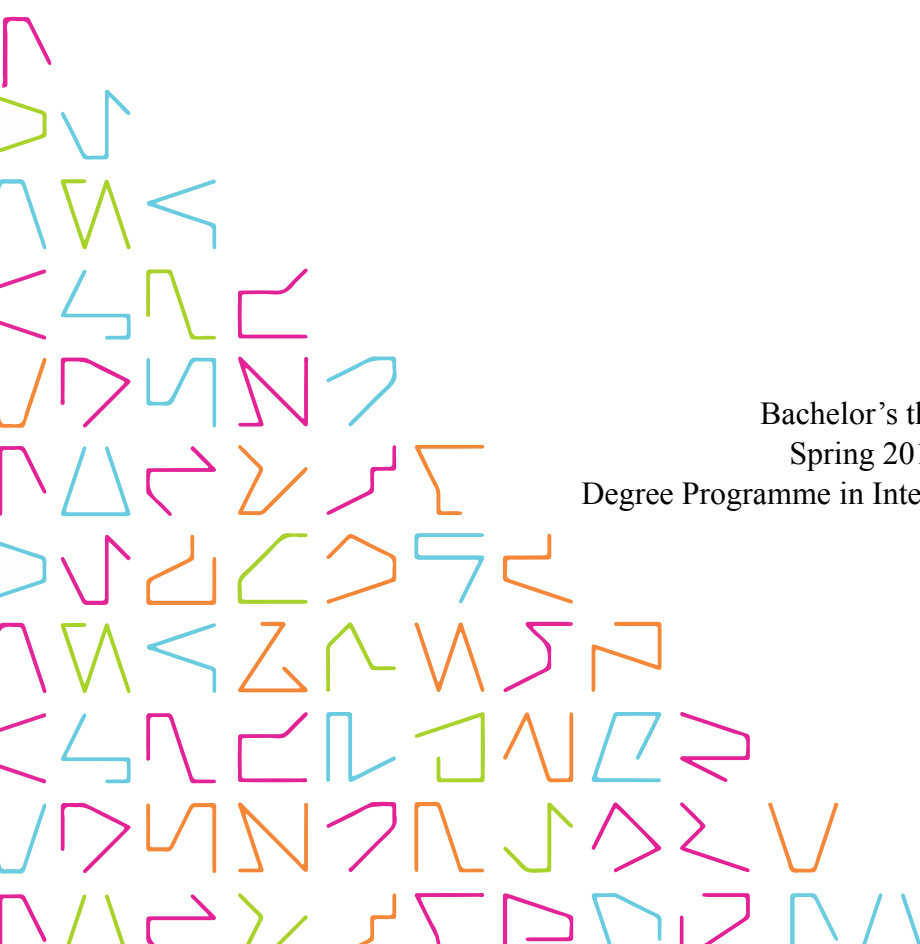


Art Business as a Means of Integrating Refugees into Society

Role of Art Business Consultant

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ABSTRACT

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Art Business as a Means of Integrating Refugees into Society
Role of Art Business Consultant

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As a number of refugee increases in the world, there is a growing need of innovative business model in order to maximise the opportunity and awareness of refugees in their new society. Despite the help of existing Social business, and numbers of other associations, there are still many refugees who are ignored their personality within the community. They are unique individuals before refugees, but the extremist acts and the media have created stereotypical images that is now hard to erase.

The purpose of the thesis was to prove that adopting the Social business model for Art business allows refugee artists to continue their career as they wish and successful integration with the local people. For providing such social value, it was crucial to focus on the field of art as the most effective way to express the personality.

The unstructured interview was conducted in Paris with refugee artists and business professionals from SINGA in order to analyse existing business model and the projects. The qualitative research was carried out based on these interview materials as well as online sources, and literatures for a theoretical framework.

This bachelor level thesis provided an insight of how new business model and the marketing methodology enables to improve the devastating situation of refugees artists and bring benefits to the receiving society. By specific means, it creates the employment opportunity, multi-cultural society, and encountering with unique individuals. In addition, it proved that business consultant has an important role in this specific field to support the multiple relationships.

