery representation. When asked to measure the likelihood of Artborough being a new resource for helping artist's careers, the artist chose 8 on a scale from 1 (not likely) to 10 (very likely).

The artist wasn't sure if it would be more effective than existing crowdfunding platforms, but commented that it is necessary to create an impact so that galleries will notice the artist. She also added that artists normally do not approach galleries. The artist would be interested in joining the platform, but would like the platform to feature a friends functionality to follow activity. Finally, she emphasised that it is especially important for young, new and emerging artists to get opportunities for showing their work. If starting out, a crowdfunding might be on option, but not necessarily for mid- or established level artists. She also commented on adding more engagement and visibility for the users (visitors), so it is not just an artist to artist platform.

The conclusion from expert interview one is that the crowdfunding functionality on the platform is not as appealing for established artists, but rather for artists who do not yet have gallery representation, especially new, young and emerging artists. The platform should target the first phases in the artists career, the time when artists need as many resources as possible. It is at the beginning of an artists career that self-promotion needs to be accelerated to get the attention of art professionals. More engagement between users and artists should be included, such as in the form of following the activities between users and artists. Users should be involved in the platform more often as well, giving acknowledgement to top contributors, or introducing art enthusiasts among artists.

## 5.1.2 Expert Interview 2

Second expert interviewee is a female artist from Saudi Arabia. The Tokyo International Art Fair 2016 was the artist's first international exhibition, though having had prior exhibitions in Syria and cities in Saudi Arabia. The artist has been creating art for 20 years, and in addition to being an artist, the interviewee also works as an art teacher in Saudi Arabia. The artist was invited to take part in the Tokyo International Art Fair 2016, and came to Japan only to attend the fair. The artist makes her living from both art and from being an art teacher.



Figure 5.2: Author with Artist(first from left) - Expert Interview 2

When asked about the likelihood for considering existing crowdfunding platforms on a scale from 1 (not considering) to 10 (very likely), the artist chose 10, very likely, albeit not having prior experience or knowledge of Kickstarter or IndieGoGo. However, the artist's argument was that it is a way to connect with people, a tool for communication among other things. She highlighted her good experience with LinkedIn, which the interviewee found very useful for communication. The artist was relatively active in being a member of various social media platforms, as well as Celeste Network, an online community for artists. The artist emphasised again the convenience of communication.

The interview further evolved into testing and evaluation of the prototype. After testing, the artist's first impression of the website was "Great! Love it! Like the red colours!". The author further inquired what the artist liked most about the platform and why. The artist commented "Great idea!", as well as again emphasising communication between art peers and viewers. The artist didn't have anything to mention in regards to aspects she didn't like with the platform, or neither about adding or changing parts of the platform.

The artist rated the likelihood of using Artborough as a crowdfunding community for a project as very likely, 10, on a scale from 1 (not likely) to 10 (very likely). The reasoning behind her answer was having children and limited time, and using such a platform could save a lot of time, while being convenient to use. It wasn't possible to make a comparison between Artborough and other existing crowdfunding platforms as the artist didn't know other existing platforms for crowdfunding. The artist had heard of them, but not familiar.

The artist would recommend the platform to friends and register an account if the platform would be live on the Internet. She also cited "10 - very likely" when asked about the likelihood of Artborough being a platform that could help her or other artists in their careers.

Despite the artist having very high level of interest towards the platform, the comparison between crowdfunding platforms is hard to evaluate as the artist was not familiar with other crowdfunding platforms. However, the main insight derived from the interview was the importance of communication between users and art peers, as well as convenience. Another important factor is the life-situation of artists.

The artist had had already 20 years of experience, as well as being a teacher and a mother. The reason she emphasised online communication as a vital tool was the convenience due to time being limited. Online platforms can be a way to connect and promote without taking part in physical networking environments.

### 5.1.3 Expert Interview 3

Third expert interviewee was a male artist from the USA, based in New York City. Like the other two artist interviewees, the third interviewee came to Japan only to attend the art fair. The artist was also supported by his gallery. The artist had had 4 prior exhibitions to the Tokyo International Art Fair, even though only having been creating art for 3 years (professionally). He also commented that he didn't approach any galleries, rather the galleries contact him directly. The interviewee earns his living and spends majority of his time creating art, but also works as a pre-school teacher in New York.



Figure 5.3: Author with Artist - Expert Interview 3

When asked the likelihood for considering existing platforms for soliciting funds for art projects on a scale from 1 (not considering) to 10 (very likely), the artist chose 4, and cited there might be risks involved. Risks in a sense that the project creator might not be able to sell their project, as it needs a lot of hard work, and selling being very hard. He also added that it would depend a lot on the concept that is being tried to crowd fund. The artist is not part of online

communities for artists, but is listed on the art selling and buying site Artsy.com for his artwork. The artist was listed by his gallery, who also handle the selling of his work.

Further the interview continued to prototype testing and evaluation, and the first impression the artist had of the platform was its layout, he liked the layout, citing it as "eye-catching". He liked the "features" section of the prototype the most. Section which introduces new artists. He did have follow-up question on the amount of exposure. The artist was very concerned, or curious about the amount of media exposure the platform has. He was also inquiring if the platform was working together with any media outlets for extended promotional opportunities. He emphasised exposure being a very important factor.

The artist didn't have any specific comments on sections he didn't like, but further commented on how much exposure the platform can provide and whether the features be picked up by media. When asked about the likelihood of using Artborough to crowd fund an art project, the artist chose 3 on a a scale from 1 (not likely) to 10 (very likely). He further elaborated that he prefers independence for promoting his art. However, when asked if Artborough model of crowdfunding could be more effective than the standard model Kickstarter uses, the artist mentioned it can be as the model is more targeted, it can provide more diversity. In addition, when asked about the likelihood of the platform being a new source for helping an artists career, the artist rated 8 on a scale from 1 (not considering) to 10 (very likely) as his response. He further elaborated that it can provide focus for artists and art in Japan.

The interviewee further also mentioned he would be willing to register an account on the site, recommend it to a friend, and that it can be a helpful tool for artist development as more exposure is needed. The third interviewee had 3 years of art experience, in comparison to the other previous interviewees with 20 and 10 years of experience, respectively. The amount of experience could be a factor for the focus points in the answers. The artist was heavily emphasising the potential media exposure by the platform, whereas artists with 10 and more years of experience were focusing more on communication between peers and ease-of-use. Diversification of the platform was also a strong insight from the interview.

## 5.1.4 Summary of Expert Interview Results

Artists in international exhibitions are mid- to established-level artists who are represented by galleries, which also apply and send these artists to take part in international or local exhibitions. It is common for artists to have two jobs; regular employment and creating art. Artists do not approach galleries, but rather need to get the attention of galleries, whom then will contact the artist if seen fit.This raises an important question: where do all the emerging artists show their work? If majority of exhibitions and gallery shows are managed by galleries or curators, where do the emerging artists get a chance? Competitions? Schools? Cafes and bars? Where do artists without gallery representation show their work?

Experts noted that Artborough is not needed for mid- to established level artists, as they are already taken care by galleries they work with. However, experts strongly cited that artists who are young, new and at the beginning of their careers are in desperate need of opportunities to showcase their work. Artborough was considered to fit especially in the first years of an artist's career - helping emerging artists to start their career by providing both online and offline exposure, and especially the most vital aspect for an artist career - exhibition opportunities. Experts commented that artists need as many exhibitions of their work as possible with a goal of creating enough word-of-mouth that galleries will notice the artist and take them under their wings. Experts felt that Artborough can help emerging artists a great deal in their careers due to the exhibition functionality, as well as online exposure - being a targeted service especially for contemporary art.

All experts commented on the overall graphics, look and feel of the site being very good and pleasing. Style of the platform providing added trust in the platform. Experts were not considering using existing crowdfunding platforms for soliciting funds for art related projects, but cited Artborough as a model of crowdfunding that is targeted specifically for contemporary art, and can thus be tailored and diversified to serve the target audience better than standard models utilised by existing platforms.

Majority of artists wanted the platform to have more engagement and communication between the artists and the users. Artists felt their role on the site was clear, but the platform should also give more visibility to the users, which as a whole can behave as a community. Communication between art peers and the public being very important. Furthermore they commented that Artborough can act as an efficient and easy to use platform to gain exposure for emerging artists, as well as to engage with the public.

## 5.2 User Interview and Testing

The author conducted 10 in-depth interviews and testing with users. User interviews were semi-constructed, consisting of a set of pre-defined questions and a flow of three different stages. Stages were defined as follow: I) Pre-Interview, II) Prototype Testing, III) Post-Interview.

I) Pre-Interview stage involved an individual interview that was used to find out about the participant's consumption and behaviour patterns with art and existing services through a set of pre-defined questions, as well as any additional questions to elaborate an answer, if applicable.

II) Prototype Testing stage involved the participants using and interacting with the Artborough prototype. User either created a new account on the platform or used a ready-made sample-user account to navigate the site. Furthermore, the author also showed the users the functionality of an artist's account as the two account models have minor differences.

III) Post-Interview stage involved another in-depth interview reviewing the platform experience, as well as reflecting the behaviour and consumption patterns from stage one to measure if using the prototype had had any effect on these.

For full interview and testing data on user evaluation, please refer to Appendix E: 5.2 User Testing and Interview Data with Questions.
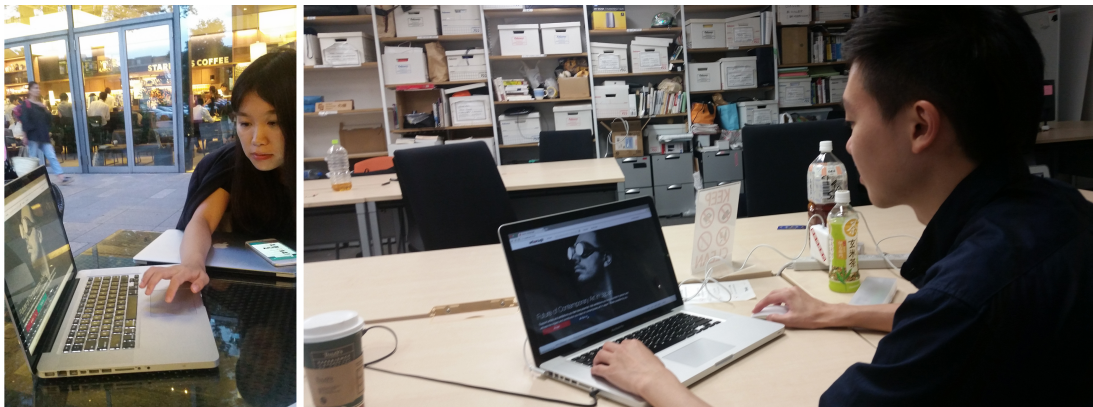


Figure 5.4: Participants Interacting with the Prototype in the User Test

## 5.2.1 Stage I: Pre-Interview with Users

Each 10 participants had a pre-interview prior to testing the prototype. Determining the level of interest towards art started the evaluation process. Each respondent had a different level of interest towards art, which provided a good perspective to the consumption behaviour among the participants through the rest of the set of questions. Initial set of structured questions provided the following results:
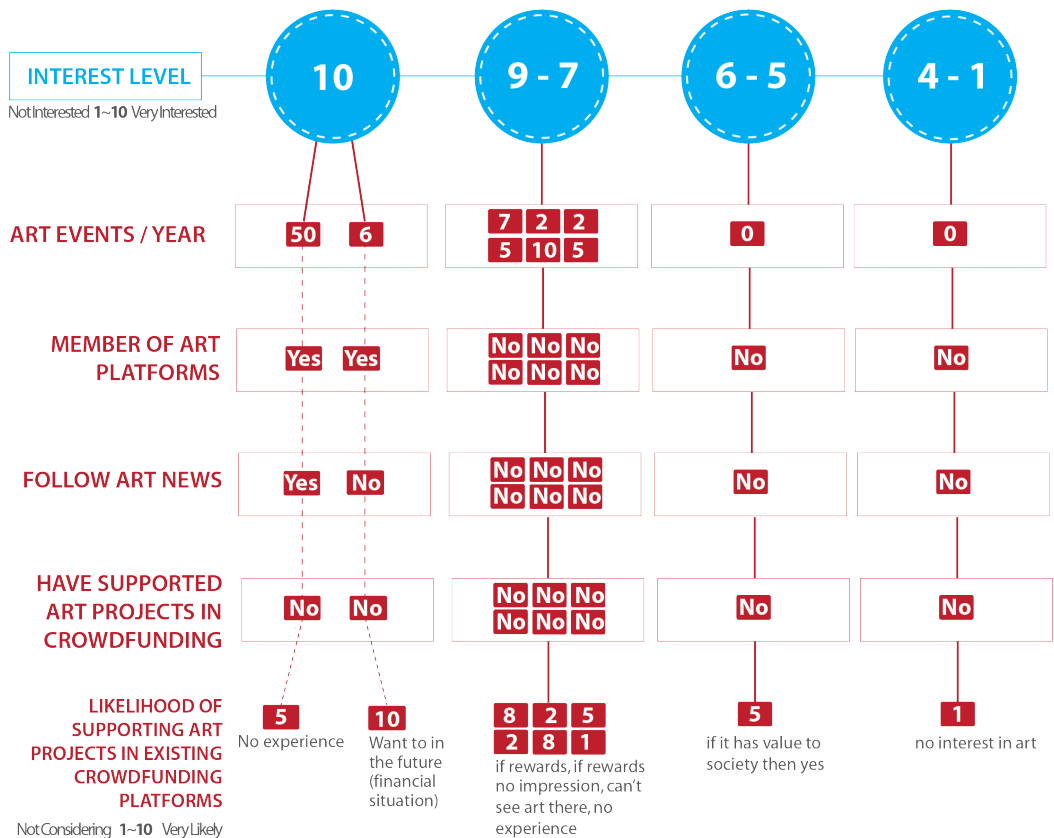


Figure 5.5: Pre-Interview Insights Summary from Interview Participants

There was a strong correlation between the level of interest towards art and the amount of visiting art exhibitions or art related events in a year. Respondents who cited 7 or above for their interest level were significantly more active in visiting exhibitions. Interestingly, only respondents who cited 10 as their interest level were part of any existing art related websites and only one respondent actively followed art news or articles.

Majority of respondents did cite following artist accounts in social media, such as Facebook or Instagram. The reasoning behind following these accounts were the artworks that the artists posted, which in turn the respondents felt pleasing and providing a source for inspiration, enjoyment or relaxation. The artwork and style was more important than the artist in this case, and the motivation was just to see interesting images, than actually being interested in art. Respondent who was most active also commented that he was experiencing an information overload from all the art websites he was a member of, but felt being a member provided much information and knowledge about art and the artists that the respondent regarded as high value.

