

**Artpreneurs and Success Attainment: An Explorative Study of
Formally Educated and Autodidact Artists.**



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I hereby state that no portion of the work referred to in this dissertation has been submitted in support of an application for another degree or qualification of this or any other University or other institute of learning.

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DEDICATION

I would like wholeheartedly dedicate this study to every autodidact artist I have known or will ever come to know of in the hopes that it helps them in their field of work.

My family and friends who have been a continuous source of motivation and inspiration through out, and for continually providing moral, emotional and financial support for this thesis. I will always appreciate the privilege I've had because of them to be able to do this.

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ABSTRACT

Purpose

The aim of this research is to understand the underlying success factors for artist entrepreneurs', with the main focus on artpreneurship education. A large number of successful art entrepreneurs are seen to have no formal education in arts; these self-taught artists, although are successful in their domain, are less studied in the context of Pakistan. Also, those who get formal education and take it as their career choice present to be the other interesting aspect.

The theory of self-determination is used as a lens to understand the motivations and success drivers of these arts entrepreneurs. A comparative research takes qualitative approach by collecting data through semi structured interviews from 20 artpreneurs with formal art education and artists who autodidact. Thematic analysis of Barun and Clark resulted in 6 categories highlighting the antecedents in an artist's successful entrepreneurial journey. It was concluded how not just the factors of education and self-learning stand important but alongside other factors such as determination, motivation, art world and art enthusiasts & critics play an equal and important role in success for art entrepreneurs.

Keywords

Entrepreneurship, Artpreneurs, Autodidact painters, Formal art education, qualitative research.

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CHAPTER 1: INTRODUCTION

1.0 Introduction and Background of research

Art and entrepreneurship go side by side, artists have always been entrepreneurial. The phenomenon of art has been complex and subjective. Art is subjective in manner of being perceived differently by different people. Entrepreneurship is the process of creating value while art entrepreneurship is creating value through art. Artists need to understand the value of art not only the intrinsic value but the extrinsic value as well, which makes art entrepreneurship all the more attractive subject (Chang, & Wyszomirski, 2015).

Studies show artists state they experience a lack of entrepreneurial knowledge, due to which making a living for artists is a concern. There are hardly enough jobs available for artists but plenty of opportunities are available, but to take up those opportunities not only the skill of art is required but entrepreneurial skill is a must too. As is stated some people learn better on their own, while some need a step-by-step guide, which can work wonders in creating value (Thom, 2016). In this study, I have closely examined the factors involved in entrepreneurial success by comparing the artists who have acquired the skill of painting through practice on their own or have done so through being taught how to paint professionally. As art and entrepreneurship both stand for creativity and the value derived can be monetary or non-monetary. Such value creation is a part of success that is achieved through both routes.

Considering the rise of higher education institutions that specialize in teaching the Arts of painting to students, the influence of this education on their professional life needs to be examined. Some students who are pursuing Fine Arts have self-employment goals (Gajare,

2020), while others take it as a passion but not a career choice. For the ones who want to become artpreneurs, their entrepreneurial journey is either a trial & error or they consider getting formal entrepreneurial education. So is education even an important aspect of being a professional painter is in question. How could it be of any importance to becoming an art entrepreneur if it is not even needed to become an artist?

Through this research, a comparison is drawn between people that pursue the Art of painting through formal education, against artists that pursue it without formal academic knowledge of the subject. Specifically, Arts Entrepreneurship is studied to better understand the success comparison between two different sets of people, the differentiating factor, and what is required to further improve success rates in the field of Arts (Beckman, 2014). Thom (2017), reflects on the dismal state of Art-Entrepreneurship and Higher Education Institutions in Germany and the UK, which then puts direct attention to the aspect; of whether artists already possess relevant skills necessary in the field of Arts and do they require Higher Education to help them transcend the heights in the field of Art Entrepreneurship. Art-entrepreneurship is a window of opportunity not only for artists with art education but also autodidact artists. Is art education making a difference and providing self-taught artists more with this opportunity or it has no effect if a skilled artist would be able to sell the work they produce on their terms. According to previous studies, the topic of discussion seems to be the suffering of art entrepreneurs and the factors affecting their success in the field (Essig, 2012).

In this research only one set of Artpreneurs i-e painters are referred, the reason being researcher personally is an autodidact artist. For Artpreneurs there might exist different avenues considering it, a creative skill-based field, however, should it be pursued as a career with or without a formal degree in arts or any other field is a question mark. This study begs to reflect on

the possible experiences of art professionals to understand better what could be the best course of action to take. No matter the route, success is what an entrepreneur is after (Rajak, 2021). Understanding the factors that play an important role in providing success to artpreneurs is a goal to be achieved in the research world. As this would help figure out the best course of action for artpreneurs.

1.1 Research Questions

- What are the antecedents of entrepreneurial success in the field of arts (painting)?
- How formal art education plays a role in the entrepreneurial success of artists (painters)?

1.2 Research Objectives

- To understand the antecedents of entrepreneurial success in the field of art
- To understand the importance of art education in the entrepreneurial success of painters
- To identify entrepreneurial success from the perspective of autodidact artists

1.3 Research Gap

There are calls for research in the emerging field of art-entrepreneurship due to the scarcity of scholarly research in the field (Chang, 2015). This lack of research can partly be attributed to the reluctance of artists to help progress and define arts to make research possible (Gehlbach, 1990). Existing research argues that the younger generation of artists is confronted with a lack of context and framework to enhance professional experiences beyond the curriculum (Alvelos, 2019). The situation is further grave in developing countries like Pakistan where due to a lack of research culture, there is no database that can keep a record of the self-employed in general and arts entrepreneurs in particular, and thinking of a data-based that typify the artpreneurs based on

their degree is something much far to look for. The arts infrastructure in Pakistan is also very old and weak, Pakistan inherited arts institutions made during the British era, and since that time art has been evolving and progressive research has not yet been done to help out artists.

Arts and artpreneurship in the Pakistani context are by and large not celebrated, it is considered to be a leisure time activity or a source of self-reflection. Art and art-preneurship have not been considered serious career option for art enthusiasts, which is why society is less appreciative of arts education. Baqai, (2020) rightly concludes that art education is not a priority to Pakistani policymakers and is left out for elitist and rich society. Sadik, (2021) adds to the limitations of arts education in Pakistan, such as its exclusion from the national curriculum, its importance in policies, and its difficult approach. Although being an artist or arts as a profession is not celebrated in Pakistan, however, the country has produced world-class artists. Due to the strong cultural heritage of the country, arts are being appreciated but are not at all on the priority list Fatima, (2021). As less is known about the artist's perception of this field as a career choice and the associated antecedents that make them decide about being a successful artist. Current research will highlight not only the motivation of the artist's selection of artpreneurship as a career option but also the role formal art education plays in the success of artpreneurs.

1.4 Significance and Scope of the study

The findings of this study have played an important role in disseminating information about art entrepreneurship amongst educated and autodidact artists. This can help artists to take up necessary routes to achieve success. Art research about antecedents will help future artists and artpreneurs grow in the right direction. Alongside it adds to promote the culture of painting in Pakistan, which has been depleting for a while (Jaisingh, 2021). Art is known to grow in

prosperity whereas Pakistanis have been ripped off of it combating their poor conditions (Arshad, 2016). The results of this study help artists determine whether taking an academic approach is feasible, or if honing their skills outside the confines of a classroom is for the best.

This art-based research is important and needed as it tends to provide an inquiry into dimensions of art entrepreneurship in Pakistan that are otherwise unavailable. It has contributed to the prevailing assumptions that are viewed in a certain conventional way to be viewed from a different point of view. And alongside that has widened art research on how important certain other factors are for the success of artists in entrepreneurship. If artists prosper in their work, art flourishes & if art exceeds expectations, the physical and mental environment of a place excels.

1.5 Structure of the Thesis

Chapter 1 consists of an introduction to the topic at hand, the research gap, research objectives, research questions, and significance. Chapter 2 focuses on the literature on particular phenomena. Chapter 3 consists of the methodology and orientation of the study. Chapter 4 discusses in detail the analysis. And lastly, Chapter 5 sheds light on the conclusion, implications, limitations, and future research directions.

1.6 Summary

In this section, I was able to identify the grounds on which I wish to discuss and explain success in the field of art entrepreneurship. So I developed research objectives and research questions to identify the gaps by realizing their significance to justify why this research was important.

CHAPTER 2: LITERATURE REVIEW

2.0 Introduction

The literature review first defines key terms applicable to my study. I elaborate on what I intend to mean by education, entrepreneurship, art education, and art entrepreneurship. I move on to discuss the various publications that theorize the significance of education in art entrepreneurship. As I go further along, I introduce differing viewpoints from researchers against the study of arts in a formal academic setting. The literature comes together to formulate certain concepts into propositions to further develop a conceptual framework for analysis.

2.1 Entrepreneurship, education, and arts: A Plethora of Definitions

To undertake this study further I focus on the word artist whereas since the 20th century the definition of an artist has evolved and taken various forms. But in this particular research, the word artist specifically refers to painters whether it is formally educated artists or autodidact artists. An artist is a person who creates art and painting is one of the oldest forms of art known to humans (Brumm, et al., 2021). Art can further be related to various aspects that are a part of the art as a field of study and work, which is to be discussed in detail below.

2.1.1 Entrepreneurship

To understand entrepreneurship we focus on the concept it holds, entrepreneurs are individuals who excel through opportunities while trying to promote and achieve self-reliance and self-employment in their field of work (Shuaibu, 2021). To delve into the intricacies of art education in entrepreneurship I must define entrepreneurship as a whole. Entrepreneurship

includes owning a small business by being innovative and having leadership attributes and entrepreneurship consists of multidimensional concepts of creating value (Gedeon, 2010).

