

TITLE OF THESIS:

ART MARKETING AND MANAGEMENT

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ABSTRACT

Formal art education equips students with skills to produce artworks. A formal art education may increase the opportunity for employment, however, art-related employment is very limited. Art graduates would be better equipped to market and manage art establishments or their own careers if art education were to be supplemented with basic business skills.

Artists who wish to earn unsupplemented incomes from their art should undertake to acquire business acumen. This includes being presentable to the market place in attitude and appearance. It also includes aptitude in art, marketing and management. Role models and non-models of success and failure in business should also be observed. Art graduates should adopt applicable tried and tested business methods.

Good marketing is a mix of business activities which identifies and creates consumer needs and wants. Marketing activities involve research, planning, packaging, pricing, promoting and distributing products and services to the public to create exchanges that satisfy individual and organisational objectives. Art products include artworks, frames, art books and art materials. Art-related services include the undertaking of commissions, consulting, teaching, free parking, convenient shopping hours, acceptance of mail or telephone orders, exhibitions, ease of contact, approval facilities, wrapping, delivery, installations (picture hanging), quotations, discounts, credit facilities, guarantees, trade-ins, adjustments and restorations.

Good management is a mix of business activities which enables a venture to meet the challenges of supply and demand. There is a blueprint for management competence. The three dimensions of organisational competence are collaboration, commitment and creativity.

Self-marketing and management is an expression of an artist's most creative being. It is that which can ensure and sustain recognition and income.

Artists, like other competent organisations and entrepreneurs from the private sector, should operate with efficient manufacturing, marketing, management and finance departments. They are also equally important and therefore demand equal attention.

Artistic skill together with business acumen should equip the artist to successfully compete in the market place. There are no short-cuts to becoming an artist but there are short-cuts to becoming a known and financially stable artist. Understanding marketing and management could mean the difference between waiting in poverty and frustration for a "lucky break" (which may only happen after an artists's death) and taking control. Success should be perpetuated through continuous effort.

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INTRODUCTION

There was only one catch and that was Catch-22, which specified that a concern for one's safety in the face of all dangers that were real and immediate was the process of a rational mind. Orr was crazy and could be grounded. All he had to do was to ask; and as soon as he did, he would no longer be crazy and would have to fly more missions. Orr would be crazy to fly more missions and sane if he didn't, but if he was sane he had to fly them. If he flew them he was crazy and didn't have to; but if he didn't want to he was sane and had to.

- Joseph Heller

(Heller: 1962; p46)

In this thesis, the artistic perceptions of the marketing and management personnel of selected Eastern Cape art establishments are investigated. Art education is also investigated. The necessity of formal art education is questioned and the use of art education is investigated.

Various art business ventures are discussed in order to establish whether there is a need to understand marketing and management in order to succeed. Good marketing is a mix of business activities which identifies and creates consumer needs and wants. Good management is a mix of business activities which enables a venture to meet the challenges of supply and demand.

The advantages and disadvantages of various art outlets are discussed. Knowledge of these outlets provide distribution options for the artist's products. A chapter on the financial state of the arts is also included.

CHAPTER 1

ARTISTIC PERCEPTIONS

- art education, art marketing and management,
art and artists

If we want to know how people feel; what they experience and what they remember, what their emotions are like, and the reasons for acting as they do - why not ask them ?

- G.W. Allport

(quoted by Selltiz, et al: 1959; p236)

When an artwork is completed and ready to be entered into a competition, ready to be examined or ready to be sold, the artwork is usually submitted to the scrutiny of an art establishment. What is an art establishment? A telephone directory will tell us where to rent, buy, sell or view art; where to have works cleaned, restored, framed or appraised as well as where to learn how to do art and where to buy supplies.

Art establishments include art schools or art departments within technikons or universities, art museums, galleries and shops. The staff of art establishments include art-related professionals. These include art practitioners (painters, designers, sculptors), art theorists (teachers, critics, aestheticians, historians) as well as curators, dealers, administrators, journalists, buyers and collectors.

For research purposes, it was assumed that the administration staff of art establishments, based on their experience, were uniquely placed to answer some pertinent questions about art education, art marketing and management as well as art and artists. "By 'expert opinion' I mean the judgements and estimates made by people who have spent much of their time working with a particular subject and who have gathered much general information that has been filtered through their minds and stored in their memories." (Simon: 1969; p274). Using this sample group, otherwise called respondents, the questionnaire mode was decided upon as the research format. Eighteen questions were designed to establish how art is perceived by the respondents.

After numerous enquiries, excursions and consultation of directories, it was established that there are 69 art establishments in the Eastern Cape. Perhaps due to our present economic situation and perhaps due to business factors discussed in a later chapter, this number constantly fluctuates. At some venues there is more than one employee therefore 120 questionnaires were distributed. From the date of distribution to the personal follow-up and return of the survey, it was discovered that the staff turnover, especially in commercial galleries, is remarkably high. Of the 120 questionnaires, 49 were returned, comprising 40,8 percent (this figure is regarded as high enough

by Mr Geoffrey Wood of Rhodes University).

ART EDUCATION

The first issue that the questionnaire as research instrument addressed, was the respondent's perception of higher education in the field of fine art (questions 4 - 8). According to the respondent's, their jobs require no practical art performance or design. These respondents earn their salaries by performing administrative functions. However, 48 percent declared having received formal art training.

As many as a third of those trained in fine art think it is absolutely essential to have post-matriculation art training in order to perform sales and administrative functions at an art establishment. The person who sells pine furniture, for example, would surely not be expected to be a skilled carpenter. While it may be true that the marketeer and manager of both pine furniture and art should be acquainted with the facts and benefits of their products, one asks why they should have undergone formal training in the skills of executing woodwork or art. Obviously the respondents perceive art, artists and art establishments as more complex.

Meanwhile, only 26 percent of the respondents have received training in marketing and management. Of these, a high 53 percentile find it essential in their present employment. Only four percent of the respondents who have not received formal art training wished that they had, while 14 percent of those who have not received training in marketing and management wished that they had. These percentages imply a preference for marketing and management graduates to fill sales and administrative posts at art establishments. Likewise, employees trained in marketing and management could probably run a restaurant more efficiently than one trained in the culinary arts.

The questionnaire has revealed that while it is beneficial for administrative staff of art establishments to have formal fine art training, it is preferable for them to be trained in marketing and management. If artists were good marketeers and managers, they would be marketing their own art and managing

their own careers as opposed to being employed by art establishments.

ART MARKETING AND MANAGEMENT

The second aspect of the questionnaire covered the respondent's perception of art marketing and management (questions 9, 10 and 13). The two most popular outlets for an unknown artist, according to the respondents, are commercial galleries and arts and crafts shops. The one common reason provided was that galleries and shops have the relevant established infrastructure in order to expose artwork to the "correct" market. 23 percent of the respondents were employed in galleries while 29 percent were employed in arts and crafts shops, which accounts for over half of the total sample group. These percentages indicate biased opinion.

Closely following galleries and shops as the most favoured outlet for unknown artists, were annual events such as the Standard Bank National Arts Festival in Grahamstown. Large events such as festivals were favoured for comprehensive exposure for artists (especially emerging artists). Affiliation to an art society was the next favourite. The respondents felt that, in this way, artists could keep up-to-date with the latest trends as well as exploit the opportunities afforded by group exhibitions with minimal expense.

The least favoured ways to market and manage artworks was through one specific gallery or by employing an agent. Without exception the respondents stuck with the familiar. In the space provided in the questionnaire for "other", not one original suggestion was made. One may conclude that either every outlet for artwork has been thought of already or that the business of art is so lucrative that no further original ideas are necessary.

When one remembers that almost half of the respondents have formal art training, it is disappointing that they are not as creative with their minds as with their hands. These are employed art graduates seeing artworks change hands daily. It is questionable whether an artist can be motivated by seeing the work of other artists in demand.

While few respondents felt that artists should cast their nets wide by utilising all possible outlets, one respondent felt that artists should steer clear of commercialism and craft by taking their art to outlets where the art is taken seriously. Another respondent commented that good art needs no marketing such as brochures, public relations, commercialism or competitions with "holiday-overseas-type-acknowledgements". These are classic examples of what is known in the marketing world as "soft-sell" or "no-sell". This is why this respondent is employed in an art establishment as opposed to earning an income from their art.

The questionnaire revealed that 17 percent of the respondent's places of work do not advertise. These include a gallery in Knysna, a Port Elizabeth auctioneer company and two home studios. The rest comprised arts and crafts shops. This complacency raises the question of how they hope to draw sincere art lovers with buying power as opposed to merely curious walk-in trade.

Regardless of the location of art establishments, several visits at different times of the day and month confirmed suspicions that customers in art establishments are as hard to spot as animals in zoos and game parks. Stewart Henderson Brit said that "doing business without advertising is like winking at a girl in the dark. You know what you're doing but nobody else does." (quoted by Kotler: 1988; introduction).

Of the 83 percent of venues which do advertise, the only media used are the local newspapers and radio stations. By far the greatest number use on-site advertising such as banners or posters. Some venues also published material in various forms of correspondence such as seasonal publications, annual reports, invitations, newsletters or magazines and brochures. Even with a limited budget, administrators of art establishments can be creative with advertising. The most creative advertising method used by the sample group was photographic displays in reception areas and foyers of hotels and public places in Plettenberg Bay. Knowing that the respondents were found at art establishments where one usually sees a wealth of visual ideas, the lack of advertising ideas is disappointing.

One of the most salient findings from the questionnaire are the elements affecting the purchase of original artwork. The respondents felt that the price of an artwork most influences the public. Price appears clearly at the top of the list for 63 percent of the respondents. This is reasonable considering South Africa's present recession. The fact that investment value appears only seventh on the list, indicates that the respondents feel that the public tend to buy art for pleasure rather than as an investment. Subject matter and the artist follow price in order of priority.

Observation of domestic and business decor implies that paintings are chosen to complement interior decoration. This prompted the respondents to be asked about the influence of the colours used in an artwork on a buyers final purchase. Surprisingly, the colours used in an artwork featured only as the ninth priority. Only six percent feel that fashion influences purchase decisions.

The respondents felt that few people to buy art as an investment and felt that no-one is influenced by sales personnel. These are interesting factors especially in the light of the earlier insinuation by the same respondents that art is a complicated product to market and manage requiring administrative and sales staff with formal art training or formal marketing and management training.

ART

The third area of the questionnaire was intended to establish the respondent's personal interest in art and their personal artistic activities (questions 11, 12 and 14). With the exception of two respondents, all regularly view original art at places other than their work environments. A gallery secretary admitted "nowhere - not particularly interested." ! A surprising response came from a sole proprietor of an arts and crafts shop who stated "seldom do!" ! (phrases quoted from returned questionnaires).

Considering the fact that all the respondents work daily with art and artists, it is discouraging that six percent do not have a single artwork in their

home. At the other end of the scale, 54 percent declared owning more than ten original artworks.

Interestingly, the percentage of respondents who never produce artworks themselves is greater than those who do. This is consistent in each of the categories - painting, drawing, sculpture, pottery and other crafts or designing. There are however, more respondents who regularly draw than those who draw only sometimes. Remembering that 48 percent do have formal art training, the respondent's limited artistic activities could be attributed to the fact that they have full-time non-practical art-related employment. It could also be that, to see the work of other artists change hands as opposed to one's own, is a demotivating factor.

ARTISTS

Fourthly and finally, the respondent's perceptions of artists and art were investigated (questions 15 - 18). All but 12 respondents seem to have a clear image or impression of artists. The respondents agreed that artists' dress and grooming is individual in a non-conformist and eccentric way. Artists are considered to have above average intellects as well as being somewhat "other-worldish" (in the words of a respondent). The respondents perceive artists lifestyles as ranging from simple, isolated and disciplined to eccentric, energetic and unstable. Artist's morals are regarded as permissive but sincere.

Jacques Maquet propounds the theory that artists are expected to be 'different', 'marginal' or 'Bohemian' (Maquet: 1986; p172). It is popular to stereotype artists and cloud them in romantic misconception. This tendency originates from the Romantic Movement which held that art was the expression of inspired genius. The artist was believed to be compelled to create out of an inner necessity. The social milieu in the ordinary lives of ordinary people was a hindrance which the artist should rebel against if they wanted to be famous.

The respondent's perception of artists harmonizes with many cartoons depicting

a bearded, bereted, be-smocked and be-sandled fellow wildly and haphazardly daubing colour onto a canvas. Respect between the artists and their public appears to be at an all-time low. Unfortunately, as the artist becomes less presentable and the audience less receptive, the role of the middleman at the art establishment becomes increasingly more important.

There was no agreement as to whether there is a centre of the fine arts in South Africa and if so, where it is to be found. The respondents were asked to substantiate their views. The size of the population was the main reason dictating the major choice of Johannesburg. The respondents also felt that Johannesburg has the highest concentration of buying power as well as exposure to an international market. The Cape cities and towns of Cape Town, Grahamstown, Knysna and George were elected in second, third and tied fifth place, respectively. East London, Port Elizabeth and Durban were not mentioned.

Citing a large population as a reason for the national fine art's nucleus, no-one reasoned that it is not the size that matters but rather the ratio of artists to buying public. If one could accurately measure the ratio of active and serious artists to the local and tourist buying public, one may have arrived at an answer.

The respondent's choice of whom their favourite artist was, was so diverse that the list was almost endless. The respondents were also asked who they regarded as South Africa's most successful artist. They were requested to consider fame and fortune rather than personal taste. While many artists grit their teeth, it must be reported that Vladimir Tretchikoff's name came way ahead of any other name. (see appendix A.I, II, III, IV and V for further details on the questionnaire)

CHAPTER 2

ART EDUCATION

- schools, technical colleges, technikons,
universities, museums, the use of an art qualification

Most art establishment people want their aesthetic judgements and art preferences to meet with public approval. Art dealers want to sell, curators want to attract visitors, publishers of art magazines and books want subscribers and readers, art schools want students.

- Jacques Maquet
(Maquet: 1986; p149)

Jacques Maquet said "To be an art graduate is, in our society, the first identification of professionalism in art." (Maquet: 1986; p146). Is an art graduate a professional and is an art graduate marketable ? More to the point, where does the graduate find employment ?

SCHOOLS

Scholars and more often than not, parents, choose schools with future careers in mind. At school level, art centres contribute greatly to overall education by providing an ideal situation where art can be explored as a dimension of our changing environment. They function autonomously, each having its own principal and staff. Junior classes are for voluntary pupils. In the secondary classes, centres offer art as a school subject where the pupil is eventually tested in the Senior Certificate Examination. Those senior pupils choose a specific activity such as ceramics, jewellery, painting, sculpture, design or textile design as well as history of art and drawing.

As the centres are open after hours, the teachers may also teach at other schools on an itinerant basis. Annual exhibitions and participation in national and international competitions reveal the high standard. The buildings are large and well equipped for each activity. Most are architecturally interesting and surrounded by well kept gardens.

Since the introduction of Model C, much of art centres' government subsidisation has been withdrawn. They are resourceful though, and are coping even with their reduced budget. Art centres give lectures in thinking skills and problem-solving. They encourage lateral thinking dealing with possibilities rather than certainties. Of the seven art centres in the Cape, only two are in the Eastern Cape. The art centres include the Frank Joubert Art Centre (Cape Town), the Tygerberg Art Centre (Parow), the P.J. Olivier Art Centre (Stellenbosch), the Paarl Art Centre (Western Cape), the Hugo Naude Art Centre (Worcester), the Johan Carinus Art Centre (Grahamstown) and the Belgravia Art Centre (East London).

TECHNICAL COLLEGES

A potential artist may select a technical college which admits students from standard eight. Here, a specific art field can be studied such as ceramic design, graphic design, textile design, interior design and even jewellery design.

To follow such a course would mean foregoing the opportunity to study at a university as a matriculation exemption cannot be obtained. The courses are all, however of a high standard and are attended by students ranging from age 5 to 75. There are two technical colleges in the Eastern Cape - one campus in Port Elizabeth and one in East London. The latter is actually a satellite for the Port Elizabeth Technikon. The former has recently been renamed the Russell Road College for Career Education.

TECHNIKONS

The advantage of a technikon is that it is cheaper than attending a university. They have interchanging periods of theory at the technikon and practical experience at a place of work, which facilitates a broader based knowledge. This could cause an employer to favour the technikon graduate. The view that technikons provide inferior education has changed. At both technikons and universities, the standards are rising rapidly.

When the Port Elizabeth Technikon's School of Art and Design opened its doors for the first time in 1882, it was the first of its kind in South Africa and it has since remained a trend-setter in the field of tertiary education (there are 11 technikons in South Africa). The Port Elizabeth Technikon boasts the largest art school in the Eastern Cape. Its qualifications include diplomas in sculpture, ceramics, painting, print making, stained glass, graphic design, textiles, fashion design and photography.

UNIVERSITIES

Five of the total of 21 universities in South Africa are to be found in the Eastern Cape. There are two in Port Elizabeth, one in Grahamstown, one at Fort Hare and one in Umtata. Of these, two offer fine art. In the Eastern Cape, a

student wishing to study art may attend Rhodes University or Fort Hare University. When people look at ex-Rhodes student's paintings they immediately recognise the "Rhodian-style". Jacques Maquet, referring to the Bauhaus said "This in an extreme example of an educational institute's impact on aesthetic forms; to a lesser degree, all important art schools influence what their former students design during their careers." (Maquet: 1986; p202). It is evident that art teachers tend to teach their style but believe that the student's own style is being developed.

Intolerance of personal artistic styles within art education can be disruptive. To illustrate, in September 1988, several contentious issues in the Rhodes Art School prompted a 26-page document to be formulated by the students and presented to the seven staff members. The document called for a halt to the hostile attitudes amongst the lecturers which resulted in obliged factionalism and confusion amongst the students. The document also addressed the figurative and literal distance between the art school's various departments as well as the problem of understaffing. Equipment such as lockers and framing facilities were requested as well as an acknowledgement of the equal importance of the practical and theoretical components of the degrees especially within the Masters Degree. The document was received with initial surprise and hurt by the lecturers. Later, the issues were systematically dealt with by the staff.

The university degree is supposed to ensure that future employers of the graduates will know that the prospective employee is capable of academic performance. One disadvantage is that students tend to become isolated from the workplace for three, four or more years.

MUSEUMS

Museums have been described by an unknown author as a "depository of curiosities that more often than not include the director" (quoted by van der Westhuizen: 1986; p54). Originally, the museum was a temple of the muses, but the image and role of the museum has changed along with our changing world. Museums have since been changed from being musty storehouses of objects where

students could research to exciting education centres which recognize their responsibility to draw visitors of all ages and backgrounds.

Museums collect and preserve material which has both environmental and historical significance. Their research departments are concerned with the study and safe-keeping of this material. The results of these collections and studies are presented to the public in the form of exhibitions, education programmes and publications. Most museums include an education department.

South Africa has both museums which include art departments as well as museums which contain only art (called art galleries). The 1820 Settler's Memorial Museum in Grahamstown in the Eastern Cape is an example of the former. This museum has three art halls - the Standard Bank Gallery (which houses the annual Festival exhibition), the Rhodes Alumni Gallery (which exhibits artworks by the Rhodes Art School staff, students and alumni), and finally the Grahamstown Gallery (which displays artworks by past and present local artists as well as historical displays of Grahamstown personages).

The Settler's Museum staff work hard to implement new ideas to entice visitors to the museum. They are attempting, amongst other innovations, at revamping the facade and surrounding gardens. The existing severe colonnaded facade is to be softened by a wrought-iron design which depicts crawling insects as a feature. The stark stairway will be complimented by semi-circular, flower-bordered paving. The museum may also be renamed in order to enhance its approachability and to be politically correct.

The exhibits are carefully planned and labelled in original ways in order to be user-friendly. Mrs Marika Cosser, the Settler's art historian-technician, encourages visitors to think and reason by posing questions with each art exhibition such as "Do you agree with the categories in which these works have been arranged?". The aim is not to merely solicit the correct answer as there are countless correct answers. The aim is to involve the visitor and stretch their imagination. Mrs Cosser's job involves creative thinking and while her fine art training is useful, many of her tasks and decisions centre around

administration and management.

The director of the Settler's Museum, Mr Brian Wilmot, keeps abreast of trends by visiting overseas establishments to review potential ideas. The word "potential" is used because plans often have to be delayed or trimmed due to budget constraints. One of the museum's greatest frustrations is their lack of finance and subsequent inability to make adequate changes.

The Settler's Museum is a provincially-aided museum. The Cape Provincial Administration provides approximately 62% of its total income. The remainder of its income is made up of 31% self-generated funds, 5.4% from corporate sponsors and finally 1.6% from membership fees.

There are eight public art galleries in South Africa. They are the Johannesburg Art Gallery, The Pretoria Art Museum, the Durban Museum and Art Gallery, the Tatham Art Gallery in Pietermaritzburg, the William Humphreys's Art Gallery in Kimberley, the South African National Gallery in Cape Town, the Ann Bryant Art Gallery in East London and the King George the VI Art Gallery in Port Elizabeth. Although the Eastern Cape is home to two public art galleries, the only art gallery operating on a lower budget than Port Elizabeth's, is Pretoria's.

The King George VI Art Gallery is maintained and staffed from Municipal funds and receives a small grant for the purchase of artworks. In order to maintain standards, the gallery looks to the community for additional support. They therefore appeal to the private and public sector to associate with the gallery in a membership concept. This membership varies from R10 to R1 000 and entitles members to certain privileges. These include having their names added to the gallery's mailing-list thereby being kept up-to-date with gallery activities.

Like the Settler's Museum in Grahamstown, the King George VI Art Gallery is rising to the challenges of the nineties. They have quite literally had a facelift. Their buildings recently became, as public critics have carped,

"multi-coloured art-in-the-park", "an eyesore", "the garish gallery", "an ice-cream parlour". Other negative criticisms included comment such as "looks cheap", "breaks down the Classic form of the facade", "destroys the effect of natural light" and "desecration of fine architecture" (Weekend Post: 27 July, 1991; p3 and Weekend Post: 1 February, 1992; p8). And all this because the buildings were repainted. Some people approve of the changes while others hate them. One offended person said that he would have to find a new route to and from work to avoid the sight of the gallery.