None of the participants had prior experience with supporting art related projects in existing crowdfunding platforms. However, when asked about the likelihood of donating to art related projects; the average for all respondents was 4.7 on a scale from 1 to 10. The respondents cited that they either hadn't seen art projects visibly presented in the platforms, no prior experience with crowdfunding, the perks/rewards were not inciting enough, or the current financial situation made the respondents feel they don't want to donate at that specific time.

Based on these initial insights, the author continued to the prototype testing phase.
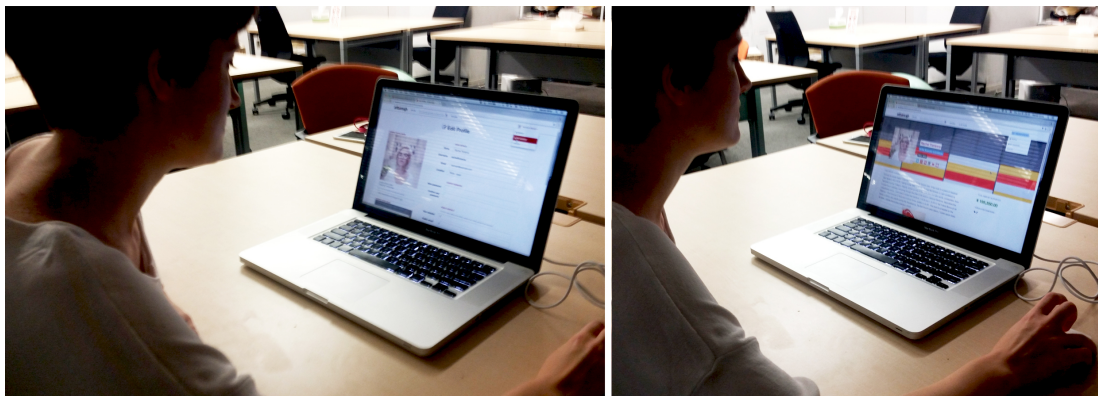


Figure 5.6: User Interacting with Profile During Prototype Testing

## 5.2.2 Stage II: Prototype Testing

Each participant tested and interacted with the prototype until they had an impression of the platform. Initially the author wanted the interviewees to use the platform intuitively. However, the author found that the participants still wanted the author's guidance in some of the sections in the platform.



Figure 5.7: Coloured Buttons Overrule Other Forms of Navigation

All respondents used the most prominent buttons on the homepage to either login or create an account - top bar navigation for login or sign-up was not clicked once. Some of the respondents also highlighted that the top-bar navigation was not as visible to them. Even though minimalistic look was praised, the interviewees mentioned they didn't notice the profile section on the top-right corner of the platform after logging in. Participants mentioned the user navigation icon and section should be more prominent and should notify them upon login. However, respondents also cited that the navigation structure was familiar to existing services, which helped them further to navigate the through the site.
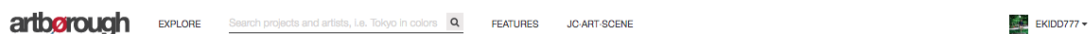


Figure 5.8: Platform Top Navigation After Login (User Model)

Further user interaction with the prototype provided insights into the user experience of the platform. While the search functionality and filters were regarded as useful, there was a stronger need for the platform to provide users with recommendations on different projects. These recommendations would help the users to discover new projects, and simultaneously also promote the projects to a wider audience. It would also provide more engagement with the website, because otherwise the users would need to know what to search for before using the platform, unless randomly looking at projects they come across.

Communication between users and artists was also mentioned by several participants. The interviewees inquired the author whether it was possible to contact

the artists or other users directly inside the platform. There was a desire for an internal communications system in the platform, such as email messaging. Users did find social media links useful, but also in certain cases were hoping to contact the artists directly, rather than through third-party social platforms.
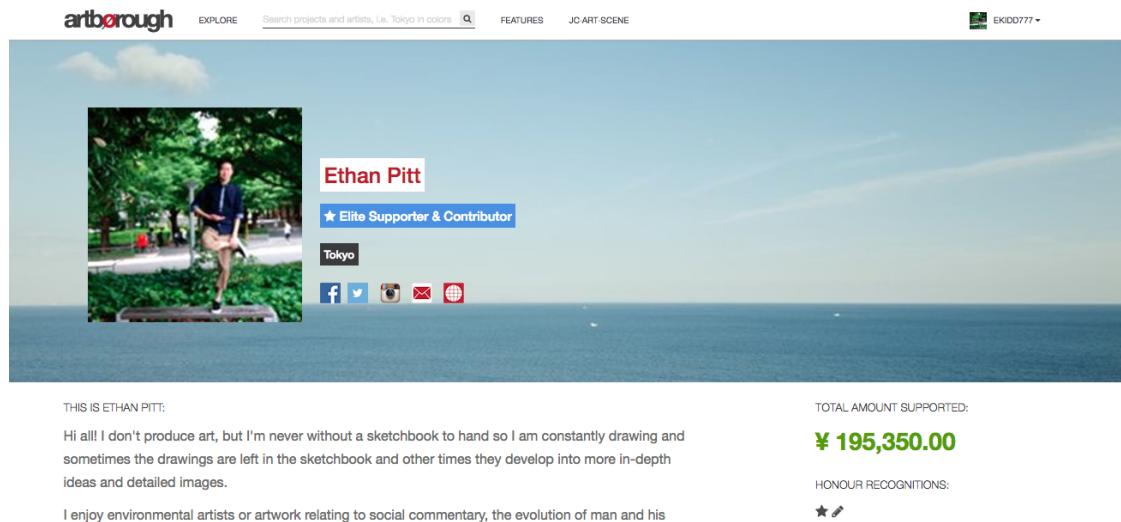


Figure 5.9: Interviewee Created and Edited an Account in the Platform

For testing purposes; each user was given a set of artwork to their personal collection, a sample amount of money donated for projects, and a list of three projects supported in their profiles. However, the respondents were more inclined to not showing the total monetary amount they had supported. Respondents cited that if the amount was not high, it could make the user look bad or look like they'd be less active or less interested. In addition, users were not seeing added value or potential benefits of showing publicly an exact amount of money supported. The users preferred to have these shown privately in their own account settings, complimented with a list of projects they'd supported including any perks they had chosen. Projects and artwork listed in the profile didn't raise any concerns, and badges or notices of recognition were more widely accepted for public display.

Users with an interest level from 7 and up emphasised the availability and diversity of perks. The respondents liked the idea of having standard and customised perks available. "Pay-What-You-Want" (PWYW) was commented as a flexible method of payment, especially for friends and immediate social circle, or projects lacking a certain amount of funds to succeed. If an artist friend or relative would be proposing a project on the platform, the respondents would be likely to

use the PWYW option as they are more interested in supporting the person due to the personal connection they have, than for exchange of rewards. In addition, the PWYW option has the ability to be paid as anonymous, in which case the artist do not see who made the payment, which can give the close social circle more incentives to support, and the project creator more self-validation. Ticket to the exhibition as a form of support was also widely supported.

Participants liked the customised perks made available by the artist. There was a strong desire to receive artwork or having access to the creative process. However, respondents noted that while the different levels of perks were good, they lacked in visuals and information. The respondents wanted to see a bit more about the perks before making a decision to donate. In example, if the perk would include a single art piece, the participants wanted to see the art piece that they would get before making a donation, or in the case of creative access, seeing what, where, how and how often they could have access to the creative process. Features section was praised, though some respondents didn't know immediately that the features section's purpose in life was to introduce new artists and their stories, and that the artist features were artists who were part of the platform. The featured post on the artist had a link to the profile of the artist concerned, but most respondents failed to notice such feature. Respondents also wanted the main page to show a little more of the artists' works and that the article length should not be too long, preferable brief and easy to read.
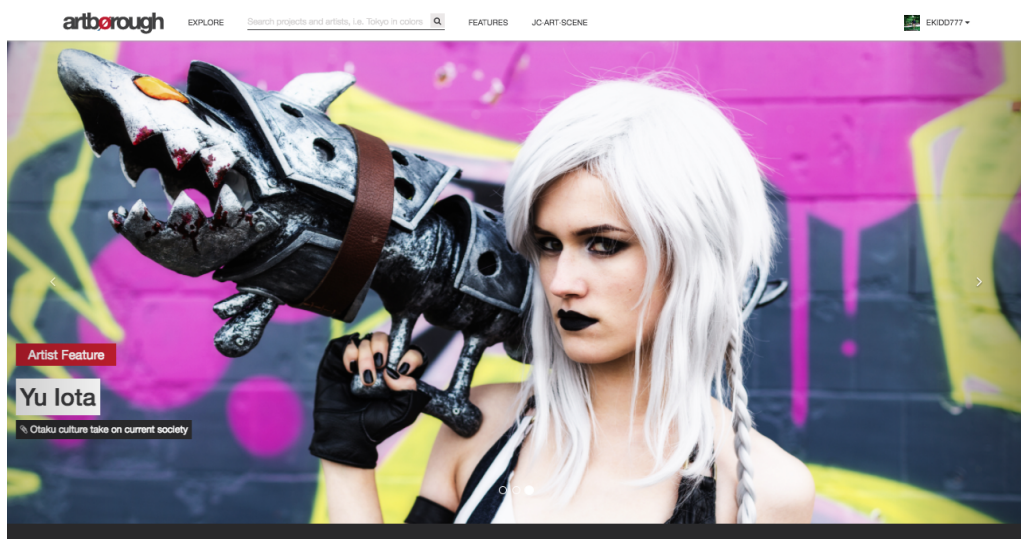


Figure 5.10: Features Section - Artist Feature

### 5.2.3 Stage III: Post-Interview with Users

Third stage of the user test was conducted as an interview, after testing the proto-type. The respondents overall impression of the platform was good. Respondents cited the platform as having strong visuals, a professional, modern and stylish look with easy-to-understand interface.

Most appealing features of the platform were spread around different areas, majority of respondents cited the style being most appealing, as well as the different aspects involving the artists, such as artist profile, portfolio and the crowd-funding function targeted specifically for art.

Respondents did not have too much negative feedback on the overall performance of platform, but did mention the navigation being slightly too minimalistic, and hoping the listing of perks would be more prominent on the site, complimented with more visuals. In addition, showing the exact amount of money supported was not found appealing, though the user experience was good.

When asked about wanting to change or add something to the website, majority of respondents cited functions relating to communication means and visibility. Respondents desired more direct internal communication tools with artists, such as a messaging system, better social media integration with artist profiles, features and projects. In addition, the platform should play a larger role when donating money, such as providing updates and thank you messages, as well as the platform providing recommendations on projects and artists for the users. Furthermore, navigation was desired to be more prominent and visible for the users.

All respondents commented that they would recommend the platform to friends. Many respondents mentioned specifically: "friends who like art." However, when asked whether the interviewees themselves would register an account, half of the respondents were more uncertain, but the other half did have interest in joining if the platform would be online.

When asked if Artborough could provide a more effective approach to crowd-funding art related projects than existing platforms, majority of the respondents were positive about Artborough being more effective due to it's focus on art specifically. Respondents also mentioned that a more targeted and category specific platform can help the users to better find what they are looking for, as well as commented that existing platforms already have an established image for certain categories - which almost overrules other categories. Discovery was highly commented, as one category further consists of several other subcategories or even sub sub-categories.

Respondents all agreed that the platform would serve as a new tool for helping emerging artists with their careers due to it's targeted approach; providing emerging artists with showcase opportunities, exposure and not only monetary value. In addition, the respondents rated the likelihood of using Artborough as a crowdfunding platform over existing services.
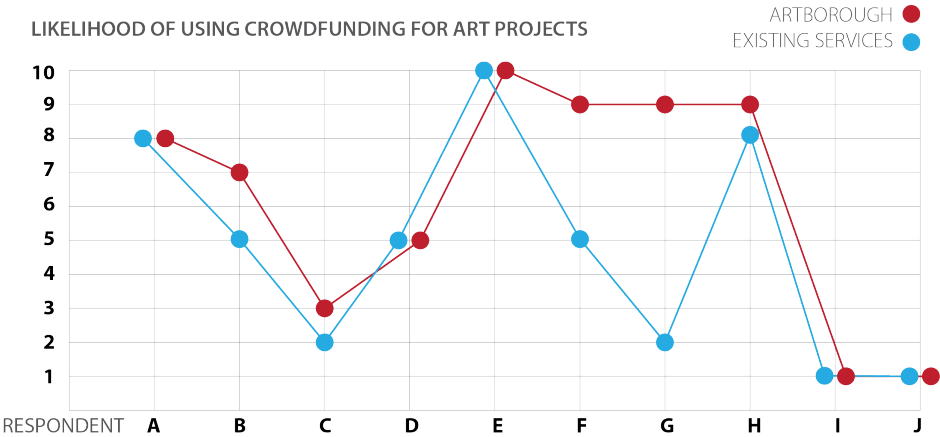


Figure 5.11: Likelihood of Using Crowdfunding for Art Projects

Artborough's targeted focus on art, as well as geographic focus on a single country - Japan, were important for the respondents. Target service would have better reach for the correct target group, as well as would be a better fit for artists and art engagement. Existing services utilise a standard global model for various categories. Artborough charges users a transaction fee instead of a commission fee from project creators. Respondents were divided in half over the usage of such approach. Respondents who didn't have concerns about the approach cited that existing e-commerce services, or credit card payments also charge transaction fees, but a few also noted that if they were to donate a large sum, the transaction fee could become too high for them to accept. Respondents who had concerns cited that they are already donating money for a project, and having a transaction fee would be adding extra to the amount, which they disliked. Further discussion with the respondents also provided valuable insights. There was also interest in providing spaces for artists. Soliciting funds wasn't the only possibility, but there could be interest in also with individuals, or even corporations to provide spaces for artists to create and show their work - the users deciding, which artists can be admitted to the space. Soliciting both ways.

113

## 5.2.4 Summary of User Interviews and Testing

User testing and evaluation interviews provided new insights to the design concept. Existing platforms provide a vast range of categories, and thus multiple projects. However, a large supply of various projects gradually creates a certain image and category focus for the platform, which in turn decreases the visibility of projects in other categories. Art is not visible enough for users in existing services. Users especially found the targeted approach about focusing solely on art with Artborough as essential. Targeting a specific category will easily let the users know what they can find through the platform. Regional focus also creates a bond of trust for the users. Level of interest toward art is crucial for an art focused platform. Most active users are those with high level of interest towards art. Mid- to high-level interest group have potential, but in order to partake in crowdfunding activity; the rewards offered in return need to be stated clearly.