Whoever reads this thesis will understand clearly what the new business model is and they could use it for the purpose of developing career of the refugee artists with the local society. It can also be used for further researches in Art business and consultancy as the implementation could be varied according to the background of refugees, the different art types, and the situation of receiving societies.

Key words: Management consulting, Social Business model, Art Business, Refugees

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GLOSSARY

As a premise, an Art curator qualifies the skills of Management consulting. Ultimately, “Art Management” is the overall term for reconciling the business administration role of the art world. (IESA Paris, 2018)

Role of Management Consulting:

A consultant facilitates or delivers effective change in projects, an entire organisation, or individuals by analysing what kind of transformations are needed for specific cases. They advice, persuade, manage the structure, and improve the marketing condition within or outside of the organisation for better business or to solve the problem. (Cockman, Evans, Reynolds 1999, 3) It requires a wide range of business skills and knowledge as well as broad perspectives for the future of the company and clients.

Skills:

- Business administration
- Tackle problems and improve the management of areas that require change
- Develop projects
- Communication and Networking

Role of Art Curating:

A curator typically belongs to a gallery or museum in order to manage the artworks by the artists and make contact with them. Sharpe eyes and curiosity to the art world are needed for spotting potential talent, and keep motivating the artists by managing their career development. (Robertson&Chong 2008, 129)

Nowadays the role has evolved to freelancer or independent curator who does not belong to any institution but manages a wide range of tasks themselves for executing exhibitions with artists. (Tate, 2018)

Skills:

- Selection of artists and art (Knowledge in the field of art)
- Communication and Networking (two parties: artists and galleries)
- Event management
- Overall Marketing skills

1. INTRODUCTION

1.1. Background

Refugee crisis is an ongoing issue to be discussed and solved. The process of humanitarian aid continues as long as refugees are feeling secured in many ways in the designated communities. Integration and Solidarity have been trending words ever since the European Refugee crisis has hit the limit. However, is there really a limit in the situation? Why is the incapability often highlighted as one of the big issues? What is the issue of receiving countries who do not want to welcome the refugees? Why often the identity and the personality of refugees are ignored by categorising them as refugees ?

Lack of information created biases or stereotypical ideas towards refugees and it is hard to annihilate. The image most people have towards them are: unpossessed of skills and knowledge, dangerous, they live on street, and financially poor. Regardless of the refugee's background, they are still seen by race, how they look and speak, and where they come from. The world has become more borderless and highly multi-cultural, but yet people put invisible borders towards a person with stereotypes and biases. Additionally, with the refugee crisis, country borders became even more visible and nationalism has raised its voice.

Now there are numbers of organisations everywhere working with refugees, and local citizens to enhance the integration process in various forms, in such a way that there will no longer be conflicts with refugees and local citizens. Business and entrepreneurship are one of the cores of such methods, and especially entrepreneurship as an innovative way to sustainably support refugees lives with their potential skills by creating new business opportunities.

This thesis topic has been developed throughout my studies of management consulting, especially through entrepreneurial projects with several startups and volunteering experiences. As a person born under professional artists and always surrounded by an artistic environment, it became a natural decision to specify the thesis topic in consulting

refugee entrepreneurs but focusing on the *Art industry*. Historically, it has always been a problem for artists: how to self-promote themselves and make a living off of by producing artworks. For refugee artists and refugees who want to become artists in Europe, this problem is way more complicated in the new environment where supposedly they don't even know the local language and the culture. Furthermore, there are definitely common points and issues between being artists and refugees. Refugees' problems are: they are not seen as unique individuals, and they need a sustainable life and integration. Whereas being an artist is one of the most unique vocations for expressing personality through various art forms. However, most artists are feeling a lack of resources and networks in the new community. Therefore, Art business consultancy for refugee artists in Europe seems to be an open niche for the European market as well as for developing my career as an Art business consultant.

1.2. Objective and Purpose

This thesis topic is to prove that encouraging artist activity would help refugees to truly express themselves, and for the receiving society to recognise them as unique individuals. For achieving this, Social business model is applied in order to create social, economical, and financial capital with the refugees and locals.