The field of entrepreneurship education is a matter that has previously been studied significantly. Entrepreneurship education focuses on the identification of opportunities; it is not just associated to venture creation but helps individuals indulge in creativity and fostering self-confidence for risk-taking and converting ideas into actions (Gautam, 2015). There has been significant research on the influence of education from an entrepreneurial perspective; various studies believe it has a significant impact while other researchers believe it lessens the eagerness to pursue entrepreneurship as stated (Nabi, et al., 2011). Questions have already been raised in the past about the vitality of academic learning in entrepreneurial success (Lynes, et al., 2011). So I build an understanding of what entrepreneurship is, what it needs to function according to different perspectives, and what it does not require that helps to further understand how it relates to my study of artist entrepreneurs.

2.1.2 Art education

Art education is the acquisition of knowledge in the context of arts, based on the idea of teaching aesthetics and studio art (Greer, 1984). Artists like other occupations can benefit from arts education, and such education can have a positive impact on artists' careers. Technical skills acquired through art education can more or less have no impact on being a driver of success as well. The relevance of art education to opportunities in artistic and creative industries might not be of high relevance. Artists are expected to work in related fields to survive longer as artists (Bille, & Jensen, 2018). Art education is known to foster skills and creativity the 'key' to innovation. Arts integration enhances and enriches the learning experience (Winner, et al., 2013).

This gives me a perceptive of art as a field of education to be able to understand the link between education and arts for further clarity for artpreneurs success.

2.1.3 Art in entrepreneurship

As the link between Arts and education has been developed previously I move to understand the link between arts and entrepreneurship to be able to understand success for artists. Reizabal, 2020 states how literature is scarce in the emerging field of arts entrepreneurship. Art entrepreneurship could be defined as, a process of management through which artists of all sorts seek ways to build creativity and have autonomy (Chang, & Wyszomirski, 2015). Though art entrepreneurship is a hybrid of various fields it holds its stance that makes it distinct. The product of art is an aesthetic and in the artistic sphere, it deals with an artist's journey to self-actualization (Beckman, & Essig, 2012). After understanding arts and entrepreneurship I would further try to build on how it plays a role in success.

2.2.4 Success in artpreneurship

The analysis of my research revolves around the phenomena of success for artists the reason why art was understood from the perspective of education and entrepreneurship, in the beginning, to lead on to the idea of how they are significant in playing a role in success for artists. Success is subjective in meaning to an entrepreneur as it differs from one individual to another. Success in artpreneurship is more about meeting all of ones artistic goals alongside the business goals (Ben-Shakhar, 1996). Some artists define success in terms of fame some in followers and some in fortune but as for this particular study it's about faith and the achievement of one's goals. To not be known in term of how much worth my painting is in regards to money but what worth is it in the art world. The painting's worth is in its enrichment of the change the

piece of art can bring, and the emotions it makes another individual feel (Gause, 2022). Success is what you deem it to be. But as a painter it's in the conconvocation of what I envision and whether I can produce it.

2.2 Artpreneurship

2.2.1 Understanding Artpreneurship

Arts entrepreneurship is a need of time, as artists need to understand the professional realities that they will be facing in the future when they enter the art market. Although the field is something that exists as of now but is a growing field of work, which has, the potential of maturing more (Beckman 2011). Although there is this perception that exists that being entrepreneurially inclined artists might lose the quality of art overall as there is a possibility that artists might end up losing focus on art creation itself (Gawronski, 2021). As money is the kind of success that trickles down when it comes to entrepreneurs and artists define success not just in monetary terms and are more focused on making art that makes them content as previously discussed while understanding success for artpreneurs.

2.2.2 Self-employment a way of entrepreneurship

Researches suggest a link between self-employment & entrepreneurship, and to a greater extent self-employment is seen as a basic form of entrepreneurship. According to some success that is dependent on satisfaction also relates to this link and how individuals' transition from being basic entrepreneurs as self-employed into successful entrepreneurs (Guerra, 2014). Self-employment varies according to occupation, for an occupation such as an artist the dynamics vary as well. If one goes back in time the occupation of being an artist never really was a

salaried occupation and even in recent times it seems to be so a more entrepreneurially inclined occupation as art entrepreneurship in recent times is a field on its own. (Barry, 2011)

The work of artists has always been something that isn't a regular full-time job instead it is something that consists of small paid jobs or different jobs. They tend to juggle works in between art markets. But most artists work in the art-related market and alongside non art-related markets as well and they tend to become artpreneurs if the success or income generated through art-related work is more than that of non-art related work (Menger, 1999). It has been analyzed that artists usually switch to self-employment as they work more in the field of freelancing and charge fairly high at that too. For artists generally, self-employment proves to be more giving than jobs. As their artistic expression stays intact while they can generate income for themselves as well. It is also articulated that entrepreneurship is more related to fields of creativity and so artists have an innate ability to be more inclined at being self-employed. It also comes to light that for some individuals creativity and art is achieved by doing work rather than being taught arts (Woronkowicz, 2019)

2.3 Role of Art educations in Entrepreneurial Success

The importance of arts education for entrepreneurial success has been analyzed by various researchers as they try to build opinions based on subjectivity and objectivity. A few arguments are stated by (Bille, & Jensen, 2018) as they say artistic education builds upon necessary skills that provide them with training and experience, alongside it providing them with a qualification that builds repute and displays professionalism compared to having no education. Network building connects the artists more and research shows artists with extensive connections end up with better careers. For some art aesthetics formal education is more important as they are more

technical in nature, which provides some art professions to have more opportunities compared to others with a technical approach. So the importance of art education can vary depending on your art profession (Bille, et al., 2013)

In the profession of art age plays a vital role as self-taught artists usually step into the labor market earlier which gives them an ability to bias over the ones who opt for education and go on about the market later on (Altonji, 2021) Which brings on the conclusion if these artists who never attended college and had passion would have opted to get an education may have done way better in the field then they already are as stated by (Filer, 1990). A certain level of management skills and confidence is required by individuals to become entrepreneurs for whom formal education plays a vital role, and furthermore helps with career advancement as stated by (Welsh, et al., 2014).

The skill developed through education in arts gives out experience and building new ventures usually requires underlying venture creation and idea-generation techniques to maintain the enterprise (Baymetov, 2021) An artist has to evaluate and make decisions based on how the industry works and for that one needs to know how (Bridgstock, 2013). Unforeseen circumstances and challenges in obtaining an education can abandon artists from pursuing arts so the professional outcome of such artists could have been known only if they had gotten an education (White, 2013)

The formal education level has been on the rise for entrepreneurs (Bauman, 2021). Furthermore, self-employed people tend to be more educated than salaried individuals, which could be a crucial part of success as an entrepreneur. Education increases awareness and fosters creativity, which increases the probability of individuals becoming self-employed. The effect of

education on one's life increases as they go forward in life which helps one succeed in life (Robinson, & Sexton, 1994). Most art majors are self-employed (Paulsen, et al., 2020).

2.3.1 Art as an aesthetic education

Art in a way is the study of aesthetics, which is based on one's understanding, perception, or appreciation of certain objects (Liu, 2021). While these objects tend to be seen in a way that is mostly understood by taking its literal meaning but from the perspective of aesthetics it cannot be accounted for in a literal way but still perceived or understood. So to understand how the discipline of art is to be accounted for one needs to understand different ways its meaning is taken by those who are artists (Smith, 1971) Such a discipline can be taught to individuals only by making them understand the expression of one's ideas. The studio part of such a discipline helps build an artist's way of using skills using different media to create those expressions visually to be perceived by others (Seiamaa-Hakkarainen, 2022). So the argument of those who stand with arts being a subject that can be taught focuses on how it can have various disciplines under one umbrella and is more of an understanding of various expressive forms and learning the skill and structuring it be taught comes after and as a part of it (Greer, 1984)

Although I intend to figure out the importance of education in arts or the role it may play I am directed to go to a place where arts was first introduced to be educated and why it was argued that it was indeed a need. There are various elements at play but expressiveness stays at the top as art is a form of expression that plays a huge part in the world (Evans, 2022). It is one way to transform education and has a huge play in being therapeutic; it is also known that the desire for teaching art comes with the idea of giving free expression to individuals (Lowenfeld, 1947). Flexibility is a trait that can be achieved by teaching arts as well. Social change is at the heart of all these elements at play it is what you can take as the engine to the car where everything comes

together. Individuals with education in arts stand apart as it helps them critically analyze the systems at play. So a certain school of thought argues as art education plays a more important role in awareness rather than appreciation (Siegesmund, 1998)

2.3.2 Educated artists deemed professional

Most individuals apply to art institutions to gain different things from the program itself, which would make them ‘professional artists’. Some individuals are hoping for gaining intrinsic benefits by the end of their degree while others focus on getting financially successful while at it (Reid, 2019). Although that’s the image that art institutes have portrayed and they do believe they provide such growing grounds for artists as well. While it fails to do so as they can’t even build an understanding amongst themselves of what they define ‘professional artists to be. The decisions being made for such artists are based on conflict and assumptions. As art institutes mostly focus on a single discipline by then end for one individual, which limits art freedom and employment for artists (Dempster, 2011)

It has come to light that for an artpreneur to excel in the art world they must be skilled in more than one form of art for employment. The curriculum has been in question in art institutes for a while in research for diversity the curriculum still hasn’t made real progress (Hattier, 2018). Some researchers argue professional artists are those who excel in performing the arts while some hold the thought that professional artists are those who profit from the performance of arts. It is highly important to define this term as something that sets the goals for education in arts (Fallah Tafti, 2020). According to various definitions of an artist present up to date it seems quite clear that an individual needs to be skilled in creating, performing, or demonstrating an art. This brings me to the point if a professional degree has anything to do with being an artist. These programs are usually lacking the exact learning outcomes they want to attain out of the

professionals they are seen creating. It's been understood how arts education needs reform as it isn't as stable as it seems to be (White, 2013)

2.4 The differing view

As education is considered a vital element by various researchers a lot of literature provides another point of view on how education might not at all play a significant role in artists to be self-employed and become successful entrepreneurs (Meyer, 2020). Although art education builds on the professional skills of artists which can be similarly found in autodidact artists it lacks entrepreneurial skills, which brings me to understand how art-education might not be of much importance in this aspect. The field of art requires experiences, which an artist obtains through practicality that comes after the educational learning is over (Thom, & Thom, 2014)