When the buildings were drab and dull, no-one made any comments. One wonders if they even noticed the gallery. The director of the gallery, Dr Melanie Hillebrand points out, "this is 1991 and the mouldings are not sacred cows !" (Weekend Post: 4 December, 1991; p3). The gallery's new colour scheme is in keeping with the move towards the use of bold post-modern colours which are evident in the spate of redecoration of buildings all over Port Elizabeth. This is a growing trend evident even as far afield as New Zealand. In an attempt to render the gallery more user-friendly, they found themselves in the middle of controversy. This did however bring much free publicity.

While the King George VI Art Gallery's buildings act as a marketing tool, changes have also taken place within. The gallery established an education centre in its Bird Street Annexe and employed an Education officer. This centre arranges workshops, demonstrations, films, guided tours and other means of teaching people about art.

To many, the concept of an art museum is equated with vacant rooms with paintings on the walls and deliberately arranged base-stands supporting sculptures. The exhibitions are permanent and therefore do not encourage revisits by the local population. Art museums are perceived as places of silence or whispers and places to be serious and to look intelligent. As T.S. Elliot put it, "In the rooms the women come and go talking of Michelangelo" (extract from "The Love Song of J. Alfred Prufrock", lines 13 - 14). Or perhaps in the cube the women come and go talking of Pablo Picasso.

Some people's knowledge of art begins and ends with knowing that the four Teenage Mutant Ninja turtles are named after four famous artists - Michelangelo, Donatello, Leonardo and Raphael. Most people have little understanding of art in a world obsessed with the mass presentation of images that demand little intellectual effort. To illustrate, 85% of our mail today is junk mail often incorporating artwork or photography to capture the eye.

Art galleries provide aesthetic enjoyment to art lovers in general and to art experts in particular. Art museums also have the potential to educate the above-mentioned public, "teenagers" and "mutants". Constant change is the order of the day in our modern society. Art museums would encourage revisits if their exhibitions were constantly changed.

Art galleries have a responsibility to fill the gaps which exist in formal education. Creative thinking experts, American Edward de Bono and South African Dr Kobus Neethling agree that thinking does not come naturally but in fact has to be taught (Neethling: 1993; introduction). Mr Christopher Till, director of the Johannesburg National Art Gallery and one who is regarded as an expert in the field of art, believes that art does not speak for itself but rather that viewers must be taught to look.

American clinical psychologist, Dr Joseph Cutcliffe observes that museum directors are generally well-educated people who, in their daily work encounter management, administrative, financial as well as creative tasks and decisions. Dr Cutcliffe explains that "Burnout happens when goal-orientated people with a high capacity for achievement feel themselves constantly falling short of their own expectations" and adds that "burnout is a long-term eroding of spirit brought about by frustration and sustained stress of striving for unrealistic or unattainable goals." (quoted by Failing: 1989; p126).

How are art galleries to make themselves relevant and even compete for attention in a technologically orientated society? Perhaps those who employ art gallery staff are blinded by a paradigm. The man who removed the paradigm about elevators was not an architect, engineer nor lift technician. He was a

janitor. A janitor complained about the mess that building contractors were going to make when they converted the stairwell in his place of employment into a lift. The building contractors rhetorically asked him how the mess could be prevented. The janitor had no preconceptions as to elevator rules and suggested a glass lift on the outside of the building.

Art is too important to be left to artists alone. Should art museum staff be art graduates or business school graduates or both? Maximum benefit would be obtained from the use of consultants bringing many schools of thought and various perspectives into the gallery. In the same way business could benefit from the use of art consultants where certain decision-making, floor layout and visual matters are concerned.

There is a need to restructure art exhibitions to provide pleasure and education. Exhibitions should be commercialised without compromising the individual artists. An art gallery, like any business, has tangible products which can be elevated by employing numerous intangible enhancements. To illustrate, the Looping Star at an amusement park is not just about pleasure, but if the concept is redefined, also teaches about adrenalin and centrifugal force.

THE USE OF AN ART QUALIFICATION

Once a student has graduated in the field of art, where can he or she obtain employment? Graduate Placement Programs at education institutes do not include job opportunities for art graduates. Students often re-enter their "alma mater" as tutors without ever having faced the realities of the world outside academia. The result is that the old curriculum and prejudices are passed to a new generation of students. The tutors have not learned the latest skills nor gained the relevant experience in order to up-date teaching methods. Tutors abroad are not employed by art education institutes unless they are practising and established artists.

Most forms of education are intended to equip individuals for competing in the commercial world for a living. Once again Maquet's comments are relevant. He

suggests that the distinction between an amateur or professional artist is not proficiency but prolification. The amateur's production would not significantly contribute to his livelihood. He points out that the professional may produce better works due to longer training, more costly and complex equipment and the atmosphere of the competitive situation (Maquet: 1986; p204).

Students associate the competitive situation with a mark sheet. Few students, especially art students, know how to market and compete for a living. Vincent Van Gogh, as an example, only sold one work during his life-time. Posthumously, his works sell for record-breaking millions. The magazine, "Productivity SA" of November/December 1992 published the World Competitiveness Report which shows that South Africa is fourth in the field of finance, fifth in the field of science and technology, but only eleventh for people competitiveness (de Jager: 1992; p5). (see Appendix B.VI for the applicable graphs). By teaching the basics of marketing and management at art education institutes, art graduates would be better equipped to cope with the competitive situation in the commercial world.

Traditionally, an art qualification has not been associated with future economic security. For many years women have outnumbered men in fine art departments. The historical record of South African art reflects a higher proportion of prominent women artists than is found in most other countries. White South African women have traditionally not been subjected to the pressures of earning an income as is generally found in most other countries. Because of the precariousness of art as a career, it is only the most committed men who pursue it. In 1993, the fiscal recession in South Africa was in its fifth year. The highest demand for jobs and lecturers then lay in the field of technology, not the arts (Business Post: 22 february; 1992; p1).

The preservation of artistic integrity during post-training development requires moral stamina of a high order. Many art graduates disappear without a trace into careers totally unconnected with art. Others manage to involve themselves in areas where their formal education is some kind of asset.

"Artists are not manufactured in a few years at art school" (Weekend Post: 12 September, 1987; p5) . They have to be nurtured subsequently in a very broad and practical way by the social infrastructure if the full benefit of the money spent on art education is to be felt by artists and society.

In the words of Laurie Vermont "everybody wants a picture in their house, even if it is just an old calender or something". At a meeting of the Watercolour Society he went on to say "the schools of art or the 'art mafia' as it has been referred to, have taken over because they have been allowed to take over because they are more vociferous and they push themselves forward whilst the rest remain in the background" (Gallery: 1989; p3). At the same meeting, Julius Eichbaum asked "are we bluffing artists in exhibiting their work if we can't live with it ?" (Gallery: 1989; p11).

The Weekend Post Correspondent reported from London on the following artwork in July 1993. Ceri Davies, an art student had carefully sculpted 34 orange-sized jelly moulds. These red jellies had been arranged on 17 plates and named "The Piece de Resistance". After being displayed for four days, a member of staff on duty saw the jelly moulds and thought they were leftover food after a party. The whole lot had begun to go mouldy so the attendant threw them away.

The devastated artist said "I can't understand how this man could have mistaken it for food waste". The jelly had apparently not taken very long to make but months of planning had been involved. "I wanted to use food that I could relate to the body. Jelly decays in the same way as the body. That is part of life that people don't want to look at." (Weekend Post: 24 July 1993). Consider seriously who can live with mouldy jelly. It is no compliment after years and thousands of rands spent on art education to produce something that repulses people.

The following artists illustrate the point that education is not essential. Vincent van Gogh only had one month of formal art training at the Antwerp Academy in 1885 at the age of 32. Claude Monet never completed primary school.

Einstein's high school teacher (Munich High School) said "He will never amount to anything". Mozart never had a degree. (Sunday Times Magazine: 6 May, 1990; p12). In April 1992, statistics revealed that 7/1 000 students in South Africa undertook post-matriculation studies (30/1 000 were White; 2,3/1 000 were Black, Indian and Coloured; 9/1 000 represented the neighbouring states). In Britain the figure was 13/1 000 students (Port Elizabeth Express: 15 April, 1992; p22).

There is very limited art-related employment available, even if one is well qualified. Potential places of work include galleries, design studios and art education institutes. Teaching at a school necessitates further study. One cannot teach at a school without a Higher Education Diploma (HED). Many art students purposely forego the added year of study to enable them to teach art at school level because scholars often take art as a subject merely to avoid another subject. The rewards of teaching uncommitted scholars is small.

Education is what survives when what has been learnt has been forgotten. "What we expect in return for our investment is efficient education which prepares the workforce for the workplace." (Weekend Post: 6 August, 1994; p6). His statement is supported by the following incident. There was a newspaper headline in April 1991..."Joan of Art's rock doodle stumps Bushman experts". A Schoolboy, Richard Henwood had found a rock painting in an open veld near Pietermaritzburg. It had served as the home doorstep until he used it at school to illustrate a talk on Bushmen. The Natal Museum curator, Dr Aron Mazel was excited when Richard's teacher brought him the artifact.

Dr Mazel took the rock to Oxford University's radio carbon accelerator unit, where the experts estimated that the rock painting was 1 200 years old. Mrs Joan Ahrens saw the newspaper headlines and came forward as the person who had done the picture at an art class 13 years previously. Her experiments had been stolen off her patio and obviously scattered in the veld (Sunday Times: 7 April, 1991; p1). International experts had made a mistake.

What is an expert ? Someone who "employs a French word where the English one

would do" ? (Sunday Times Magazine: 31 January, 1993; p8). The Oxford Dictionary defines an expert as a person "having special skill or knowledge". In a BBC (British Broadcasting Corporation) programme on "Living Decisions" they defined an expert as "somebody whose business it is to know much more than most people about a particular subject, and who has experience in dealing with the sort of problem or type of decision with which you are concerned. He is a specialized information source." (Adams, et al: 1993; document has no page numbers).

Experts can be expensive, can be concerned with their own interests, can give bad advice, can be bogus, can disagree and of course, they can be wrong. Locally we have the following example. While unpacking the last Triennial, "our valued and knowledgeable conservator, Anthony Koegh, with years of experience in handling of works of art with the utmost of care, actually threw out part of an exhibit ! Now if anyone else had unpacked a sculpture from a bed of shredded paper they would surely have known immediately that the shredded paper formed part of the exhibit but our Anthony, ever tidy, threw it out. When the enormity of the calamity dawned, he loped along Rink Street with an empty shoe box and bursting into our friendly bank, persuaded a bewildered clerk to fill it with shredded paper. In no time the sculpture was restored to its rightful, now somewhat elevated, position on shredded bank figures and Gallery staff members, thinking themselves inured by this time to artists' idiosyncrasies, were hugely amused." (Gallery Newsletter, vol 9, no 3).

A recently published letter to a Port Elizabeth newspaper editor spoke about balanced education. "Without a [political] conscience, you are a liability to South Africa." (Eastern Province Herald: 27 June, 1991, p18). Years earlier, Wyndham Lewis said "If you want to know what is actually occurring inside, underneath, at the centre of any given moment, art is a truer guide than politics." (quoted by Maquet: 1988; introduction).

An extension of these thoughts are two more quotes. On 10 April 1992, Mr Mabuza, executive director of the Independent Development Trust, addressed the

Rhodes University graduates saying "The point is to open men's eyes, not tear them out". Leo Buscaglia once said that educators should "open men's minds, not fill them." (quote from his video entitled "Only you can make the difference in the new South Africa").

Berthold Lubetkin said "Architecture is too important to be left to architects alone. Like crime it is a problem of society as a whole." (quoted by Professor Robert Brooks: 1990; p18). In the same quote, "architecture" can be substituted with the word "art" and still be a true statement. Art is one facet of our fast changing and complex world. If chosen to be studied, it should not be studied in isolation but rather holistically as a means to an end.

There are four things that an education establishment should offer - internationally recognized qualifications, a proven track-record, flexibility and value for money. According to Nicholas Slabbert, "one discipline must reinforce another. Different professions must enlarge on each others' thinking. No profession can do it alone." (Slabbert: 1992; p2).

According to the Rhodes' Student Advisor, a student cannot study for a Bachelor of Fine Art Degree with Business Administration subjects as credits because "Arts and Commerce may not be studied together". One may take a Bachelor of Commerce Degree with credits from the Arts Faculty such as History of Art I and philosophy II. The alternative is to study for Bachelor of Journalism Degree with four credits such as Business Administration II and History of Art II. There is no way in which to study art practical together with business-related subjects.

An art education supplemented with basic business skills would render the art graduate employable or even self-employable. Practical and theoretical art education should also be supplemented with technical knowledge, thinking skills, commerce subjects, personal presentation and job interview skills. Students should also be exposed, during the years of study, to the corporate world of privatization and entrepreneurship as opposed to government

subsidised art education institutes.

At art schools, students spend five days a week, seven hours a day in attendance concentrating on their chosen field of art. The students break for tea and lunch. They leave the studio to attend art theory or credit subjects' (Arts subjects such as English, psychology, philosophy, politics, Biblical studies, etc.) lectures which are each 45 minutes in duration. One more lecture per week devoted to the above mentioned supplementary business topics would mean that the students would still spend 28 hours per week concentrating on their practical art discipline.

This chapter has shown that present art qualifications do not render art graduates readily employable. If studies in the field of art were more holistic, the employment opportunities for art graduates would increase. Art graduates employed in marketing and management positions in art establishments are not realising their full potential nor are they doing art establishments credit. Unless art education becomes supplemented, marketing and management graduates should be employed in marketing and management positions in art establishments. Art graduates could then be employed specifically as art educators or consultants. If art education is supplemented, art graduates would also be better equipped to be self-employed artists.

CHAPTER 3

MODELS FOR ART MARKETING

- research, planning, product, packaging, price, promotion,
place, public, success, failure, Vladimir Tretchikoff

There is a tide in the affairs of men
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in Shallows and in miseries
On such a full sea are we now afloat,
And we must take the current when it serves,
Or lose our ventures.

- William Shakespeare

(Julius Caesar, Act IV, scene iii.)

Marketing is crucial to ensure the success of any venture. Good marketing should enable an artistically talented person to become a professional artist - one sought after by the public, respected by fellow artists and able to consistently earn an unsupplemented and satisfactory income from their artwork. Sally Prince Davis says that "marketing and self-promotion are merely different aspects of your artistic self-expression ... an opportunity to be your most creative self." (Prince Davis: 1989; p4).

Marketing involves research, planning, packaging, pricing, promoting and distributing products and services to the public to create exchanges that satisfy individual and organisational objectives. "Marketing is a mix of business activities - understanding what your customer wants, how much he is prepared to pay for it, when he will buy it and where he can buy it and whether you can sell it profitably." according to Zolia Rumble (Rumble: 1992; p12). Good marketing involves identifying and creating consumer needs and wants.

Markets are made up of people with purchasing power who are eager to spend and consume to satisfy their needs and wants. Beyond this, people have desires for recreation, education, and other services. They have preferences for particular versions of products and services. Market opportunity consists of identifying and exploiting these needs, wants and preferences.

"A marketer is someone seeking a resource [money] from someone else and willing and able to offer something of value in exchange" according to Philip Kotler (Kotler: 1988; p10). Albert Emery uses a metaphor to explain that "marketing is merely a civilized form of warfare in which most battles are won with words, ideas and disciplined thinking." (quoted by Kotler: 1988; p234). Marketing is a battle of concepts rather than products. A new product is therefore merely a new concept.

Marketing has been misunderstood for most of its existence. Marketing has sometimes been viewed as manipulative, unethical, wasteful or intrusive and unprofessional. These beliefs have made it difficult for marketing to gain

acceptance outside of the conventional business world (hospitals, education institutes, government and non-profit organisations). The image of marketing is however changing rapidly. Businesses are recognizing the pressing need to become sophisticated about marketing and are turning to marketing expertise to help cope with economic pressures, increasing competition and greater public dissatisfaction with service and consumerism.

South African doctors and lawyers may now market their services since legal permission was granted in July 1993. Service marketers cannot assume that marketing approaches which are effective in marketing consumer and industrial products will automatically work for them. The marketing of services (professionals fields such as law, accounting, finance, architecture, design, engineering and medicine, etc.) is different from the way in which consumer products are marketed (van der Walt: 1989; p236). Artists who undertake commissions are service-orientated while artists who present their artworks to the public only once they are complete are product-orientated.

Cities and schools are also turning to marketing. In February 1992, Kingswood College in Grahamstown called for a marketing manager after a strategic planning exercise. The successful candidate would be expected to maintain the schools "position at the leading edge of education into the 21st century" according to Neil Jardine, the Headmaster (Weekend Post: 15 February, 1992; p8). Also based in Grahamstown, the Diocesan School for Girls and St Andrew's College have shared a marketing manager for some time.

The city of Port Elizabeth's marketing is overseen by the director of the Port Elizabeth Publicity Association, Mr Shaun van Eck. Recently, ideas were generated from a competition sponsored by the Eastern Province Building Society. As an exercise, final year marketing students at the Port Elizabeth Technikon formed teams of six to formulate a marketing strategy for any East Cape city. The need for more building development was identified. Cape Town has spent R400m over the last three years in developing the Victoria and Albert Waterfront. In December 1992 alone the gross income of the V & A was R30m. This proves beyond a doubt that development boosts tourism which creates

job opportunities and pours millions of rands into a city benefiting all.

The economic and industrial policy in South Africa is at present conducive for overseas industries to become involved in the country. Hence promotional trips undertaken by Port Elizabeth's town clerk, Mr Paul Botha and the development officer, Mr André Crouse. This marketing strategy has resulted in Port Elizabeth being awarded the privilege of hosting the World Games in 1997.

Lionel Abrams says that "while the artist is busy with the thing [artwork] it has nothing to do with anyone else, selfish communication, and unless it is that to begin with, then it is nothing. If it is done with the market in mind, if it is done to please certain people, it may achieve something, but I doubt it." (Gallery: 1988; p12). While some artists insist that creativity is solely a driving force from within, others also acknowledge and explore external forces, otherwise called the market. Artists should be equally committed to their manufacturing, marketing and management departments as are successful companies.

There are four basic marketing principles to keep in mind. These are profitability (short-term survival and long-term growth), consumer-orientation (needs, demands and preferences), welfare of and responsibility towards society (sponsorship and goodwill to enhance image) and fourthly, organisational integration (for an individual, small or large company - co-ordination towards a common goal of success).

RESEARCH

Marion Harper noted that "to manage business well is to manage its future; and to manage the future is to manage information." (quoted by Kotler: 1988; introduction). Mistakes cost time and money therefore uninformed opinion should never be relied upon before proceeding with a new concept. To avoid the proverbial Icarus curve (see Appendix C.VII), thorough research is essential before expansion or new concept launch.

The artistically talented matriculant should research post-matriculation art

qualifications - the expense, the length and nature of the course, the reputation of the education institute and the employability of graduates from the considered qualification. The art graduate should research employment and income opportunities - employment at a design studio, museum, gallery, education institute, etc or self-employment generating an income by opening his or her own art gallery, participating in competitions and exhibitions, teaching art from home or selling through an agent, etc.

Market research is the essence on which an individual or management bases its decision to reject or employ a concept. A healthy business is not complacent or over confident. Businesses, new and old need research. By keeping abreast of consumer needs, businesses are able to respond to the dynamics of society as well as to latent desires in the marketplace.

Research means asking questions. Statistician, John Turkey says "Far better an approximate answer to the right question, which is often vague, than an exact answer to the wrong question, which can always be made precise." (quoted by Aaker: 1984; part I). Market research asks the eight "O's"... 1.Occupants or who constitutes the market ? 2.Objects or what does the market buy ? 3.Objectives or why does the market buy ? 4.Organisation or who participate in the buying ? 5.Operations or how does the market buy ? 6.Occasions or when does the market buy ? 7.Outlets or where does the market buy ? 8.Originality or does the concept have a competitive advantage ? (Kotler: 1988; p174).

There are two areas that market research should cover. Firstly, there is the macro-environment. These factors include demographic, economic, physical, technical, political, legal, socio-cultural and ecological factors. Companies generally have little control over the macro-environment therefore they must understand what these factors are and how they may be used to advantage. A river cannot stop flowing or flow upstream. Business people should learn how to sail in the direction of their river or macro-environment but do so more effectively and efficiently than their competitors. Peter Drucker said that "results are gained by exploiting opportunities, not by solving problems." (quoted by Aaker: 1984; part II).

Secondly, there is the micro-environment. The micro-environment's internal factors are the company itself or the individual. One must assess business portfolios or records, financial resources, the cost of a venture, returns on investments, priorities, strengths, weaknesses, constraints, motivation and skills.

The micro-environment's external factors include customers, competitors and intermediaries (suppliers, dealers, facilitators, etc). One assesses the threats, potential and options of the external micro-environment by researching size, growth trends, portfolio, technological advancement, strengths, weaknesses and reaction patterns.

Sources of information include trade shows, chambers of commerce, banks, dealers, directories, direct mail shots, competitor behaviour, related concept performance records and independent consultants. Knowledge, experience, background and competence qualify one as an expert. Blake and Mouton put it this way - "certain participants are likely to have specialist knowledge in some topics and can therefore see the ramifications of exploring a particular issue and in dealing with reservations and doubts. Experts, because they are more likely to see complexity, are more likely to get themselves involved in disagreements than the less knowledgeable who see fewer implications given the same problem. When experts disagree, far more significance should be attached to resolving the conflict by confrontation and the use of data and logic than when disagreements arise among persons who are not so knowledgeable." (Blake & Mouton: 1978; p82).

Accumulated, codified knowledge of the kind found in textbooks, television documentation, technical films and educational radio surrounds us from an early age. During a degree of three or four years, second-hand knowledge is imparted to students. Graduates often become conditioned into accepting codified knowledge without ever finding out that they can learn from their own experiences. Experiential learning is greatly underestimated. In the process of market research, facts and experience must both be used. Harry Truman once

said that "the only things worth learning are the things you learn after you know it all." (quoted by Reis and Trout: 1989, p35).

PLANNING

While research involves looking for information and confirming information, planning is based on judgment. One must ask oneself what is fixed and constant or what is variable and uncontrollable. Research could reveal more than one strategy to accomplish a goal. Planning and judgment would favour one strategy over another.