Art needs a specific target audience. Furthermore, users highly value the importance of social media integration, such as sharing, commenting and login. While users desire the involvement of social media in the platform, they are also keen to have direct internal communications tools, such as messaging, which could allow the users to contact artists directly if needed. Contacting through social media channels can seem too personal. Users desire engagement. In addition to communication, users also desire to be involved in the creative process and co-create with the artists. Users are interested in the artists' stories and have a desire to help emerging artists, if they can be involved. Artists' soliciting funds for projects was supported, and there was also interest in providing spaces for artists to work and show their art. This insight provided a new important aspect that should be taken into consideration.

Social crowdfunding. Individuals would like to share their space with artists they like. Furthermore, this crowdfunding approach could be extended to corporations and their spaces as well. Having different levels of perks is important as it provides a differentiation in value and a shopping experience style approach. Privacy with monetary issues is important. Users are keen to support, but they do not necessarily want to advertise it in their profile and rather keep the information in their own private sections. Distinct navigation and communication in the platform is important. Users value visually pleasing style, which also provides users with an easy-to-use interface and a sense of trust when dealing with money. Overall user experience was positive, and users cited that they were more likely to use Artborough for art related projects, than existing services.

## 5.3    Evaluation Overview

Three experts and ten users provided valuable insights into the research. Experts and users both cited communication between users and artists as important. Users wanted the platform to include a direct messaging tool between artists and users. Engagement was valued by both groups. Interestingly, while crowdfunding for art was supported, the users were also interested in providing their own spaces for artists. Users had a strong desire to be involved with the artists, either through co-creation, or with the creative process. Artists commented that while their role on the platform was clear, there should be more visibility for the users as well.

Users liked having a certain level perks or support methods available, but also noted that the perk should be more visible - what they can get. Users disliked showing the exact amount they had supported, but rather have perks and financial info hidden in their own settings. Privacy was important for the users. Furthermore, users were inclined to have better social media integration with the platform. Users want options for sharing, commenting and login for the site, which in turn would also help the artists' proposals to gain better exposure. Users wanted recommendations and guidance from the platform to better discover projects, artists or artwork. Artists commented that Artborough is suitable for artists who are new, young and emerging - who need as many exhibition and exposure possibilities as possible. Established artists don't need it as they are already represented by galleries, but those without representation should be the target group of Artborough. Artists need to create an impact that gets the attention of art professionals.

Graphics and style of the platform was highly praised, though some respondents found the top navigation to be too minimal. There was a strong correlation between the level of interest towards art, and the level of activity with art related content. Users who ranked their interest with lower than 7 were not following artists or visiting exhibitions, nor interested in supporting art related projects. The likelihood of supporting art projects in Artborough was ranked higher than with existing services. Reasoning included the targeted focus that enabled more diverse services, focusing especially on art. Users also cited that they had trouble finding art related projects with existing services due to their over-supply of projects. Both experts and users agreed that Artborough would be a new helpful tool for emerging artists and could help them in their careers. Respondents cited that having a targeted service can better reach the target group, as well as provide a diverse, yet focused platform.

# Chapter 6
# Conclusion and Future Work

## 6.1   Conclusion

Contemporary art is often misunderstood and still rather unclear genre of visual arts among the general public. Existing online platforms and social media further blur the lines of what constitutes as contemporary art, or who can be considered as an artist as there are no enforced screening processes or restrictions on the artists or artwork that can go online. In addition, the art industry is still run by rather traditional museum model, where artists need to work hard on their self-promotion to be accept into the so-called inner-circle of art professionals, who then take them under their wings and help them with representation and future exhibitions. However, emerging artists who are new, young, and at the beginning of their careers lack tools and resources to show their work that is vital for career development. Mid- and established level artists are already exposed to these resources, and thus there is a strong need for new forms of infrastructure at the emerging artists level, which can provide similar chances of exhibition opportunities and exposure that the mid- to established level artists get from their galleries. Majority of artists work on two jobs to sustain their livelihood.

General public is more interested in seeing art for inspiration and as an experience, rather than owning the works of art themselves. 75% of artwork is bought by art professionals - majority of them being collectors. However, artists do not approach galleries themselves, but rather need to create a strong enough of an impact to get noticed by galleries (or museums and curators) to be accepted into the gallery for further exhibitions and representations. The biggest challenge artists face at the beginning of their careers is the self-promotion and having exhibitions of their work. Existing platforms can help artists to gain a wide spread exposure of their work, but artists benefit more from having physical, offline exhibitions of their work, rather than online showcases or profiles. The Australia Arts Council looked into the current state of contemporary art in Australia, and also discovered

that the most beneficial form of support is not direct monetary support, but rather support in the form of spaces to both work and showcase artworks. Artists interviewed for the research cited the same situation, even users commented that the best form of support for an emerging artists would be promotional opportunities for exposure.

Three research cycles and evaluation with experts and users provided valuable insights into how design and technology can be used to help to tackle the problem of emerging artists not having resources for career development. Each iteration provided new information that helped to direct the design solution. The research developed from a social media platform into a at rotation service, and then even further into a crowdfunding service platform. Social media platform was not providing artists with any new added value and the exposure from an art rotation service was not reaching the correct target group and goal that artists wanted to reach - art professionals, and were thus not continued. Crowdfunding service platform however was proofing to be the correct approach. An art-focused platform needs a specific target audience that have a rather high level of interest towards art. Crowdfunding can help to make projects a reality that experts (i.e. galleries) otherwise might reject, and at the same time create word-of-mouth about the artist with the public.

Even though the respondents in the research did not have experience in supporting funds for art projects in crowdfunding platforms, the respondents, both experts and users cited that having a targeted, specific approach for an art specific crowdfunding platform can better serve the correct target group and art community than existing, global and multi-category platforms. Respondents also rated the likelihood of using Artborough for art-related projects higher than existing services due to its targeted and geographic focus. Each country have different rules and regulations, as well as when dealing with rewards, or exhibitions as in Artborough case; geographic focus was important. Experts noted that Artborough is very fit to artists at the beginning of their careers, as it is the time period when creating an image is a top priority. Both experts and users also cited that Artborough can be a new infrastructure model that can help emerging artists to develop in their careers, providing them with exhibition opportunities and exposure, both online and offline. Based on all research methodologies and evaluation with experts and users, it can be concluded that the targeted approach of Artborough as a crowdfunding service platform can work as a new model of infrastructure for emerging artists to develop in their careers.

117

## 6.2 Limitations and Challenges

This research should be considered as the initial step for creating a new model of infrastructure for contemporary art and artists in a crowdfunding setting. Research methodology, expert and user studies are only conducted on a short term basis of less than six months. This is an important aspect to consider for the future researches. The user testing did not involve any real money, which should be also taken into consideration in regards to motivation and behavioural patterns for participation. Biggest challenge for the platform is to create a community that can sustain itself as a service platform, which is vital for any online-based platform. This research is limited to short-term testing, and in order to get a more concrete evaluation of the performance; a long-term evaluation should be planned with a version of the platform online in beta.

The proposed platform focuses on Japan. However, all research methods, prototype, interviews and evaluation were conducted in English, mainly with participants whose level of English was close to fluent, which can provide different results to conducting the research in Japanese. To overcome this limitation, a second round of research conducted in Japanese should be considered to identify any differences between users or artists behavioural patterns.

This research is limited to include users and emerging artists, but in order to get an overall view of the situation and the arts community, further researches should be extended to include mid-level artists, as well as art professionals. Including all possible stakeholders in the research can provide accurate feedback for further improvement of the infrastructure. In addition, this research does not extend to measure the impact the platform has for an artist career, in example, after collecting funds and holding an exhibition. One of the main aspects of an artists career is to hold exhibitions, further researches should be done to identify how much of an impact the platform can create for an artists career, which was initiated from soliciting funds through the platform.

Interviews and expert evaluation only covered three emerging artists and three established artists. More artists should be involved to get a firmer perspective on the aspects of being an artist, which in turn can provide a firmer scope of the situation, needs and wants. Especially when dealing with artists who have educational background in art, and those who are self-taught. In addition, high-net-worth-individuals should be further investigated to learn if they have a different mindset for supporting emerging artists than those of the general public.

# 6.3   Discussion and Future Research

This research provided much leads for further researches. Namely, social crowd-funding for greater social impact and full-scale artists platform (emerging, mid-and established level artists). Targeted platform focusing specifically for arts was found to be more effective than standardised crowdfunding platforms with multiple categories, as well as being a new form of infrastructure for emerging artists that can further help them in their career. However, while this research was focusing more on helping emerging artists and the commercial aspect of crowdfunding, there was also interest from the users side to provide spaces for artists and thus focus more on the social impact, rather than just commercial impact. Future research should look more into long-term evaluation, including all stakeholders in the art industry, as well as the non-artist side and how they can better engage with art, and how Artborough model can come in play in such scenario.

**Social Crowdfunding**

User evaluation in this research found an interest with users for lending spaces to artists. There is interest in engaging with "Social Crowdfunding" for arts and culture. Social Crowdfunding meaning that users (whether individuals, institutions or corporations, etc.) can provide spaces for artists that can apply to for working, and even showcasing their work. Further researches should look deeper into the philanthropic aspects of crowdfunding for art. Such approach is also highly applicable to the corporate social responsibility (CSR) activities of larger companies, which can also provide greater value for society and boost the image of a company.

There is potential to extend the model to include companies that would offer spaces to artists, or other cultural activity, as part of their CSR activity. Such an approach in the Artborough model could provide the platform with crowdfunding that would work both ways. Artists proposing projects for funding, as well as institutions, individuals and corporations providing spaces to work and showcase art, thus providing artists with even more possible resources, as well as involving the "users" more in the process. The aim of social crowdfunding is not be charitable crowdfunding or acting as a humanitarian cause, but rather utilise as many resources available as possible, and interacting with the community to provide greater value for the society. It is also a form of development for arts and culture, which in turn gives exposure to all the participants - the host, the artist and the public.

**Full-scale Platform**

This research focused on emerging artists and while experts noted that they do not need such a platform as they are already represented by galleries, there still could be potential to extend the platform to include all levels of artists, still with a screening process in place. Mid- or established level artists can find the diversity of the platform appealing, as well as the notion that it enables the public to decide which projects can be brought to reality. It is a new opportunity for creative expression that perhaps otherwise wouldn't be possible when working under a gallery. Further researches should look into including all different level artists to identify if there is a desire to work with the public for creative projects. There should be a distinction with the level of artists in the platform, but having all three levels can provide a larger target audience, and even make it easier to get the attention of art professionals. If mid- and established artists would join the crowdfunding, it could be another source for collectors to discover unique works.

**Future Research**

In addition to the two main discussion points above, future research should consider long-term evaluation to get a proper evaluation on the effectiveness to the artists careers, as well as on any behavioural changes among the public or the community. Research in Japanese with more Japanese participants should be conducted to identify any potential cultural differences among the responses in this research for the Artborough concept. Furthermore if the platform would act as an extension for existing services, how the concept could be implemented to their existing system and structure. Perks are a major incentive for users to fund a project, and thus further research should be done into the rewarding system and how art is used in such a context, and what is the most valuable art-related perk or reward that the users see as most valuable, or most desirable. Creative process was also found to be of high interest to the users, and more research looking into the technology, motivation and deterrents to realise such an environment would be beneficial. Research looking into artists with educational background, as well as artists who are self-taught would bring to attention valuable insights that could further increase the knowledge on how these artists get the attention of art professionals, where, what and how they start to make a name for themselves. Finally, the Artborough concept should be released to public for beta testing with a few artists and users to evaluate the project in a production setting.

# References

[1] Sir Peter Bazalgette. *We have to recognise the huge value of arts and culture to society.* The Guardian - Art Policy, http://www.theguardian.com/culture/2014/apr/27/value-of-arts-and-culture-to-society-peter-bazalgette, 27-04-2014 00:03 BST.

[2] C.B. Linddell. *Art Fair Tokyo Seeks to Educate.* Japan Times - Art, http://www.japantimes.co.jp/culture/2015/03/12/arts/art-fair-tokyo-seeks-educate/, 12-03-2015.

[3] la Biennale di Venezia. *Venice Biennale.* (la Biennale di Venezia), http://www.labiennale.org/en/biennale/organization/, Retrieved on: April 15, 2016.

[4] The J. Paul Getty Museum. *Education About Contemporary Art.* The J. Paul Getty Trust, http://www.getty.edu/education/teachers/classroom_resources/curricula /contemporary_art/background1.html, Retrieved March 1st 2016.

[5] Art 21. *Contemporary Art in Context.* Art 21 Organisation, http://www.art21.org/teach/on-contemporary-art/contemporary-art-in-context, Retrieved on March 1st, 2016.

[6] New York University. *Contemporary Art.* New York University (NYU Steinhart) - Department of Art and Arts Professions, http://steinhardt.nyu.edu/art/education/definitions, Retrieved April 15th, 2016.

[7] MOMA. *What is Modern Art?* Museum of Modern Art, https://www.moma.org/learn/moma_learning/themes/what-is-modern-art, Retrieved on April 15, 2016.

[8] Curtin University. *Creating a Career as a Visual Artist.* University of Melbourne, http://careers.unimelb.edu.au/__data/assets/pdf_file/0009/724788/ Creating_a_Career_as_a_Visual_Artist.pdf, Retrieved on April 15th, 2016.

[9] Gregory Sholette. *Dark Matter: Art and Politics in the Age of Enterprise Culture.* Number 978-1-7837-1447-6. Pluto Press, 2011.

[10] Phip Murray. *Talking Points: A Snapshot of Contemporary Visual Arts 2013-14.* Australian Government and Australia Council for the Arts, 2014.

[11] Dr. Clare McAndrew. *TEFAF Art Market Report 2016*, volume 978-90-75375-22-0. The European Fine Art Foundation (TEFAF), 2016.

[12] Robert Klara. *Millennials Are Discovering Art by Ditching Museums for Instagram and Pinterest.* AdWeek, http://www.adweek.com/news/advertising-branding/millennials-are-discovering-art-ditching-museums-instagram-and-pinterest-170870, 15-04-2016.

[13] Ellen Hirzy Bonnie Pitman. *Ignite the Power of Art - Advancing Visitor Engagement in Museums.* Number 978-0-300-16754-2. Dallas Museum of Art, Yale University Press, 2010.

[14] DeviantART. *http://www.deviantart.com.* Deviantart, Inc., Retrieved April 27, 2016.

[15] Dribbble. *http://www.dribbble.com.* Dribbble LLC, Retrieved April 27, 2016.

[16] Behance. *http://www.behance.net.* Adobe Systems Incorporated, Retrived April 27, 2016.

[17] Artists2Artists. *http://www.artists2artists.net.* Access Arts Network, Retrieved April 27, 2016.