There are two ways for artists to achieve entrepreneurial skills; one would be by learning through training and formal education and the other is more autodidact self-learning. Most institutes are not equipped to provide the required skills that would make artists successful entrepreneurially. Research further suggests artists are taught the particular skill to master but not the art of selling it, they either aren't taught its importance or don't consider it important enough. This leaves me with the idea of how formally educated artists wouldn't have learned anything more than autodidact artists as stated (Thom, 2014). In the practical world, the job market does not favor art professionals with an education in the field (Steiner, & Schneider, 2013)

The labor market behavior for artists is significantly different compared to other markets (Filer, 2016) The art market has been evolving which has caused artists to be more self-employed than they were before and survival of formally educated artists has become a daunting task in such times, as they aren't equipped to go through such circumstances (Perez-Ibanez, &

Lopez-Aparicio, 2018) The current art academia faces the challenges to build upon a curriculum that is needed to increase the employability of the artists, as simple art education isn't enough so art entrepreneurship is a proposed way to cater to employment in arts (Pollard, & Wilson, 2014)

2.4.1 Art from an autodidacts perspective

To understand if education is a distinguishing factor for artists who are shown support or approval by their parents I look back at the forgotten British artists from 1819 who were given the means and the support yet through various detailed searches it proves how they might have been successful in the means of staying at the lowest of a job one can imagine being an artist but they were never great and hence forgotten. (Myrone, 2019) Art as a job around that time was considered something that was well enough to make a living but in the context of what I deem success is that what an artist aims to be? And aren't artists who look for success in the means of art they create as better off without that education or just about good with getting any other degree?

Art education's focus is more on societal change than on creating art for one's own self (Freedman, 1994). It does help individuals analyze more critically and lets them understand the concept of aesthetic value but how does that prove a point that without education an artist can or can not analyze that, because such a trait is to be established in individuals who are not artists. An artist even if educated or not would be able to understand that an object has to be appreciated from a perspective of aesthetic value. So I ask a question if an artist at all still needs an education in arts which is solely focusing on building something that already exists within their core.

(Siegesmund, 1998) further on concludes how art is not what we understand it to be it is not of or for the knowing just what is out of one's own rationale nor is it just something pulled

down to a mere construct of self-awareness or social good. It is a human expression of how an individual translates feelings and understands the meaning and that is what others who observe art make of it. It is understanding of the world, of how it works, it's not just something but everything as it is knowledge. (Gross, 2019) So to understand if autodidact artists would be able to relate to this perspective more we see how there is no more freedom than actually not having any boundaries at all. And education no matter how much it cultivates ends up putting barriers to a certain set of curricula.

2.4.2 Self-taught artists considered Amateur

It's not something that we haven't heard of the term amateur being the first and foremost statement attached to self-taught artists as they are and will always be. This ends up bringing up the topic of education as a necessity, as it adds the color of professionalism to such an individual that isn't quite so. As analyzed by Distelfled, 2019 these self-taught artists mostly termed, as amateur artists are more of what one can call to be modest artists. An engaging thought that kept erupting again and again through methods being used was how self-taught artists couldn't even call themselves 'artists' as they didn't think they belonged to the art world. What is it when we say the term 'art world' is it something that only belongs to those who are educated and considered professional? (Chalmers, 2019)

This brings me closer to the idea that maybe these individuals are more successful as they are more content with creating rather than being labeled or known for it. As put forward by (Stewart, 2018) to build connections in creative spaces acceptance and inclusivity are essential elements. And our art worlds don't provide such spaces to those who are considered amateur as their interests and thoughts don't align with that of what's being considered great or of the time

in academia. And it is no joke to assume individuals who sit at top of the art world the curators or the critics somewhat all belong to the set that is considered professional meaning educated.

So is it autodidact artists who are not successful or are the ones who own the art universe not letting them by? Because if we consider success as we define it, it seems that autodidact artists are the gems you think are stones on the beach as there are plenty but the day they start to outdo you or become something rare is when one realizes they were the most important gems of all. According to (Stebbins, 2015) such individuals find their dislikes and unsatisfactory outcomes nothing when compared with the rewards they achieve. It goes the same way for self-taught artists, as they don't let the attitude of the art world and how they are perceived affect the pleasure they receive out of making art. And that is the kind of success most artists dream of.

2.5 Theory of self-determination for understanding success for artpreneurs

Looking at two different perspectives of artists and their schools of thought I tend to see how success is shaped for them based on the self-determination theory. I tend to focus on the sort of outcomes they expect from the art that they are creating and how education can play a role in that. All of these notions help me build a concrete base for what I expect out of my respondents.

2.5.1 Self-determination theory explained

SDT represents a human's personality and motivations and particularly focuses on the main characteristic of curiosity found in human beings, curiosity exists in individuals regarding the environment that surrounds them and builds on the interest in learning which ends up building on the knowledge of such beings. It mainly focuses on motivation and its two forms, which are intrinsic and extrinsic (Niemi, 2009). As self-determination theory talks about motivation, with time and further research on this particular theory it has been identified there are 3 psychological

needs that it is based upon which consist of autonomy, competence, and relatedness. Self-determination theory is the apt choice for this study as it has been previously examined from the perspective of education and students' motivations intrinsic or extrinsic. Determination leads to success and in this study success is being analyzed for art entrepreneurs, which makes the theory add to understanding the reasons for the success motivations. Adding on to that motivation is always regarded with positive effects on learning, which in a way helps individuals succeed, the learning can come through an institute or even self-learning (Ryan and Deci, 2017).

2.5.2 Understanding motivation and its forms

Motivation tends to be a force that makes me reach my end in regard to my notion that will be success for artists (Hamacheck, 1989). Success is an end goal or even a part of the process for which any individual in this case artists' needs to be motivated. By understanding motivation, we will be able to form an idea of how being academically educated as an artist or being autodidact these motivations can vary which will form a difference in being successful in the prospect of becoming entrepreneurs.

The extrinsic motivation is solely dependent on external factors at play and could either have a positive outlook as an incentive or a negative outlook such as criticism. The second one is intrinsic which is dependent on the internal factors at play the ones that form from individuals own self, although intrinsic motivation can be brought up by certain outside factors that could develop factors such as self-confidence, interest, etc. (Serin, 2018).

Understanding intrinsic and extrinsic motivation I first look at the perspective of artists as a whole academically educated artists and autodidact artists and I've come to understand that they are mostly more intrinsically inclined as compared to being extrinsically inclined in the

prospect of being motivated a reason being that they are more direct with what they want even in the short term rather than just the long term perspective. Artists tend to find more meaning in their pursuits and tend to find them enjoyable from the beginning rather than in the future time (Sheldon, 2019).

2.5.3 Intrinsic and Extrinsic motivation for artists

While taking into context educated artist's intrinsic motivation plays an important role. Students achieve well and they excel in their careers even when becoming entrepreneurs (Taylor, 2014) while research and knowledge exist it isn't being implemented well due to this reason intrinsic motivation in a way declines because of institutions at times. On the other end, internal motivation for artists who are autodidacts comes from within so institutes are not a hindrance for them (Lepper, 2005).

Extrinsic motivation in the prospect of educated artists is motivation related to external factors at play, which includes reasoning for an individual to be motivated, and institutes provide a very similar environment and grounds for artists to grow. Rewards are expected and in fear of failure artists getting an education do more work and would in the longer run succeed because of such extrinsic motivation. While for self-taught artists external factors are not at play like for educated artists because they don't have an environment being constructed for them that could provide externally created motivation (Ryan, 2020).

2.5.4 Needs in SDT

Intrinsic and extrinsic motivations under the self-determination theory are based upon 3 underlying psychological needs. These needs can be related to forming success motivation among artpreneurs. These needs on an individual basis can cause an entrepreneur to feel self-

determined and self-determination is a concept well known to be able to achieve things and have growth (Ryan, 2000). It has been argued well by researchers how psychological needs bring well-being to entrepreneurs. Which in the future create more opportunities and causes growth in a way to make entrepreneurs more successful (Shir, 2019). Psychological needs bring about a positive change in the attitudes of artists educated and autodidact. Art as an aesthetic field is highly dependent on such needs because its general focus is celebrating freedom and forming relations to achieve growth. These physiological needs can facilitate artists to create outcomes from their work and gain success (Swindells, 2016).

2.5.4.1 Autonomy

Autonomy is a need to be in control and make decisions and actions. These actions can be taken when an individual's behaviors are in their control (Dworkin, 1988). The behaviors tend to be regulated by one's own self. This provides an individual with the clarity to move forward in a wanted direction to their perceived aims (Frankfurt, 1971). It is an intrinsic motivator in a way where there is no need for an external factor to providing said motivation to endorse the need to achieve goals. These are well-informed and controlled decisions taken up by individuals with the best of what they know (Averill, 2020).

Entrepreneurs have had a close relation to the motivation of the need for autonomy. It has been at play to achieve various goals to succeed in their said paths it helps them understand how self-regulated ideas and decisions are a balanced way of approaching their work and succeeding while at it. Entrepreneurs are individuals who entail having freedom and autonomy is a need that enhances their yearning for freedom (Clercq, 2021). Specifically talking about artpreneurs is highly motivating as it sets right with the ideologies of art entrepreneurs. Artists tend to be creative people who stand for freedom while expressing their art or even performing it in any

way (Roe, 1946). Freedom in the art world is all art stands for, art in itself is a ground presented to endorse freedom and thus artists like to indulge the factor of such autonomy in their work (Praznik, 2018).

As artists who are educated could achieve and grow with the concept of autonomy it is hard for educators to regulate it because such individuals will not respond to any forced or set thing but only what they think is right or in their control. Hence autonomy as a trait would help artists succeed but in academia, it needs regulation (Swaine, 2012). Artpreneurs who have learned an entire skill by themselves already have an abundant amount of innate control. Artpreneurs work is more creative and better when they are in control of what they deem their art to be (Ryan, 2006). Artpreneurs knowing the art world but not necessarily controlled by it gives their art freedom of expression. Artpreneurs tend to have a positive relationship with the need for autonomy (Keling, 2022).