MacKenzie, marketing practitioner and author, points out the reason that formal planning is often not done. "Emphasis on day-to-day operations almost always pushes planning into the background. Putting out today's fires takes priority over planning for tomorrow. Ironically, fire fighting interferes with fire prevention. Uncertainty about the future is also deterrent to planning. Winston Churchill made this point well when he observed that it is difficult to look further ahead than you can see. Most of us feel more comfortable working with a structured situation where factors are certain and predictable. Yet the higher one moves in management, the less structured is his job and the further in the future are his goals. Lecturer, William Oncken, describes this zone of less structured activity as the 'area of ambiguity', and a manager's tolerance for it will determine his effectiveness to a great extent." (McKenzie: 1975; p40).

A business plan is like a road-map - a guide to success. Victor Frankl's book "Man's search for meaning" brings out that one can only survive disaster with a future yet to live. Joel Barker found this to be true for nations, children, individuals and corporations as illustrated in his video entitled "Power of vision". Vision is dreams or plans in action.

Joseph Juran, author and lecturer on management, proposes a principle of quality time - the Pareto Principle. It states that trivial matters attended to by many unqualified persons in 80 percent of time leads to 20 percent

results, while the vital qualified few, in 20 percent of time produce 80 percent results (Juran: 1992; p48). Thus, a plan once developed must be reassessed often, annually revised and adhered to. Elements of chance and intuition are permissible but it is worth remembering the words of Hennie Coetzee, partner of KPMG Aiken & Peat, who said that "the subjective was always supported by the objective factors." (Business Post: 30 May, 1992; p1).

When artists start their career, they can be certain that much their work is going to be rejected. When this happens the frustrations may be dealt with in a variety of ways. One option is to become so dispirited that the idea is abandoned and the artist looks for other ways of earning a living. Some may become arrogant, dismissing all critics as mindless, imperceptive ingrates who are unable to recognise talent when they see it. Both responses are inappropriate if the artist's goal is to become professional. If a business plan exists, objectivity will be possible. Louis Pasteur noted that "chance favours the prepared mind" (quoted by Aaker: 1984; part I). A Chinese proverb adds that one should "dig a well before one is thirsty." (quoted by Aaker: 1984; part III).

Based on research and planning, vision or end goal becomes clear. The goal would have been justified and becomes a coherent direction. "'Cheshire Puss,' she [Alice] began ... 'Would you please tell me which way I ought to go from here ?' 'That depends on where you want to get to,' said the cat." - Lewis Carroll (an extract from "Through the Looking Glass").

Once direction is clear, strategies and tactics or sub-goals are needed. This involves the "how" to move in a certain direction. Each sub-goal must be specific, positive, situational, measurable, unable to be broken down further and realistic. To illustrate, if an art gallery's strategy is financial success, its sub-goals would include good service, image and reputation, saleable products, consistent production, attractive product presentation, competitive prices, professional advertising, flawless administration, technical support and so on.

PRODUCTS AND SERVICES

A product or service is anything that can be offered to someone to satisfy a need or want. A product is a tool created by man to solve problems. A service is any act or performance that one party can offer to another that is essentially intangible and does not result in the ownership of anything. Its production may or may not be tied to a physical product.

A successful venture finds a balance between competitor-orientation and customer-orientation. While it is good to strive for uniqueness, in these economic times, the trend is away from specialisation forward to diversification. Diversification does not mean generalisation. Tom Peters calls it "peripheral vision" (Peters: 1987; p32). When an attempt is made for a product to appeal to everybody, the result is that it appeals to nobody. Diversifying can help in the quest for profit, survival and growth. An example of this is an art gallery that sells both prints as well as original artwork. They may also offer a framing service.

To ensure survival and growth of a business, its products and services must be efficiently managed throughout their life-cycle. This life-cycle comprises four stages, namely introduction, growth, maturity and decline. Efficient marketing means pro-actively planning and altering strategies to keep the product in the most profitable stages of its life-cycle for as long as possible and prevention at all costs of a decline in profits. If a decline does set in, morbidity is not inevitable. A product can be saved by modification, repositioning and creative strategic thinking. The purpose of an enterprise is to create and keep customers. (see Appendix C.VIII for customer acronyms). Good products blended with good service can achieve this.

The business of art involves both products and services and each needs marketing. These ventures, unless intended as a single venture, often fail unless followed up with a good second product in a timely fashion.

Art products include artworks, frames, "how-to" video tapes, "how-to" art books, Dale Elliot-type painting holidays (discussed in chapter five), book

illustrations for comic books or children's books, non-fiction art books and art materials. Art-related services include the undertaking of commissions, consulting, teaching, free parking, convenient shopping hours, acceptance of mail or telephone orders, exhibitions, ease of contact, approval facilities, wrapping, delivery, installations (picture hanging), quotations, discounts, credit facilities, guarantees, trade-ins, adjustments and restorations. Service means doing that bit extra such as "thank you" notes, delivery according to a contract time and follow up.

PACKAGING

The packaging of a product includes its name, advertising slogan and image. Slogans capture the imagination, rivet attention, invite participation and a good slogan can be adopted on a day-to-day basis in other contexts. Examples of good slogans are 'diamonds are forever', 'we try harder', 'mum remembered Melrose', 'it's not inside ... it's on top' and 'them stones, them stones, them Firestones'.

Packaging is an invisible persuader. In South Africa, consumers accept that an OMO-user is stereotypically an overweight middle-aged woman who lives in the country somewhere, votes for FW and likes to write letters to soap manufacturers about her dirty washing (van der Walt: 1989; p99). The managing director of Rolex watches when asked how the 'watch business' was doing replied ... "I don't know, I don't sell watches, I sell images and the image business is doing very well, thank you." (van der Walt: 1989; p101). The artist must ask himself, "what business am I in?". "Art" is too general. No owner of a Rolex says "I have a watch.". They say "I have a Rolex!". No-one says "I have a painting.". They say "I have a Gabriel de Jong!" or "this picture is not painted by anyone famous but I like it!" Artists are in the business of prestige and taste.

Port Elizabeth's symbol is the penguin; their slogan is "tourism can feather your nest"; Port Elizabeth's image is the "Friendly City". These form the city's publicity package used to sell the city to potential visitors. The Algorax factory, producing carbon black, in Port Elizabeth has been criticised

as an ugly and smelly environmental hazard. Management has changed their corporate image (Algoa Sun: 8 April, 1993; p5 and Port Elizabeth Express: 7 April, 1993; p2)). Their Environmental Improvement Programme addresses water pollution, atmospheric pollution, solid waste disposal and aesthetic improvement to the plant. The latter involved decorative painting of all storage silos and the colour coding of pipework and liquid storage tanks.

Just as art galleries have names, so should self-employed artists establish a trade name. This could be their own name or part thereof, a pseudonym or other. Personalized stationary enhances professionalism. Each artwork should also have a title for identification and record keeping. Frames for paintings and base stands for sculptures are part of an artwork's packaging.

PRICE

When pricing a product or service, profit, image, intuition and the competition should be taken into account. In supermarkets, there is hardly a brand loyalty that a two cents discount cannot overcome. Venue and time of purchase should also be taken into account. For example, art sold at a gallery is more expensive than at a flea-market because the middleman's handling fee is included in the gallery's prices. The time of year, month, week or day influences the price tag. Many businesses offer price discounts over Christmas time because they anticipate an increase in the volume of sales.

One must consider how one's price compares to the competition and ask if one can make the product profitably and still compete. The intensity of the competition will also play a role in pricing. In an area saturated with pottery, the potters may be obliged to reduce their prices to ensure sales or consider exporting their products to areas where they will fetch the desired amount.

In order not to overprice or underprice an artwork, artists should establish a pricing method with which they and their market feel comfortable. Methods include adding a percentage to production costs, charging per hour or charging according to size.

PROMOTION

Promotion is controlled persuasive communication about a company or individual and their products or services designed to attract customers. Promotion also communicates need-satisfying attributes of concepts towards the end of facilitating sales and thus contributing to long run profit performances.

Advertising is any paid form of presentation and promotion of ideas, goods and services by an identified sponsor, with mass communication used as a dominant feature. Publicity is any form of non-paid, commercially significant news or comment about ideas, products, services, businesses or institutions.

The selling concept holds that customers, if left alone, will ordinarily not buy enough of an organisation's products (Kotler; 1988; p15). The organisation must therefore undertake an aggressive selling and promotional effort. The public does not wait for anyone's new concept. The latest trend in advertising is subtlety (volume up means effectiveness down). In this way consumers are given a choice rather than confusion.

Advertisers are also seeing the advantages of putting negatives with positives for credibility e.g. 'Joy ... the costliest perfume in the world'. It presumes that many woman now just have to have Joy. Factories make one thing and the stores sell another. Cosmetics are sold in lieu of hope, movies are sold as entertainment and air-conditioners are sold to enhance comfort.

A product may have an image of being a necessity or a luxury. Original art falls into the latter category. Most people will buy a chair before they buy a painting of a chair. An artist may paint a scene that is of particular interest to them while the purchaser of the painting may buy it because its format or colours will suit a particular wall space or room. They may also buy it merely because they like it.

PLACE (distribution)

Marketing channels are interdependent organisations involved in the process of making a concept available for use or consumption. They may be external

contractual organisations elected to achieve distribution objectives. The professional artist may opt to act as their own distributor.

The two-level marketing channel consists of the manufacturer and the consumer. An example of this is the professional artist who sells directly to the art lover. Marketing channels can be structured up to five levels made up of manufacturer (artist), agent (artist's representative), wholesaler (art exhibitor), retailer (commercial art dealer) and consumer.

The role of the retailer in the distribution channel is to interpret the demands of the consumer and to obtain necessary stock when and how the consumer wants them. In the case of art, the retailer may take artworks on consignment. Philip Kotler asks "When is a refrigerator not a refrigerator ? ... when it is in Pittsburgh at the time it is desired in Houston." (Heskett, Glaskowsky and Ivie quoted by Kotler: 1988; p 554).

PUBLIC

The retailer (art dealer) must listen to the public (or customer) in order to be able to have the right assortment of goods at the time the customers are ready to buy. Manufacturers (artists) should in turn listen to retailers as they may be more in touch with customer needs and competitors and they provide valuable and rapid feedback. Tom Peters agrees that winners of tomorrow will find themselves in the field, side by side with customers (Peters: 1987; stressed repeatedly).

The theories of consumer behaviour are an extension of the study of human behaviour and have evolved and been extrapolated from the social sciences. Artists should understand consumer behaviour in order to penetrate their chosen target market. The artist or art marketer must ask how consumers buy - large or small quantities; self-service or with sales force assistance; one-stop or in several stores; on impulse or after extensive decision-making to purchase; cash or credit; at home, in stores or after comparative shopping.

The product adoption process is the five-step mental and physical process

which consumers experience. The mental steps include becoming aware of a new concept's existence, showing interest and evaluation of the concept. The physical steps begin when the potential customer becomes a consumer in the actual trial of the product or service. The fifth and final step is the adoption of the concept on a regular basis or total rejection of the idea. In the case of art, only an art-related service can be adopted on a regular basis. This would include a particular agency's design service or a particular dealer's framing and consulting service.

In society, earnings are kept discrete therefore purchases and goods give an indication of people's income. There is an apparently limitless appetite for more goods and services which leads to an endless spiral of consumption. When just about everybody has a car, washing machine, and so on, ownership of the latest model becomes a target need. The theory of limitless growth states that the further people move from basic needs, the more open they are to persuasion (Wright: 1972; p141). The gratification of existing wants stimulates new needs rather than satisfying them. Limitless growth creates a stop-go economy that is more go than stop. As a result of a consumer-orientated society, the affluent, having everything, look for intangible rewards such as beauty, peace and quiet.

SUCCESS AND FAILURE

The correct marketing, management and manufacturing mix would have ensured the end goal - artistic and financial success. The discrepancy between planned results and actual results can be defined as success or failure. Success is a result of protracted performance excellence in each department. There is recognition of success. South Africa annually elects a Business Man and Business Woman of the year. There are opportunities for recognition in outstanding achievements in both tangible and intangible concepts.

In the service business, repeat business, not new business, means success. A series of sales, commissions and exhibitions each adding to and complimenting each other is better than an overnight success or a windfall. Artists should not take criticism personally as an assault on one's ability and talent. The

artist must identify criticism and consider its validity. Negativity can be a growth point.

"Success is a product of unremitting attention to purpose" noted Benjamin Disraeli (quoted by Kotler: 1988; p702). A "wait-and-see" attitude in the current business and political climate could translate into failure. Acting on a intuition, Lee Iacocca, requested a Chrysler convertible prototype for a customer. Rather than wait nine months for the building of a new model, he demanded that the top be sawn off an existing model. This was the birth of a highly popular and successful model (Peters: 1987; p253, 381 & 382). The leaders of the business world of tomorrow will be those who move ahead faster than their circumstances. Adaptability is a prerequisite for the future success as is the ability to view change as an opportunity rather than a threat.

Reasons for failure include poor research and planning, product defects, poor service and public image, unrealistic prices, inadequate promotion, poor timing, financial mismanagement, competitor's reaction or loss of control over administration with its consequent repercussions. It is useless to defend the past. When one has failed, graceful retreat or restructure are one's options. Real courage emerges when the odds are at their highest. Courage is the capacity to move ahead in spite of despair. Reis and Trout state that "This is always the fate of a tactic. If it doesn't work you lose. If it does work, you get copied." (Reis and Trout: 1989; p 128).

VLADIMIR TRETCHIKOFF (born 1914)

Vladimir Tretchikoff is a man who was an artist with a marketing and management strategy which was at one time a great success. In my opinion, he has no new strategy and is at present a marketing and management failure.

Mention of Tretchikoff's name elicits a certain response. His name evokes comments such as "Oh yes, he's the one who paints women" or "Kitchikoff". Many will admit to having seen one of his prints hanging somewhere. Some artists roll their eyeballs in horror explaining how "he sold his soul" but

Tretchikoff, aware of the censure, claims to "laugh all the way to the bank".

When I mentioned that I was going to interview him for this thesis, some exclaimed "Oh, is he still alive?" and "ask him if he still has his Cadillac" and "charge him if he wants to paint you!". Others told me that they had seen him at an exhibition back in ... no-one mentioned a year later than 1968.

Only after meeting Tretchikoff, did I become aware of why all the remarks about him are in the past tense. In 1957 He moved into a sumptuous home in Cape Town, which he and his wife, Natalie, designed and decorated. Photographs taken at the time show that everything was the according to the latest design trends, so everything was brand new. Some 25 years later, one can identify exactly the same pieces of furniture, precisely the same lamps, ornaments and decor. If he is a millionaire, as he claims to be, it is unlikely that he would choose to live in a dirty and dilapidated home containing out-dated, faded and worn furniture.

In spite of Tretchikoff's arrogant and rude disposition at the grand age of 79 years old, his international recognition demands acknowledgement. I asked him to what he could attribute his success. He replied that to be successful, one must do paintings that are unique in idea, colour and style. Pointing to a colour photograph in his scrapbook recording one of his exhibitions which showed a range of about 20 works in the print, he exclaimed "There, see ! Not one alike in colour or conception !".

He brought out an unfinished pencil-crayon drawing of a red Hibiscus flower begun by his grand-daughter. He then explained that to be a good artist one must be an excellent draughtsman, be creative, have sound technical skill and plenty of time. He claims to still paint, but "not as much as before".

"Tretchikoff has probably done more than any other living painter to persuade people to buy a picture to hang in the lounge for the first time in their lives. " (London Evening News quoted by Shapiro: 1960). He insists that Mr Average be able to understand the symbolism of his paintings - "Why complicate

it !" he asks. Tretchikoff has an instinct for vibrant colours which never degenerate into garishness.

Tretchikoff's range of subjects moves from portraits to flowers to nature studies. He dislikes commissions. He was, however, given free reign to put his own ideas on a large canvas for the cocktail lounge on the 32nd floor of the Heerengracht (now the Captonian Hotel) in Cape Town. He chose horse-racing as his subject - conveying speed and motion. This work is now in the Boardroom of the Jockey's Club, Johannesburg. He is clearly proud of his action paintings of sport events.

Publicity, both good and bad, helped to draw crowds wherever Tretchikoff exhibited. At great expense and some financial risk, he usually had elaborate catalogues printed. As a direct result of publishing a large full-colour book in 1959, he was invited to tour the United States of America. The idea for having full-size reproductions made of some of his works originated from the fact that it was essential to tour South Africa, the USA, Canada and later England with original works. Personally autographed prints were available for sale. This marketing strategy made buyers from the average income group his target. It also made full use of modern print reproduction techniques.

Tretchikoff is aware that other artists have tried to exploit the idea of reproductions. He remarks that "You can't sell a print if you can't sell the original !". At each exhibition worldwide, Tretchikoff was there in person, mingling with the visitors and signing autograph books and prints. In a suit and tie, he looked and acted like a businessman whom his public admired.

Stuart Cloete, a South African novelist who lives in Hermanus, sums up this investigation of Tretchikoff in informing words:

"Once again the Tretchikoff controversy rages. How good is he ? How bad is he ? Why is he such a success ? The answers are simple. He is a success because people like his pictures. Tretchikoff needs no defenders. There can be no question about his ability, none about his devotion to his work. Painting is his life. He thinks of it, dreams

about it and works tirelessly. All this would be accepted and admired if he was content to work in a garret and starve in the genuine artistic tradition. But in addition to his talent for painting he has another gift - he is a first-class businessman, his own impresario. This is unforgivable. The artist everywhere is despised and mistrusted: something is wrong with the men who refuse to work for other people from nine till five. It is only right for such Bohemians to suffer hardship as their penalty for not conforming. The Tretchikoff story, if he were not an artist, would be told to children as an example of what brain and industry can accomplish - rags to riches, bicycle to Cadillac, shirt sleeves to stuffed shirts. But for an artist to succeed is something else, something almost wicked - because the arts are not work. Even if a man paints for ten hours a day, it is not work. In the Middle Ages, Tretchikoff would have been recognised as a great craftsman, and that is what the public recognise in him today. Taste in art is a variable. It has snob value, and many people are afraid to like anything that is popular. In the arts, democracy appears to work in reverse. I first saw Tretchikoff's work in 1948, and was asked my opinion of it by a gallery which turned the collection down as being too strong, not art, and all the rest of the usual double-talk. I said they were crazy - that he had something new and would go far; that above all he could draw and had something to say. A man does not cease to be an artist because he sells his work, nor become one because he fails to. A lot of people who never owned a picture before have bought a Tretchikoff print. They may or may not get tired of it, but they have entered a world by the door he has opened. It is impossible to succeed in any walk of life without some special quality and that is what Tretchikoff has whether we like it or not, and this is something that cannot be laughed off." (quoted by Hocking and Tretchikoff: 1973; p244).

Tretchikoff had one good idea and successfully implemented it. Real success is perpetuated success. This would quell any accusations of accidental success or manipulation. Tretchikoff moved from being unknown to famous to infamous.

It is questionable whether this qualifies him as successful. When a imitator begins to lead, he has nothing more to copy so he has no choice but to retreat back to the follower position. To remain a leader or pace-setter, one must let one's followers set the pace. When sales drop, a good second product could retain one's followers. Not to do this is poor marketing and management.
(see Appendix C.IX for an integrated marketing strategy)

CHAPTER 4

MODELS FOR ART MANAGEMENT

- competence, collaboration, commitment, creativity,

Dakawa Art and Craft, Atelier Gallery,

the Lebanon Centre, the Power Station Project

To be human is to be competent

- Malcolm Baldrige

(Hall: 1990; introduction)

COMPETENCE

Good management is a mix of business activities which enables a venture to meet the challenges of supply and demand. Unexpressed competence looks for all the world like incompetence. Competent corporate managers should be good self-managers. Self-image is made up of perception or paradigms of reality as opposed to reality itself and controls behaviour. Companies also have a self-image and like individuals, are trapped by the knowledge of what they have and have not achieved. A paradigm or mind-set has been defined by Thomas Kuhn as "...a constellation of concepts, values, perceptions and practices shared by a community, which forms a particular vision of reality that is the basis of the way a community organises itself." (quoted by Parsons: 1992; p13).

The behaviour cycle works in such a way that we behave according to how we see ourselves which is often through beliefs rather than facts. This behaviour elicits a corresponding response and we get the "evidence" that we are who we think we are. This outgrowth of personal theories and assumptions is known as the self-fulfilling prophecy or Pygmalion effect. Beliefs become easily entrenched so that before one can improve external circumstances, one must first change internal structures. This is achieved through positive self-talk. An individual who has mastered the art of self-talk will become a good manager.

Some manifestations of self-image include attitude, posture, language, dress code and grooming. Artists in particular need to take note of this. It was reported in chapter one of this thesis that artists have a stereotypically untidy appearance. It is practical to wear comfortable and practical clothes when creating an artwork. Unless artists employ an agent or sell through galleries, the image artists project to the public demands deliberation. A unique but clean and tidy appearance, can be capitalised on.

The business world will not take a non-businesslike image seriously. It is not acceptable to conduct business when one appears to have come straight from bed or the beach, appear to own only one outfit made up of a pair of jeans and T-shirt, is foul-mouthed, chews gum, arrive in an unwashed car and is not

punctual. Few people will support an individual or organisation whose front line personnel do not convey an impression of professionalism and previous success.

There are many myths about motivation. Some believe that good working conditions, fringe benefits and good treatment will produce good work. There is a fine line between movement and motivation. When someone moves, they are not necessarily motivated. People can be moved from the front by the dangling carrot or from behind by the kick in the pants. People are in reality motivated by personal beliefs, values and tasks which they enjoy. The truth of this is seen in the golfer, student and artist. They willingly pay green fees, tuition fees or buy equipment in order to learn to perform competently.

Abraham Maslow spoke of a needs hierarchy as follows, "It is quite true that man lives on bread alone - when there is no bread. But what happens to a man's desires when there is plenty of bread and when his belly is chronically filled? At once other (and 'higher') needs emerge and these, rather than physiological hungers, dominate the organism. And when these in turn are satisfied, again new (and still 'higher') needs emerge and so on." (Maslow: 1954; p61). Whereas Maslow was concerned with the sources of motivation in general, Frederick Herzberg found that Maslow's needs hierarchy paralleled motivating factors in the work place (Herzberg: 1966; p120). (see Appendix D.X).