[18] Chance Barnett. *Top 10 Crowdfunding Sites for Fundraising.* Forbes, http://www.forbes.com/sites/chancebarnett/2013/05/08/top-10-crowdfunding-sites-for-fundraising/#3f5273391cfb, 08-05-2013.

[19] Ethan Mollick. *The Unique Value of Crowdfunding is Not Money - It's Community.* Harvard Business Review, https://hbr.org/2016/04/the-unique-value-of-crowdfunding-is-not-money-its-community, 21-04-2016.

[20] Kickstarter. *http://www.kickstarter.com.* Kickstarter, Retrieved April 27, 2016.

[21] IndieGoGo. *http://www.indiegogo.com.* IndieGoGo Inc., Retrieved April 27.2016.

[22] RocketHub. *http://www.rockethub.com.* Rocket Hub Inc., Retrieved on April 27. 2016.

[23] Crowdfunder. *http://www.crowdfunder.com.* Crowdfunder Inc., Retrieved on April 27, 2016.

[24] CrowdRise. *http://www.crowdrise.com.* Crowdrise, Retrieved on April 27, 2016.

[25] John F. Helliwell Robert Biswas-Diener Paul Nyende Christopher P. Barrington-Leigh Justine Burns Imelda Kemeza Claire E. Ashton-James Michael I. Norton Lara B. Aknin, Elizabeth W. Dunn. *Prosocial Spending and Well-Being: Cross-Cultural Evidence for a Psychological Universal.* Journal of Personality and Social Psychology. American Psychological Association, 2013, vol. 104, no. 4 edition, 2013.

[26] *Maslow's hierarchy of needs.* Salenger Incorporated, 1987.

[27] Tim Brown. *Change by Design: How Design Thinking Transforms Organisations and Inspires Innovation.* HarperCollins Publishers Ltd., 978-0-06-193774-3 edition, 2009.

[28] Enrique Estellés-Arolas and Fernando González-Ladrón de Guevara. *Towards an integrated crowdsourcing definition.* Journal of Information science 38, no. 2, 189-200., 2012.

[29] Elizabeth M. Gerber and Julie Hui. *Crowdfunding: Motivations and deterrents for participation.* ACM Transactions on Computer-Human Interaction (TOCHI) 20, no. 6:34, 2013.

[30] Endrit Kromidha. *A comparative analysis of online crowdfunding platforms in USA, Europe and Asia.* IIMC International Information Management Corporation, eChallenges e-2015 Conference, pp. 1-6. IEEE, 2015.

[31] Maneo. *https://www.maneo.jp/apl/contents/crowdfunding/eng*. Maneo Market Iinc., Retrieved April 30th, 2016.

[32] Hatsuru Morita. *Crowdfunding in Japan: Current Regulation and the Future of Business*. Tohoku University SSRN 2752312, 2016.

[33] V. Kuppuswamy and B. L. Bayus. *Crowdfunding creative ideas: The dynamics of project backers in Kickstarter*. UNC Kenan-Flagler Research Paper, 2015.

[34] Generosity by IndieGoGo. *https://www.generosity.com*. IndieGoGo Inc., Retrieved May 1, 2016.

[35] Motion Gallery. *http://www.motion-gallery.net*. MotionGallery Inc., Retrieved May 2, 2016.

[36] Faavo. *https://faavo.jp/*. Search Field Inc., Retrieved April 29, 2016.

[37] Makuake. *https://www.makuake.com*. CyberAgentCrowdfunding, Retrieved May 2, 2016.

[38] Greenfunding by T-Site. *https://greenfunding.jp/*. Tsutaya, Retrieved April 30, 2016.

[39] Ready For. *https://readyfor.jp/*. Ready For, Retrieved May 2, 2016.

[40] Campfire. *https://camp-fire.jp/*. Campfire Inc, Retrieved May 2, 2016.

[41] BlouinArtInfo. *http://enjp.blouinartinfo.com*. BlouinArtinfo Corp., Retrieved May 3rd 2016.

[42] Artsy. *https://www.artsy.net*. Art.sy, Inc., Retrieved May 4th 2016.

[43] Artnet.com. *http://www.artnet.com*. Arnet Worldwide Corporation, Retrieved on May 4, 2016.

[44] http://www.artepiazza.jp/english/. *Arte Piazza Bibai - Kan Yasuda Sculpture Park*. City of Bibai, Kan Yasuda, Retrieved May 2, 2016.

[45] Cindy Alvarez. *Lean Customer Development*. O'Reilly Media Inc., 978-1-449-35635-4 edition, 2014.

[46] LinkedIn. *https://www.linkedin.com.* LinkedIn, Retrieved May 8, 2016.

[47] Alan Bamberger. *Navigating the Art World - An Introduction.* http://www.artbusiness.com/osoquugalsys.html, Retrieved May 13, 2016.

[48] Clara Lieu. *How do museums select visual artists to exhibit?* https://claralieu.wordpress.com/2013/05/11/ask-the-art-professor-what-is-museum-quality-artwork/, Retrieved May 13, 2016.

[49] Catherine Clifford and The Crowdfunding Centre. *Less Than a Third of Crowdfunding Campaigns Reach Their Goals.* https://www.entrepreneur.com/article/269663, January 18, 2016.

[50] Brian Palermo Randy Olson, Dorie Barton. *Connection - Hollywood Storytelling meets Critical Thinking.* Prairie Starfish Production, 978-0615872384 edition, 2013.

[51] Kevin Brooks Whitney Quesenbery. *Storytelling for User Experience: Crafting Stories for Better Design.* Rosenfeld Media LLC, 978-1-933820-47-7 edition, 2010.

[52] David Heinemeier Hansson. *http://www.rubyonrails.org.* Ruby on Rails, Retrived May 6, 2016.

[53] Tokyo International Art Fair 2016. *http://www.tokyoartfair.com.* The GAA Ltd, Retrieved May 17, 2016.

[54] Jakob Schneider Marc Stickdorn. *This is Service Design Thinking.* BIS Publishers, isbn: 978-90-6369-279-7 edition, 2011.

[55] Pinterest. *https://www.pinterest.com.* Pinterest, Retrieved on May 3, 2016.

[56] Michael D. Greenberg Hui, Julie S. and Elizabeth M. Gerber. *Understanding the role of community in crowdfunding work.* In Proceedings of the 17th ACM conference on Computer supported cooperative work and social computing, pp. 62-74. ACM, 2014.

[57] Mike Monteiro. *You're My Favourite Client.* A Book Apart, Jeffrey Zeldman, 978-1-937557-15-7 edition, 2014.

[58] Erika Hall. *Just Enough Research.* A Book Apart, Jeffrey Zeldman, 978-1-9375571-1-9 edition, 2013.

[59] Luke Wroblewski. *Mobile First.* A Book Apart, Jeffrey Zeldman, 978-1-937557-03-4 edition, 2011.

[60] Aarron Walter. *Designing for Emotion.* A Book Apart, Jeffrey Zeldman, 978-1-937557-01-1 edition, 2011.

[61] Joshua Porter. *Designing for the Social Web.* New Riders, 978-0-321-53492-7 edition, 2008.

[62] Donald Norman. *Emotional Design.* Basic Books, 978-0465051366 edition, 2005.

[63] Laura Busche. *Lean Branding.* O'Reilly Media Inc., 978-1-449-37302-3 edition, 2015.

[64] Christian Crumlish Erin Malone. *Designing Social Interfaces.* Yahoo! Inc, O'Reilly Media Inc., 978-0-596-15492-9 edition, 2009.

[65] Erik Qualman. *Socialnomics: How social media transforms the way we live and do business.* John Wiley and Sons Inc., 978-0-470-47723-6 edition, 2009.

[66] Michael Hartl. *Ruby on Rails (3rd Edition).* Addison-Wesley Longman Inc, 978-0-134-0777-03 edition, 2016.

[67] David Heinemeier Hansson Sam Ruby, Dave Thomas. *Agile Web Development with Rails 4.* The Pragmatic Bookshelf, 978-1-937785-56-7 edition, 2013.

[68] John Conomos Brad Buckley. *Rethinking the contemporary art school - the artist, the PhD and the Academy.* The Press of Nova Scotia College of Art and Design, 978-0-919616-49-3 edition, 2009.

# Appendix

## A 3.2.2 Initial Survey - Results with Questions

**Your Age:** (50 responses)
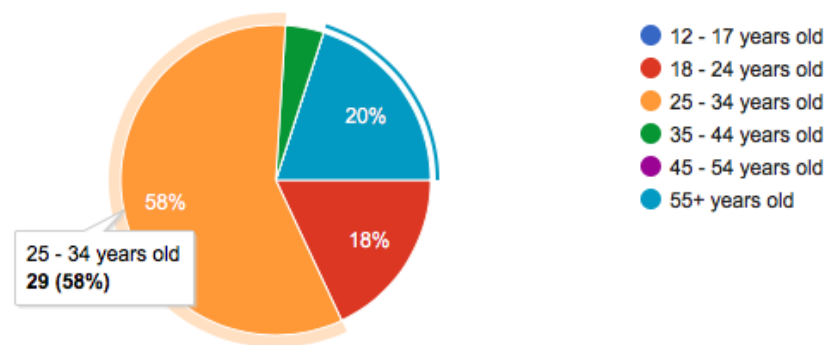


**How would you consider your level of interest towards fine arts?** (50 responses)

**Question: Do you use any online tools to find information about art, artists or galleries?** *All Answers (50 Respondents):*

No, No, No, No, no, no, Facebook. Easy to find, facebook groups dedicated to arts websites specifically for arts, Facebook, Google Facebook events are pretty convenient, and reminds you the date. Google is a really good search engine. Google maybe. He knows everything, n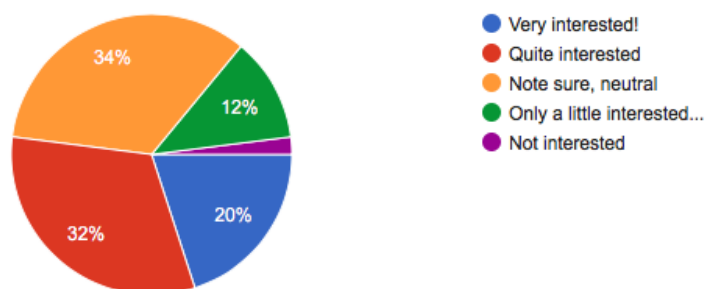ot really, I use google to find Art or Artist to look for live artist music etc., Off course when I want know more about artist or I pick up artist who's painting I am going to see. Then, gladly find out more information about the artist. I use web pages, art guides from the web. Google, Google : fast search and it supports pictures and videos. facebook instagram, Social media .. art Oman group in what's up, no, only info that have become before Google, Magazines, internet, Net pages of certain art museums/galleries, Internet, Google - easy to use I using Tokyo Art Beat and instagram (exhibition information) (follow artists and galleries), I do not know any tools, but I would like to keep track of artists I like, No, I don't know any, No, i go to the homepage of museums, No, don't know any services do that, facebook, google -> simple and convenient. Facebook -> unconsciously can get advertising, Google, easy, I usually use newspaper guides or pages like Time Out Craiglist-style websites, blogs,etc. Museum websites, smartphone app (iMuseum)., No. I really don't interesting in art., Google. Most helpful, easy to use, Travel review sites like TripAdvisor, because I usually will try to see famous museums / what's available while travelling, Not really :( I do use designboom, wired Facebook, because easy, No, it always happens accidentally, haven't found a good and easy online tool yet, Yes, Brances, many information about art exhibition will be put on their website and you could even view artists portfolio, Not really, but I might use google to find any related information Facebook, because it's easy to get an information from gallery fb page and from friend who has interest in art, read newspaper advertisements, find from google to get news, I almost never actively search information about art exhibiltions, no I don't., Haen menokohteita ja tietoja mahdollisista gallerioista taiteilijoista, No, don't know any reliable services exist or didn't pay attention to explore., i browse and have news feed from different artist communities on the internet, not actually, Google, magazines.

## How often do you visit an exhibition to see art? (50 responses)
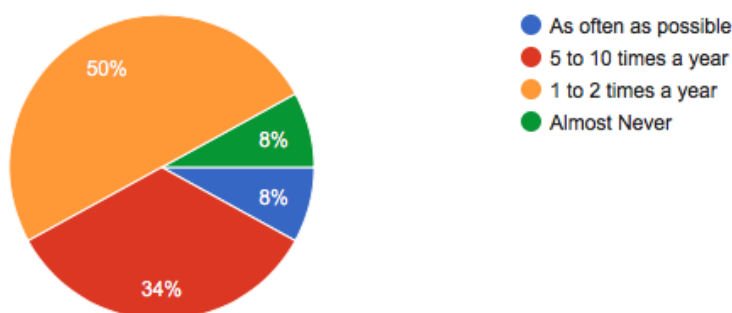
**Question: What is the first thing or word(s) that comes to your mind when you think about "Fine Art"** *All Answers (50 Respondents):*

Paintings, Colors, pictures, Nonsense, draw expression conveyance, Van Gogh, Michelangelo's David, Something difficult to understand, Canvas, sophisticated art - made very accurately e.g with pen or somekind of a drawing, beatiful sculptures, modern beatiful paintings, small detailed paintings, Sibelius and monument of him in Helsinki and in Ateneum-museum. Poetry, drawing, painting, speech, reading,, expressing feelings....etc, paintings sculpture, Creativity, statue, exhibition and museum, Pencil drawings, Classism, Picasso Rembrandt, Glad, Hermitage Museum, Classical music, No limit, Exposition in museums, Paintings, sculptures, Dali, Expensive, Museum, Painting, Mona Lisa, PIcture, Paintings, Da vinci, Mona Lisa, Impressionism, Western art, Canvas, I have no idea about it..., shaking hands, Museums, Picasso.. =0, Contemporary art?, Something connected to Modern Art and not well-known artists, Abstract, Oil paintings, Cool, Sophisticaed versions of art, Houses, architecture, Paintings, art galleries, paintings, colors, visuality, Joku tai jotkut ovat tuottaneet meille kokemuksen maalauksista, musiikista, näytelmistä, tanssista. Taide tuo iloa, ajatuksia, mielipiteitä,keinon rentouttaa ajatuksia, Painting Museum, Expensive, Tranquility, Quality, Premium, Trip, naked woman, Modern art / contemporary art, Painting, drawings, sculptures, experimental films, etc.,