2.5.4.2 Competence

Competence is being able to learn and grow a particular skill set to be able to achieve a goal or certain end. Learning a skill enhances the chances of enactment of that skill (Soto, 2021). Competence is even exploring and learning new things and taking up those challenges. It fulfills the need to achieve things as things that are effective and produce capability in individuals (Caena, 2019). To build competence individuals need to surround themselves with such an environment, which can foster a way for them to feel motivated in this particular way (Schiemann, 2018).

For entrepreneurs competence is like a ladder that helps them achieve things in a better and superior way (Ahmad, 2018). As competence helps artpreneurs develop ideas and

entrepreneurship excels in the prospect of idea generation. Although in the pursuit of entrepreneurship, not all are likely capable to possess competence as a strong skill (Sahabuddin, 2017). For art entrepreneurs, competence is a need that builds strong motivation in artists to get their creative work done from new perspectives and take more risks to create different art (Cnossen, 2019).

Self-efficacy in artists provides them with more engagement to reach their goals of learning which helps them perform better and make art that they feel good about (Bingol, 2019). Such art created gives artpreneurs a feeling successfulness in their pursuits. Artpreneurs with low competence tend to be worse off in achieving their end goals or success. Competence supports artists to help them achieve better and become successful when becoming artpreneurs (Marshik, 2016). Certain artpreneurs don't have an environment fostering competence but the need develops on an intrinsic level. Self-determined artpreneurs have a very strong innate motivation to have effective capabilities to reach end goals and acquire such skills through continuous hard work and practice (Boyd, 1994).

2.5.4.3 Relatedness

Relatedness coincides with the concept of having connections (Miulescu, 2019). Having a sense that an individual belongs or feels related can be a key motivator that drives one to their end goal. Increased interest not only gets the work done but also makes you successfully reach your goal. Connection and relationships are important to succeed in any part of life, as it is needed for reaching work goals as well (Schuler, 2010).

Relatedness builds on entrepreneurship in various aspects. Within entrepreneurship, connections are important to provide room to grow (Shi, 2020). Relatedness provides

entrepreneurs with support and help and this motivates them to achieve their end goals more meaningfully. But the aspect of competition in entrepreneurial ventures undermines any sort of connections and being able to feel relatable in such environments (Scharp, 2022). At one point in time business ventures existed on the concept of disconnection but recent studies suggest otherwise as it helps set a route for success. Relationships and feelings of belonging in a work setting can have various positive effects in the short run and the long run as well (Turkina, 2018).

(Ryan, 2017) builds on the fact of how important relatedness is to provide autonomous motivation. It proves to play a very positively related role in the aspect of influencing the outcomes of learning. Building such relationships for artpreneurs helps them think critically, attain further knowledge and prepare for success in future ventures they take up (Beachboard, 2011). Self-taught artpreneurs form connections solely on their own as they do not have the networks linked to the art world like educated artists do. This proves to be a way to limit hindrances and obstacles to their career paths and ventures as artpreneurs (Goodwin, 2019). Connections and relatedness crucial for artists include artist-gallery connections, relations with art critics and networking with other autodidact artists. Success in forming such relatedness helps in being known and their art being represented to a wider audience which helps artpreneurs move upward in the art world (Giuffre, 1999).

2.6 Summary

In this section, I have highlighted pre-existing literature on the role of arts education in entrepreneurship. Previous research is divided where a certain section highlights that for entrepreneurial success, education plays a pivotal role by enhancing the commercial skills necessary for the marketability of the art whereas the differing point of view is raised where

studies indicate that it may not be so pertinent to pursue formal higher education in arts. Then I further on shed light on both schools of thought by theorizing them with the Self-determination theory that focuses on the three need's Autonomy, Competence, and Relatedness. These theoretical implications have laid down a background for me to structure my research and form themes to find a conclusion to the study.

CHAPTER 3: METHODOLOGY

3.0 Introduction & Research design

The exploratory nature of this study and the scarcity of datasets about artpreneurs played a pivotal role in shaping the methodological choices of this research. Although previous research has tried to explicate the role of education in the success of artpreneurs we need to understand the significance of education for artpreneurs. Hence, the study leads to an interpretivism paradigm. Interpretivism believes in the existence of multiple realities and that meaning exists through the lens of social actors (Ryan, 2018). To understand a phenomenon, it is important to see it from the perspective of those who have experienced it; hence, a qualitative research approach was adopted to understand how artpreneurs define & attain success and how significant formal arts education is in laying down the foundation stone of success for artists (Alharahsheh, 2020).

3.1 Participants and procedures

Current research aims to explore the meaning that an artist attaches to success and also the role of education in the field of arts entrepreneurship. To do so, in-depth interviews were conducted with practicing educated artists and autodidact artists aiming for making arts a career choice. It is the niche of young artpreneurs being targeted, as they are the ones who are responsible for their future entrepreneurship endeavors in the field of arts. The sample set has been taken up from various cities in Pakistan. A small sample was contacted for semi-structured interviews and permission was taken from these individuals to conduct these interviews and use their data for this research. A set of 20 interviews was conducted and the length of each

interview varied from 20-50 minutes. The audio interviews were transcribed and then manually coded. After cleaning of codes a set of sub-themes, themes and categories were created for analysis. The demographics of the participants are shown in table No.1.

Participant	Age	Educated/ Autodidact	Years as artpreneur
P/1	24	Autodidact	2
P/2	23	Autodidact	3
P/ 3	25	Autodidact	2
P/ 4	27	Autodidact	4
P/ 5	26	Autodidact	3
P/ 6	24	Educated	2
P/ 7	28	Educated	4
P/ 8	25	Educated	3
P/ 9	29	Educated	3
P/ 10	24	Educated	1
P/ 11	27	Educated	2
P/ 12	23	Educated	1
P/ 13	27	Educated	3
P/ 14	30	Educated	5
P/ 15	24	Educated	1
P/ 16	22	Autodidact	1
P/ 17	25	Autodidact	3
P/ 18	29	Autodidact	5
P/ 19	31	Autodidact	6
P/ 20	26	Autodidact	2

Table No. 1: Demographics

3.2 Sampling technique

A sample is known to be a smaller portion of a larger population taken up to understand its whole (Mugo, 2002). Mostly under qualitative research, two forms of sampling techniques are used which consist of theoretical and purposive sampling (Shaheen, 2019). I intended to opt for purposive sampling for this study.

3.2.1 Purposive sampling

A purposive sampling method was used to reach the participants who fulfilled the criteria of being artpreneurs. Purposive sampling is being used because artists are a very specific segment of the population. This technique is important as it targets the people who possess particular knowledge and interest in the given notion being discussed and the interest of the participant must align with the research being undertaken (Creswell, 2011) Number of participants was 20. The geographical area of the sample was Pakistan, mainly Islamabad, Rawalpindi, Lahore, and Karachi. Most individuals were approached with face-to-face interviews and some individuals were taken up on telephonic interviews.

3.2.1.1 Snowball sampling

It is a form of referral and networking-based sampling, as it is convenient and easy to get a hold of the participants for the research. It began with a smaller portion of individuals with needed information that further led to other artpreneurs being approached using those links (Parker, 2019). The chain continued in this manner and participants with rich information were found to interview.

3.3 Data collection

Data was collected using semi-structured interviews. Interviews are deemed to be the most suitable method allows the researchers to get in touch with the respondents to probe aspects and get more insightful & in-depth information from the participants. Because of the semi-structured interview approach, I am able to analyze the questions beforehand. It is a way of discovery, which follows a core topic but lets the conversation unfold to provide further insight into the

notion (Mgaldi, 2020). It is a reliable and flexible approach. The number of people interviewed was 20. They were contacted through phone calls and personal visits. They belonged to various cities in Pakistan being Islamabad, Rawalpindi, Lahore, and Karachi. These cities were opted, as major art institutes and art entrepreneurs reside here.

The duration of each interview was from 25-50 minutes. Initially, an interview guide was developed at the proposal stage after thorough research and questions were added. The first 2-3 interviews were done as sample testing. Changes were made accordingly to make the questions in the guide more understandable to the respondents. And further interviews were taken on an updated interview guide. The data was collected over 3 weeks in May 2022.

3.4 Analytical procedure

After getting done with interviews all 20 interviews were transcribed. For this study thematic analysis was carried out after coding the interviews manually. After codes were generated the process of code cleaning was done to make sure there was no unnecessary repetition in codes. Thematic analysis helps identify sub-themes and main themes from the generated codes, which leads to the categories identified (Vaismoradi, 2016). For this study, inductive coding was taken up by reading through raw data and coming up with categories and themes relating to the codes then formed. Codes were taken up identifying a major chunk of the data then sub-themes and themes were created out of these and at the end, categories were developed keeping the research objectives in mind (Chandra, 2019). The coding process is shown in table No.2.

List of categories is as below:

1. Factors influencing success

2. Potential barriers to success
3. Determination for artists
4. Motivations for successful artists
5. Artpreneurs and art world significance
6. Art enthusiasts and critics essential to artists

3.5 Ethical considerations

Ethical considerations are important to keep in check when opting for a certain data collection technique. It is of high importance to take verbal consent from participants that are willing to go through the process of questioning. The underlying reasons and purpose is explained to the participants beforehand. Audio-based recording of interviews and further transcribing them is permitted by the said individuals. The questions being asked do not invoke or provoke the individuals and are within all ethical boundaries while the interview takes place. Participants have a right to respect so no offensive statements/questions were put forward.

All communication concerning the research was done with entire honesty and transparency so no conflict of interest arose. The participants must sign proper consent forms before undergoing the interviews. University's code of ethics is adhered to.

3.6 Summary

In this section, I summarize the methodology selected for the particular research. I discuss the conducting of this research via semi-structured interviews taken from participants in the field of art entrepreneurship. The sampling done is purposive and snowball, on educated artists and autodidact artists from an entrepreneurially inclined perspective. Moreover, themes are built by going through manual analysis of the data at hand to understand the entrepreneurial success of educated and autodidact artists.