Management's task is to provide the opportunity for competence and to recognise that competence. Management need not motivate but should effectively channel employee motivation toward organisational goals. Every manager has the choice to break or support subordinates and most managers end up with the subordinates that they deserve. The same is true for art teacher-art scholar or art lecturer-art student relationships. An individual's task is to seek employment in their field, to feed on positive criticism, literature or seminars and to maintain a healthy balance between their emotional, mental, spiritual and physical states.

So what level of individual and management competence is acceptable - 90%, 95% or even 99% ? Imagine the chaotic results if telephone companies, bridge builders, car manufacturers, aircraft engineers, ambulance drivers and medical staff only achieve 99% competence. Near enough is not good enough. The difference between failure and success is doing a thing nearly right and doing it exactly right. At universities, 50% is the accepted competence level, while at schools it is even lower with a "higher grade" pass of 40%. The head of the School of Art and Design at the Port Elizabeth Technikon, Mrs Joan Fourie, was asked what criteria were necessary to achieve 100%. The written reply was that "such information is only made available to lecturers and other responsible people."

There is a blueprint for competence. Dr Jay Hall began with a theory and proved it to be true for a grocery chain, an electronics firm, a sales and marketing concern, a manufacturing company, a high technology research and development firm, a commercial bank, government structures and law enforcement agencies. The dimensions of organisational competence are collaboration, commitment and creativity.

Three things should be remembered about these forces. Firstly they should form a isodynamically balanced triangle. Secondly, the polarity principle states that if they are neglected, they do not become weak. They remain as active forces but they turn negative and become counterforces opposing competence. Finally, there is proper sequential management or an order to which the dimensions of competence must be attended. (see Appendix D. XI). To bypass the socio-emotional elements of collaboration and commitment in order to concentrate on the task related issues served by the creative dimension, is to "short-circuit" the organisation into low performance (Hall: 1988). Dr Jay hall's theory has been applied to the following art organisation.

DAKAWA ART AND CRAFT PROJECT (1987 - present)

The Dakawa Art and Craft Project originated as an African National Congress (ANC) and Department of Arts and Culture (DAC) project, in the town of Dakawa, Tanzania where the ANC had established a refugee camp. The aim was to provide

art and craft skills for members of the organisation, for the use in the post-apartheid South Africa. The unbanning of the ANC in 1990 marked the beginning of a search for a South African venue for the project. Grahamstown's small scale, 70% unemployment statistic, absence of industrial growth potential, available suitable buildings, locale of the annual Standard Bank National Arts Festival as well as an active ANC branch were factors deciding the relocation in 1991. Three training courses were established - textile printing, weaving and graphic arts.

To demonstrate the blueprint for competence, a competence analysis was conducted at the Dakawa Art and Craft Project. This revealed that the best route to follow would be route D addressing managerial credibility (part of collaboration) first, followed by community (part of commitment) and thirdly, problem-solving (part of creativity).

A. COLLABORATION

Conditions for collaboration include the policies, practices and procedures and even more importantly, management values, support structure, managerial credibility and climate. These make it both possible and desirable for the people of the organisation to contribute to the decision-making structure governing their work and how it is performed.

A.i. Management values

Management values have to do with how the organisational leaders feel about their people and their relationships to one another. In the competent organisation, management values are based in equity and respect for people, and the staff are aware of this. This translates into a change from autocratic values to symbiotic values. At Dakawa, there is a good sense of management values but a need for more management skills. They have an education policy which eliminates racial discrimination.

Present South African management values are not unlike Japan's in 1945. After the Second World War, their economy was in tatters, population demoralized, religious beliefs shattered, confidence in the government was at a low ebb and

violence, chaos, sabotage and intimidation were rife. The Japanese replaced their autocratic management style with life-time employment, continuous training, joint consultation and a results-based bonus system. In 1945, the Japanese unemployment was rate of 30%. It is now only 2%. Not only did the changes initiate more jobs, but instigated higher productivity and greater company loyalty.

A.ii. Support structures

Support structure has to do with the physical and psychological means of collaborating. The competent organisation is structured so that people have access to one another, finances and information they require. This would mean less restrictive structures. Support structures at the Dakawa Art and Craft Project are sound because it is generously and unconditionally funded by the Swedish International Development Agency (SIDA) and the Norwegian Foreign Aid.

The staff at Dakawa anticipate that in five years time, the project may be financially independent. The staff see this made possible through increased production and the development of a sound marketing and selling structure. Production is limited while trainees are still learning the methods and techniques in their chosen field. The complete training takes place over ten phases of six months each which is five years in duration. Some qualified trainees will remain at Dakawa, moving into a production department, while others will return to the organisations which sent them for training. Dakawa is already in its seventh year of existence and its third year in South Africa.

A.iii. Managerial credibility

Managerial credibility is essentially a trust issue having to do with managerial intent. In a competent organisation, people know that the managers are fair and that they mean what they say. This simply means moving from a situation of distrust to one of trust. While trust is present at Dakawa, a language barrier exists between predominately White staff and Black trainees. Artistic skills are of a high calibre but management skills are inadequate.

A.iv. Climate

Climate may be characterised as the general tone of the organisation, including how people feel about themselves, others, and the organisation as an entity. In a competent organisation, the climate is positive and people feel good about who they are and what they do. This translates into open attitudes as opposed to an oppressive situation. Collaborative systems raise morale and are a triggering device for another dimension of competence. The uncertainty prevailing at Dakawa may be attributed to its newness, absence of a business plan and limited personal vision evident in many of its personnel. This in turn can be attributed to the fact that both the staff and trainees are in a learning situation.

B. COMMITMENT

Commitment must be present before people can take advantage of the promises implicit in the collaborative processes. Commitment reaffirms personal impact, ensures the relevance of tasks and legitimises the existence of the organisation as a community. It also verifies the collaborative intent of management and generates the psychological energy necessary for high performance. Conditions for commitment determine whether people will in fact be willing to do what they are capable of doing.

The bridge between interest and commitment is desire. Desire can be cultivated by continuously focusing on the rewards of attaining predetermined, worthwhile goals. One focuses on rewards because, even with a clear-cut plan of action, actions are associated with pain or pleasure which is based on both real or imaginary past experiences. When goals are clear, limited resources lose their power of constraint. In the face of constraints, goals should never be lowered or changed - rather the plan should be altered.

B.i. Impact

Impact is the extent to which people feel they are in control of their own organisational lives. In the competent organisation, people feel that they control themselves and that they can substantially influence the organisation's position as it pertains to what they do.

This means moving from conditions where people have little impact and essentially low commitment to both high impact and commitment. At Dakawa, there is more impact than is desirable perhaps due to their eagerness to be seen as a democratic organisation.

B.ii. Relevance

Relevance occurs when people know that the task they are assigned to truly needs to be done and is important to the organisation's mission and goals. In a competent organisation, work is meaningful and employees spend the major part of their time on core activities. This means stopping irrelevant work and providing work involving core issues or activities. Relevance is a factor largely perceived by the public. In Dakawa's case, public exposure is minimal. There are however plans to acquire a marketing person once production warrants it.

B.iii. Community

Community represents the degree to which employees are encouraged to cooperate with one another as opposed to competing with one another. In the competent organisation, employees are committed to each other and to the organisation. They see themselves as integral parts of a whole. This means moving from a divisive state to a communal state. Internally, this works well at Dakawa but will improve externally with aggressive marketing.

C. CREATIVITY

Conditions for creativity are those under which people can confront their tasks and problems. This determines to what extent they are able to do what they want to do. The procedures, group processes and resources and, more importantly, the task environment, social context and problem-solving processes which govern work, dictate how creatively people may go about their tasks, relate to one another and solve problems. In practical terms, conditions for creativity dictate to what extent people can, physically and psychologically, give their very best efforts.

Creativity is not the way we draw but rather the way we think. It is a false

assumption that thinking comes naturally. Most people know more today about computer bits and bytes than they do about the brain. There are six levels of thinking in a hierarchy proposed by Benjamin Bloom ranging from recall, understanding, applying, analysing, evaluating to synthesising. Cleverness is comprised of only recall and understanding. Creative thought is possible by those not trapped by paradigms, codified knowledge or theories (Neethling: 1993; p24).

C.i. Task environment

Task environment is the physical and emotional layout which either facilitates or hinders the accomplishment of tasks. In the competent organisation, the task environment is structured to enhance performance. The structure itself tends to be supportive and flexible instead of restrictive and rigid. Dakawa is well equipped and is up-to-date with the latest techniques.

C.ii. Social context

The social context deals with whether the people in the organisation can freely interact with one another. Can they be spontaneous and creative? Is the work fun or is it onerous? The competent organisation promotes social stimulation and its leaders attempt to set the tone for the creative climate. They encourage friendliness, positive social and team dynamics rather than deprived association and interaction. At Dakawa, knowledge is freely shared.

C.iii. Problem-solving

In the problem-solving process, creative problem-solving depends, to a large extent, on how the problem-solving team functions within itself. In the competent organisation, differences of opinion are valued and innovative ideas are solicited. Team members do not fear conflict among themselves and recognise it as a vehicle for stimulating creative thought. This translates into moving from stifled creativity to dynamic creativity. This is showing constant improvement at Dakawa with increased openness at meetings.

At Dakawa, decision-making is linear as opposed to a company hierarchy. Managers take the final responsibility if something goes wrong but

simultaneously, the staff strive even harder to make things work for a manager who supports them. Open attitudes encourage innovation. Decision-making is time-consuming but a consensus approach sees that decisions which are reached stay in place, are widely supported and of good quality. The organisation and the individuals share in the rewards.

Dakawa is experiencing problems with staffing particularly in the weaving department as well as difficulties with curriculum implementation and the structure of a timetable. All the problems at Dakawa can be solved by the blueprint for competence. They should be addressed immediately and in the Route D order recommended by the competence analysis - managerial credibility first, followed by community and thirdly, problem solving. Their concept of training with a view to future employment is both excellent and advanced. (see Appendix D.XII and D.XIII)

THE ATELIER GALLERY (June 1990 - January 1991)

In June 1990 the Atelier Gallery opened in Port Elizabeth. A few months later, the art gallery was closed. None of the three directors involved in the business venture are prepared to talk about the gallery's closure.

The gallery was opened in the beautifully restored home of one of the directors in the suburb of Central. This director was the artist whose work dominated the exhibitions. The gallery's name resulted from the concept to open the artist's studio to visitors.

While one director handled the practical art, another provided the financial backing and the third handled the marketing. This arrangement seemed to be the source of their problems. Not able to or preferring not to be familiar the functions, responsibilities and limitations of their partners, they gave each other trust which was betrayed.

As a result, the art director has relocated to Stellenbosch and the marketing director has emigrated to the United Kingdom. The financial director has vowed never to purchase another artwork ever again. This rise and demise of an art

gallery is a bad experience from which we all can learn. The taking on of partners or the delegation of marketing and management tasks is appropriate, but the Biblical saying "don't let your right hand know what your left hand is doing", is inappropriate in business.

There is an aphorism which says that managers know something about everything while technicians know everything about something and receptionists know everything. Ideally information should be shared freely amongst people on the same side. An attorney should be employed to draw up a contract. In this way, misunderstandings are prevented and a common goal can be aimed for and attained.

THE LEBANON TRAINING CENTRE (1990 - present)

The Lebanon Training Centre in Uitenhage was started by and is still managed by Mr Gavin Tonks. Mr Tonks is a highly successful businessman who runs his own interior decorating business in Port Elizabeth and Uitenhage. He is also the visionary who started Port Elizabeth's art-in-the-park. The idea for the Lebanon Training Centre was initiated because of the lack of indigenous arts and crafts in the area.

After some effort to obtain financing, the Department of Manpower agreed to subsidise the centre in 1990. Unemployed adults were carefully selected by an interview process. In 1991, 15-day training courses began with groups of ten people who wished to learn a craft. The training is given by Mr and Mrs Tonks. Their craft products include painted ostrich eggs, jewellery, weaving, embroidery, tapestries, pottery and printed cloth.

Total participation and 100% attendance is demanded. Tea and coffee are provided as well as lunch and transport allowances. This facilitates attendance and concentration. The training provides an opportunity for people to channel their creativity and to create the next generation of arts and crafts traders.

In 1993 the centre went on hold in order for Mr Tonks to recover from malaria.

A subsidy was therefore not requested and will not be requested until South Africa's pending elections in April 1994 are over. In the interim, the centre has identified some problems. Once the trainees have learned arts, crafts and manufacturing skills and leave the centre, they will no longer have the facilities with which to produce. Weaving looms, printing presses, kilns and other technical equipment are expensive.

Some export contracts have been confirmed particularly for printed cloth. The centre does not however sell enough to be self-supporting. Increased turnover may result from distribution of the products outside the Eastern Cape, within the Republic as well as overseas. In order to realize this, a marketing arm separate from production will be created. The Lebanon Centre has been built on information gleaned from the mistakes made by the Power Station Project in Grahamstown. Even with a visionary mentor such as Mr Gavin Tonks this venture does not have the perfect business solutions but has an excellence chance of attaining them.

THE POWER STATION PROJECT / PSP (1984 - present)

The reason for the creation of the Power Station Project (PSP) in Grahamstown was an attempt to alleviate the high unemployment problem in the area - one of the highest in the country. It started in 1984 with five people as Tumblewood Toys, a wooden toy manufacturing business. In 1985, the name was changed, the nature of the products diversified to include arts and crafts and the first co-operatives were formed building on the lessons learned and difficulties encountered by this toy-making venture.

In a community where unemployment runs at 70 to 80 percent, lack of motivation and skills are the norm rather than the exception. By 1990, they employed 70 full-time and 30 part-time people in separate co-operations - various art production co-operations, an art marketing co-operation and an art management co-operation.

At first they tried to find products which were viable basic necessities but this was difficult because similar products were mass-produced. The products

which have become their trademark are semi-luxury items - handmade and therefore unique. These include decorative mugs, mobiles, beads, buttons, keyracks, papier maché, wooden furniture and accessories, printed fabrics, stuffed animals, pottery and placemats.

Robert Berold, an author and poet, initiated the idea and is still involved in the project's management. The project was started before any serious market research was undertaken resulting in an acknowledged trial and error situation. As a result of the lack of foresight and planning, management has been pre-occupied with problem-solving. They continually question their efforts in a "doing then defining situation" and seldom ask the right questions.

The initial vision was to have democratic co-operatives managing themselves which would eliminate the "boss-employee" concept. Their aim was economic self-sufficiency. Their long-term goal was to employ as many people as possible. Their short-term goal was to survive for as long as possible. Their full-time staff numbers have been reduced from 70 in 1990 to 45 in 1994. They are surviving but marginally so.

The marketing co-op, Sikhona, discovered that there was little buying power locally and with Grahamstown isolated from city centres, they were out of touch with the latest consumer trends. Sikhona, therefore, undertook marketing trips armed with samples, swatches and price lists. They secured orders with shops which stocked gifts, curios or cottage craft. While some customers were disappointed by the poor quality of the goods and returned them, others had to wait up to 12 months for completion and delivery of their order.

The following passage is an extract from the minutes of a Sikhona Indaba of 26 November 1991 "We need to refine delivery / order systems. Client A suggested it must be up to the producers to advise us on how much they can deliver in one month. We then place an order around this, and the producers must confirm this order so that both parties are clear on the matter.". The management co-op accepted orders taken by the marketing co-op but failed to

enforce customer-focus on the production co-ops. Management's inability to honour contracts, resulted in loss of further business and the PSP as a whole suffered.

The production co-ops were made up of uneducated Blacks. Besides training in design and craft, social development issues such as illiteracy, health, cleanliness, family planning and AIDS were being addressed. A creche and vegetable / herb garden was started. As a result, management was not able to focus on the business of art.

In 1991, the PSP restructured its management allowing the production co-ops to manage the project. In practice, this meant that no-one would be fired. Instead the PSP made use of the services of a psychologist who conducted sessions with each staff member in an attempt to dissolve conflict situations. A basic management principle is to be "hard on standards and soft on people". The PSP tended to be soft on both.

Because of South Africa's cultural indoctrination of the "boss" and "worker", which was attempted to be eliminated, and the urgent need for training and education, there was much confusion about these roles. Eventually a separate training co-op was formed and the advice of consultants was sought.

Orders fluctuated in volume and nature resulting in unreliable incomes. The producers had to learn that production equalled profit. Profit could only be drawn and salaries paid after each co-op had paid its expenses and debts such as electricity, rent, training fees, creche fees and loans.

Although many loans had been obtained, financial controls were undermined by the democratisation process resulting in near-bankruptcy. Funding over the years has come from various sources - the Social Change Assistance Trust or SCAT (Cape Town), Hivos (Holland), Oxfam (UK), Interfund (UK), Action for World Solidarity or ASW (Germany), Christian Aid (UK), Ukukhanya Trust (SA), the British Consulate (UK), the American Embassy (USA), Mobil Foundation (SA) and Shell (SA).

By July 1992, most of the groups were bankrupt. The training co-op had often granted loans which had also almost resulted in their own bankruptcy. The PSP appointed a new management team which stopped all subsidies. By February 1993 many of the groups opted to close reducing the number of people involved from 65 to 15. Individuals were only allowed to rejoin the project under stricter management control.

In the report to donors and organisations in February 1993, they identified the following mistakes...

"* We accepted a crude version of democracy too readily, which led to very short term thinking, particularly in finances. We understood too late production cannot work without management, even if that management was elected."

"* One of the biggest mistakes is that we didn't have the guts to tell people to go when they were lazy or dishonest."

"* We did not insist on strict hours of productivity, leaving those issues to the groups themselves, who refused to understand that they were losing market share."

"* We allowed people to fill jobs that they were not qualified or competent to be in."

A recipe for failure is to start a business to employ people. One should first identify consumer needs or a market niche and strive to satisfy it. One should screen one's employees to ascertain their aptitudes and attitudes. The customer is and always remains at the core of any venture. Production should therefore be customer-orientated rather than employee-orientated. Managers should be capable of channelling employee's tasks towards worthwhile pre-determined goals in a profitable way.

The PSP was therefore an example of mismanagement. In 1993, the project reopened under stricter conditions. Previous structures were dismantled and now all enterprises are separated financially and managerially. It has taken ten years for the staff of the PSP to learn how to manage an art business. Production and profitability has improved significantly.

Of the four art businesses discussed in this chapter, three incorporate training as an integral part of their purpose. Training should be up-to-date with the latest successful trends. At the Lebanon Centre, The Dakawa Art and Craft Project and the Power Station Project, the art-related training is sound. The management staff of each of these businesses have art-related backgrounds. At Dakawa and the PSP, business skills are lacking. Until their management staff acquires sound business skills, their survival will be doubtful.

Both Dakawa and the PSP have identified the need to employ outside business consultants. These management trainers should diagnose and recommend, facilitate learning and mobilise energy. Each workshop should be audience and company specific, should be participative using multi-media training to aid comprehension and implementation, should be resultant rather than consultant and should guarantee permanent, positive change ensured with constructive follow-up.

(see Appendix D.XIV and D.XV)

CHAPTER 5

ART ROLE-MODELS AND NON-MODELS

- public interest in art and media coverage of art, arts and crafts stalls, society membership, commercial galleries, competitions, The Standard Bank National Festival of the Arts, home studios, Fred Page, Maurice Weightman, Maureen Quin, Neil Rodger, Dale Elliot

The reasonable man adapts himself to the world; the unreasonable one persists in trying to adapt the world to himself. Therefore all progress depends on the unreasonable man.

- George Bernard Shaw

(an extract from "Man and Superman" quoted by Kotler: 1987; introduction)

Art graduates have few business mentors due to non-holistic art qualifications discussed in chapter two. To whom can they look in order to model a proposed business venture ? And with whom must they vie for public attention ?

In South Africa, the political and economic situation is uncertain. The registered unemployment in the Eastern Cape Province is rising. In June 1993, the unemployment figure was 27 639. All business, including artists must fight for their slice of the business pie. With the pie constantly shrinking, aggressive marketing and competent management becomes the key.

Rather than identifying established markets and then trying to figure out a way to get a slice of the market (market sharing), marketeers should focus on market creation. In other words, rather than striving for market share or taking a bigger slice of the pie, marketeers must try to create a bigger pie, or bake a new one.

Andy Warhol said "Business art is the step that comes after Art. I started as a commercial artist and I wanted to finish as a business artist. I wanted to be an Art Business Artist. Being good in business is the most fascinating kind of art ... making money is art and working is an art and good business is the best art." (Warhol: 1975; p92). He died in 1978 with his estate valued at \$220m (Easter Province Herald: 22 July, 1993; p1). His vision ... art salesman versus art prophet; his goal ... acceptance and fame; his strategy ... selling concepts. With few art business success examples, the artist must, like a space explorer, "boldly go where no man has gone before.". Artists of the future must be pioneers (Hamon: 1990; p58).

If the art graduate finds himself in the position of being artistically competent but lacking in business skills, there is help available. One can turn to "self-help" manuals. For example, responding to a specific need, senior lecturer in Pharmacy Administration and Practise at Rhodes University, Mr Billy Futter recently published a book entitled "I'm thinking of buying a pharmacy - A practical guide to successful Small Business Management".

Organisations such as the Free Market Foundation, Small Business Development Corporation and the East Cape Training Centre are committed to assisting members of the community develop their own capacity to create self-sustainable employment. The SBDC's mission statement is "our mission is to harness the power of entrepreneurship by developing small business for the benefit of South Africa.". They provide pamphlets, books, finance, mentors, clinics, training and premises. Most consultation is free. Training costs are minimal and a business plan is a prerequisite for any financial assistance.

South Africa has had to endure governmental assault on private enterprise. Since 1900 the government's share of the national product grew from less than 10% to over 25%. Legislation escalated from some 35 statutes annually to more than 120 by the 1980s, reaching a total in excess of 4 000. The Free Market Foundation, on the other hand, is committed to promote, develop and foster free enterprise and a market economy in South Africa. They are neither anti-nor pro-government, merely against interventionism.