**Question: What do or would you consider important for making a decision to go and see art (multiple possible)**
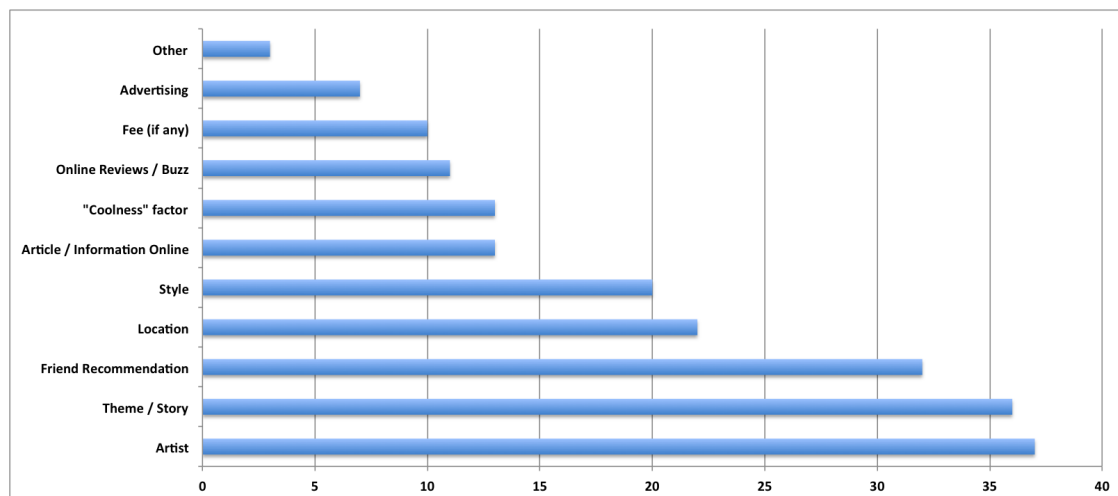
**Question: Under which situations are you most likely to visit an art exhibition?**
*All Answers (50 Respondents):*

Friend Invitation, Professors ask to visit, If the exhibition is within my reach, physically., Nearby, someone famous, support a friend, Invited by close friends, or some theme related to my own interest., when lack of motivation, travel is most common. when I hear from friends or read an article from it somewhere e.g internet, When I am traveling I really like to see art exhibitions that are near by. Also social medias and web recommendations., Advetising or support a friends., Traveling, travel , When i partespat on it or I m free, somebody has recommended or some other situation or location is near, While travelling at holidays, While travelling, No particular situation, When visiting a new town/city either domestic or foreign. Or when going to shopping in my home town., On sundays when your free with a friend or husband, Hanging out with friends, Travel, any situation, Rainy Day, If it is about a theme or art style i like. If it is about artist i admire, When I travel, No plan, weekends, When I can see all the schedule and exhibition places (in town) clearly, to support friend, with my friend, A sunny warm chilling afternoon Weekends, dates, Available schedule, acceptable fee, favourable topics, Chasing a girl. Girls like art more than boys. I won't go to the exhibition by myself. In some case it really cost a lot. But, when it comes to love, spending doesn't mean anything, Invited by friends, If my friends are already going, When I'm interested at the theme, clear weather, holiday, Going together with friend (in my city), while travelling abroad, I'm interested in the artist, If I am about to make my own piece of art I will go to see how fine art looks like at that time, When I'm in lack of inspiration, travelling , on holidays, weekend & evenings If I have somebody with me, While travelling, When I'm abroad, then I have extra time for arts Matkoilla oppaassa on maininta kuuluisasta taidenäyttelystä, with friends, When I see information about an event ( whether it is from digital or paper based source) and seems appealing to me., when i receive information, and the exhibition location is within my reach, while travelling abroad or when some famous pieces of art "arrives" to the country I'm located in. Of course if I can get the info about it from SM, Trying to stay by myself outside., Support a friend

**Question: What is your perception, or stereotypic image of a person who likes fine arts / painting?** *All Answers (50 Respondents):*

Someone who likes to draw all the time, Rich and try too hard, has good taste on everyday accessories, Romantic, Somebody antithetical and good at express his mind in visual way. Cool. Good looking but not dress very well. Independent. He or She has strong visual talents - way of thinking beyond normal limits - creative. can see visually larger visions and put this in one painting. I think people who like are art orientated and really like cultural and artistic experiences, Educated. He is very special person nowadays. creative person, Full of imagination and motion, educated and civilized, educated person, Artistical, Intellectual, Wealthy elderly urban people, Well educated and humanistic person, Highly Intelligent, Like to think a lot, like to read a novel, don't like to talk, Jackson Pollock, Person who always seems focused on their own point of views and tastes, more quiet and refined than others, Quiet, very sociable within art group, attention to detail, Self-centered, Hipster, studied art, wear black, like wine, Artist, Elegant Hipster, poshy, Sensitive, emotional, independent thinking, less in communicating, unique perception and view point, Elite, Someone who is hipster, or someone who has a background / passion for arts or painting, He/She has a gifted talent, Young person (under 25 years old), He/She is probably a designer him-/herself studying as a designer/architecture/artist?, Crazy, very emotional people, People who have artistic ming and really strong character and personality (in terms of appearance, attitude), Outstanding, artistic personality, enjoys life, not "angry", Midleage woman, well edegated, Cultural, intellectual person, Middle-aged women or men who live in the cities. Or then students who study arts/acting., Henkilö haluaa taidetta ,muille näytettäväksi omaksi iloksi,sijoitukseksi, Hippy, It's either the person having trained aesthetics or the person is a rich collector., has good taste for everyday appliances, cares about details, picky, very "arty" person always visiting latest exhibitions and knowing a lot about modern art trends. Kind of an expert., elegant, "artistic", somehow tastes differently from others,

**Question:What makes you want to go and see art, or why don't you go see art?**
*All Answers (50 Respondents):*

Advertising, Friend Recommendation / Invitation, Some art exhibitions are interactive Hard to understand what the artist wanna say, don't want to listen to other audience's bullshit, I go to see art for inspiration, see what's the latest trend in style or method among artists. I like design better than art. It's difficult for me to understand the background and the meaning of the art works. Wanna appreciate someone(artist) work, to feel Relaxed and get out from normal thinking - like movies I don 't go to see arts if the feeling is that it doesn 't touch my feelings - something out of from my world, Fine and well-known paintings or sculptures. If I know some information or detail about the artist or painting, then I really like know more about his paintings. Interesting people or someone who I know. Behind each art there are feelings expressed. I like to see how diversity of people make the art. enrich my knowledge see wts new in art to see worldviews toward different issues see things from different perspectives I like art work but I live so far from city, exhibition or performance is free or/and connected with some other happening, I don't go to see art, because there is so much more interesting things to do. To see beautiful paintings Sensations, To get new visions or aspects of surroundings or life. Very often good art makes me happy and smile. Makes me happy, No time, I don't know the reason but i like to go. I go as many museum as possible when I go travelling, Get inspiration, I like to go and see art to understand different points of view and the ways it is portraited, also to get new inspiration, When friends go, when there is a special exhibition, when I travel accessibility and posters, when I'm too busy, Get inspired, learning about different artists is also enjoying, If it is connected to someone I know personally, I just want to enjoy watch good picture. The place is far from my home, also a little bit expensive, Find peaceful mental world, I am mostly motivated by my girlfriend, she studies art history, Favourite Artists, interesting but unfamiliar genre, When someone invite me. The topic make sense to my research, Too busy. Museums are quite far away from my home. I will go if my friends go. Sometimes I will go if it's an interactive exhibiti, like LACMA's lamps, The artist, or the topic/theme of the exhibition, to reset mind, Because of advertising, while travelling to another country or just going there with friends, I'm interested in art and feel art beautiful, I used to go while I was undergraduate student because I was a member of fine arts activity group at school, I like to get an inspiration from the artist's artwork, also I want to know what are their concept, method to create a works enough spare time, sometimes advertisement of good artists, If I have good feeling, sunday and nice weather and I meet my frends same time. If the exhibition or show is popular or that I heard of it from my friends. The reason why I don't go is because of lack of time or interest or because I don't think its worth the money. I find it interesting and somehow calming, makes me think of new things (or then old things with a new perspective), Jos on tiedossa kuuluisat työt, joita voi ymmärtää., Depending if going with friends To get inspiration. It is also a nice experience to get to know the artist's bio, the hows and whys of their creation. if the topics interest me, I love art but basically non-modern art, prefer to visit exhibitions of world known artists, WANT TO. Find peace. Enjoy quietness. Enjoy being alone. Looking for inspirations. DON'T WANT TO. No time. No special artist I really like.

**Question: If you could wave a magic wand and change anything - doesn't matter if it is possible or not - about fine arts or fine arts promotion, what would it be?**
*All Answers (50 Respondents):*

Different style to galleries, Uhmmmm back to history see how the art piece was generated? not really, Want to see more reviews before going there, but don't want to see any pictures of the exhibition itself., To make the audiences feel what the author feels, I which I can visit famous exhibition like Louvre museum in France, the art should come more closer to normal places I visit often - so I wouldn 't have to go just to a certain place to enjoy art avoid a lot of croud of people and queying to see or hear e.g Live music in bars - ,painting live music on streets in different places, I would make art museums. Bring all the beatiful paintings together so, that people could find the world best paintings from one place or two. Free to see fine arts. Non, see it every where at every spot, Many things .. realistic art, tv-programs of these, free entrance to art exhibitions, Change whole screens and look at details, Make all art available in the public, Get legal duplicates of art masterpieces for everyone to see and buy. And also make it possible for young artists to make their living by making art., I'd want to see more art in everyday life. At work, shops,buses, shops., Make a small museum in every local community center, All the museums don't take fee! Free!! I'll stay inside all day! I want self curation service., but I'm content with present state, To get to know about the new works from artists I like more easily and in a timely manner, A connection between artists and people. Streaming of art creation, To make poor artists richer, Make fine arts more available, affordable, and more accessible to the public, fuse design w/ the personal connection of art like "moma store", exhibit fine art outside, like subway, shopping mall or school, Thousands people paints on the same canvas, Art still seems (to me) to be to far from the "common" people. Something must be done to democratize it. Cheaper exhibits and free guidance would help, Would likely yo see more lively advertising (digital form), Draw in the air, If I can see fine arts at home, with device like Oculus Rift. I'll be more than happy to enjoy arts., I would just want to see the art exhibits that are more of an interactive exhibit / installation. Also would rather know, if / when will be the least crowded time to go, Make fine arts to digital arts, I'll draw some arts in the sky: by cloud, More open into local galleries and nearest sites, cause usually the most available info is only about huge galleries and museums that are always full of people, interactive offline? Creating virtual museum on which people can freely access through their smart phones and enjoy their time in real like, I would like to have a change to see artist's workspace to see the space that make artists create such a cool piece of art. So I will use magic wand to make I'm in their workspace!! sophisticated internet pages - from where to find art : time and location and which kind of art ( artisetc,..) - most important, Art trade in pop-up style , not too expensive. More art to workplaces and schools. Almost no change would make me to go see more fine arts, exept price in some cases., I don't know, Ei taikasauvoja,mutta julkisissa tiedotusvälineissä ja netissä tietoa taiteista, taidenäyttelyistä, määrärahoja tukeaksemme taideopiskelijoita, More installations in public areas, Make everyone have the ability to create fine arts., integrity. usually the art is good, but the third parties, namely the gallery, the agency, ruins the overall performance and grade of the arts., if there is a very simple yet informative app/service about arts based on my location and interests I would definitely visit more art events, Shorten the travel distance.

# B   3.3.1 Focused Survey - Results with Questions

**What does the concept "Contemporary Art" mean to you?**
*All Answers (50 Respondents):*

Modern Art, something not only in paintings, Express feelings, Modern, supporting young artists, great investment potential. modern art that I'm not very familiar with, Morden art, hard to interpret the meaning, Uneasy to understand, Art that is styled after the current design shift., Art produced in recent years, All kind of variations of different type of art, Something adventurous, special, brave challenge or change., meaningless, something that helps people who have no skills but want to squeeze in and take a share, Hard-to-understand but beautiful artwork, Modern art. Non traditional., "Contemporary Art" makes me think of artists that don't necessarily follow a certain style or genre, and might create art at a smaller scale. Contemporary art also makes me think of more recent, up and coming artists, rather than older and more established artists., Semi modern, more from my life time., Modern weird looking art, Art produced using ideas and concepts not traditional to any previous specific period. Something that doesn't look like it came from a time before now, Use of colourful colours, new aspects, Interesting, The art today, It is something new like graffiti or performans.. Art of today or appears nowadays., Abstract paintings and sculptures, it means art which somehow image our time or our world. , All kind of art, Not really anything, For me contemporary art is mainly the art I see around me. To see contemporary art, I do not necessarily have to go anywhere special, ie. to the gallery, but I can experience art ie. in public spaces. Contemporary art is not about beauty but to get people to think and maybe to react in the agenda of the artist. Artists get us see how the world is in the eyes, give a different perspective.?, Personality, Not really sure, Can't understand, messy, Freedom of expression, None, Expression of modern society, people's idea of creative expression, abstract, Difference between traditional and modern art, No impression, Painting, sculpture, photography, In line with current trends and ideas, Art in contemporary atmosphere and material, People lack awareness of the arts, much of the "art" is full of people's lives. Of course, still a lot of really good things can be a lot of things from every one., Irregular, unconventional, rebellious Youthful, in line with the aesthetics of young people, with the overall sense, God-shaped scattered and dispersed, low-key luxury, Works of art or artistic behavior is characteristic of the modern era, No impression, seems high class, Not only paintings, Modern language and spirit of the avant-garde art., What is contemporary art? Is it like those exhibitions in 798 with abstract works?, Modern Art

**What is "Japanese Art" in your opinion?**
*All Answers (50 Respondents):*

Traditional Art depicting samurais and gardens, Ukiyo-e, Japanes artworks have a distinct genre, it's like artwork with traditional cultural elements. , something traditional about the history of the country, Japanese traditional Art using ink and brush, 36 Views of Mt. Fuji by Hokusai, Art that is minimal, balanced and simple., Art displaying Japanese characters and scenery. , It has a strong national meaning , own styles compared to "western art" or traditional chines art, Very exquisite. Follow the samurai spirit. Contains "Japanese representative" elements (mount fuji, sakura, Edo Time, etc.), pure visual, A lot of flowers patterns and tactiles, Ummm those woodblocks of tsunamis?, "Japanese Art" makes me think of very simple but historical based design. , very mixed, brush work, screen, ancient and modern , First comes to mind anime and manga stuff. Also things related to martial arts and also kimonos., I dont really know to be honest. Traditonal Japanese art presumably follows some structure fixed int he past but, contemporary Japanese art may or may not have 'Japanese' identifiers at all, Cartoon figures, manga, traditional statues., Traditional , Graphics, Beautiful colors and drawing. , Japanese art is based on old japan culture and is made or shown by japan artists., Samurai, Kimono and Geisha, The only thing which comes to my mind is that it's historical, a piece of asian but not so much as chinese, Anime & sushi From Japanese art comes to mind first harmony. Japanese architecture and gardens are beautiful,, relaxing to watch and experience because of great harmony., Traditional, Art beyond human nature, Island paranoid pessimistic, Morbid beauty or metamorphosis, Don't like, Traditional, Geisha, Geisha, Delicate, Kimono, Anime & sushi, Having the main characteristics of the Japanese performance art from Japan Japanese art is divided into two categories, one is closer to the traditional or that come from the traditional, the other is closer to being influenced by modern Western culture., Traditional, inspirational, and strong performance, Meticulous, clean and tidy. "Quiet and beautiful", Restrained, traditional, historical origins, elegant, Impression mostly with body art and nature-related books may contact me to see the movie or the impact it, Traditional, Classical, integration of the world artistic culture., No impression at all,Sakura and Samurai