CHAPTER 4: ANALYSIS

4.0 Introduction

This chapter focuses on discussing the themes that emerge from the data collected through interviews with educated and autodidact artists in their entrepreneurial pursuits. Six categories that emerged from doing a thematic inductive analysis of the data. The categories consisted of factors influencing success, barriers to success, determination to artists, motivations for artists, and various other external factors such as the art world & critics. All of these categories end up making us realize the gaps that exist and how there can be different perspectives from both groups of participants. It makes me understand success from their perspective in real-time and alongside sheds light on every factor that matters or relates to the artists earning a living from the work they do. At the end of this section, I conclude the recommendations provided by these participants and form propositions from the theory at hand.

4.1 Categories of the study

After conducting thematic analysis following categories emerged, conveying the essence of this research.

1. Factors influencing success
2. Potential barriers to success
3. Determination for artists
4. Motivations for successful artists
5. Artpreneurs and art world significance
6. Art enthusiasts and critics essential to artists

The 'P' stands for participant/ respondent of our research data.

N	Category	Themes	Sub-themes	Codes
1	Factors influencing success			Art education stimulates skills Art education refines artists
		Education a need	Institutes provide extrinsic motivations Art institutes create opportunities	
			Importance of art education Art degree matters for jobs	
		Showcasing Art	Art education assists to build portfolio Art education significant for Concepts Art education aids presentation of artwork	
		Vitality of arts education		Art education builds team effort Art education improves management
			Guidance for artists	Art institutes provide safety nets Art education provides guidance Art education helps in decision-making
				Significance of art professionals Art education grooms artists Importance of theory in art
			Art knowledge significant	Art education aids concentration Curriculum helps in experimentation Importance of acquiring art knowledge
			Individualism in art	Self-taught artist succeed w/o art education Artists succeed when art survive on its own Art has its own identity Art motivation is internal
		Vitality of self-learning in Art		Autodidact artists have no boundaries Self-learning helps artists succeed
			Freedom in self-learning	Self-taught artists have freedom in arts Self taught artists experiment more Self-determination boosts confidence Self taught artists have skills Artists are born
				Educated artists live in a box Demand and technique differs in art Issues with curriculum in arts
		Creative restriction		Art institutes don't appreciate diversity Art institutes hinder creativity Art education hindrance to artistic freedom Involuntary work demotivates artists

2	Potential barriers to success	Art educations lacking	Art education not necessary to succeed Art institutes considered unprepared		
			Institutional problems of education	Art teachings causes financial failure Art educationists lack experience Art education is expensive Art education lacks approachability Educated artists lack business knowledge	
				Lack of support for arts profession Society a hindrance for art success Institutional politics a hindrance to control Art institutes are a label	
			Society a hindrance		
		Issues with self-learning in art	Inadequacy of resources	Struggle in self taught art Self taught artists lack knowledge Autodidact artists lack resources	
			Lack direction	Self taught artists lack guidance Self taught artists lack opportunities	
	3	Determination for artists	Factors affecting art in success perspective	Importance of focus to succeed in arts Competence to attain goals in arts Importance of effort in arts Instinctive deadlines help succeed Importance of goal setting	
				Need of Competence	Significance of vision in arts Competence enhances creativity Goal clarity essential to control attainment Hard work aids artists Focus leads to determination Self-determination saves from failure Importance of fear of failure Importance of direction in art careers
					Importance of collaboration in arts Importance of artistic persona as motivator
				Relatedness a factor for art	Importance of external validation Belonging critical to success in art Importance of relatedness to succeed Self-persuasion helps succeed in arts Art is for your self
				Control aids flexibility in arts	

4	Motivations for successful artist	Situational and behavior motivation in arts	Autonomy for artists	Self achieves autonomy Importance of control in arts Decision-making fosters success Control is intrinsic	
			Art motivated through pain	Trauma motivates artists Emotions of loss motivate artists Anger motivates artists Struggle fosters success in artists Competitiveness an extrinsic motivator	
			Motivation through emotions	Self-liberation a motivation	Importance of freedom of expression Meaningful art helps succeed Mindful thinking aids success in arts Painting is self-expression for artists
			Intrinsic motivation for success	Art is for your self Ambition fosters success Passion an intrinsic motivator Art is a need more than a want Importance of concept for artists	
			Consistency in art	Art education helps build consistency Internal motivation causes consistency Consistency essential to self-learning Significance of consistency	
			Practicality of importance	Importance of process in art Importance of time invested Patience leads to success for artists	
			Importance of practice in arts	Importance of practice in arts Practice an intrinsic need Importance of resources for practice Art needs practice more than theory Practice aids control Practice fosters competence Importance of idea generation	
			Skills significant to art	Craft improvement critical to success Skill and learning achieved with time Skill refinement for success Skills help artists succeed	
			Motivation of expertise		

5	Artpreneurs and art world significance			Importance of experimentation in art Exploration helps succeed in arts Creativity salient to success
			Art needs Capability	Right use of resources in art aids success Importance of technique in art
				Importance of art community Understanding differentiation in art world Market awareness critical to success
			Significance of art markets	Practicality essential to art market Art markets need
				Art market is built on change Skills essential to art market Art market wants perfection
			Art Market	
			Issues relating to art community	Lack of art enthusiasts in online market Governmental support for art markets Unstable art markets
				Art use for economical gain Need for flexibility in art market
			Significance of Environment for artists	Importance of environment in art External environment fosters autonomy Art edu provides a challenging environment
				Surrounding imp as extrinsic motivation Importance of exposure for artists
				Entrepreneurial intentions save art Importance of art entrepreneurs Entrepreneurship essential for art careers
			Entrepreneurship in arts	Self taught artists similar to entrepreneurs Art entrepreneurs have no limitations
				Money motivates commercial artists Fame and financial success as motivation Importance of sales knowledge Coping with change essential to artists
			Financial success a motivator	
				Art education fosters critique External critique a hindrance Internal critique a way to success
	Critique	External critique aids success		
		Appreciation an extrinsic motivator for arts		

6	Validation aids success	Appreciation	Appreciation essential to success Recognition essential to success in arts Art needs to be valued
		Audience	Importance of audience study Need for audience Importance of platform in arts Art is meant to be shared Importance of social media presence
	Art enthusiasts and critics essential to artists		
		Artists need for Connections	Art institutes provide networking Importance of networking for artists Importance of connections in art Connections form opportunities Educated artists have better connections Personal connections a need in art
Networking a need			
		Communication a need for art	Socialization essential to artists Art education fosters communication Importance of communication for sales

Table 2: Codification process

4.1.1 Factors influencing success

The first category gives out a detailed display of factors that play a role for art entrepreneurs in becoming successful through the prospect of education and self-learning. There were a total of two themes that emerged from this category which are the vitality of arts education and the vitality of self-learning in arts.

By far both seem to be equally important from the perspective of artists being successful. But through analyzing the data I discovered that attaining success was more about what the artists had in hand rather than what was not given to them. So even if they got an education in arts or they didn't it seemed to matter at a certain point if they achieved success through whatever measures necessary. But if one dives into understanding the variations of success factors or how to achieve it as an artist's I come across the need for both self-learning and education.

4.1.1.1 Vitality of arts education

Art education is an important aspect of success. In this entire data set, I came across various factors that led me into believing the significance of formal art education for artists in their work and providing them with success in the longer run. Art education is not all about learning how to make art but it is more about how one can build patience and perfection within themselves that can help individuals make further art. It also helps artists build mindsets that make successful artists *“It teaches one patience, it teaches you control over the skill rather than just the skill and gives you the perfection that the art market requires so that is why art education is important”*(P/5).

A major element of any form of art not, just paintings is the concepts or ideas behind the art. Art is way more than one can look at from a visual perspective, it should be visually appealing to the audience but as much as it does so does why an artist intended to make it or what is their thought process behind it. The concepts in paintings are considered more valuable than the visual elements to the art market or art buyers. As quoted *“Art education is important because it helps out the artists to form art, conceptualize it and to form ideas.”*(P/17). Art education helps individuals with building ideas and concepts in art as they have art educationists who are experienced enough to help amateur artists find direction in doing so. This is yet another important aspect that shed light on artists laying routes for their future success.

Yet another important factor in attaining formal art education is the connections that an artist builds based on the links provided through art institutes. Connections are highly important to artists so they can step into the art market to become successful. Art institutes encompass such creative surroundings that help artists connect through inspiration. Inspiration helps artists produce art and in return find the form of art they want to create. As quoted *“Art education*

prepares you for the right market, provides you with a platform and connects you with significant people who could help build a career.”(P/10) this also sheds light on how such connections need an external source to be built on, which art institutes are the best forms of. Guidance in any form is important for individuals to succeed. Formal art education guides through their creative space and educationists.

4.1.1.2 Vitality of self-learning in Art

Self-learning in arts is known to be the more complicated route to take up on but from experience, there are several individuals of the view that it is necessary or even good that artists do not attain an education in arts and struggle on their own. As it comes to light *“I know artists who haven’t had the qualification in arts from an institute but are still better off than artists who have had an education. That’s my personal experience in the art market so I think it says a lot.”(P/2)* this has been a recurring perspective from various individuals who have made a mark in the art market on their own and even from those who have had a formal art education, as they have found themselves in competition or lacking compared to artists who are self-taught.

Another reason for self-taught art is a more significant route for artists to become successful is their freedom of expression. Most institutes of any form are known to be restrictive of certain things or draw boundaries for their disciples whilst autodidact artists do not have such burdens while creating art as they seem to do whatever they deem fit. As quoted *“But in my perspective, you can create art from anything. That’s the freedom you get by not having an education in arts. As for an autodidact artist such restraints don’t exist.”(P/1)*. Freedom in art is not just important for artists but art as well. If artists are mentally not free to create what they want they can never be able to achieve success in any form. Original art is all about experiencing and exploring what an artist can that is what makes the ideas and concepts behind art unique.

Uniqueness in art is well appreciated in the art world and becomes an anchor for success for artpreneurs.