NON-MODELS

Committees, councils and boards have a tendency for overcontrol, restrictions, by-laws and endless red-tape which has a stifling and discouraging effect on entrepreneurship, innovation and enthusiasm. Worthwhile plans generated by the private sector are often squashed by bureaucracy.

Most local authorities personnel are low-risk individuals who receive a set salary which is guaranteed if they fit into the system. They therefore tend to overprotect the system. The set salary syndrome sees people conditioned to minimize or even avoid risk and to protect their bosses and shareholders from surprises.

Often, the entrepreneur's greatest enemies are "the system" and the public. Once a proposal is placed in Municipal hands, each and every department must peruse it and add their comments. The more departments there are, the longer it takes to get approval. The process takes a minimum of six months and could take up to two years. Ratepayers pay for and often elect professional people

to serve in the municipality. Once these professionals have reached a "final" decision, a press statement is released. The public which comprises both laymen and professionals, may overrule a "final" decision. Each objection is considered and the interdepartmental network is reactivated.

The motivation for Boards is apparently fiscal greed. Should one producer be discovered to be pricing goods higher than the average producer of the same goods AND still reflect a growing clientele, then average producers band together to form a board. We have a Wool Board, Maize Board, Estate Agent's Board, Training Board, Banana Board, etc.

Many letters from concerned members of the public were published in newspapers over several weeks in 1992 during the Port Elizabeth Municipality's search for a new car for the city's mayor. Many ratepayers were outraged because the city council considered purchasing a non-locally manufactured vehicle to replace the old CB 1, the mayoral car. There were also negative reactions to the considered increase of the mayor's salary from R4 800/m to possibly as much as R7 144/m as well as the city councillor's allowances from R1 200/m to R1 786/m. Should Port Elizabeth's mayor earn that much, he would be placed in the executive bracket. This was considered unreasonable.

Ratepayers may be more tolerant of local authorities if they looked like Miss South Africa. Or is there less protest because the prizes for the Miss South Africa Beauty Pageant are sponsored by the private sector? South Africa's Beauty Queen wins prizes to the value of approximately R3m. The person who predicts the winner receives R25 000. The production and promotion of this event costs about R10 000. It is debatable whether what she does in a year's reign is relevant and significant, either culturally or academically.

ROLE MODELS

"It has always been my ambition to build the finest hotel in the world" says Sun City founder, Mr Sol Kerzner, who's brainchild is the Lost City in Bophuthatswana (Business Post: 27 July, 1991; p2). His achievement obliges one to use superlatives. Aside from the ongoing debate as to whether the Lost City

is art or a fake or a palace pretending to be a hotel or a hotel pretending to be a palace, it is the realisation of a dream that must be acknowledged.

Water is a principal theme of the Lost City development. Imagine that you are a helicopter pilot flying Mr Kerzner over the arid, land-locked Bophuthatswana and he tells you that right there he is going to construct a palatial African hotel surrounded by 26ha of exotic jungle and waterscapes. You will want to fly this 'madman' straight to "Groendakkies". Mr Kerzner was not afraid to implement ideas on a grand scale and against all odds.

The Japanese have an age-old passion for smallness. In Japanese fairy-tales, for example, the heroes are "little giants" like our Western Tom Thumb and Thumbelina. The folding fan, miniature gardening (bonsai) and the tea ceremony illustrate the Japanese passion for reductionism. They cannot bear the unnecessary or the excessive.

The American dream has given way to follow Japanese example. The room-sized computer has become the lap-top. Tom Peters observes that the word 'organisation' has a feeling of solidity and false security (a sustained treatise in his book, "Thriving on Chaos"). He advises organisations to dissolve and reassemble as small project groups. The lesson here, for the artist, is that the one-man show can be as big as an organisation in conception.

Mr Dimitri Zenios is a successful entrepreneur who started a building development and estate agents firm in Port Elizabeth 30 years ago. Mr Zenios advises other entrepreneurs to "work hard, very, very hard!". There is no ceiling on the income of someone prepared to apply themselves in a 20 hour day. Mr Costa Tripodis, also a successful Port Elizabeth entrepreneur involved in development, adds to this advise by pointing out that an organisation which is too big is not efficient. On the other hand though, one should not work single-handedly.

Successful Port Elizabeth businessman, Mr Adrian Gardner has been involved in

many enterprises. He suggests a silent partner agreement where one person generates ideas while the other finances the project with the end view of retrieving their money and splitting profits thereafter. He attributes most of his success to acting speedily on an idea which is well executed so that by the time the inevitable imitators emerge, majority market share has already been captured and held.

"Perhaps the most useful lesson that can be learned from Singapore is that of the importance of unifying values. The Government's continued emphasis on discipline, hard work, competition, self-reliance, the pursuit of excellence and respect for material gain, accompanied by a determination to stamp out crime, corruption and the promotion of the ideals of meritocracy, has clearly galvanized the nation." says Mr Peter Searle, Managing Director of Volkswagen (address to Rhodes University graduates on 11 April, 1992). Today, Singapore has one of the highest incomes per capita in the Pacific, a huge contrast to the desperate poverty evident 27 years ago.

PUBLIC INTEREST IN ART AND MEDIA COVERAGE OF ART

Contemporary art competes in the market place with trends. One of the latest fads is the dinosaur craze which recently usurped the Ninja Turtle craze. Dinosaurs actually existed, so there is more information about them than there is about other cartoon characters. Psychologists say that dinosaurs are fascinating because they were gargantuan. Because they are extinct they can be transformed into any number of fantasies. All sorts of marketing agencies are capitalising on this craze and while it may be that the public is being exploited by clever marketers, it has the potential to make learning fun.

Many adult men and women get home from work and turn on the television to lose themselves in the unrealistic world of the archetypical situations which are presented in soap-operas and sit-coms. Art must compete with the prevailing views of beauty, fantasy and escape.

Artists also have to compete with sport for public attention. The private sector favours sponsoring sport rather than art because it is, ironically,

more visible. Sport receives vast media coverage in the photographic and print form as well as prime time television hours (which is beneficial for the sponsors). In contrast to newspaper headlines with colour photographs and regular newspaper pages reporting on sport, art receives only the occasional small square of black and white print. The television programme, "Artworks" is aired once a week at 23h45 to a small specialist audience. The SABC owns a R2m art collection which is not accessible to the public.

Sport and entertainment provides immediate, if short-term gratification. Newspapers capitalise on this therefore, not only is sport well featured, but information about movies, television programmes, restaurants and the performing arts is plentiful. An insertion must be considered newsworthy before it is printed. Sotheby's, for example, only get their record sales published.

After being asked by a local newspaper to write a regular feature on artists and art events, Mrs Tossie Theron decided to collate these articles on Eastern Cape artists into a book. Of the artists approached, 70 willingly submitted photographs of themselves, colour transparencies of their work, along with information about themselves, their philosophies and work. But for some editing, the book is now ready for printing. However, unless Mrs Theron can raise the funding, the book will not be printed or may be printed in an abbreviated form.

Soliciting sponsorship from the business sector has thus far been unsuccessful. One company replied that they only sponsor sport and education. Apparently, a well-researched book on local art is not educational. The artists featured are now being requested to donate a work which will in turn be donated or sold in exchange for the necessary funds. Pre-print orders are also being called for.

In early 1992, a new specialist publication, "I'm not artistic" was released. The quarterly magazine was aimed at all creative people and potential crafters. The magazine was distributed nationally and sold for R10 at selected

book shops. Only four editions were published. The failure of this potentially successful magazine was attributed to poor advertising and a lack of marketing. Too few sales were generated to allow the project to continue. Publishing, advertising and marketing was delegated to the family members of Mrs Liz Spagnuolo whose brain child the magazine was. When undertaking projects such as Mrs Theron's or Mrs Spagnuolo's, it would be wise to first ask featured artists to contribute financially towards the project in exchange for publicity.

Before a business venture is started, one must understand market opportunities or outlets. One may decide on several outlet options. In this chapter, we shall look briefly at arts and crafts stalls, society membership, commercial galleries, art competitions, the Standard Bank National Festival of the Arts and the home studio.

ART AND CRAFT STALLS

Craft stalls may be found at the Port Elizabeth Agricultural Show, the beach front, art-in-the-park and the like. These stalls need large venues to allow for growth and for pedestrians. Lawns, toilet facilities, electrical points and a public address system are prerequisites. Authorization from local authorities is also needed as well as possible licences. Regulations, especially regarding the sale of food, also have to be complied with. Advantages include tax-free earnings. No advertising is necessary by individual stall holders because advertising is undertaken by the convenors. A word-of-mouth reputation is built up. Each exhibitor pays a small fee for an area. A booth-sitter can be used. There is enormous exposure and one is able to meet the public and get their opinions as well as the opportunity to network with other creative people.

Disadvantages include the enormous amount of preparation to ensure sufficient inventory, display apparatus, business transaction tools (cards, invoice book, calculator, chairs, flask and snacks, change, packets, price tags). The weather (wind, dust, rain or lack of shade) may make the day unpleasant and may keep the public away. There is also risk of damage and of theft of goods

therefore insurance should be considered. Formal locations often become saturated. These kind of stalls are good options for amateurs and while the markets are not associated with serious or good art, they are more professional than fetes.

SOCIETY MEMBERSHIP

There are many societies which an artist can join. Some examples are the Watercolour Society, the Calligraphy Guild, the Photographic Society, the Camera Club, the Association of Potters and the Eastern Province Society of Fine Arts (EPSFA). There are many advantages to society membership. One is informed about exhibitions and competitions. One can network with other artists. Societies encourage activity and work of a high standards. They also provide motivational and informative lectures, videos and films. One gains access to the society's library facilities. They also bring art forms as a whole to the attention of the public. There is exposure and assistance for emerging artists rich in talent but poor in friends. Group exhibitions suit those who work slowly.

Many associate the EPSFA with anaemic watercolours done by unemployed ladies. An extract from the EPSFA newsletter dated October 1993 reads "Many of you have phoned in complaining that you are not receiving the [monthly] Newsflash - correction - there has been no Newsflash. I advised in the May issue that due to my going overseas there would be no Newsflash but gave [notice of] what exhibitions would be held as far as possible in advance.". An administrative person sends out these Newsflashes. Could no member of the EPSFA step in to see to the task? Alternatively, monthly letters could have been prepared in May ready for photostating and posting by a willing student or member. This incident displays short-sightedness, apathy and lack of professionalism. From time to time the EPSFA has exhibitions in their buildings. Advertised times for these are often inaccurate.

COMMERCIAL GALLERIES

Commercial galleries work on the premise that artists are neither marketeers nor business-wise and need someone else to handle sales, administration and

promotion of their artwork. A gallery's reputation can enhance that of the artist. Sales however, depend on the gallery's personnel and marketing strategy and effort

Advantages include exposure through exhibition openings and walk-in-trade. Disadvantages include the fact that the artist seldom meets the buyers to discuss their work with them. There may be an imposed restriction on trade for the gallery's exclusive representation or they may demand works at short notice or according to a theme. The artist may also be held financially responsible for marketing and managing their exhibition. Artworks are usually taken on consignment and if sold, the gallery takes 30% to 50% of selling price (this often means that works are overpriced which discourages sales).

The appearance of commercial galleries in the sixteenth century evolved from the patronage of the church, the state, political leaders, organisations, the nobility and rich traders. The French Salon also played a role. The annual Salon was considered as an important event by both the public and the artist. In fact, it was here that an artist could achieve fame or fail dismally. Strict controls were exercised as to what could or could not be displayed. Many artists therefore would produce works which they knew would please the selectors in order to gain a showing at the exhibition.

Galleries select works of art on the basis of their potential for saleability rather than artistic criteria. Andy Warhol said that "every artist produces only one good work in a life-time. The rest is to fill his pockets with money." (Warhol: 1975; p63).

COMPETITIONS

"Annual Salons and awards formally introduced competitions, thus assessments and judgements in the visual arts." states Jacques Maquet (Maquet: 1986; p141). Amongst the list of South African art competitions are the Volkskas Atelier, the Standard Bank Young Artist award, the Standard Bank Drawing Competition, the Dulux Paint Competition, the A A Life Vita Art Now award, the Binnehuis Street Art competition, the Sanlam Child Art competition, the

Everite Facades Design Challenge, the Concord Superchemicals Awards, the Momentum Life Art Competition, the SBDC Art Competition, the Pretoria Portland Cement Young Concrete Sculptor Award and the now apparently discontinued Cape Town Triennial.

When a company sponsors an art competition, its primary goal is publicity. There is tremendous prestige and financial gain for the winning artist. The winner's prize money ranges from R3 000 to R25 000 (these amounts are low compared with the financial rewards attached to the Miss South Africa Beauty Pageant). Advantages of competitions include the exposure through glossy catalogues, the exhibition itself, the media and the opportunity presented to see one's work in relation to other artists' work.

Disadvantages are that there is only one winner. The winner's ego is boosted as is their reputation and their marketability. If one is not a finalist, runner-up or winner, there is no feedback or control over decisions regarding work. Any sales are a bonus. There may also be exacting specifications regarding packaging details, size limitations and framing.

THE STANDARD BANK NATIONAL FESTIVAL OF THE ARTS

The Standard Bank National Festival of the Arts in Grahamstown has been called a "showcase of South African art" (Daily Dispatch: 26 June, 1991; p15). Within a ten day period, 60 000 people swarm through the town in search of art and artists in the very broadest sense of the word. The term is used to cover a wide variety of national amateurs and professionals such as dancers, singers, musicians, actors, painters and designers. There is extensive media coverage throughout the festival as well as a flood of critical comment, both adverse and complimentary.

Away from other centres, festival-goers become whole-heartedly focused on the Festival activities. Less than 30% of the money which exchanges hands remains in Grahamstown. In 1992, 28% of R20m remained in the city, according to the Chamber of Business Survey (Weekend Post: 3 July, 1993; p2). 1994 will be the twentieth consecutive year that the festival will be held.

The fine art component at the 1820 Settler's Monument is decided upon by a committee made up of prominent South African art personalities. The invited artists or groups are requested to submit works according to a theme. Of 120 events invited to this venue, four are fine art. Perhaps the most interesting event is the "Artists in Residence" concept initiated in 1992. Two artists are invited to set up their studio at a venue decided upon by a committee for the duration of the Festival. This allows visitors to watch the creative process in the production of their work including source material and technique.

Of the 300 odd Fringe events, 40 or so are fine art related. Exhibitors make application to the Festival Committee and are allocated a venue at a fee of R590 for ten days. No applicants are rejected. Other than a feature advertisement in the Fringe catalogue, promotion and security are left to the artist or group.

"Cue", the Festival newspaper which is printed daily, features articles about the "Art Walk". Those who man the exhibitions must ensure that they are courteous and attentive to all because it is in their own interests to do so. "Imported" and important critics visit these exhibitions. Ian Fraser, a satirist and regular Festival participant, says of the Festival that the best part of it is "seeing all the people" and that the worst part is "dealing with all the people." (Cue: 8 July, 1992; p4).

HOME STUDIOS

To decide to work as a full-time artist in what shall be referred to as a home studio, is a pioneering way in which to market one's art. Family and friends need educating as they may not regard being an artist at home as a real job or real work. It also requires self-discipline. Socrates advises, "know thyself". Personal life must be separated from clients. Physically speaking, the home and business domains must be defined. This can be overcome by being well organised, appropriately dressed, having set working hours and controlling accessibility.

Essential tools include a resumé and portfolio. These may be in the form of

slides, photographs, samples, a glossy brochure or single-page hand-out and business cards. A logo on all stationary assists to establish an identity easily recognized by the public. It is also professional to name one's business even if the artist uses his or her own name or part thereof. One's studio space should be conducive to work as well as consultations with clients. One's office space should be equipped with the tools to implement administrative systems. Such tools may be limited initially by finances, but can eventually include a personal computer, printer, fax machine, photocopier, telephone and answering machine.

FRED PAGE (1908 - 1984)

Fred Page was born in Utrecht, Natal. In 1973 Page settled in Port Elizabeth. During his life, Page had many jobs including farmer, barman, miner, tyre moulder and professional soldier. At the age of 37, Page began to study art initially through correspondence. In 1946, he was granted a loan to study art part-time at the Port Elizabeth Art School. His art lecturers included the late Professor Jack Heath, Mrs Joan Wright and Mr John Muff-Ford. Whilst he was an art student he was awarded a bronze medal in recognition of his talent.

After his ex-serviceman's grant ran out in 1947, he found work as a display artist and showcard writer for a department store in Main Street, Port Elizabeth. After he had saved R1 000, he continued as a freelance artist. From 1948, Page participated in group exhibitions with the Eastern Province Society of Fine Arts (EPSFA) of which he was a keen member. He was 52 before he held his first one-man exhibition. Thereafter he attempted to earn a living solely from his art.

Fred Page was not motivated by what his work could bring him financially nor by the aura of being an artist. He was happy if he had his basic needs. His philosophy was: "What we value most in life, I mean materially, can be wiped out in a second." (quoted by Foster: 1976; p19). It was a matter of pride to him that for years, he lived frugally - literally on the "smell of an oil-rag".

Speculatively, Page's palette was restricted particularly in his early works because of poverty. Colours typical of a Page painting are umber, black, yellow ochre with sparse use of red and brilliant and clean white. Page did not enjoy colour.

Page seldom rose later than 5 o'clock in the morning. From choice, he had few acquaintances and even fewer close friends. He was already divorced by the time he settled in Port Elizabeth, and had no other known family ties. He lived and painted in very small lodgings uncluttered by material possessions.

His days were likewise devoid of frivolous pursuits. Interestingly, this was due to lack of interest rather than poverty, age or ill-health. Page is said to have enjoyed classical music including Beethoven, Mozart, Schubert and some of Grieg. He admired the art of Hieronymous Bosch. His literary favourites included Charles Dickens, Rider Haggard, William, the schoolboy and philosophical writings. He was especially impressed by Victor Frankl's "Man's search for Meaning." (Foster: 1976; p18).

Page had a self-confessed low opinion of himself. According to Clayton Holiday, retired director of the King George VI Art Gallery, Page had to be asked to exhibit his work. He was however receptive to people who approached him and was a good conversationalist. Clayton Holiday claims that he has never seen the gallery explode visually into so many dimensions as when Fred's work hung in its rooms.

Fred Page was by nature a shy, quiet, humble and trusting man. He was also unfortunately a very poor businessman. In his early career, he was sometimes taken advantage of or exploited. In Port Elizabeth, Fred had Cecil Kerbel, a lawyer, to oversee his affairs. The inexplicable lure that Fred's work had for Cecil as a young law student, was only the beginning of a meaningful and life-time relationship.

Joe Wolpe, an art dealer in Cape Town, was also of tremendous assistance to Fred, both as a marketer and manager of his art as well as a true friend. Mr

Wolpe has the reputation of being one of the most honest and knowledgeable art dealers in South Africa. He explains that Fred worked too slowly and meticulously to be prolific. None-the-less Page had a small following whilst he was alive and was in fact one of those few artists in recent South African history who managed to live entirely by his artistic endeavours.

Joe Wolpe also has a scrapbook containing numerous photographs and newspaper clippings recognising or promoting Fred Page. Journalists have hailed Page as "the Master of the Macabre" (Slabbert: 1975; p16). If this is true, it is not because Page's work is morbid but rather because he had a gift of depicting episodes from his experiences or encounters in a surreal way.

Page's limited palette is accurate in depicting the suburb of Central in Port Elizabeth, the area where Page lived, worked and commuted. It is indeed rather grey and sooty because the station and harbour are nearby. Another example of how Page loved to tell it like it was, is the story of the only commission he ever did. He was requested by Garlicks to paint their building in Main Street. While working on this, a horse-drawn cart went by, the horse leaving some droppings which Page included in the picture. Even though Page had portrayed the truth, Garlicks were affronted. They refused to purchase the painting. Henceforth, Page rejected further requests or suggestions.

Fred Page did receive recognition for his art, but only in old age. This should not surprise us remembering that he only practised as an artist in his later years. He never made a conscious effort to promote himself or his work. It is only due to his rare calibre of friends and his own unique talent that he became known at all.

Eight years after his death, there is still active interest in Fred Page and his work. A large retrospective exhibition organized by the UNISA Art Gallery toured South Africa for six months. The 70 works were hung in the King George VI Art Gallery in Port Elizabeth from 21 January until 14 February 1992. Page is represented in most of South Africa's national collections. He is also represented in private collections in South Africa, the United States of

America, Britain and Israel.

In the early years, Page would have accepted a few pounds for his work. Later, his works fetched no more than R400. Today, an original Fred Page could fetch as much as R1 500. The reason ? Fred Page is no longer alive. The fact that he will never produce a painting again, makes them rare and therefore valuable in monetary terms. We can ask ourselves, if Page was alive today, would he have been honoured with an exhibition which has travelled around South Africa?

Let us answer that question by stating that the only exhibitions to tour South Africa today, are those associated with the National Arts Festival and other national competitions. While UNISA regards Fred Page as South Africa's most underrated artist, Hans Fransen writes that he is South Africa's only authentic surrealist (Fransen: 1982; p314). Nicholas Slabbert, a journalist who shared lodgings with Page around about 1970, considers him an artist who bridged the gap between scientific intellectuals and literary artists.

These are the published facts of Fred Page. From what is known of him, much can be deduced about the marketing and management of himself and his art. In his developing years he had no business mentor. His lecturers and contemporaries stimulated him visually and helped to further his artistic skills.

Page's many jobs and the fact that he resigned from full-time employment, indicate a discontent to be anything but an artist. This choice was also practical in the sense that he was a 52 year old man with no dependants. How did he survive ?

It has been previously stated that he was particularly impressed by Victor Frankl's book, "Man's search for meaning". Frankl survived the harsh realities of a Nazi concentration camp. His main message was that people can survive even if their tangible world crashes around them, provided one have a vision, a future yet to live, a dream, be it to write a book or climb a mountain.

What was Fred Page's vision ? Page wanted no more than to be left to paint, to have a place to sleep when he was tired and a little food to eat when he was hungry. He did absolutely nothing to promote himself or his work. He had no strategy other than he went out of his way not to promote himself and in doing so was, ironically, promoted. He did not desire riches or fame. His poor self-image would have been a burden if he had been a greedy or ambitious man.