**What incites you the most to visit an art exhibition?** *50 respondents*
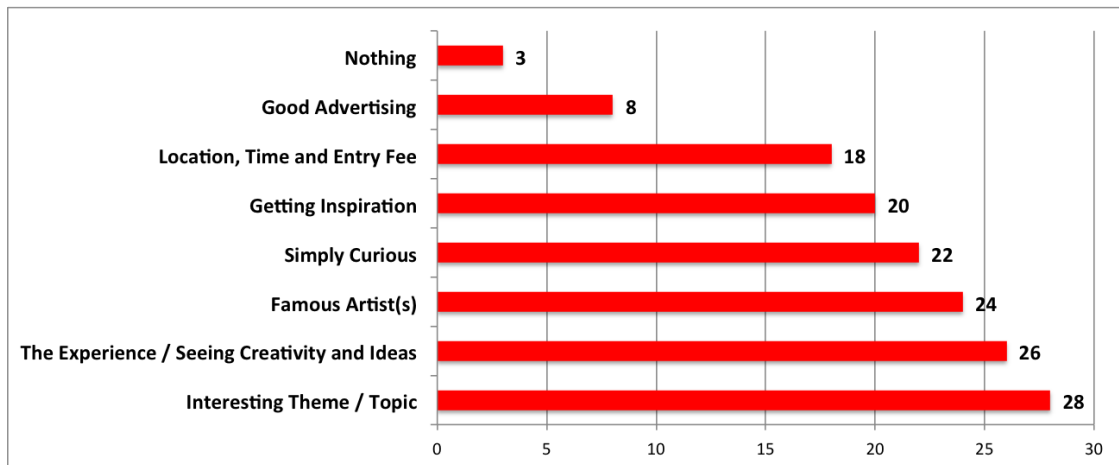


**Which of the statements below best describe your art consumption: I want to:** *50 respondents*
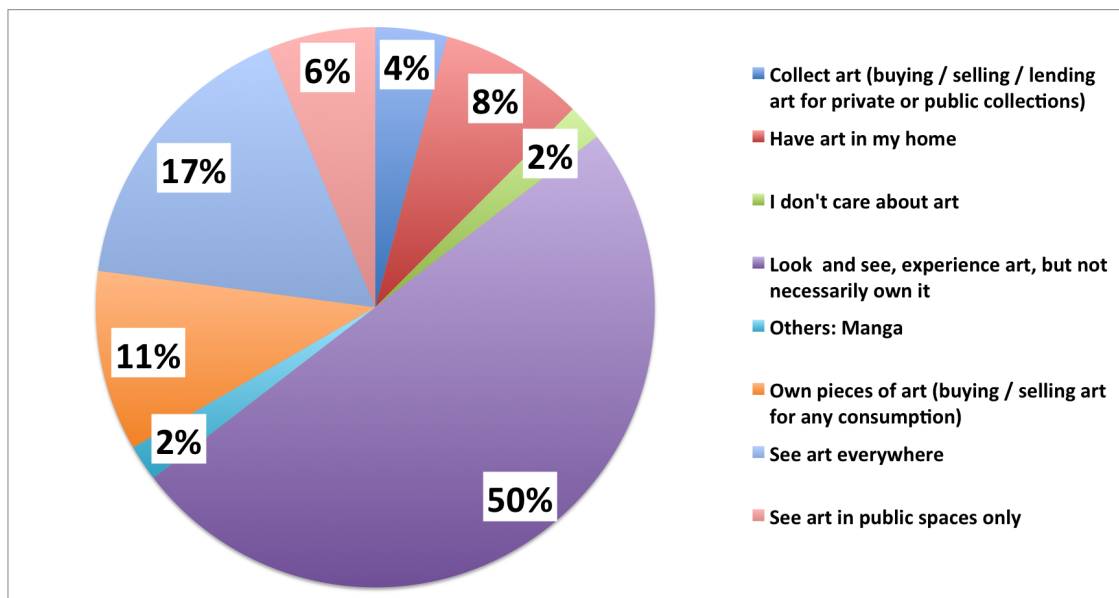
**Which of the following would you feel most comfortable with to support an artist or an exhibition?** *50 respondents*
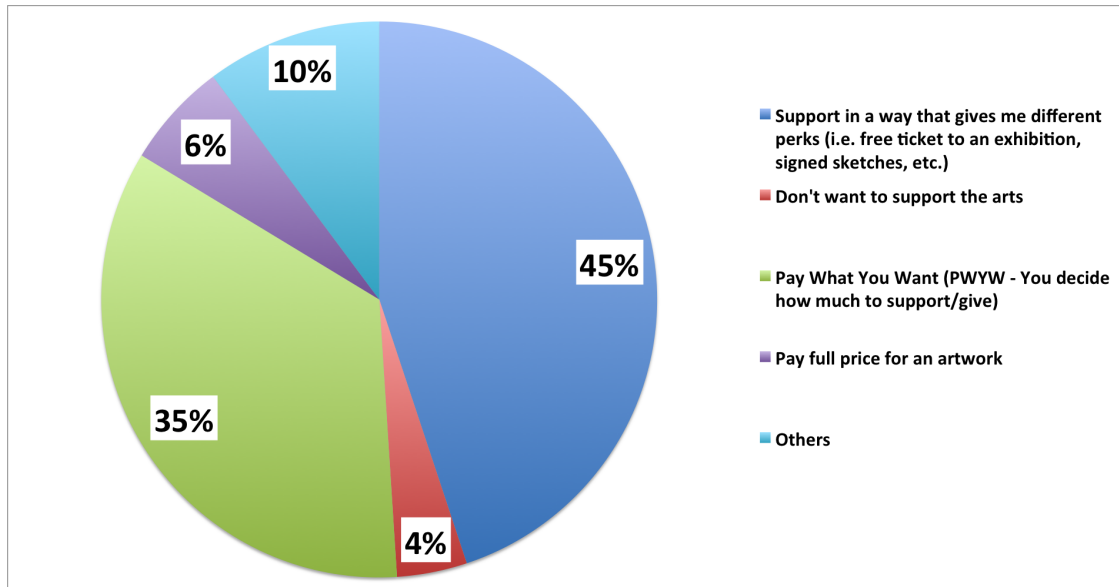


**What would you consider the most in an art exhibition by emerging artist(s)?**
*50 respondents*
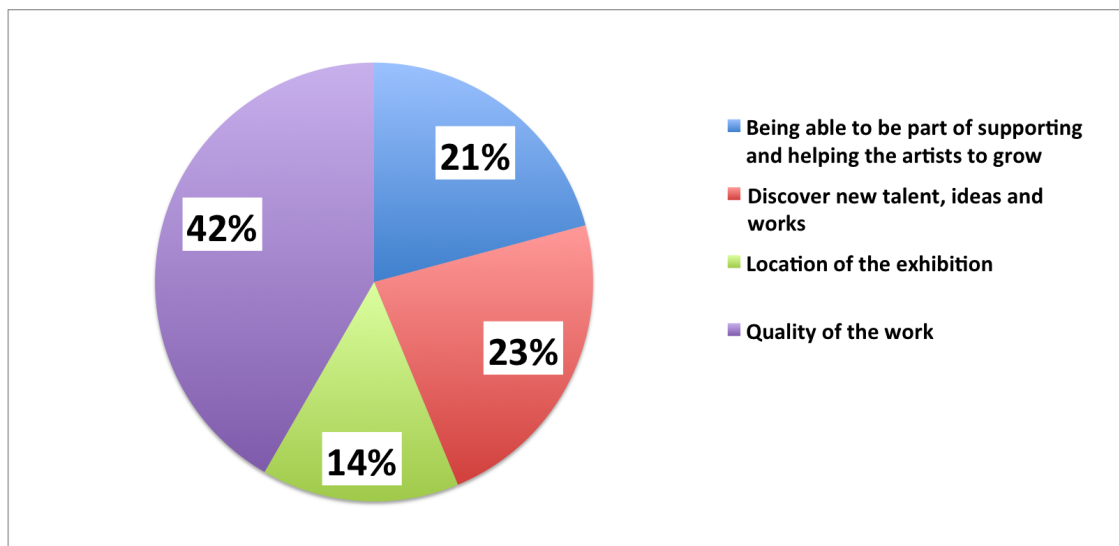
**What do you think is the most useful kind of support an artist could have ?** *50 respondents*
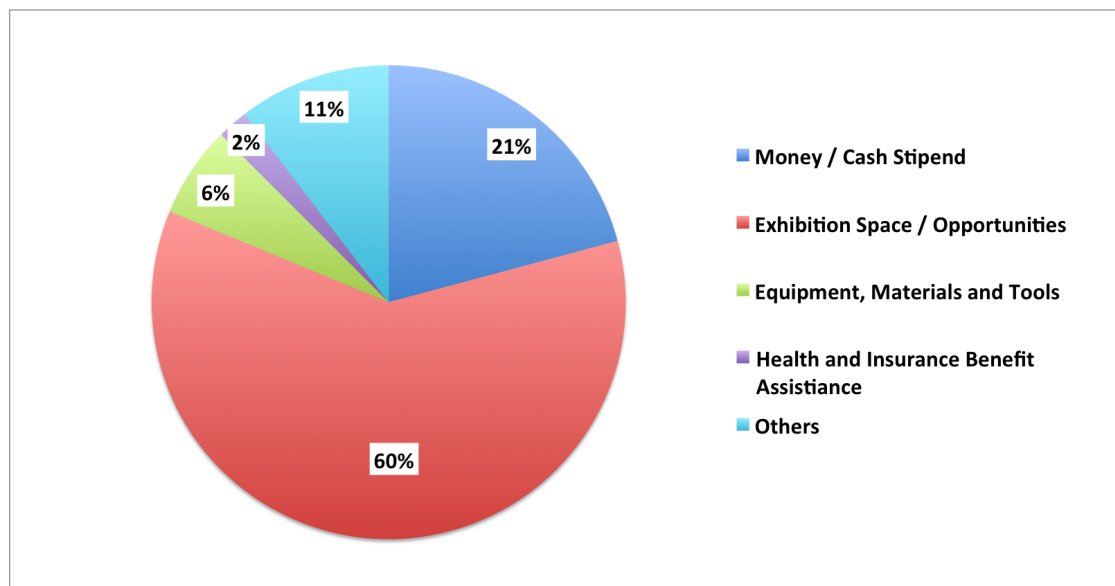


**Would you be more likely to visit an exhibition if it was made possible by your participation?** *50 respondents*
Yes: 96% - No: 4%

**Would you support emerging artists in your local community by contributing i.e. $5 to an exhibition proposal that interest you, thus help the artist to arrange exhibitions and you to visit the exhibition as well?** *50 respondents*

People answered "Yes" (70%)

People Answered "No" 15%

People Who answered "Others" 15%
Not sure, depends on the artist and works
depends who is the organiser
maybe if they are good
Yes, If I can visit the exhibition for free
Yes, if the art is good
If he really needs it

**What in your opinion do emerging artists need the most to build up their careers as full time artists?**
*All Answers (50 Respondents):*

Places to show their work,funding and creativity Luck and persistence. the opportunity to show their works to the public to gain recognition money and patrons Proper support from related industry Exposure Perseverance! To have opportunities to show their talents in low cost. There should also be more exhibitions or contests and in various levels , in levels that corresponds Artist talent level so that he/she can proceed ang get feedback Give them space to show. support, so they need not worry anything else and focus on art-working Exhibition opportunities Ability to get paid work I think they need to be really dedicated, but they also need to take advantage of opportunities for exposure in public places. They need to network with the right people so that they can find someone who will support them enough financially towards being a full time artist. support with money and exhibition space Participate in interesting projects that bring value for somebody that is willing to pay for it. Not just make something that looks nice but actually make something that is of value for somebody. I'm not sure how this can be created in this area. Opportunity to find their voice and space to show their talents. the market will decide if it is viable or not to continue after that they need to revolutional productions or start product art in a steady timespan. investment Talent They need location to have exhibition and place to work. Artist gets regular incomes although small. First of all they need to practice as much as they can maybe working as a designer in a artical shop or parttime working in several different shops, they can be individual artist when they have had ideas of knowing how to satisfy consumers Proper education for arts and good works which get some attention from media have opportunities to show their talents and have feedback Marketing on medias Possibility to have space for exhibition. Advertising, visibility and publicity. Arts Seminar Accept change and new ideas, give more promotional opportunities Social Identity Visit his exhibition Freedom Provide an opportunity for show Attitude towards artists works Financial support and learning exchanges Buy the works Sharing event, interview Encouragement Social attitude and attention Financial support is important, but also psychological support Arrangements television interview, Internet promo Needs lot of communication / promotion channels Respect their artistic inspiration, giving them more opportunities and development platforms. Can not agree is not necessarily bad. Support old artist, encourage spiritual support, government and other institutions Free publicity opportunity Financial support and learning exchanges Pay attention to his/her works Given them lot of opportunities for showing their works

**What incentives, if any, you need or would want, in order to support an emerging artist?**

*All Answers (50 Respondents):*

nothing special I can feel connected with his/her art work Anything that is meaningful could be incentive. becoming an "early art adopter", getting smth that can give me the feeling that I'm doing a big thing. And some perks, of course...like discounts to visit galleries or museums in my country or any country I visit. That emerging artist is my friend or I have certain connection with that artist. To show off to my acquaintances Articles, hype, blogs Free work give instant feedback at the exhibition place by writing or direct conversation with the artist - if possible Passionate i need to see potential on artist, and also if we share similar preference on topics Spread the word, go to exhibitions I need opportunity not incentive really Personally, I would be more likely to support an emerging artist if they were my friend or I had a personal connection/relationship with them. a good environment to view his or hers work Understand better the story behind the art. Get free tickets etc. Maybe meet the artist. Get awesome memorable experiences out of the art. Too often I see art and I dont understand it, I dont get anything out of it. I'd have to like the work, or the person. it isnt about tax breaks or anything like that, its about supporting something because you like it give him premises to do art and bring the artist more to the public. Souvenirs Monet to support Place to work. Exhibition. Information or news about works or exhibitions by artist. To buy exhibition tickets money if artist will show his talent in public places not really anything comes to my mind - Improve my awareness for art Like it innocently, no need for compensation Let society have more art, no need incentives First need to attract me Works Like his-her work Current mood at that time Selflessness no need, just like it Broaden our horizon and ideas Give them a feeling of identity I like it Let this society have more beautiful things Compassion, hope he (she) did not forget the original intention of fame signatures No incentives Seing hope in him/her for the development of the arts Support the person who share similar way of thinking with me Because want to enjoy, just want to support and hope he/she will be succesful if I like his/her work, dont need anything in return Visit his/her exhibition