Self-taught artists take up individual journeys which alongside freedom gives them opportunities to set expectations for themselves that only they are accountable to and for themselves. The worry and burden of expectations of external factors cease to exist for artists who take up self-learning as their path. *“You’re not burdened by expectations of any organization that you’re working for. It frees your mind and takes the pressure off of you; you’re the master of your own journey and responsible for your own success.”*(P/19) this makes me understand how significant being in control of your journey is for artists to be successful. Success builds on responsibility when one works as an artpreneur. Self-learned artists have taken up responsibility for their art way before formally educated artists have in any form which gives them an edge in the market as they are more street-smart about how the art world needs to be tackled.

This category discusses in detail as to what are the factors adding to the success of educated and autodidact artists. How certain factors can be regulated for either of them if certain changes are made. So far educational and self-learning routes both seem to be playing an equal and important role in providing success for artpreneurs.

4.1.2 Potential barriers to success

My second category focuses on the exact opposite of my first one as it shed light on the issues of both schools of thought that exist. Although education and self-learning both have their specifics that provide an artist a ground to be successful. There are various reasons or shortcomings of both ways of becoming an artist as analyzed through the data at hand. Two

themes that emerged from this category which is art education's lacking and Issues with self-learning in arts.

Success in all forms and ways is what an artist or any man in any profession strives for, as it is the major factor for growth. But one needs to know what could be a potential barrier lay out in their path. This category exists to find the reasons that might actually make an artist from either background, fail to achieve success entrepreneurially. There are things to be dealt with within the education system for artists at present and the self-learning path they take up with absolutely no direction. To understand success for artists or how to attain it one needs to know what are the hindrances.

4.1.2.1 Art education's lacking

Understanding where art education lacks according to artists or how it is more demotivating for individuals for becoming successful in the field of art I analyze the first issue that pertains to how well-equipped art institutes are. It is even argued how any artist would need to have skills before even opting for an art institute so are they really making artists or just adding on to the talent they already possess and taking credit for it? There are questions raised against how art institutes mostly focus more on theory in art rather than its practice which is needed to become successful in the field of art. *"The institutes were not well equipped for my art field which is niche tattoo art. I would have loved to learn the very specific thing in a more practical form but that really doesn't happen at institutes here."*(P/2) Practicality in art is of significance as the work mostly depends on the skills an artist has. If artists are learning theories but aren't able to grasp the necessary skill enhancement they will find trouble accomplishing in the field.

Art education makes individuals question the educationists as it said *“We do not have good instructors being an artist you need to learn from someone with more experience, however the instructors in Pakistan lack skill. Alongside you do not have freedom of expression. Art institutes are very expensive and not approachable to all.”*(P/13) various other aspects that come around shedding light on the insignificance of art education which includes how it’s not for all. To be able to afford an art institute in Pakistan and even elsewhere is highly inapproachable financially. Although art is considered to be a talent that mostly already exists in individuals and needs just polishing or a platform. So I try to make sense of the idea that, an art institute will make just about anyone an artist who has the means instead of talent, which puts the authenticity of art institutes in question. These concerns can be highly demotivating to individuals who deem to find this hindrance to their success.

The curriculum of arts has been in question like any other educational institute for being outdated and redundant although the world around us keeps changing and evolving. Most artists don’t succeed when formally educated because of the niche idea of the art market that has been put in their heads. Diversity in art institutes becomes a huge concern as well as it isn’t something that’s appreciated by institutes around Pakistan. *“Most of the educational institutes don’t provide a creative space and you don’t understand diversity, which causes you less flexibility in the context to work in the market as artists.”*(P/4) Art needs flexibility and art education is a hindrance in providing artists with that. Artists’ success depends on diminishing such factors from their work. Creativity fosters success for artists that haven’t been discussed previously in the literature and at times art institute’s develop boundaries for artists to attain that.

4.1.2.2 Issues with self-learning in art

Autodidact artists although have various benefits such as freedom of expression and close to no expectations or boundaries they have certain things that they lack which become an issue for self-taught artists to succeed. One such issue is how they lack the necessary links and connections that individuals who have gone to institutes have. Formal art education provides experience and opportunities to artists, which self-taught artists can only achieve through excessive struggle even if they do at some point in time. Art institutes are full of like-minded individuals while self-taught artists don't even know the art community in comparison. As quoted *"But if I was in a professional institution the networking that was created would have given me a bigger audience."*(P/1) Audience or art enthusiasts matter to artists who think of success, in monetary terms. If they don't have such recognition they won't ever be able to grow. Networking attained through art institutes is what self-learned artists lack and are unsuccessful because of.

An artist on a self-learning journey lacks the necessary tools that art institute's freely equip artists with mentioned by 3 participants. Individuals through art institutes, which help such formally educated artists succeed in comparison, better know the market. Any and all sorts of resources that an institute equips artists with is what autodidact artists lack when they are on their own. *"Being an autodidact artist, I do feel that there are a lot of opportunities that I miss out on. I don't have the right tools or the right help, or even an instructor to point out my mistakes and polish my skill. I believe that for me, the learning process is slower than that of educated artists."* (P/8) previously it was mentioned that those from art institutes question the ability of which gives me an idea to implore on the fact that it's not just about resources but resources generate for artists which is time efficiency. It might take longer for artists on their own to

achieve success than it would with the help of an institute. The process is elongated in comparison and so is the path to success for artpreneurs.

As much as self-learning is considered a more practical approach to attain success in any aesthetic field, the need and importance of education does not diminish. *“Education not only helps artists but everyone for obvious reasons.”(P/11)* Any autodidact artist at some point considers getting an education or being affiliated with an institute to gather opportunities for themselves that they think they are lacking. Art degrees hold value and prove to be ladders to success, even artists who self attained knowledge can hardly argue.

4.1.3 Determination for artists

This category is developed based on a theory that was developed in trying to grasp the motivations of artists from both schools of thoughts previously in the literature. It wasn't necessarily a theory that analyzed artists on a concrete basis in the literature but probed more questions that could help understand the concept of curiosity in artists. Curiosity leads to the imagination that helps individuals build ideas that further along help them in a successful route for a career in arts. These sorts of motivations are based on needs. These three factors were discussed with said respondents and it was understood how all of them matter from various different perspectives to these artists. The factors were autonomy, competence, and relatedness. Every artist felt the importance of these particular needs as motivation but some were of the view that education helps them achieve it and some believed self achieves them.

4.1.3.1 Factors affecting art in success perspective

Fascinating to find out how individuals perceive determination's significance in becoming successful artists. *“Determination is the only way you can improve yourself as an artist.”(P/3)*

Improvement in any field of work is needed for future growth is what I've understood so far by going through are collected responses. *"Self-determination gives an artist confidence and that is the main element in determining yourself. Success is achieved through the concept of having confidence for your art and yourself as well."*(P/4) it is clearly understood how important determination of self is perceived to be by artists. The confidence achieved through determination helps artists of all backgrounds know themselves and present themselves better which increases their worth and through that increases the worth of the art they make. It is also understood how important knowing yourself is art is considered to come from within which requires self-actualization of artists.

The first sub-theme of self-determination is considered to be autonomy for an artist, which is discussed through various ideas of control artists have defined that help them achieve good in the art world. As quoted *"All artistic pursuits that teach you patience can end up teaching artists control. You really need to keep working, stay on schedule to control your art and its production that ends up in artists making decisions that lead them to success"*(P/5). I tend to make an understanding how control in art shapes an artist's career. Being in control of your ideas and your work is highly amiable to achieve success as an artpreneur. Control helps with making decisions as well as knowing what to do and when. Autonomy or control only fosters in environments that are more bent towards the idea of drawing boundaries. Art institutes provide such surroundings and these surroundings can be built by one's self as well.

The second sub-theme that caters to the idea of self-determination is the need to feel competent. If artists haven't found competence in themselves and their work it becomes tragic for them to find meaning in what they do. Skills acquired add the most to an artist's work, which is a way of feeling most competent about their work. Accomplishing tasks is a motivation within

itself to help artists climb up the ladder of success. Understanding one's area of interest as an artist helps one polish their skill accordingly and achieve success. *"If you want to achieve anything you need to work with determination because at a certain point, people will realize your works' worth. So practice really helps with attaining competence."*(P/17) explains well within itself how practicing relates to achieving competence and by the end understanding how that helps artists in the art market.

The third and last sub-theme for determination is relatedness, which seems to be one of the most relatable needs for artists. An artist needs to be able to relate to their surroundings and their work. The society that surrounds artists can have a huge impact on shaping an artist's work. An artist can accomplish tasks and feels competent even by being able to relate to their environment. It provides artists with satisfaction, which for a whole bunch of artists is success in a way. *"Whether you're self-taught or an educated artist, if you don't relate with your art, nobody else will. Eventually the motivation will die."*(P/15) in a way makes me ponder upon how important the need for relatedness is to climb certain heights in the field of art. Artists mostly just want to belong it can be to society or the art world or even just to the art they make. It's a sort of satisfaction that makes them believe there's more to the work they do.

Under this category, we summarize three psychological needs being emerged as sub-themes for catering to the success of artpreneurs. These are not just need's but play a vital role in providing successful routes for all sorts of artists in various ways as discussed above.

4.1.4 Motivations for successful artists

Although certain motivations were discussed through questions probing them while some other motivations for success emerged through the artists, by doing in-depth questioning. Such

recurring motivations built a category on their own. Three themes under this category are motivations through emotions, situational and behavioral motivations, and motivations of expertise.

As an artist success does not hold one particular meaning as defined in the literature as well. So these varying motivations add to what can be possibly done to achieve entrepreneurial success in arts with and without formal art education. These motivations come from people with experience in making art and selling their art. Emotions of various forms mattered a lot to people making art so did the surroundings and situations they found themselves in. The most interesting aspect to be discussed was the motivation gained through skill refinement or being an expert at their work.

4.1.4.1 Motivation through emotions

There are various motivations that artists indulge in while creating art and making their work better with time but initially some major drivers for artists are motivations through pain, which they like to substitute for ideas relating to trauma, loss, anger, and struggle. These motivations come from external factors responsible but lead to becoming deeply internal motivators for artists to succeed in this line of work. It was not considered as such a deeply routed cause for success but the data revealed otherwise as such elements kept recurring throughout. *“Trauma is a motivation for me. Recently I have been creating art that revolves around having feelings of choice and joyous tendencies, but eventually everything converts itself into such a satire.”(P/I)* no matter the process or outcome for artists deep down it has been established feelings of pain that come from negative past events makes an artists work revolve around it. Artists’ focus has always seemed to rely on converting things into a more positive and

impactful experiences than they have had in real life. Art is considered a sort of escape from the atrocities of the world and even a way to recognize issues prevailing around us in our daily life.