He survived on coincidence. It was sheer coincidence that Clayton Holiday, Joe Wolpe and Cecil Kerbel came to know of him and his work. The less one speaks, the more others want to hear and are attracted and challenged to draw one out. This is astute if done on purpose, but Fred was not a devious man. He was quiet but not closed. He derived much pleasure from the intelligence discourses with his very small circle of friends. He also loved undertaking visual explorations of Central, Port Elizabeth and the views on his train journeys to visit Joe Wolpe in Cape Town.

Fred Page, while perhaps not spiritually, emotionally or physically fulfilled, was a mentally self-actualized man. And while his friends voluntarily undertook his marketing and management, his greatest delight was to lose himself whole-heartedly in the products of his imagination.

MAURICE WEIGHTMAN (1907 -1969)

After Maurice Weightman's death, a cardboard art portfolio tied with a faded blue ribbon was found under his bed. Charles Morgan, Weightman's colleague at the Eastern Province Herald took the portfolio back to his office. Weightman's sister, Nina Edwards who lived in England suggested nonchalantly that the portfolio should be given to a gallery. Due to Morgan's prolonged illness and subsequent death, the portfolio got no further than the Herald's stockroom.

Some six years later, Ralph Jarvis, who had shared an office with Weightman, walked passed the stockroom. He immediately recognised the portfolio which had surfaced during an infrequent clearance and was destined for the municipal dump. Jarvis gave this 23cm deep portfolio to Clayton Holiday, then director of the King George VI Art Gallery.

It was another two years before the "Weightman Collection" was ready for public eyes. To say that the works needed much sorting and restoring is an understatement. Clayton Holiday also experienced obstacles while compiling bibliographical material on Weightman. One difficulty was that those who he thought likely to be able to shed some light on Weightman, the man and his art, had either died or had forgotten salient details.

Weightman had lived in Port Elizabeth for 22 years, yet not even his closest associates were aware of his artistic endeavours. When Clayton Holiday asked Fred Page if he knew Maurice Weightman, Fred replied, "Nobody knew Weightman.". It was relatively easy to establish that Weightman had worked at various places and always in the field of writer-critic of the arts or as a designer of stage sets, costume design or in general advertising. He was an extremely astute and sensitive art critic who wrote for the Evening Post. Even though he used his creative skills to earn a living in the arts, his fine art talent was kept as private as his personal life.

It was established that Weightman had studied at the Royal College of Art in London between 1927 and 1929. He had specialised in the graphic medium of engraving. The portfolio found after his death revealed that he had apparently attempted no personal art since 1933 when aged 26. Even so, Weightman had considered his portfolio important enough to bring with him from London when he settled in Port Elizabeth in 1947.

So why did this artist apparently abandon art at the age of 26 instead of openly attempting to market and manage his art and himself ? One can only answer this riddle with another riddle.

These are the paradoxes of Maurice Weightman - He was extremely shy yet a keen member of P.E.M.A.D.S. (Port Elizabeth Amateur Dramatic Society). In 1952 he played Thomas Cromwell in Shakespeare's "Henry VIII". He often forgot his lines yet he was accepted as a member of M.E.N.S.A. International because of his formidable IQ of 156 ! Weightman is not remembered for having an endearing personality yet the fact that he had a sense of humour is evident from the

fact that he was seen proudly wearing a small yellow-headed pin in the his lapel of his blazer, identifying him as an "egg-head" or member of M.E.N.S.A.. This he displayed with pride yet he hid his artwork in the dust under his bed. Amongst the confusion and filth found in his cottage after his death, pristine graphic art was uncovered.

Weightman's memorial exhibition was held in the King George VI Art Gallery which still owns the entire collection. Simultaneously, his costume and theatre set designs were exhibited appropriately in the Opera House in Port Elizabeth. Eventually in 1977, eight years after his death, he was given his first and only exhibition.

A close study of the work of Maurice Weightman reveals that not only are his graphics illustrations of literary works, but they are also derivative of other artists' works. He was clearly strongly influenced by the works of William Blake (1757-1827), Maurits Escher (1893-1972), Aubrey Beardsley (1872-1898), Sidney Sime (1864/5-1941) and perhaps others. Some of the literary works which he illustrated include Edgar Allen Poe's "William Wilson", Shakespeare's "Hamlet" and "Henry VIII" as well as Mary Shelley's "Frankenstein".

George Bernard Shaw wrote, " With the single exception of Homer there is no eminent writer, not even Sir Walter Scott, whom I can despise so entirely as I despise Shakespeare when I measure my mind against his ... It would be a relief to me to dig him up and throw stones at him." (extract from "Dramatic opinions and essays", vol 2; p52). Is this the way Weightman felt about the artists in whose shadow he began to create, becoming overawed to the extent that he literally packed and tied it up with a blue ribbon ?

Art students are often encouraged to research successful artists and artworks and even to copy great masterpieces. Weightman's copying apparently did more harm than good. Young artists should be encouraged to research the careers of successful business people, whether it be Tony Factor, Barbara Cartland, Sol Kerzner or Janet Jackson. Young artists should also be taught the fine line

between excellence and perfection.

MAUREEN QUIN (born 1934)

Maureen Quin is a full-time sculptor who lives and works in the isolated environment of Alexandria, a small town in the Eastern Cape. Mrs Quin is disciplined in the sense that she starts her day with attending to her household after which she enters her studio usually at about 09h30. With only a break for lunch, she continues to work until 18h00 or 19h00. In the evening, she and her husband, Etienne du Plessis get together to handle correspondence (on her personalised stationary), exhibition arrangements or the dispatch of sculptures.

NEIL RODGER (born 1941)

Neil Rodger is a full-time painter who lives and works in Walmer, Port Elizabeth. His studio hours are strictly 08h00 to 23h00. He met his wife, Gina while at Art School in Amsterdam. Marriage and children followed very soon and Neil accepted employment as an art lecturer. He has lectured at both Rhodes University as well as the Port Elizabeth Technikon.

Anthony Adler, an art dealer and gallery owner in Port Elizabeth saw his work and began to promote him and his work. After a few exhibitions and awards, a reasonable income from art looked possible. Adler took Neil's work to Johannesburg. Subsequently, the Everard Read Gallery became his agent. Neil's actual contact with clients is limited to when he is painting a commissioned portrait.

DALE ELLIOT (born 1946)

Dale Elliot is a full-time painter who lives and works in Leisure Isle, Knysna. With his wife, Janny, they conduct five oil, five watercolour and two photographic holidays per year. These are extensively advertised. The groups, which are limited to 15 participants, enjoy creative stimulation in a relaxed atmosphere along with the camaraderie and advantages of interaction with other artists. The five and a half day programme adheres to a 09h00 to 17h30 daily routine.

Dale matriculated with art and was a first class art scholar at St Andrews College in Grahamstown. He studied and practised law before following his ambition of becoming a full-time artist in 1982. He has also started and manages the Dale Elliot Gallery in the heart of Knysna.

Neither Maureen Quin, Neil Rodger, nor Dale Elliot have management or marketing training. Despite this, their work is well-known and sought after. With the exception of Dale Elliot's holiday concept, they have not undertaken conscious promotional effort. Each has an impressive resumé of solo or group exhibitions, commissions, representation in various art collections, have delivered talks and have received awards, rewards and publicity.

Significantly, they all share the common denominator of a healthy balance of personal time and work time and enjoy the complete support of their spouses for their choice of career. They all genuinely love what they do and are sincere in their artistic endeavour. They are also still living and are each earning unsupplemented incomes from their art.

CHAPTER 6

ART AND FINANCE

- cost of living, value, investment, fees, subsidies,
donations, funding, sponsorship, return on investment,
taxation, convenience

How pleasant it is to have money, heigh ho !

How pleasant it is to have money.

- Arthur Hugh Clough

(extract from "Dipsychus".I.ii)

COST OF LIVING

South Africa has been hard hit by the recession of the last few years. We have changed from a "braai, rugby, sunny skies and chevrolet" nation to a more pragmatic society. According to a University of Port Elizabeth industrial psychologist, Professor Deon Rousseau, buyers of luxury goods represent only 6% of the population.

The Human Science Research Council consumer confidence index reveals that consumers are buying more durables and less luxuries. This means changing from expensive jewellery to costume jewellery, top-of-the-range motor vehicles to second-hand ones, boutiques to credit-facility chain stores, hairdressers to home perms and travel agents to staying with friends and family.

Many who have disposable incomes are turning to more conservative and less conspicuous items. A luxury car dealer in Port Elizabeth, Günther Kickhöfel says "I know of a company director who said it would look wrong to drive a new BMW to work after he had retrenched a number of workers.". Port Elizabeth boutique owner, Niel Strydom says "if a guy runs a business and knows his people are struggling and feels guilty, he doesn't want to splash out on clothes.". A jewellery retailer and manufacturer said "customers were often professional men looking for a present for wives, mistresses or girlfriends." (Weekend Post: 1 August, 1992; p3).

In good times we are exhorted to spend to get the economy going. In bad, we are told to stop spending and soaring interest rates ensure that we do not. All economies experience fluctuations known as the "boom-and-bust cycle" (Weekend Post; 8 February, 1992; p7). People spend and save, but spending pushes prices up, inflation follows and investments decrease. When the government is spending more than it is earning, this creates money which is by definition inflationary.

In 1982, Port Elizabeth was the cheapest place in South Africa to live. In March 1990 the Central Statistical Service calculated that the cost of living in the Port Elizabeth-Uitenhage area in 1989 was the second highest in South

Africa. East London had alternated with Kimberley as the cheapest place in South Africa in the mid-1980s. In 1989 it had become the fifth most expensive place to live (Weekend Post: 4 January, 1992; p3).

Mr Dion Pfiffner, marketing manager of a national employment consultancy says that salaries in the area had dropped 3% and when this was coupled with the 16% inflation rate, it meant that salaries were down by 19% in real terms between the beginning of 1991 and the end of the same year. Salaries in Johannesburg, Bloemfontein and Pretoria were as much as 31% higher than those in coastal centres. In effect, staff are rewarded for sacrificing the chance to live and work at the coast and for working at a company's head office. The size of the market and the turnover is substantially greater in the Witwatersrand area allowing employers to pay higher wages (Weekend Post: 4 January, 1992; p3).

The wealth of Britain's Royal family is acceptable to the British public because their role is traditional. As personalities, they have little privacy. They are public property. Queen Elizabeth II, the richest woman in the world is worth R267 500m or \$10 700m. Of this only \$860m is for her personal use. The rest is made up of hereditary Crown possessions. The Royal family's wealth and assets are also great marketing tools for Britain drawing international tourism which tangibly benefits the British public (Sunday Times: 24 March, 1991; p24).

VALUE

Most fine art falls into the category of luxury items. However people want to decorate their walls, even if it is with a print or last year's calendar. The value of artworks fluctuate according to the reputation of the artist, current trends and relative rareness. Reputation depends on participation in exhibitions and one-man shows; purchase of pieces by celebrities (museums and known collectors); representation by a prestigious gallery; and recognition by critics. The artist's style must be identifiable and original.

Trends are dictated to by the macro-environment. For example, a depressed

economy may see the emergence of Tommy Motswai's (1992 Standard Bank Young Artist) colourful and happy pieces. An anti-apartheid struggle may see a flood of township socio-political art and the rise of the concrete jungle may herald a trend for conservation statements.

The law of supply and demand states that when a commodity is scarce, its price goes up. When an artist has died, there are more people seeking fewer works. High prices of works by living artists are not necessary indicative of artistic excellence and is falsely regarded as a status symbol. High prices also put art out of the reach of the ordinary buyer and is not in the interest of art nor is it realistic. A high price tag on an artwork may insult the audience unless the artist is Sylvester Stallone, Prince Charles or is dead. For 94% of South Africans, a chair to sit on is more needed and important than a chair to look at. Stefan Welz agrees with the man-in-the-street that "high prices are being asked and obtained for sheer junk." (Welz: 1981; p53).

Do art consumers buy "art for art's sake", or for investment or per square centimetre? Tony Swift in Grahamstown prices his art per square centimetre. With this pricing system, he can never be accused of under or over-pricing. Artworks which are durable are better investments than works which do not give evidence of good technique.

INVESTMENT

Investing in art is an alternative to the stock exchange. The years 1951 to 1969 saw traditional collector's items multiplying price-wise 6 to 8 times whereas the stock values of the New York exchange rose only 4 times. Leonard B Duboff in "The desk book of art law" says "overall increase of art prices for the past 20 years was 18 times its original value - as compared to the price of the average stock, which merely rose 4 times." (quoted by Knight: 1980; p70).

Work bought in one country can fetch a higher price in another country. This is generally an illegal method of transferring currency. Art investors abroad have a tendency to fall for ethnic artworks. Black African artists may be the

better investment for long-term capital appreciation. Museums buy and keep works. Such works out of circulation continue to appreciate. Discerning investors consider capital appreciation value while the naive buyer tends to buy according to trends. The argument for art investment is that it is generally a long-term one.

A Connecticut businessman paid \$1 300 in 1962 for Andy Warhol's painting of Campbell's beef noodle soup entitled "Nineteen cents". In May 1979, only one year after Warhol's death, it was sold at Sotheby Parke Bennet in the States for \$95 000. The auctioneer's comment was that the price of the soup had risen by 70% in 16 years while the price of the painting had risen 700% ! (Knight: 1980; p72).

One of the advantages of art investment is the tax-deduction incentive. It is tax-deductible to donate to museums. Major companies also invest in art for public relations reasons. They are publicly praised for their cultural awareness. Art, in common with non-profit or low yielding securities, may offer attractive returns to investors or people suffering from high rates of taxation on income.

A disadvantage is that an art collection could require considerable insurance for theft, damage, storage and transport expenses. The advantages do outweigh the disadvantages. Investment in art is building a living collection of beautiful things to admire and to study and brings satisfaction and endless fascination. Investment in art is the passion to place wealth in the home instead of in the bank vault.

Americans are far better educated about art than South Africans. It is a compulsory subject in most schools and they boast a wealth of national collections. There is greater awareness and love of art so that collecting is highly fashionable, enjoyable and a profitable hedge against inflation.

FEES

In South Africa, the increased school fees system of the new Model C system

came into effect in April 1992. School fees are payment for what is on offer for the children which differs greatly from school to school. The new system has resulted in the employment of financial and marketing managers in order to cope and to compete for pupils. School education is now not only compulsory but has also become a "return on investment" consideration.

Average figures extracted from the Rhodes University Fees Booklets of 1987 to 1993, reveals that art students completing a four-year university degree will need R89 900. This takes into account the certainty of a 15% annual increase and includes accommodation, but excludes travelling and pocket money. If post-graduate studies are considered, their price must be added. If the art graduate finds employment as an art lecturer, it will take them 15 years paying R500 per month to recoup or pay back this amount. This is assuming that the art graduate finds employment at all.

SUBSIDIES AND FUNDS

The government is quick to withdraw or to reduce subsidies and just as quick to demand VAT, rates, taxes and levies. It is slow to allocate money. There are many legal procedures and possibly financial problems to face before becoming an entrepreneur. Recently an assistant at the University of Port Elizabeth's media centre was asked by a student to typeset a business card requiring a Windows computer programme not available to students. The verbal reply was "sorry, UPE is government-subsidized and it's policy is therefore anti-entrepreneurship.". The government only contributes a small percentage while students supply the balance.

Of the total State expenditure, 18,9% is allocated to education. This would be considerably less if regionalism and apartheid were scrapped. South Africa has four education departments each with its own Minister whose salary must be paid. There are 10 Ministers of Education for the Africans Homelands, as well as one for Coloureds, and one for Indians and another three for Whites. If the number of Ministers of Education were reduced, money allocated to pay salaries could be reduced and subsidies could be increased.

In December 1992, about 1 000 people from all disciplines of the arts gathered in Johannesburg for the National Arts Policy Plenary (NAPP). NAPP's general secretary, Mr Mike van Graan pointed out that the arts were "integral to any truly healthy society and were an important means for communities to affirm, challenge and attempt to understand their existence within particular realities. The arts have the potential to broaden our consciences and invigorate our own cultural life by creating links with other countries." (Weekend Post: 24 October, 1992; p6). The arts are not considered to be a political, economic, developmental or educational priority at the moment in the face of current housing, medical and employment needs. This united convention of artists aims to continually bring the needs and benefits of the arts to the attention of the new government.

In Italy, a land of artistic and archaeological treasures, the national budget allocated to the arts is only 0,02%. In the United States of America, the MacArthur foundation awards "genius grants" of between \$150 000 and \$375 000 (R420 000 - R1,05m) over five years for significant innovation and consistent excellence in various fields of the arts. In South Africa, if the government is to increase expenditure on the arts, who should receive such funding ? Individuals, learning establishments, teachers, galleries, historians, researchers or groups ? And who and how will they decide ?

Petty squabbling amongst artists resulted in the withdrawal of sponsorship by the Rembrandt van Rijn Foundation and the cancellation of the Triennial Art Competition. There were insinuations made about preferential judging and the selection and profile of the judges was questioned. Mrs Marilyn Martin, director of the National Gallery in Cape Town, had a difference of opinion with the Foundation. This seemed inappropriate considering that art conventions plead that "without cultural foundation, no nation can achieve the growth, wealth and peace which are so essential for harmonious living." (Port Elizabeth Express: 22 December, 1993; p15).

One also asks if the consciences of those artists who say that their artistic morals are too purest to associate themselves in any way with commercialism

can at the same time allow them to accept financial assistance ? Recently various establishments have held fund-raising art exhibitions. These take various forms. Artists can be asked to donate works for sale or auction or an entrance fee may be levied or there may be tickets for sale offering an artwork as a prize. Establishments which have used these sort of fund-raising methods include the Grens High School, the DF Malherbe High School, the Pre-primère Skool St Georges and the Port Elizabeth Society for the Deaf, amongst others.

Fund-raising is a big business in South Africa, with more than R10bn a year being raised for charities. There is a South African Institute of Fund Raising which monitors and provides a code of ethics and trains fund-raisers. Are the arts a charity case ? Jacques Maquet observes that "only those who are privately affluent or are in a position to spend public funds can afford works of art." (Maquet: 1986; p207). One could be forgiven for concluding that either artists are wealthy or that artworks are overpriced.

SPONSORSHIP AND RETURN ON INVESTMENT

Ideally, financial assistance should translate into return on investment (ROI) for the sponsor. Stefan Welz states that "everyone knows that if you told your shareholders you gave R50 000 to somebody, they want to know how it benefited them. If you told them that it was for some public sculptures, three quarters of the shareholders would demand their money back." (Gallery: 1989; p36).

Art competition sponsors receive publicity in return for their sponsorship as do sponsors of beauty pageants. A government who allocates funds to art should be rewarded by visually literate and culturally integrated population. Companies who include art in their budget should be rewarded with an environment which their clients and suppliers appreciate and staff who are highly motivated.

It would be mutually beneficial for building or business developers as well as artists if at least 1% of the capital expenditure was utilized for the purchase of art. In this way, of the R18m of funds allocated to the Feather

Market Hall reconstruction, R180 000 could have been allocated to art. The idea does work. Schemes such as the Jackson Pollock Arts Council, which was introduced in the States during the 1930s depression is still functioning. Business is granted a tax deduction and is able to have an attractive environment. It becomes a financial and prestigious boost for artists.

Commissioned artists should be chosen locally which would not involve travelling or transport expenses. The content of the artworks would also reflect the atmosphere of the area. Sol Kerzner spared no expense to import artists, designers, architects and decorators from all over the world to carry out his Lost City plans. The end product thus has an intended International flavour. By comparison, the Johannesburg-based building company, Stocks and Stocks, were shortsighted in using Johannesburg artists to adorn the Port Elizabeth Brooks Hill development. The result is that the complex does not have the atmosphere of a coastal holiday venue. The City Lodge Hotels are to be commended for their patronage of local artists. The Port Elizabeth City Lodge's art theme centres around the city's motor industry.

It makes good business sense for sponsoring companies to patronise related projects. For example Corobrick sponsors ceramics, CSIR could patronise fashion design, the Kruger Park could support wild life art and Jack & Jill could sponsor leather work. Financial funding or donations to museums could result in tax-deductions, publicity as well as a plaque attached to the artwork for all to see.

TAXATION

Investing in art, as has been said, is an absorbing hobby as well as a hedge against inflation. However, in the case of deceased estates, art collections could pose a tax problem to the very people they were intended to benefit, the deceased's heirs. The problem arises when heirs decide to realise their inheritance by selling them. The Receiver of Revenue demands accounts of any realised assets. If capital gains tax, it may be better to retain these assets and borrow against them if finance is needed.

"In this world nothing can be said to be certain except for death and the paying of taxes." states Benjamin Franklin (Letter to Jean-Baptiste Le Roy, 13 November, 1789). In September 1991, in South Africa, Value Added Tax (VAT) levied at 12% replaced the General Sales Tax (GST) of 13%. Numerous press releases, VAT telephonic hotlines and manuals were made available to the public. As familiarity with VAT improved, it was increasingly acknowledged as a better system for collecting indirect tax. It was estimated that VAT would draw an additional R600m tax a month from consumers - an average of R150 more per month for the average-income South African. VAT is now levied at 14%.

VAT increased private sector expenses, but businesses were only effected by a complex administrative transition. Businesses whose turnover is above R150 000 per year is defined as big business and requires VAT registration. Small businesses though, should register voluntarily to satisfy those customers who require a VAT invoice before approval of payment.

It is illegal for traders to display prices exclusive of VAT more prominently than an all-inclusive price. If a trader quotes a price and tells the customer to add VAT onto the price, they can be reported to the Receiver of Revenue. Guilty traders could face a fine of up to R4 000 and/or twelve months imprisonment.

Small businesses who do not register voluntarily could lose customers, lose their opportunities for a refund on expenses and fail to be seen as competitive. As with the previous GST arrangement, there are certain services and products which are exempt from VAT. Petrol is such a product. This is advantageous for the private sector but disadvantageous for businesses who have transport expenses and are unable to declare petrol for a business expense refund at the VAT office of the Receiver of Revenue. When claims are made, the claimant must be able to produce VAT invoices and receipts.