**Do you think fine arts are important to a society, or a country? Why, or why not?**

*All Answers (50 Respondents):*

They can be a good promotional tool for a country Yes, it's a way for people to express their feeling, as long as they find the art work that they feel connected with it. Yes, fine arts are representations of culture, values, and sometimes even social problems of a country. They are visual evidences of the history. I think it's really important because fine arts shape modern culture and modern history of the country and people have to be familiar with that. We can't enjoy Leonardo Da Vinci's works forever we need to create smth new that will add value to the art history. But today it seems like people know little about fine arts, and that creates misunderstanding. Yes. It is a powerful way to promote the value/culture/ideology to the rest of world. Yes. As part of the nation's culture, art truly represents the core of the people. That's

quite subjective. Meaningful art means different things to different people. Me, personally, I think all arts are important to fuel creativity. Yes, art brings people together and makes them talk to each other Yes it is very important, it gives possibility to enjoy something that gives a break to normal day to day life. Also it combines people together , and will raise up opinions and thoughts - that are not polititical Yes. Look at Japan. They have the best design of everything. yes. i am taiwanese, i clearly know how ugly living environment and awful taste ruined aesthetics of generations. Yes, beauty is important and art is a way for people to learn to see beauty. Yes. Creativity is vital in all walks of life, and art as a way of expression/ criticism is necessary. I think that fine art is definitely important because it provides a way for people to see new perspectives on familiar or important topics. Fine art can also create an environment or atmosphere and inspire the people spending time in those contexts. yes as it can preserve and show our culture I think culture is an important part of the society and a differentiator for countries and the way of living. A guess nice art is somewaht important to the society then :) Yes. for two mains reasons; one is from the future; art is one of the things remembered about a society. a society that produces no interesting art is not looked kindly upon by the future. the other is the present; art can stimulate people, can encourage them to think and to use an expanded mind in other fields too. It can be stroong and obvious (propaganda basically), ir it can express a social confidence in challenging how people see things and pushing them to engage with their surroundings. The latter is better! It's crucial part of society. It describes societies, opinions, ideologies that is going on in the country.People can express their opinions and attitudes by art. Additionally it gives people visual experiences. Yes Yes, as advertise Yes. For country it is important. Other people or instants come to see our land. Art is important, because art express state of time and situation. Yes, absolutely yes. Human beings can not live without arts, people becomes kndness by awareness of beauty and arts. it's important because it can express important issues of the time/the country yes – it s good experience Yes, culture activities belong to humanity I think that through fine arts we can experience history, different cultures and beauty. Fine arts are an important window to the past as well as to the future. Important, to let people living in the fast-paced life to find a quiet place to improve oneself Sometimes the art and technology would be similar, but also somehow weapon! Very useful for thinking Important, broaden their horizons, emancipate the mind Important, represents a country Very important, enhance cultural development Important, it is one part of life Important Not important? Just a hobby for some people Important. Exchanges, inspired by the mind, open ideas, giving top priority Important Important Important, because art also mirrors current life Not important, the development of the state and society by economic and moral education, inspiration and the right to speak of a change of talent, can not count on the latter the former is completely useless to the society. Very important. Japan can be said that the founding of the art Important, art mirrors society at that time Important and indispensable spiritual food More enjoyment for people Important direct impact on the lives of people's happiness index. Art is also important, personal belief, society, the state needs to support the faith Important, represents a country or society's creativeness

# C   3.4.1 Interview with Emerging Artists

*3 Emerging Artists, answers grouped as A, B, C*

**How did you become an artist, or what made you interested in art?**
A: some artist noticed my diary which was packed with some drawings
B: Emotional expression
C: I'm still in denial about being an artist. I have always considered 'real' artists to be the people who work in their studios 10 hours a day and always need to create. I have been making art all my life but always felt that the term was a little too broad or a little to limited. A shorter answer: I've always made art off and on my whole life.

**What role does an artist have in society?**
A: encourage people to enjoy their life better
B: Creativity
C: It's vital for commenting on what's going on.

**What's integral to the work of an artist?**
A: interests/passions
B: Inspiration
C: Making things. Sounds silly but a lot of people think that being an artist is an idea or a concept etc. Being an artist means actually making SOMETHING. It can be anything. But it probably has to be made (on some level) for the sake of A) making art or B) making the thing itself.

**Professionally, what's your goal?**
A: to have my own paintings printed on fabric and products
B: Published work
C: I want to get better at graphic design. I did a lot of metal work as a kid, I had a metal studio in Beijing, but now I am focusing more on design and making things look good. In the future I would like to combine all of these things. My other goal is to make refined work. A lot of the work I did when I was younger was really rough and even if it was finished it was never to a high standard in terms of craftsmanship. In the future I would like to remedy that.

**What do you think is the best way to make a name for oneself as an artist?**
A: keep on trying and be noticed (take part in any kind of exhibitions, even group shows)
B: Be true. Deep meaning with everything. Always sincere. Open. Honest.
C: Networking and self-promotion. It helps to have good art but it's not necessary. It also helps to be very media savvy and great at getting people to like you/your work.

**Do you ever approach galleries and try arranging exhibitions of your work?**
A: Yes. I went to this cafe and art gallery in hefei, and asked if i could hang my works in there.
B: No.
C: I haven't.

**What challenges an artist has to overcome in order to make a career as a full-time
artist?**
A: money
B: To be noticed by the career creators
C: They either have to be rich, exceptionally talented, or they have to be willing to spend 70%
of their time self-promoting and trying to get funded.

**If you were able to receive support, please choose what you think is the most
valuable in terms of development as an artist:**
(3 responses)
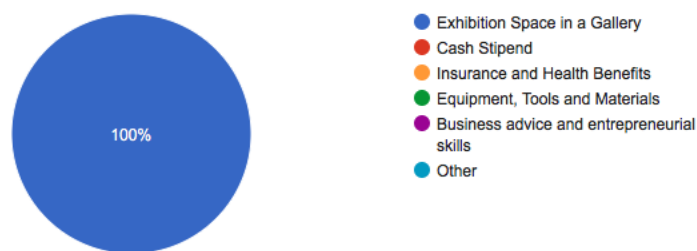


**Have you ever used crowdfunding platforms for your art or projects?**
(3 responses)
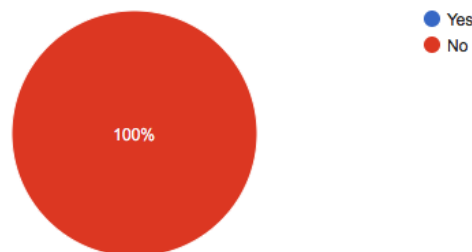


**Would you have any concerns about putting your idea / exhibition proposal on a
crowdfunding platform?**
A: i wouldn't do that actually.
B: Yes because I feel guilty.
C: No. Above I checked Exhibition Space over Business advice. I think they're both really
important. If people are worried about their ideas getting stolen then they've got to realize it's
a risk they take, but it's better to put yourself out there.

# D   5.1 Evaluation: Expert Interview Data

## 5.1.1 Expert Interview 1

Name: Aga Baranska (http://www.agabaranska.com)
Nationality: Poland
Place of residence: Poland, United Kingdom

**Evaluation Pre-Questions**
1.) How long have you been creating art?
10 years

2.) Have you approached galleries, spaces or museums in the past for exhibitions? How?
No. I am represented by Saatchi Art, they do the work for finding exhibitions, fairs and art related activities

3.) Have you had previous exhibition? How many approximately?
Yes. 6, national and international exhibitions

4.) Is creating art your main source of income?
Yes. I am also involved in textile design (fashion)

5.) How would you rate the likelihood of considering crowdfunding platforms, such as Kickstarter or IndieGoGo for example, to get support for your art projects?
(Not considering 1 - 2 - 3 - 4 - **5** - 6 - 7 - 8 - 9 - 10 (Very likely)
5 - Neutral

Why?
Depending on style and where the artist is career-wise. If the artist is just starting out then yes, if the artist has representation or has reached established level, then no.

6.) Are you a member of any artists or art-focused platforms, organisations or communities? Which ones? What made you want to join?
Not part of online communities, but part of a female artists platform, womensartworld.com.

**Prototype Testing and Usage**

**Evaluation Post-Questions**

7.) What is your first impression of this platform?
Great graphics

8.) What did you like the most about this platform? Why?
It can be a good starting point for emerging artists

9.) What didn't you like about this platform? Why?
None

10.) If you could change one thing about this platform, what would it be?
It could be useful to make it clear that the platform can be used by both artists and regular users. There should be also more focus on the people (other than artists). Visitors should be able to see that they can also join, that it is not only an artist to artist platform. Making that aspect more visible, visible that it is ok for both. Artists part was clear, more visibility for users as well.

11.) How would you rate your likelihood of using Artborough as a crowdfunding community platform for your art related project? Why?
(Not considering 1 - 2 - 3 - 4 - **5** - 6 - 7 - 8 - 9 - 10 (Very likely)
5 - Neutral
Nothing (for me). There is no need for artists with gallery representation to solicit funds.

12.) How would you rate the likelihood of this platform being a new resource for helping you in your career?
(Not considering 1 - 2 - 3 - 4 - 5 - 6 - 7 - **8** - 9 - 10 (Very likely)
8

13.) For art, do you think the Artborough model of crowdfunding is more effective than Kickstarter? Why?
Maybe

14.) Would you recommend this platform to a friend if the content was relevant to them? Why or why not?
Yes, also would be great if you could add friends in a similar way as in Facebook for example. Seeing what they are up to. Any exposure is good

15.) Would you register an account if the site goes live?
Yes

16.) Do you think this platform can help emerging artists in their careers? Why?
Yes. Emerging artists need galleries to notice them.

Additional comments outside the pre-defined questions:
It is especially important for young, new and emerging artists to get opportunities. You normally don't approach galleries, but artists should be able to create an impact that can catch their attention.

## 5.1.2 Expert Interview 2

Name: Mariam AlJumah
Nationality: Saudi Arabia
Place of residence: Saudi Arabia

**Evaluation Pre-Questions**
1.) How long have you been creating art?
20 years

2.) Have you approached galleries, spaces or museums in the past for exhibitions? How?
Only in my home country. I was invited to participate in the The Tokyo International Art Fair 2016. This is first international exhibition.

3.) Have you had previous exhibition? How many approximately?
4 previous exhibitions. In Syria and 3 cities in Saudi Arabia. Now also Tokyo in Japan.

4.) Is creating art your main source of income?
I am both an artist and an art teacher in Saudi Arabia.

5.) How would you rate the likelihood of considering crowdfunding platforms, such as Kickstarter or IndieGoGo for example, to get support for your art projects?
(Not considering 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - **10** (Very likely). Why?
10 - Very likely. I do not have experience from crowdfunding platforms, but online platforms makes it very easy for communication and many other things. One example is LinkedIn, which I find very convenient to reach out and connect with people.

6.) Are you a member of any artists or art-focused platforms, organisations or communities? Which ones? What made you want to join?
Facebook, Instagram, Twitter, Linked In, Social Media, as well as Celeste Network, which is an online community for artists. Communication is convenient, fast and easy

**Prototype Testing and Usage**

**Evaluation Post-Questions**

7.) What is your first impression of this platform?
Great! Love it! Like the red color!

8.) What did you like the most about this platform? Why?
Great idea, it will be easy for the artists, communication between peers and more.

9.) What didn't you like about this platform? Why?
None

10.) If you could change one thing about this platform, what would it be?
Nope.

11.) How would you rate your likelihood of using Artborough as a crowdfunding community platform for your art related project? Why?
(Not considering 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - **10** (Very likely)
10 - Very Likely
I have children. Using such a platform would be easy and save me lot of time.

12.) How would you rate the likelihood of this platform being a new resource for helping you in your career?
(Not considering 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - **10** (Very likely)
10

13.) For art, do you think the Artborough model of crowdfunding is more effective than Kickstarter? Why?
Don't know Kickstarter

14.) Would you recommend this platform to a friend if the content was relevant to them? Why or why not?
Yes, convenient, easy to use

15.) Would you register an account if the site goes live?
Yes

16.) Do you think this platform can help emerging artists in their careers? Why?
Yes.

## 5.1.3 Expert Interview 3

Name: Justin Gilzene
Nationality: United States of America
Place of residence: New York, NY, USA

**Evaluation Pre-Questions**
1.) How long have you been creating art?
3 years

2.) Have you approached galleries, spaces or museums in the past for exhibitions? How?
No. They contact you

3.) Have you had previous exhibition? How many approximately?
Yes. 4

4.) Is creating art your main source of income?
Yes. Majority of time is spend for art, but I am also a pre-school teacher in New York

5.) How would you rate the likelihood of considering crowdfunding platforms, such as Kickstarter or IndieGoGo for example, to get support for your art projects?
(Not considering 1 - 2 - 3 - **4** - 5 - 6 - 7 - 8 - 9 - 10 (Very likely)
4

Why?
Risky in a way that you might not be able to sell your concept. It needs lot of hard work to sell in Kickstarter. Depending also on the concept.

6.) Are you a member of any artists or art-focused platforms, organisations or communities? Which ones? What made you want to join?
Artsy.com. It was connected through the gallery that represent me. They sell artwork through there

**Prototype Testing and Usage**

**Evaluation Post-Questions**

7.) What is your first impression of this platform?
Like the layout, it was eye-catching

8.) What did you like the most about this platform? Why?
Features, but this is related to how much media exposure the platform can get

9.) What didn't you like about this platform? Why?
None

10.) If you could change one thing about this platform, what would it be?
It is important to know how much exposure the platform can create for the artists. For example if featured on the site, will it be picked up by media?

11.) How would you rate your likelihood of using Artborough as a crowdfunding community platform for your art related project? Why?
(Not considering 1 - 2 - **3** - 4 - 5 - 6 - 7 - 8 - 9 - 10 (Very likely)
3
Prefer independence.