Freedom of expression is a need that seems to motivate any sort of artist no matter what they have come through or what their process has been like. If the liberty to portray what they want to openly is taken away from artists and boundaries are drawn most artists are unable to survive in such situations that make success mostly impossible. Painting specifically is all about self-expression to artists, it's a way of letting their thought process run across the canvas for the world to see things in a different light. *"Mindful thought-provoking questions help you reach your end goal sooner."*(P/13) It is substantial that an individual has mindful thinking, as it seems to foster success in artists. By questioning themselves and not limiting themselves artists find directions and shorter routes to things they want to achieve in their work.

There are various other needs attached to emotions that help artists in finding direction in their work. Having ambition and passion for the work they do makes it way less complicated to get done. Art in itself is considered more of a need to such artists than just merely a want. It's considered a part of an artist's self as every piece of art defines who that artist is. *"Struggle gives an artist a concept to create art and art is nothing without a concept behind it."*(P/5) this explains plenty of the value of various emotions and how they help build ideologies behind the art artists create.

4.1.4.2 Situational and behavioral motivation in arts

The first and most important situational motivation is the trait of consistency in artistic individuals. Consistency is essential to be learned through art institutes and even through self-learning. It is considered to be an internal motivation that can be fostered within individuals by

themselves and through the environment that surrounds them. Apart from that consistency is highly needed in the process of art, as there can never be enough time to complete a certain artistic pursuit that an individual takes up. The importance of time invested by artists has been a recurring phenomenon as well alongside the excessive need for patience in art to be successful. *“If you can not be consistent in art and experimentation, you can excel as an artist.”(P/10)* It seems to have a very important role to play in an artist’s work pursuits. The time that an artist could waste could bring about their downfall and if rightly invested could provide them with more control over their work and help in decision-making.

Another behavioral motivation of importance as consistency is practicality. Practice makes one perfect is a term fit for individuals who dive into the field of artistic pursuits. Practice does not only help an artist become successful but aids in the concept of control to give them a better grip on their work. Art although has a dire need for theory but does not compare to what practice does for an artist. Practice is important to better an artist’s skill and help them build connections with the work they produce. It helps artists generate ideas alongside helping them foster their basic skills of work. *“You get a formal education in arts or you don’t the key is to do the practical work.”(P/6)* practice polishes the artists’ work and the art they create becomes more visually appealing to the audience they cater to. It is satisfaction for artists and an interest to art enthusiasts who are potential buyers of the art. It is in every way an important and necessary step to help artists succeed and stand out.

4.1.4.3 Motivation of expertise

Expertise comes with improving one’s craft and as an artist, there is nothing more to their work than the craft they possess. Even competence in art is only attained through acquiring the right skill set for work. Although skills and any form of learning for artists come with time and

patience only if they consistently work towards it. Art is entirely or mostly a skill-based field of work. Refining one's skillset is important as any other trait of relating to your work or controlling the environment affecting it. *"If you work on your skill and in the future, you grab a specific field and practice it that really helps an individual achieve success."*(P/2) even the market that surrounds an artist helps them get to know their skills better and have a better grip on it which helps them achieve their end goal and succeed as an artist. Art education plays a vital role in polishing one's skills and so does a self-learning path as it is more practical than theoretical.

Apart from skills what matters and adds, motivation is how capable an artist is at what they do. Amateur artists are all around, being a professional at the work you do gets you recognition and satisfaction. It's not only about having the right skill set but being able to use it as well. The resources could be abundant but if not used rightly could do way more damage than good to an artist. Experimentation and exploration is a core element of art it helps create original art alongside opening more avenues for artists to succeed. The technique is a major element of art and all artists strive to form and learn such techniques that can build on their work. *"Art is anything you can get away with. Creativity takes courage and it helps us with new ideas, so implementing it in our lives we can achieve success."*(P/13) Creativity is not just significant to success for artists but it seems to be salient in making them capable enough to produce great work. Being expert at what one does is never a hindrance to their success. An artist should work on their focus and communication for more success in the field.

To summarize this category it stands different than the needs previously discussed as it is further than just determination needs. This category consists of emotional, situational, and behavioral motivations that help artpreneurs in being successful at what they do.

4.1.5 Artpreneurs and art world significance

As I have analyzed various aspects of factors and motivations there are some external forces at play as well. These factors seem to exist whether you're an educated artist or an autodidact. The market you tap into holds great significance for the prospect of becoming an entrepreneur in the field of arts. The audiences you're depending upon for achieving success whether that success is financial or for personal satisfaction plays a huge role. Artpreneurship is an important concept being discussed and analyzed in this particular research as it sheds light on the challenges after individuals are done with the process of becoming an artist. Both formally educated artists and self-taught artists have discussed well enough the significance of this particular factor that adds to success and so will I.

4.1.5.1 Art Market

Discussing what makes this an important point to ponder in artists' success the first thing I focus on is the importance of art markets and how this seems to be creating an impact. The art community is a niche that exists within the art world and is responsible for dealing with all sorts of art being created and the artists alongside. Like other markets, various opinions exist within the art world that needs to be catered to. Such markets don't only shape art for artists but for the general public, they shape what sort of art is acceptable and being celebrated. So such markets play an extensive role and their awareness is critical to an artist's success. Such art markets have certain requirements from artists which make them so recognizable and one of them being practicality. Art markets strive on imploring artists to be more practical about their work. *“Art markets play a huge role in the success of artists once they have practiced enough and stepped into their field of work.”* (P/14) As explains further how important practice is for the market in art and the success of artists. Art markets are always evolving according to the time and generation's

need for art. Furthermore skills and perfection are highly important to such markets if an artist wants to succeed in doing so.

As for the significance of the art market, I am clear on the idea of why that is so but there are plenty of issues that prevail in these markets and how they operate. For self-taught artist and many other social media is a platform for work and the art market online lack art enthusiasts who think art is worthy. Some economical issues prevail as well the first being how there is no governmental support for such communities which needs to be created to help artists succeed and secondly how art at times is used as a disguise to cover for things for economical gains and wrongdoings. *“Artists seem to need to opt for art education because that is what the art market wants. A brand has become a requirement in today’s world. And formal art education helps an artist create that”*(P/10). Art markets need to be more flexible towards artists no matter their background as talent doesn’t need to be only worthy if there’s a formal degree backing it.

The art world and art market in a way are external environments for artists that they need to learn to deal with. Such surrounding and environment provide external motivations for artists to succeed. *“The environment you live in affects your art.”*(P/1) Art education is known to provide such a challenging environment for artists to grow so they can learn more about the market experience beforehand. Exposure is important for artists as it gives them the idea of what their field of work is like and would help them to deal with problems through solutions with such an experience they have had. External surroundings aid the success of artists, as they shape not just the artists’ lifestyle or thought process but the art they intend to make.

4.1.5.2 Entrepreneurship in arts

Entrepreneurship as a field largely relates to artists as it provides avenues for art and further explores an artist's potential. Entrepreneurial intentions help artist save their art and make it worth recognition. Self-taught artists are generally considered very similar to artpreneurs because they don't have formal education and mostly end up establishing their own businesses in the field. Entrepreneurship is generally considered even essential to those with careers in art. As quoted "*Do I know how to set up and open my own entrepreneurial business, one that I can steadily maintain as well? Be charismatic enough and brave enough to know when to take risks and when to avoid them. Can I convert my artistry from being desired to being wanted? That is what entrepreneurship helps an artist to work with.*"(P/9) explains further how important this field is and what it adds to an artist's field of work. It discovers countless possibilities for artists to explore and find success from.

Entrepreneurship and business are for those who want to climb the ladder of success in a very monetary form. Financial success is considered success to many and is considered growth as well. "*Even financial success motivates artists to work hard.*" Explains the importance that financial success holds and for such artists fame and money is not the only thing they want to cope with but change and sales are what they constantly find themselves indulged in. For artists, success could be of various definition's but to the general audience success is correlated with how much money is an artist making or what is their art worth in monetary terms. Such a worth creates recognition and only entrepreneurship knowledge helps artists to get to their end goal as such.

This category ends up discussing a very important aspect in the field of art, which is the market artpreneurs are left to work in. secondly it shed light on the importance of entrepreneurship and what it is to an artist in the prospect of education and success.

4.1.6 Art enthusiasts and critics essential to artists

My last category intends to focus on a more crucial element that emerged from the data as significant for an artist's success. Keeping all the previous factors in mind we tend to forget the importance of networking within art. Artists are known through reputations and their existence depends and grows on being recognized by the world. Validation in arts is a conclusion every artist wants to come to and there are various points throughout the data that help me recognize how an artist would be able to achieve so. Art is as much about the work as it is about the artist as it is one's mind and thoughts on display. To achieve success in arts one needs to build a name and how an individual in the field has been able to do so is discussed through this particular category. As much as these categories spawn across they are similar to giving ideas of what artists' success in the field of entrepreneurship is based upon.

4.1.6.1 Validation aids success

Validation in art is a must for artists to succeed, as it is similar to the fuel for them to keep working. Artists are known through recognition and that provides a space for their work in the world. Appreciation is motivation considered essential to success as it motivates artists to create art not just for themselves but for others as well. Motivations are known to be intrinsic and extrinsic as previously discussed in the literature and appreciation seems to be both. *“If you aren't appreciating yourself no matter what someone does for you you'll not be able to achieve anything. Externally appreciation matters a lot even internal appreciation is highly*

important.”(P/6) The artist community has a say in what art an artist makes and if they say is positive an artist could always feel the need to do more and work better. Internal appreciation is the most important motivation for artists without that they won't be able to do anything in the field of art as they would not be creating ideas and making art.