Although most artists earn well below R150 000 per annum, it is advisable for artists to register voluntarily if they are planning to canvas companies or corporations as clients. If they do not register, companies will not pay them

and they will lose out to VAT registered galleries. The middleman system (galleries) may be acceptable to certain art-lovers, investors and businesses but the average private buyer is disadvantaged. He must pay the estimated 40% mark up plus 14% VAT. VAT registration implies an image of professionalism, sincerity and integrity. Business clientele will be more enthusiastic about supporting these kind of outlets and at the same time contribute to its growth and success.

CONVENIENCE

The services provided by an art outlet should be orientated towards customer convenience and provide value for money. Customer convenience include optional payment methods such as acceptance of cheques and payment by credit card.

Acceptance of credit card payment encourages purchases of expensive items. The card holder on a budget facility from their financial institution, pays over twelve months, while the retailer is paid in full immediately. Traders get "guaranteed money" with no delay. If a cheque defaults, the trader could have problems retrieving their money. Cheques also have a clearance period.

It is illegal for retailers to charge customers an extra percentage for paying by credit card. This is in violation of the agreement signed with the trader's bank. Traders pay between 3% to 5% in merchant commission to the bank for the purchases made by credit card. The purchaser is in turn charged by the bank for the convenience and privilege of holding a card.

The credit card system has become sophisticated and offers diverse services. Students may be introduced to it at their university library. A card obtained from the Administration department is slotted into a machine into which credit (cash) is fed. The card is then slotted into a photocopying machine and the number of photostats made is debited against the holder's card number. This system is digital. By contrast, a cash-activated machine can only accept round-figure values, whereas the card can debit exact, if "odd" amounts. This system is now being introduced to telephonic and parking meter services.

Credit cards are not readily available to those under 25 years of age, to those who have no financial record, to those who own no assets and to those who have no trade references. It is ironic that to qualify for a card one should in fact be in debt. This allows banks to check whether accounts are paid regularly by the applicant. It is also easier if your parents have a card. This is called the inherited advantage (Sunday Times Business Times: 14 April, 1991; p22).

The Midland Bank in the United Kingdom offers an Artscard. For every £100 that the cardholder spends, the bank arranges that 25p be donated to the cardholder's favourite arts organisation. This covers opera, films, festivals, plays, the ballet, orchestra, summer schools and fine art. Aside from the usual cardholder privileges, a priority theatre and cultural event ticket booking service is available on a special telephone line.

Andy Warhol says "I never can have money and pretend I'm poor. I can only be poor and pretend I'm rich." (Eastern Province Herald: 22 July, 1993; p1). There is a catch to the saying that "one needs money to make money". One cannot borrow money unless one owns something of value or has a financially sound friend or relative willing to sign for surety. One can shelve or abandon worthwhile ideas or be resourceful. There are also two ways to become rich. One way is to earn a lot of money and the second is to have very few needs.

CONCLUSIONS

This thesis has revealed that marketers and managers of art establishments know little about marketing and management. Marketing and management graduates are better qualified to market and manage art establishments than art graduates. At present, art qualifications provide sound skills in the production of artworks. A formal art education may increase the opportunity for employment, however, art-related employment is very limited. If art graduates are to be better equipped to market and manage art establishments or their own careers, art education should be supplemented with basic business skills.

Artists who wish to earn unsupplemented incomes from their art should undertake to acquire business acumen. This includes being presentable to the market place in attitude and appearance. It also includes aptitude in art, marketing and management. Role models and non-models of success and failure in business should also be observed. The discerning art graduate will adopt applicable tried and tested business methods.

Self-marketing and management is an expression of an artist's most creative being. It is that which can ensure and sustain recognition and income. Artists should, like other competent organisations and entrepreneurs from the private sector, operate with efficient manufacturing, marketing, management and finance departments. They are also equally important.

Artistic skill together with business acumen should equip the artist to successfully compete in the market place. There are no short-cuts to becoming an artist but there are short-cuts to becoming a known and financially stable artist. Understanding marketing and management could mean the difference between waiting in poverty and frustration for a "lucky break" (which may only happen after an artists's death) and taking control. Success should be perpetuated through continuous effort.

GLOSSARY OF TERMS

Art establishment - art education institutes, art education departments, art museums, art galleries, art (and craft) shops

Fine art - that which the fine artist produces, products with the potential to be sold and exhibited in order to provide the producer with income and acclaim

Fine artist - producer or manufacturer of fine art

Management - a mix of business activities which meets the challenges of supply and demand

Marketing - a mix of business activities which identifies and creates consumer needs and wants

Middleman - individual or organisation negotiating the sale of products which they have not manufactured e.g. estate agent, sales representative, artist's representative, wholesaler, art dealer

Public - potential customer, consumer or purchaser, the market

Professional fine artist - individual who has succeeded in obtaining acclaim and an unsupplemented income from the production of fine art

Respondents - specific group of people selected to respond to research modes such as questionnaires and interviews

Sample group - synonym for "respondents"

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APPENDIX A.I (p10)
QUESTIONNAIRE

QUESTIONNAIRE

FOR
OFFICIAL
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(PLEASE CIRCLE THE APPROPRIATE NUMBER FOR YOUR ANSWER)

Respondent number:

1-3

Gender:

1) male

2) female

4

1. Where do you work ?

- 1) a gallery
- 2) a museum
- 3) an arts and crafts shop
- 4) an education centre
- 5) other (please specify).....
-

5

2. Please state your job title.....

3. Briefly state what your job involves.....

4. Do you have any post-matric formal art training ?

- 1) yes
- 2) no

6

5.a) If you have received formal art training, how useful is this in your present job ?

- 1) essential
- 2) valuable
- 3) generally useful
- 4) of little use
- 5) of no use

7

5.b) If you have not received formal art training, have you ever felt that, in your present job, this would have been an advantage ?

- 1) very often
- 2) often
- 3) sometimes
- 4) seldom
- 5) never

8

6. Do you have training in marketing and management ?

- 1) yes
- 2) no

9

7.a) If you have received training in marketing and management, how useful is this in your present job ?

- 1) essential
- 2) valuable
- 3) generally useful
- 4) of little use
- 5) of no use

10

2.

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7.b) If you have not received training in marketing and management, have you ever felt that, in your present job, this would have been an advantage ?

- 1) very often
- 2) often
- 3) sometimes
- 4) seldom
- 5) never

11

8. If you were an artistically talented matriculant with available finance, which of the following would you do ?

- 1) pursue full-time art training
- 2) study another field
- 3) begin work, keeping art a part-time occupation
- 4) begin work, but study art part-time
- 5) work full-time at establishing a name and earning an income from your artwork
- 6) other (please specify).....
-
-

12

9.a) If you were an unknown artist with work to sell, how would you market and manage your work ?
(You may choose more than one category)

- 1) commercial/exhibiting galleries
- 2) one specific gallery
- 3) home studio exhibitions
- 4) art competitions e.g. Cape Town Triennial
- 5) arts and crafts shops
- 6) art society e.g. Watercolour Society of S.A.
- 7) art in the park / flea markets
- 8) annual events e.g. Grahamstown Festival
- 9) employ an agent
- 10) advertise skills for commissions
- 11) approach businesses with slides/brochures
- 12) other (please specify).....
-
-

13

14

15

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22

23

24

9.b) Please give reasons for your choice(s).....
.....
.....
.....

3.

FOR
OFFICIAL
USE ONLY

10. How does your place of work advertise new exhibitions or acquisitions ? (You may choose more than one category)

- 1) posters on or outside the building
- 2) the local newspaper
- 3) a local radio station
- 4) does not advertise
- 5) other (please specify).....

25

26

27

28

29

11. Excluding your place of work, where do you see original artwork ?.....

12. How many original artworks do you have in your home ?

- 1) none
- 2) one
- 3) less than 5
- 4) 5 - 10
- 5) more than ten

30

13. When considering purchasing an artwork for your home, which of the following factors play an important role in your final decision ? (You may choose more than one category)

- 1) price
- 2) trend
- 3) artist
- 4) size
- 5) impulse
- 6) content/subject matter
- 7) medium used
- 8) investment value
- 9) colours used
- 10) salesperson's advice
- 11) spouse's agreement
- 12) other (please specify).....

31

32

33

34

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37

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41

42

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14. Please indicate how often you do the following...
(Please place a tick in one of the three columns for each of the five categories - you will have five ticks)

	1 regularly	2 sometimes	3 never
a) painting			
b) drawing			
c) sculpture			
d) pottery			
e) design/craft (specify)			

- 43
- 44
- 45
- 46
- 47

15. Under the following headings, please jot down a word or two that you feel best describes an artist...

dress/grooming	intelligence	lifestyle	morals	emotions

16. a) If you feel that South Africa has a centre of the Fine Arts, in your opinion, where is it ?.....

b) Why have you selected that particular area or city ?
.....
.....
.....

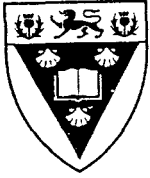
17. Please name a South African artist whose work you enjoy.
.....

18. In your opinion who is South Africa's most successful artist ? (Please consider fame and fortune rather than personal taste).....

THANK YOU FOR COMPLETING THIS QUESTIONNAIRE

APPENDIX A.II (p10)

COVER LETTER

**RHODES UNIVERSITY**

P.O. Box 94, Grahamstown, 6140 South Africa

Telegrams 'Rhodescol' Telex 24-4219 SA Telephone (0461) 2-2023

Dear Sir / Madam

I am currently working towards a Masters of Arts (History of Art) degree, for which I am registered at Rhodes University. The subject of my research is art marketing and management in art establishments in the Eastern Cape.

An important part of this research involves the gathering of sufficient relevant data and opinions, from as many individuals connected with such establishments as possible. The attached questionnaire has been carefully drafted for this purpose, and I hope that you will assist me with my research by giving it honest consideration and return it - completed - in the enclosed self-addressed envelope.

I would like to assure you that at all times your anonymity will be respected. This will include any possible quoting of answers in my thesis.

Your kind cooperation is greatly appreciated - thank you.

Yours sincerely

A handwritten signature in cursive script, appearing to read 'L. Anderson'.

(Miss) L Anderson

APPENDIX A.III (p10)

QUESTIONNAIRE DISTRIBUTION AND RETURN

TOWN/CITY	NO. VENUES CONTACTED	NO. QUES. DISTRIBUTED	NO. QUES. RETURNED	% QUES. RETURNED
ALEXANDRIA	1	1	1	100
GRAHAMSTOWN	6	8	6	75
PORT ELIZABETH	18	28	17	60.7
PLETTENBERG BAY	6	10	6	60
OUDTSHOORN	1	2	1	50
EAST LONDON	14	25	8	32
KNYSNA	11	22	7	31.8
GEORGE	8	16	3	18.8
PORT ALFRED	2	4	0	0
PATERSON	1	2	0	0
HUMANSDORP	1	2	0	0
11	69	120	49	40.8%

APPENDIX A.IV (p10)

REPORT ON HOW THE QUESTIONNAIRE WAS ANSWERED

Where statistical data is reported, the percentages are rounded off to the nearest decimal.

Gender: 1) male 14% 2) female 86%

1). Place of work:

1) gallery	23%
2) museum	8%
3) arts and craft shop	29%
4) education centre	21%
5) other: home studio, 1820 Settlers Monument, design-decor agency, auctioneering co., picture framers, weaving-pottery factory, arts society or workshop.	19%

2). Job titles: manager, owner, curator, director, historian, media officer, secretary, art technician, saleslady, sole proprietor, typist, clerk, assistant, advisor-consultant.

3). Job description: administration, arranging displays and exhibits, running educational projects, selling, business-management functions, budget control, publicity and public relations, mail and telephone correspondence, customer service and advice, merchandising.

4). 48% of respondents did have formal art training, whereas 52% did not.

5.a) Of the 48% who had received formal art training...

- 1) 33% thought it essential.
- 2) 42% thought it valuable.
- 3) 21% thought it generally useful.
- 4) 4% thought it of little use..
- 5) no one thought it of no use.

5.b) Of the 52% who had not received formal art training ...

- 1) 4% very often wished that they had.
- 2) 20% often wished that they had.
- 3) 40% sometimes wished that they had.
- 4) 20% seldom wished that they had.
- 5) 16% never wished that they had.

6). 26% of respondents had received training in marketing and management, while 74% had not.

7.a) Of the 26% who had received training in marketing and management:

- 1) 53% found it essential.
- 2) 20% found it valuable.
- 3) 27% found it generally useful.
- 4) no one found it of little use.
- 5) no one found it of no use.

7.b) Of the 74% who had not received training in marketing and management:

- 1) 14% very often wished that they had.
- 2) 25% often wished that they had.
- 3) 28% sometimes wished that they had.
- 4) 11% seldom wished that they had.
- 5) 22% never wished that they had.

8). The respondents were asked what course of action they would take if they were an artistically talented matriculant with available finance:

- 1) 46% would pursue full-time formal art training.
- 2) 10% would study another field.
- 3) 4% would work while doing art part-time.
- 4) 27% would work while studying art part-time.
- 5) 13% would work full-time at establishing a name and earning an income from their art.

9.a) The respondents were asked how they would market and manage their work if they were an unknown artist with work to sell:

- 1) 51% through exhibiting/commercial galleries.
- 2) 6% through one specific gallery.
- 5) 51% through arts and craft shops.
- 3) 30% in a home studio.
- 4) 28% would enter art competitions.
- 6) 40% would make contacts through art societies.
- 7) 38% at Art-in-the-Park/fleamarkets.
- 8) 47% at annual events e.g. Grahamstown Festival.
- 9) 6% would employ an agent.
- 10) 26% would advertise for commissions.
- 11) 19% would approach businesses with slides/brochures.
- 12) 5% suggested other ways such as private group exhibits or would do all of the above.

9.b) Here the respondents gave their reasons for choosing specific outlets in question 9.a) :

- 1) Respondents who opted for marketing and management through a gallery thought that this would be the most effective because they had an established infrastructure and that the public could view works without being pressurized by the artist to buy.

- 2) Those who would choose to market through one specific gallery felt that they could then take a personal interest in the artist acting as a mentor and guide especially as to pricing.
- 3) Those who would prefer to market and manage themselves through a home studio stated that incorrect exposure could damage an artist's ego and that the artist must not rely on anyone and so be protected from commercialism.
- 4) Competitions were recommended for artists beginning to market their work in order to assess themselves and bring their work to public attention. If one does well, the artist gains the respect of judges and other art experts which is good for one's reputation and a motivational factor but not necessarily good for selling.
- 5) Here, as with galleries, it was felt that arts and craft shops have the relevant established infrastructure in order to expose work to the correct market.
- 6) Art societies were supported in order to keep up-to-date with trends in South African art, to see what sells and perhaps gain the opportunity for a group exhibition which would keep expenses relatively low.
- 7) The respondents who chose this point generally circled Art-in-the-Park and crossed out fleamarkets. They felt that Art-in-the-Park would provide the artist with quick turnover because of the low overheads and multitudes of people. It is also direct to the public and one could get immediate feedback.
- 8) Annual events such as the Grahamstown Festival were chosen for vast exposure.

- 9) The few respondents who could consider employing an agent stipulated that if they were well selected and enthusiastic they could help to sell the artist's work in the most professional way.
- 10) Commissions were considered to be the artist's "bread-and-butter".
- 11) No reasons were given by the 19% who would approach businesses directly.
- 12) One respondent commented here that an artist should initially do it all, "cast your net wide ; the harder one works at marketing yourself, the more results ; maximum exposure". However another respondent commented that good art needs no marketing such as brochures, public relations, commercialism or competitions with "holiday-overseas-type-acknowledgement". Another respondent stated that an artist should do all which eliminates the middleman and his commission because people like to meet the artist. On the other hand, one respondent felt that to get known and generate an income, one should market art where art is taken seriously and found in its purest form as opposed to commercialism and craft.

- 10). The respondents were asked how their place of work advertised new exhibitions or acquisitions.
- 1) 63% advertised with posters on or outside their buildings.
 - 2) 71% advertised in the local newspaper.
 - 3) 29% advertised on a local radio station.
 - 4) 17% stated that they did not advertise.
 - 5) 40% advertised in other ways which involved the following: seasonal publications, annual report, invitations, newsletter/magazine, banners, brochures, verbal/written correspondence with clients, word of mouth and photographs displayed near hotel reception areas.

- 11). Excluding their place of work, where do the respondents view original art work ?

Occasional art exhibits, Grahamstown Festival, galleries, travelling, Art-in-the-Park, museums, homes, shops, markets, art schools, Stannic building in Port Elizabeth, auctions, libraries, conference centres, travelling competitions e.g. Volkscas Atelier.

- A gallery secretary commented: "nowhere - not particularly interested"
- A Sole proprietor of an arts and crafts shop stated: "seldom do !"
- An education centre's secretary said she saw original art at: "art galleries in London, Paris and Amsterdam," but made no mention of places in South Africa.

- 12). How many original artworks do the respondents have in their own homes ?
- 1) 6% have none.
 - 2) 2% have one.
 - 3) 13% have one 1 - 5.
 - 4) 25% have 5 - 10.
 - 5) 54% have more than ten.
- 13). When considering purchasing an artwork for their home, the following factors affected the respondents choices: (in order of priority)
- 1) 63% were influenced by price.
 - 2) 58% were influenced by content/subject matter.
 - 3) 42% were influenced by the artist.
 - 4) 33% were influenced by other factors such as: technical excellence, inspirational to own work, personal response/rapport/taste, concept, sheer desire/ "love at first sight" / "the enjoyment I expected to get out of it".
 - 5) 23% were influenced by the medium used.
 - 6) 23% bought on impulse.
 - 7) 19% considered the investment value.
 - 8) 19% were influenced by their spouse.
 - 9) 18% were influenced by the colours used.
 - 10) 15% were influenced by the size.
 - 11) 6% were influenced by trends.
 - 12) no-one felt influenced by the salesperson's advise.

14). The artistic activities of the administrative staff of art establishments.

	1) regularly	2) sometimes	3) never
a) painting	23%	35%	42%
b) drawing	35%	27%	38%
c) sculpture	8%	13%	79%
d) pottery	4%	15%	81%
e) craft/design	23%	27%	50%

The respondents who specified which craft/design they did, mentioned modern tapestry, weaving, woodwork, jewellery, soft toys, furniture & panels, commercial design, needlework, photography, textile printing, embroidery, clothing design, applique, model building.

15). The respondents describe the artist as follows:

Dress/grooming	Intelligence	Lifestyle	Morals	Emotions
unique	philosophers	colourful	varied	strong
interesting	high intellect	free/carefree	true	volatile
stone-washed	bright	laid back	good	highs/lows
denim	above average	disciplined	dubious	hypersensitive
striking	scatty	intense	amoral	intense
unusual/	unusually high	insular	permissive	deep
different	well-read	undisciplined	open-minded	well-tuned
innovative	fair	weird/	so-so	very emotional
colourful	extremely	eccentric	not Victorian	show extremes
wild	perceptive	not stable/		highly strung
casual		insecure		on the surface
"SHIT"		alternative		excitable
original/		non-social		
peculiar		simple		
individual		spontaneous		
trendy/		selfish		
fashionable		normal		
non-conformist		energetic		
eccentric				
non-descript				
flamboyant				
free hippie				

7 respondents stated that they could not generalise.

5 respondents left this question blank.

16). The respondents offered many places as to where they felt the centre of the arts to be in South Africa.

a) Place	b) Reason
1) Johannesburg 10,3%	<ul style="list-style-type: none"> - the concentration of talented artists. - the concentration of people prepared to invest in art. - the concentration of wealth and buying power. - situation of the Johannesburg art museum which is innovative and active. - Wits Fine Arts faculty is energetic and turns out free thinking students. - the best galleries in the country. - the most interest and media coverage of international exposure.
2) Cape Town 7,8%	<ul style="list-style-type: none"> - culturally active community which is economically viable. - the quantity and quality of artists and exhibitions. - art schools of high repute. - Plethora of commercial galleries and exhibitions. - situation of a National Gallery.

- | | |
|----------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|
| 3) Grahamstown
3% | - Rhodes has the best Fine Art Department in South Africa.
- the students and the festival.
- it dictates what is "in" or "out" |
| 4) Pretoria
1,5% | - situation of a National Gallery.
- concentration of people. |
| 5) Durban, Knysna
and George
each 0,5% | - because of the concentration of artists. |

17). The respondent's choice of favourite artist was so diverse that the list is almost endless.

18). Who did the respondents think is South Africa's most successful artist ?

- Tretchikoff came up tops with fifteen votes. (30,6%)
- Pierneef came second with four votes.
- Tinus de Jongh and Gregoire Boonzaire tied, each receiving three votes.
- Judith Mason, David Sheppard and Keith Joubert each were mentioned twice.
- The following artists were mentioned but once: Penny Siopis, Andries Botha, Phil Kolbe, Alexander Podlashuc, Walter Battis, Alexis Preller, John Meyer and Christo Coetzee.