12.) How would you rate the likelihood of this platform being a new resource for helping you in your career?
(Not considering 1 - 2 - 3 - 4 - 5 - 6 - 7 - **8** - 9 - 10 (Very likely)
8, because Japan-focus.

13.) For art, do you think the Artborough model of crowdfunding is more effective than Kickstarter? Why?
Yes, targeted, it can provide diversity

14.) Would you recommend this platform to a friend if the content was relevant to them? Why or why not?
Yes

15.) Would you register an account if the site goes live?
Yes

16.) Do you think this platform can help emerging artists in their careers? Why?
Yes. More exposure is needed

# E   5.2 User Testing and Interview Data with Questions

10 participants. Each participant's individual answers are shown based on alphabetic letters, A noting to interviewee 1, B to interviewe 2 and up to interviewee 10 as J, respectively. Unconstructed insights are described as "additional comments/observations" at the end of the structured questions. The interview was done in three steps. I) Pre-interview, II) Testing prototype, III) Post-interview

**I Evaluation Pre-Interview (User)**

**1.) How would you rate your interest towards art?**
(Not interested at all) 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 (Very Interested)

**A:** 7
**B:** 5
**C:** 7
**D:** 10
**E:** 10
**F:** 7
**G:** 8
**H:** 7
**I:** 7
**J:** 1

**2.) In a year, how often do you visit art exhibitions or art related events?**

**A:** 5 - 10 times
**B:** None, at most once a year
**C:** 2
**D:** Almost every week, probably approximately 50 times in a year
**E:** 6, maybe every two months or so
**F:** 2, Maybe twice
**G:** 5 Times
**H:** 10 times
**I:** 5 times
**J:** Never

**3.) Are you a member of any art related websites, organisations or communities? Which ones? What made you want to join? How about following accounts in social media?**

**A:** No, don't have any of my own works I could add and I live in a big city where they have a

lot of events and things to see

**B:** No, but I follow Facebook groups on drawing and art

**C:** No, just of part-time work in an auction house for fine art

**D:** Yes, I'm part of one art foundation, artnet, artofus and many many more. I want to find more information, current information, get more knowledge about artists, their info and history.

**E:** Yes, Artsy.com, it gives me stuff to read, introduce artists, see different art. I also use social media, I follow illustrators in Instagram and in Facebook like some artists fan pages to get updates on their works, mainly just to see some work

**F:** None

**G:** No, but I follow an art related page on Facebook that posts artworks regularly, mainly classical works, but they are kind of mood makers for me, they help me get distracted, i.e. from stress. It is something to enjoy, you could say I'm also interested in art. Furthermore it is easy and has quality.

**H:** Behance.net for inspiration, job opportunities. I also follow artists in social media, because I like their style and they act as a source for inspiration.

**I:** No, but I do follow architecture and interior design on facebook if those count

**J:** None, not even in social media

**4.) Do you follow any art news or articles? What are you most interested in?**

**A:** No specific platforms media or magazine, but I use social media, such as Instagram, WeChat to follow artists and want to see their art for relax, inspiration and get some new ideas

**B:** No

**C:** Artnet, my job's website, mainly read about news and columns, about art industry news

**D:** Artnet and art foundations provide me with lot of information

**E:** No, but I get some info from friends, or brochures or pamphlets I get in events for info

**F:** No

**G:** No

**H:** What comes up through Facebook or Instagram, I like street/urban art and graffiti

**I:** Not art specifically, but architecture and interior design accounts I follow on facebook can overlap with art at this, but I focus mainly on architecture/interior design, art is sometimes cool

**J:** Don't follow any

**5.) How would you rate the likelihood of considering existing crowdfunding platforms, such as Kickstarter or IndieGoGo, to support art related projects?**
(Not considering) 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 (Very likely) , Why?

**A**: 8 - Can consider if it has rewards, want tangible rewards, want real works, not prints

**B:** 5 - No prior experience from using crowdfunding platforms, it would depend on the art and if it has any benefit to the society (so that it is not just artist wanting money, but has a larger impact)

**C:** 2 - Haven't thought about it

**D:** 5 - no experience about crowdfunding

**E:** 10 - I have always wanted to do that, but still haven't managed to do. I think when I have

more stable income I will do it. I used to follow lot of those projects before, because I also wanted or want to make a documentary and use crowdfunding to get funds.

**F:** 5. It would depend on the project. I have used and donated money to Kickstarter projects before, for projects I liked. If art would have rewards I like then yes

**G:** 2/3 I think Kickstarter is too tech, too focused on tech, I cannot or haven't even see any art projects there. It is good for innovative projects / new tech products but can't see them for art.

**H:** 8, I've checked projects before, mainly check design and art project, I haven't donated because don't have a credit card. If I would have then I would donate to some projects I like, I think rewards are good, but maybe not necessary.

**I:** 1 - I don't know what those are? Haven't heard about Kickstarter or IndieGoGo before, no experience

**J:** 1 - I don't have interest towards art so I wouldn't support, also at the moment I don't have extra money to donate

## II Prototype Testing (Testing and using prototype)

## III Evaluation Post-Interview (User)

### 6.) What is your first impression of this platform?

**A:** Artistic, Modern-style
**B:** Like the idea, useful for artists to continue working, crowdfunding can help solicit funds, show works
**C:** Clear goal
**D:** Convenient, familiar interface
**E:** Easy to navigate, visuals, layout, style
**F:** From a technological perspective I think it was impressive. It looks like a real, functional and professional platform. I think the complimentary ticket as a perk is a nice idea. From a motivational perspective I found it was a nice way to read, even if I'm not that into art and go only if friends go.
**G:** Professional look, focus on art not too diverse in it's categories, more targeted)
**H:** Easy to understand, like Kickstarter/Facebook for Art, interface user friendly
**I:** I don't have prior knowledge of other crowdfunding platforms, but I think it's a nice approach I think - new for me, approaching art from crowdfunding
**J**: Looks cool

### 7.) What did you like most about this platform? Why?

**A:** Layout, graphics make it more trustworthy (money)
**B:** Portfolio, focus on art, artists story can be interesting
**C:** Style, looks professional with simplicity
**D:** No specific
**E:** Features (it's like a magazine) and Explore (can find projects)
**F:** Artist profile. Nice way to read about the emerging artists and the interaction with user is

important. I also liked the way you can choose different level of support

**G:** Ability to support, feel like touch something high-level, philanthropic way, I feel art is for someone very high educated or elite, and I can kind of be part of this high-level group

**H:** Crowdfunding - fair, good because have rewards/perks for art and they have limited editions

**I:** There was one project proposal that listed "creative process" as part of it's perks, I think that is something I liked the most if it counts? I'd like to see the creative process

**J:** I think the "pay-what-you-want" as a standard option in crowdfunding was quite nice, so for example if I have a friend, relative etc. there I or other can easily support, a nice option to have, especially anonymous, maybe don't want them to know I supported. Also I think artists story in Features is interesting, a way to understand the meaning behind the artists and their work.

## 8.) What didn't you like about this platform? Why?

**A:** Perks should be more visible, for example if the artist offers an art piece as a reward, I want to see what kind of art is it before I make donation

**B:** None, it was simple, contained the the main things

**C:** I feel the navigation should be more clear, more clear on what are the main sections

**D:** No specific

**E:** The navigation was a bit too small, or not obvious

**F:** Not sure if it is necessary for users to have links to their social media

**G:** Rewarding system, don't want to show the exact amount I have supported, i.e. if I only support 100 it maybe looks too little and so, prefer to not show it

**H:** I think in the filer system or projects maybe the art style should be more visible. And Share on facebook is important.

**I:** Not really anything I disliked, but if the Features section articles introducing the artists are too long, I probably won't read them. Keep them short?

**J:** Nothing comes to mind

## 9.) If you could change one thing, or add something to this platform, what would it be?

**A:** Perks should be more visible, for example if the artist offers an art piece as a reward, I want to see what kind of art is it before I make donation

**B:** Chat, I think it could be better with a chat functionality, if user can ask something directly from the artist, I feel this way the communication etc. can be more effective

**C:** Navigation more obvious, crowdfunding should be more persuasive. I should make a connection with the artist before I support him

**D:** No

**E:** I would make the user profile dropdown more visible, when I logged in, I didn't actually notice it, make it more visible

**F:** I would like to see online streaming of artists creating the work, maybe have this also on the proposal section so users can easily see it is available.

**G:** Messaging system on donations, I would like to have a "thank you" message or so from the system that I have donated money, this time when using I didn't get anything, which maybe

feels like the donation or support is not that valued? So something that tells me thank you, email, etc. would be good to add

**H:** I think it looks like it's ready. Facebook and social media integration is important, more visible, like can post to those social media channels, etc.

**I:** Nothing specific comes to mind

**J:** I would want to see recommendations in proposals or artists. I think people find it hard to know what to fund, so recommendations can help them, or people like me

**10.) How would you rate the likelihood of using Artborough as a crowdfunding platform to support art related projects?**
(Not considering) 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 (Very likely), Why?

**A:** 8 - It is more targeted, it is specific, looks professional and trustworthy

**B:** 7 - Makes it easier for art / artists

**C:** 3 - Needs a connection with the artist, the platform or search should also recommend me projects

**D:** 5 - Depends on the artist. Friend of mine used crowdfunding before, and it was an effective and smart way to collect money

**E:** 10 - It is more focused on art, I think lot of people also check many platforms at the same time and try to find something they like, this is focusing on art, maybe easier for art projects than in Kickstarter

**F:** 9 or 10. I like it. Artists need to stay important, I haven't funded art before, but could consider if the rewards appeal to me

**G:** 9, Kickstarter already has a very established image for those tech projects and it will be very hard to break, something focusing on just art like this platform can be good, the style is pleasing, target for art

**H:** 9, Kickstarter have so many categories, but this is more targeted for art so easy to find art (projects)

**I:** 1 - I choose one because I haven't used those kind of platforms before so hard to compare

**J:** 1 - I'm just not interested in art, and no that kind of spare money

**11.) Do you think the Artborough approach to art focused crowdfunding can be more effective than art projects in existing platforms, i.e. Kickstarter? Why?**

**A:** Yeah, it is more targeted than just global, especially if I want something authentic, local or artisan work, but maybe I should be able to buy/donate even if I'm not in Japan.

**B:** Yes, because easier to find what is needed, it has a clear topic so everything is not buried under a lot of different themes

**C:** Yes, more specific / targeted than a general platform, it is appropriate for artists. People with interest fields won't support too many different categories anyway, but I think there should be more interactive offline events, than just exhibitions, maybe a picnic, or some kind of interaction.

**D:** Hope so

**E:** Maybe, it is more targeted. Not sure if user want only specific category like art or multiple

categories

**F:** Yes, centralised approach, it is needed, because with too many categories it is easy to get distracted, specialised platform can help them find things

**G:** Yes, Arts unlike tech, and those people with a super amount of money should try to get involved. If they can get to support in a philanthropic way I think it can really help the artists.

**H:** Maybe

**I:** Yeah, it's specific to art, because even art has so many different categories itself

**J:** Could be, it feels similar to Kickstarter, but more focus on a specific area

## 12.) Would you recommend this page to a friend if the content was relevant to them? Why or why not?

**A:** Yes, a lot of art-lover friends, students who have no money and need exhibitions and show their work

**B:** Yes, sure

**C:** Yes

**D:** If it has a large user base, then yes, otherwise no

**E:** Yes

**F:** Yes, people with background in art, or even without

**G:** Yes, Artist/Art friends especially

**H:** Yes, friends who like art

**I:** Yes

**J:** Yes, I like the design and Japan-focus and the quality of artist seems high

## 13.) Would you register an account if the site goes live? (Yes / No / Not sure

**A:** Yes

**B:** Maybe one day

**C:** Can try

**D:** I already get too many emails from existing platforms and services, but if the user base is large and the site is popular

**E:** Yes

**F:** Yes, definitely

**G:** Not sure, maybe

**H:** Yes

**I:** Not sure

**J:** Not sure, maybe if I have more money in the future I can consider crowdfunding or art

## 14.) Do you think this platform can help emerging artists in their careers? Why?

**A:** Promotion, exposure, need help in first step, which is the hardest

**B:** Yes, especially for new artists, encourage them to be more creative, give exposure

**C:** It can provide them with a good chance, site needs constant development then can do better

**D:** Yes, provide exposure

**E:** Yes, need more exposure

**F:** Yes, helpful, artists don't have a door way to the public, it is quality-insured, good for artists

**G:** Yes, because its not just money, but places for exhibition to show work

**H:** Yes, can collect the artist you like

**I:** Yes, it can provide new forms of exposure which artists need, and crowdfunding can help them to gather funds that they artists don't usually have

**J:** Yes, I think it can be a new channel for artists to promote their work

**15.) Do you have any concerns about adding transaction fee to your donation?**

**A:** No, it's a bit like credit card fee in most platforms

**B:** No, it should be fine, It's a bit like when you buy things in Amazon

**C:** Yes, I don't like it, feels like when I'm donating, already given money, I have to pay even more

**D:** Not a big deal, there is also the psychological feeling of helping the artists and website needs to earn revenue someway, if everything would be free on this site I would start to doubt about its performance and I feel it wouldn't be trustworthy. Maybe if I see advertisements or something I can see it has stability.

**E:** No

**F:** Yes. I would prefer the commission based approach because I'm already donating money

**G:** Not a problem, or actually not sure, I think it depends if I would donate a lot, then the fee would be high?

**H:** Not sure, maybe a little, but not too much I guess

**I:** Not sure, not too familiar how crowdfunding works

**J:** Yes, I don't like it. It would make me feel bad, I don't want to pay more extra money on top of the money I am already supporting or donating. I could support artists, but I don't feel like paying some fees to a company or the website so it can make profits.

**Additional comments/observations:** No additional commentary from: **D**, **E**, **F**, **G**, **I**, **J**,

**A:** It is good to focus on Japan, though it should not not be limited to users just in Japan, i.e. if I want to see something from Japan, or travelling etc. somewhere, I might something that interests me in the website as well. Targeted or focus in Japan, but open globally for users.

**B:** Is money the only form of support? I think if I'm very rich I could offer a space I have for artists to work on. Could it be possible to offer space in my profile for artists? There could be a button that artists can click, i.e. "Interested?". Then I receive a notification, can check the artists profile and can decide if I want to provide some space for artist to work for a while, or "Ready to help" - something that tells I can help the artists, sponsor space included in the info somewhere.

**C:** I would like to see a store where you can buy the artists works, such as paintings. I think if I can buy their work I can also make a better connection with the artist and can maybe even donate for their next projects.

**H:** I think in features and maybe proposals there could be some effects you see some art work of the artist immediately by maybe hover over them or so, so no need to click through to the profile to see their work, maybe see a few pieces so the user know if they may want to find out more.