Appreciation helps artist's in forming art which is great but where does this appreciation come from is the question that recurred and was answered well enough through the data. The audience is a crucial element to anyone who intends to do work and make a living out of it or find satisfaction through that work. *“An artist should have goals. Density. They should have people around them who appreciate them. Usage of such avenues is important. It provides you with the right audience.”*(P/13) Artists need to have knowledge about the audience that supports them and the one they intend to target. Art needs to be exhibited and that requires platforms to do so. But a platform is nothing if there aren't art enthusiasts and art critics there to support your work. Social media even in today's world is a platform that supports many artists and helps them succeed in the work they do.

4.1.6.2 Networking a need

As much as the art market matters, the most important and evident part of it consists of building ties with the art critics as well as is a doorway into the niche community that gives you internal recognition. Forming such links gives your art a platform that is hard to achieve on its own. *“Relationships with the art itself, relationships with yourself, the connections you've built, the networking and the belonging it all matters.”*(P/5) Networking is important to establish links art institutes are known to provide such opportunities to artists, which gives them an edge. Connections form opportunities for artists to sell their work, to be able to experience other artist's work, and to learn new techniques and ways of art. Self-taught artists through struggling

mostly build personal connections, but even that provides them with various opportunities to be successful.

Networking needs a certain skill set, which requires good communication skills. Certain artists can build that trait within themselves by interacting with others in the art community the hard way while educated artists are taught the importance of presentation of themselves and their work through institutes. Communication is needed for financial success as every self-employed artist or entrepreneur needs the skill to be able to sell his or her work not just make good art. *“Communication is a key element that you need to learn to become a good artist and do well to build connection in the community. Art education would harness these skills.”(P/12)* socialization is important for artists to become a part of the art community and to be able to get their ideas across experienced artists to get critique on their work, which provides them with success and recognition in the longer run.

In this last category, we summarize the last themes that occurred through the data, which are validation and networking as they add to the reputation and recognition for artists and that is a ladder of success for artpreneurs in a way.

CHAPTER 5: CONCLUSION & IMPLICATIONS

5.0 Introduction

This chapter focuses on encompassing to conclude the analysis carried out of categories developed. Although it tends to be an open-ended exploratory research there are still concrete antecedents discovered for artists in their pursuit of success. These antecedents help us conclude the significance of entrepreneurship for artists in light of education and auto didacticism.

5.1 Conclusion & Implications

5.1.1 Conclusion of analysis

The analysis was conducted in-depth for the categories created from the underlying themes that emerged from the data. There were a total of 6 major categories that seemed to influence an artpreneurs success. Although I intended to find out about the success of educated artists and autodidact artists from the perspective of education and self-learning it was realized through exploring the data there are more than just these two factors at play, which seem to be equally significant for an artists success if they intend to become entrepreneurs in their field of work.

These significant categories consist of the following:

- Factors influencing success
- Potential barriers to success
- Determination for artists
- Motivations for successful artists
- Artpreneurs and art world significance

- Art enthusiasts and critics essential to artists

The findings emerged from analyzing the data through these categories, research done to implore and the methods used in the particular study are seemingly being concluded in this particular chapter. The first two categories exist of formal education and self-learning in perspective of influencing artist's success and placing particular barriers in their way of success. A detailed write-up is done down to every code in these two categories to understand both schools of thought and provide solid grounds for what the data revealed. It seemed to provide noticeable themes that supported either of the segments of artists. The third category builds on the particular theory of self-determination by providing evidence in regard to the 3 needs supported by the theory and how they foster success in formally educated artists and autodidact artists. Apart from that various ideas were put forward regarding how these needs can be achieved for artist's success as artpreneurs. The fourth category discusses various motivations may be emotional, situational, or related to their skill sets. These motivations seemed to do a lot for artists no matter the background they possess or the process of their work has been like. The fifth category brought up an important aspect of the field of entrepreneurship in the field of art and how it relates to the artists achieving success. Alongside it brought up another relationship between art communities and the art market and how that has emerged to play a huge role for artpreneurs. Lastly coming down to my last and sixth category of equivalent significance, which is the audience. That audience is not just the art buyers or art enthusiasts but also the art critics or anyone in society that holds an opinion of art. They don't just affect or shape the art or how it's portrayed but become a cause for success for both sorts of artists.

5.2 Summary

The analysis of this exploratory research indeed did conclude by making me understand not just two factors of success for artpreneurs but a few more of the factors that hold a similar weight. There are various suggestions about the research so far and recommendations are made to make it a more relevant and research-worthy topic for future researchers.

CHAPTER 6: DISCUSSION

6.0 Introduction

This chapter sheds light on the data collected and analyzed previously in a way that can help future researchers in what can be done in the field from this point onwards. Alongside analyzing the categories at hand the focus falls on the underlying trends that have been resurfacing through this research. Recommendations of future possibilities in the field of art entrepreneurship alongside limitations witnessed are discussed. Discussion of complications and irregularities faced while forming the themes and categories are discussed as well. So the categories could be applied in a way to find successful routes for artists.

6.1 Discussion

The analyzed data brought clarity and categories that focused on antecedents of entrepreneurial success for artists. Not just in a manner of what entrepreneurship meant to these artists but various motivations that cause or build on this success. To discuss success for artists it is realized how self-determination plays a vital role for artpreneurs (Nigmatova, 2021). Artpreneurs tend to be successful through various motivations, which are internal and external. Such motivations are there for educated artists and autodidact artists both to succeed and do better in the art world. Self-determination motivations provide focus and growth to artpreneurs (Arenius, 2021). Motivations are derived through emotions, behaviors, and situations for artpreneurs. Such needs-derived motivations help artists in attaining skills, decision-making, being in control, and creating meaningful art. All of these aspects discussed help artists in the art market to achieve growth and succeed at their work (Coate, 2021).

The research being explanatorily focused on both aspects and it was found that artists from both schools of thought have their advantages that lead to success. Although I understand more of how there is still more room for questions that could have been asked and a stark comparison to be drawn between the formally educated artists and autodidact artists in a matter of success perspective. But it was found that if the curriculum is revised and self-taught artists are given opportunities equally these motivations to provide success can be enhanced for all artpreneurs (George, 2021). It was realized how art still suffers in society, which has no or little understanding or worth for it which can be fixed by understanding the right motivations of success to be provided to artists. Alongside changes that can be brought upon art markets and amongst art enthusiasts (Moslehpour, 2021).

The study provided me with the barriers to artists' success and the influences or motivations that need to be kept in mind to achieve their goals. Artists could analyze the paper to understand various antecedents that could help them find satisfaction in their work and achieve endless goals (Wardani, 2020). Art educators could take notes on their way of teaching and what they can add to do more for their art pupils (Bretholz, 2020). The art community could entirely positively flourish by understanding artists from different backgrounds and distinguishing ways to provide them with more artistic freedom and creativity in the field (Avasilcai, 2018). The findings of this research pave out a way for future researchers to analyze various factors that influence artpreneurs and their success. So it is made sure that such questions of artists do not go unanswered and provide them with the right knowledge in making decisions while they opt for their educational paths or a path of self-learning.

6.2 Suggestions and recommendations

This research seems to build strong grounds for future practitioners, researchers, art educationists, art institutes and the art market. With the findings at hand one can assume there are solutions and ideas proposed through out that can help artists in their journey to attain success. There is more than one category of factors at play for the artists and art practitioners to look at which provides ground to explore and understand more. The motivations and barriers that were brought up by this study include factors that can devise conceptual frameworks for these individuals that can help them seek out successful routes. A suggestion to further researchers would be carry out studies on artpreneurs in different settings with a larger group of diverse audience to form more concrete conclusions about these categories, which ends up facilitating them to better their curriculums and advance their way of uplifting artists in this time and cater to their interests.

6.3 Limitations of study

Art entrepreneurship is a study with various directions which needs navigation. Academia needs to focus and tackle with all possible routes that appear, to able to provide a better curriculum and environment to future generations of artists. Art is a complicated course of study as it's more conceptual and very personal when it comes to individuals who practice it. And can even differ with every individual or study being analyzed. This makes it complicated for practitioners to come to a concrete conclusion.

Whilst conducting this research a few obstacles arose those are worth recognizing for future endeavors in this category of study by practitioners. In studies that exist to be exploratory semi-structured interviews that have an in-depth analysis, complicate the process of respondents

not deviating from the particular thing being asked. The participants are found at times providing information not relevant to the research which can complicate navigation for future practitioners and academia.

Artists are difficult to interview, as they are not interested in matters of theory or research. Making such individuals understand the importance and need of research is particularly a task in its own self. Lastly there are problems associated with the non-abundance of data available to refer from for the literature review to form strong grounds for the research in arts entrepreneurship. And the data is outdated at times as there are not new researches available relating to artpreneurship. To extract information from such a handful of articles to form ideas on the two schools of thought is a little complicated to do so which future researchers might find to be a limiting factor.

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APPENDICIES

Interview Guide

Age:

Educated/Autodidact:

Years of experience:

1. What do you think is the importance of art education in learning artistic skills?
2. How does art education better equips one with employability in the profession?
3. In what way do you think success can be achieved as an artist being self-employed?
4. Being an autodidact artist in what way do you think education could harness your skills?
5. What is your point of view on entrepreneurship as a field of study being an artist?
6. As an educated artist do you consider yourself better equipped than autodidact artists or vice versa?
7. In what way do you think art aesthetics are skills that need formal education?
8. What are the gaps in arts education and the art market that exist?
9. What role do you think self determination plays in providing a successful route for an artist?
10. What psychological needs do you think foster motivation in artists to be successful?
11. In what way do you believe that artists are more inclined to be successful through intrinsic motivation or extrinsic motivation?
12. How do you think an academic degree in arts provides you with autonomy?
13. In comparison how do you believe autonomy as an intrinsic motivation can be achieved without an academic surrounding?
14. What do you think provides an artist with the need of competence to feel motivated?
15. What's your perspective of relatedness as a motivator being an artist?
16. What are the recommendations you would provide to become a more successful artist in the present day?
17. What suggestion would you give an artist in the perspective of opting for an education in arts or a self-learning path?