APPENDIX A.V (p10)

REPORT ON HOW THE QUESTIONNAIRE WAS COMPILED

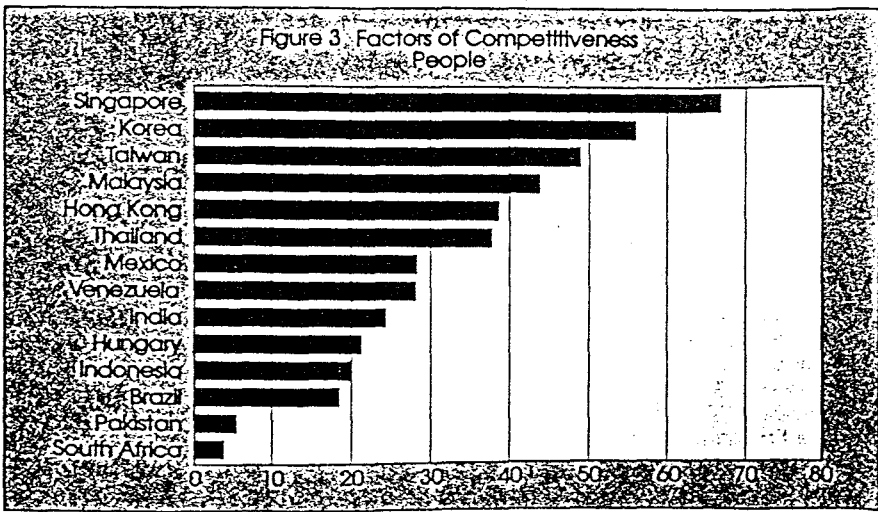
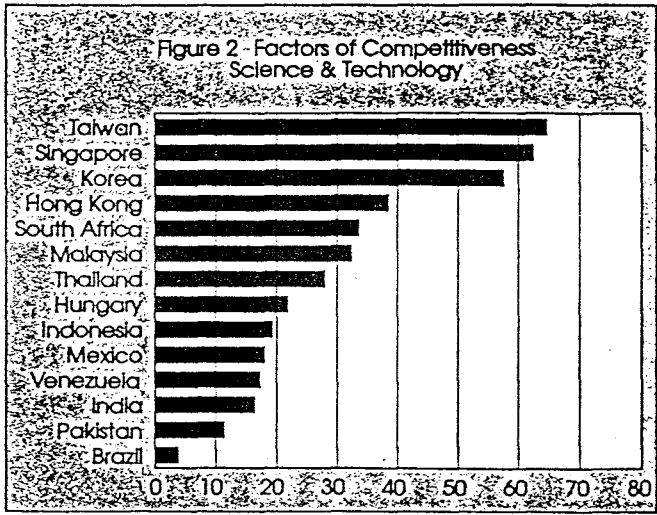
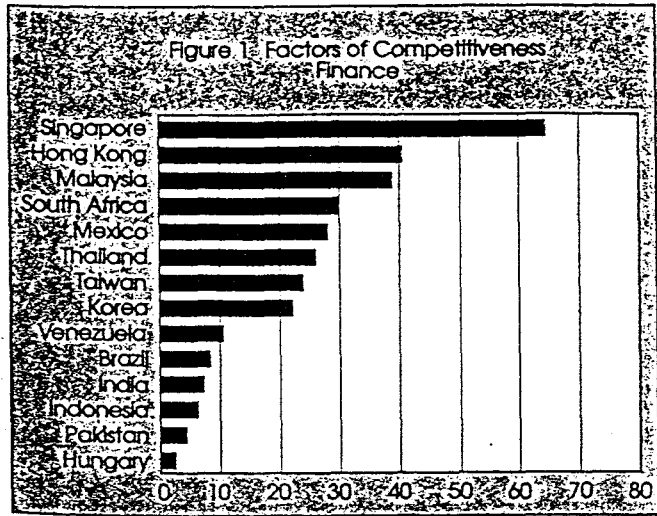
In order to ensure that the questionnaire was not ignored or discarded, it was attractively designed making good use of format and space. A high rate of return was ensured by simplifying the completion and return of the questionnaire. Enclosing a stamped self-addressed envelope made the return of the questionnaire convenient. A Rhodes University letter-headed cover-letter accompanied the questionnaire to briefly highlight the purpose and value of the survey. The assurance of anonymity allowed free expression. The only identifying clue was the post office stamp which was used to record each town's or city's response. Prior to and during the distribution of the questionnaire, where possible, personal contact was made with the respondents.

To aid the respondent's task, instructions and visual guides showed how the answers should be marked and indicated where more than one answer was possible. The questionnaire began with routine questions such as gender and designation. The questions were compiled with great care and deliberation. To avoid confusion, the questions were clear, unambiguous, relevant and brief.

Some questions were quantitative while others were qualitative i.e. both measurable reported "facts" and descriptive observation of what is believed to be the "facts". The survey incorporated both open-ended and closed-ended questions. The former were used where it was not possible to provide an exhaustive and mutually exclusive list of responses to a particular question. Closed-ended or multiple choice questions were pre-coded with numbered blocks in the margin marked "for official use only", facilitating later data processing.

APPENDIX B.VI (p20)

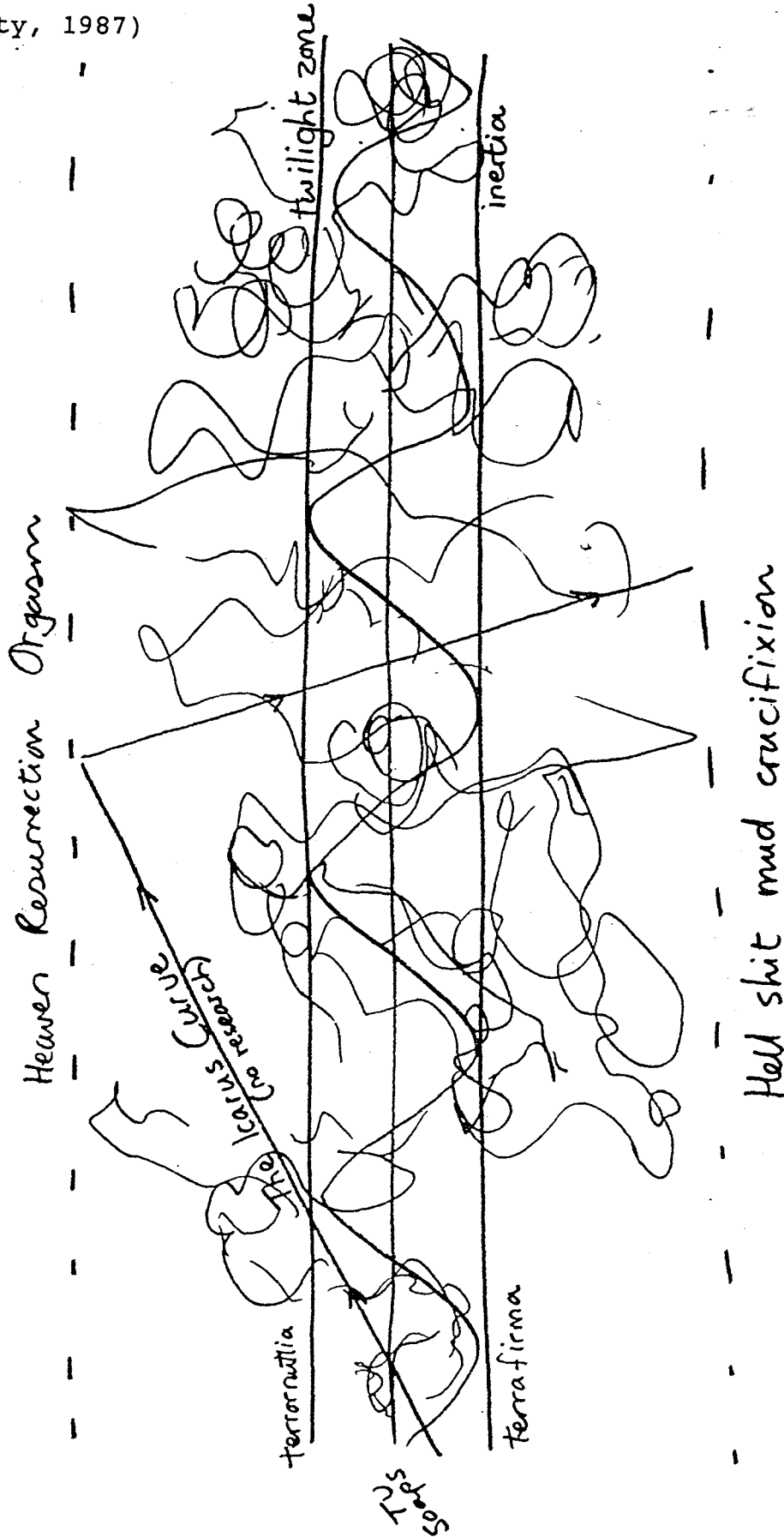
WORLD COMPETITIVENESS GRAPHS



APPENDIX C.VII (p29)

ICARUS CURVE

(a diagram presented at a lecture by Mr George Caravidis, Rhodes University, 1987)



APPENDIX C.VIII (p34)

CUSTOMER ACRONYMS

GLAMS - glamorous affluent middle-aged

WOOPIES - well-off older people

YUPPIES - young upwardly mobile professionals

DINKYS - double income, no kids yet

LENINS - low education, no income, no satisfaction

HATHWIKS - housewife at home with kids

SLINKS - single, luxury income, no kids

FLYERS - fun-loving young en route to success

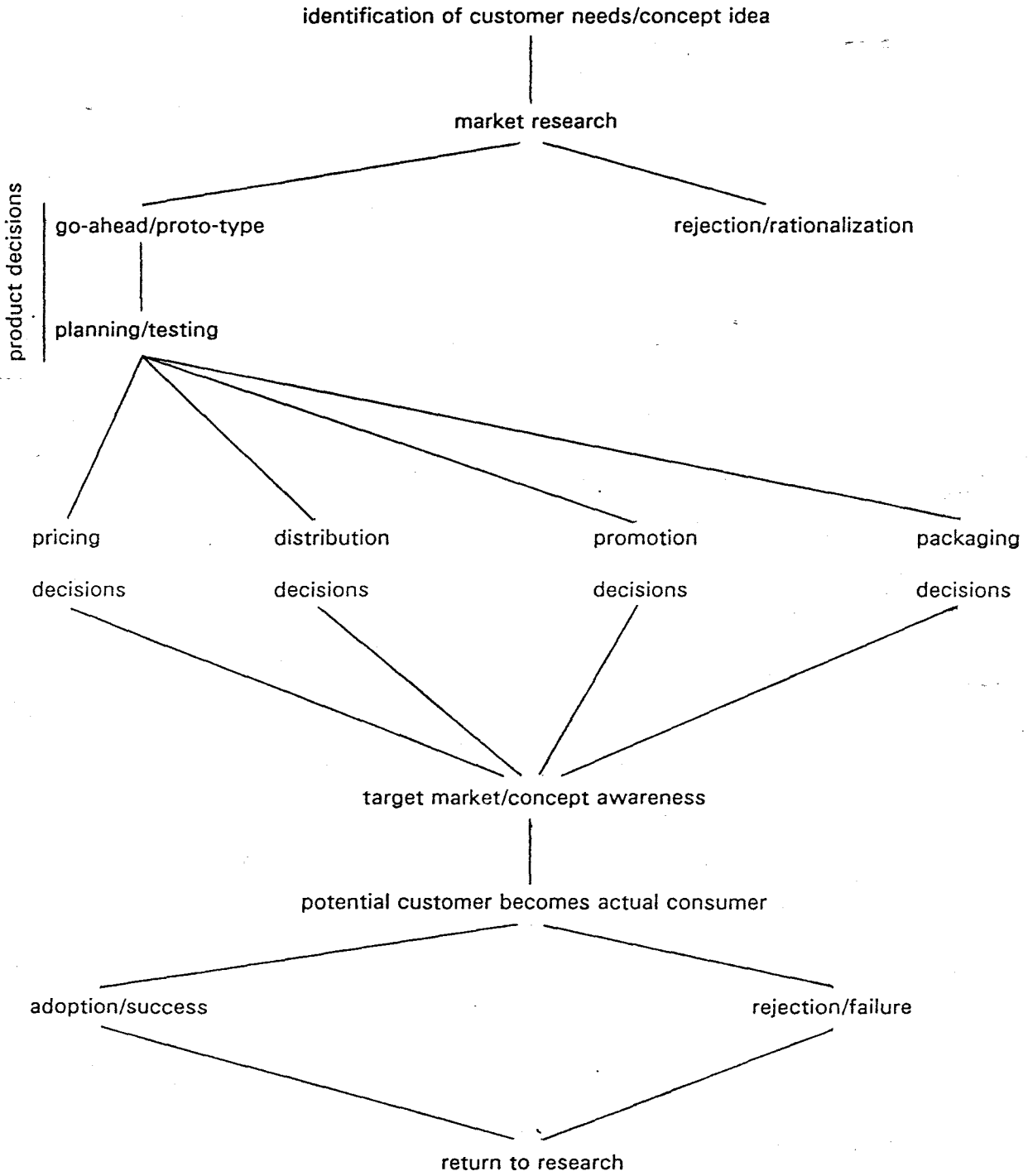
FRUMPIES - formerly radical upwardly mobile people

GRUMPS - grown-up mature professionals

SAPEOPLE - South Africans permanently exploited over-taxed persons losing
everything

(Weekend Post: 12 October 1991; p11, Sunday Times magazine: 17 November 1991;
p8, van der Walt: 1989; p80)

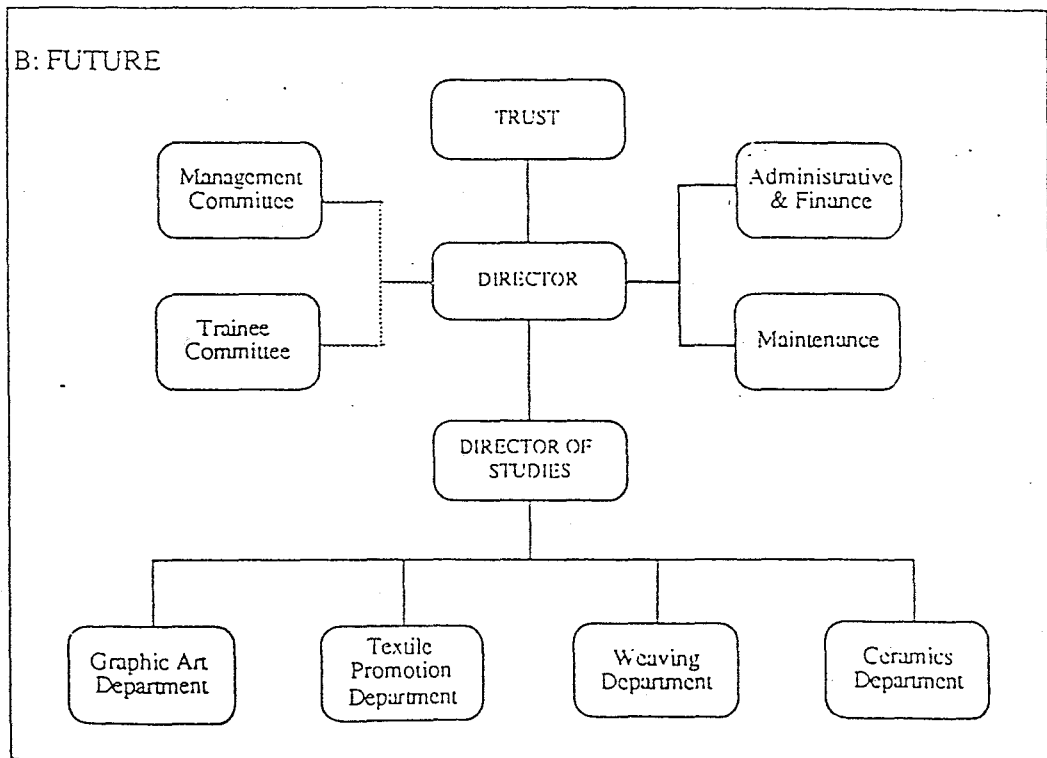
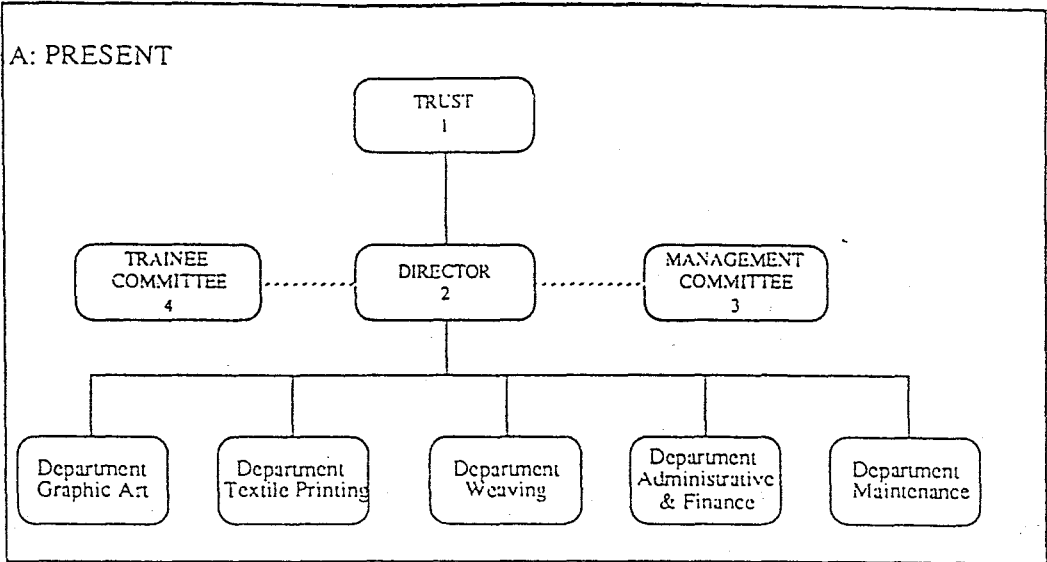
APPENDIX C.IX (p44)
INTEGRATED MARKETING STRATEGY



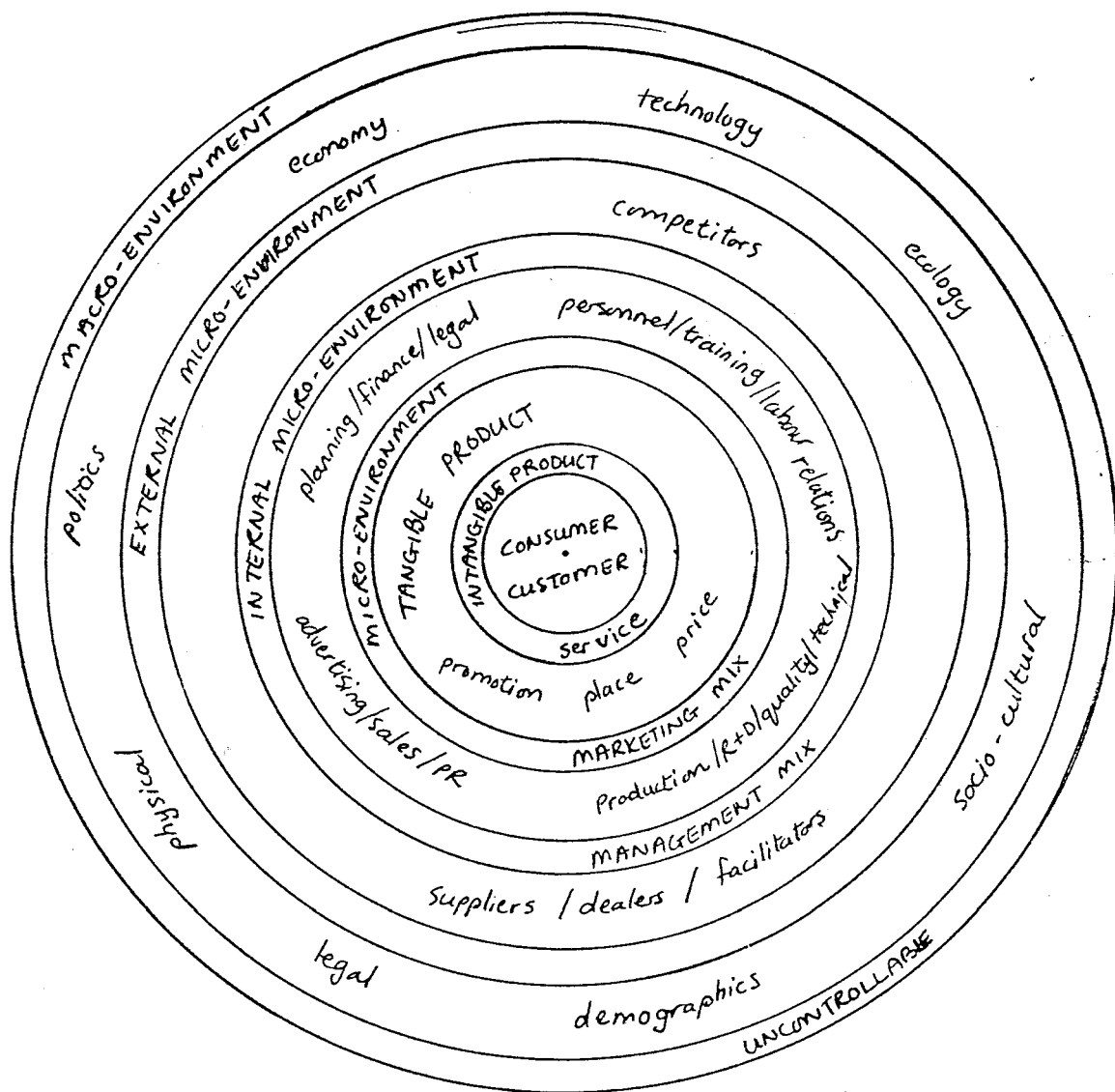
APPENDIX D.XIII (p54)
 DAKAWA ORGANIZATION

(compiled by Dakawa)

The mission recommends that the Dakawa project shall be organised in the following manner:

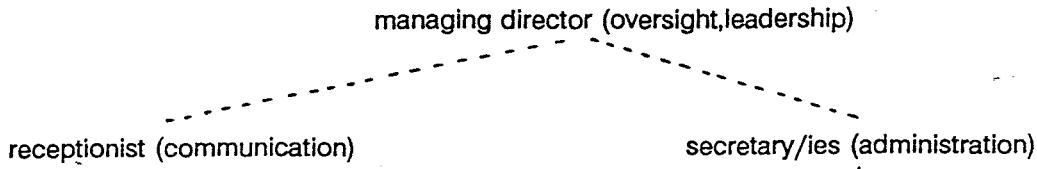


APPENDIX D.XIV (p60)
INDUSTRIAL DYNAMICS



(compiled from diagrams presented by Aaker: 1984; part 2, Rosenblom: 1981; p14 and Kotler: 1988; p20, 71 and 445)

APPENDIX D.XV (p60)
INTEGRATED MANAGEMENT STRATEGY



customer	department	research & development + production	public relations + marketing	personnel + training	finance + legal	consultants
	top management	technical services M production M quality control M	public relations M advertising M sales M	personnel M training M labour relations M	financial M legal M planning M	
redefining	main functions	directing controlling maintenance data processing	ext communications creativity promotions selling	int communication staffing organizing staff dev	planning decisions advising budgeting	refining

NOTE: THE NATURE OF THE ORGANIZATION DETERMINES THE NUMBER OF MIDDLE-MANAGERS AND SUBORDINATES IN EACH DEPARTMENT E.G. FIRM OF ACCOUNTANTS / UNIVERSITY / AD AGENCY / MACHINERY PLANT