The core objective is to provide insights for creating innovative social business model for Art business practices. The main purpose of this is to take off the stereotypical label of individuals which usually the receiving countries have towards people as "Refugees". By specific means, how can art be a solution for the integration process, and how can it allow receiving societies to understand that refugees are able to bring benefit to society. However, it is crucial to make sure that this particular Art business consultancy, exhibitions and the integration processes are not getting attention by the public only because there are *Refugee Artists*. They must be recognised as a unique person as they are, and become a successful independent artist in Europe.

Target group here in this thesis : Refugees and immigrants in Europe who are particularly interested in the art industry in EU¹, including former artists or potential artists. As well as their clients such as galleries, art buyers, and exhibition visitors. (Initially, the target group was considered for particular refugees who have fled after the Arab Spring from 2011 however, through observation it came to the point that it will be hard to ask from people their specific background such as about the war they fled.)

For this thesis, the situation of refugee and immigrant artists and business professionals from an association in Paris has been investigated, in order to understand the market need of Art business consultancy. At the end of the thesis, important steps for a successful social business model for Art business is proposed, based on the analysis of qualitative research. It will be provided for the thesis commissioner, SINGA France, for their farther research in the field of Art business.

1.3. Research questions

The main question to be answered here:

How can refugee artists integrate and build a career in a new society with their art.

There are sub-questions to be answered throughout the investigations:

- Why art business ? What makes it interesting as a market opportunity?
- What are the demands and difficulties for the business consultant?
- How to promote refugee artists in order to attract their potential clients?

1.4. Methodology

The primary research was conducted during field studies through interviewing and observation with several refugee artists in Paris, as well as business professionals who are working in SINGA. Qualitative research was conducted in order to find out what is nec-

¹ European Union

essary for the refugee artists in terms of business consulting, and later to be able to provide the analysis to the commissioner.

Implemented interviews are as the following:

- Interview with business professionals in SINGA Paris
- Interview with refugee and immigrant artists in SINGA Paris

Two different questionnaires (appendix 2) were prepared for both interviewees based on the Research questions (Chapter 1.3). Unstructured-interviews were carried out in order to give more openness to the interviewees and interviewer. Thus, the interview guide (appendix 2) was used just as an overall guideline during the dialogue. The conversations were recorded and transcribed for the appendices. Transcriptions were done in spoken language out of respecting for the recording of the oral interviews.

Secondary research materials are Online articles and literature, in order to backup the theoretical frameworks and to collect up-to-date information for necessary investigation. Observations are based on these materials, as well as experiences throughout the voluntary works in SINGA, conversations with artists in Paris and Finland, internship experience in a startup company, and additionally through the family project of my father's artworks.

The research focuses on personal development of refugee artists, thus no comparison have been made between the cases in Paris and Finland. (As it was planned and mentioned in the thesis contract.) It is not relevant enough to compare cases in these two countries since the historical background of immigration and current refugee situation are too different for comparing in this thesis. The advantage of the set methodology is that the primary and some part of the secondary research materials are all based on real life experiences, thus, it is reliable as research. The disadvantage is the limitation of the time spent for qualitative interviews which might have disqualified the interview content.

1.5. Structure and Limitation

Chapter 1 as an introductory part explains the background information of the thesis topic and its purpose. The research questions and the methodology are provided in order to give insights on how the thesis research have been conducted.

Chapter 2 is a brief introduction to the thesis commissioner: SINGA. Their vision, objectives, and main activities are explained based on their website (<https://www.singafrance.com>), Activity report 2017 (PDF), and interview dialogue.

Chapter 3 consists of the theoretical framework of Social Business model. The role of artists and the art is explained as the actor of social business.

Chapter 4 starts with interview results by business professionals and, refugee and immigrant artists. The results are analysed and then summarised as the main actor of social business. It also includes the backup information by online articles that consist of interviews by refugee artists.

Chapter 5 first analyses the findings of the discussed matters in Chap 3 and 4. Common points are discussed to provide the answer to the first two sub-questions (Why art business ? What makes it interesting as a market opportunity? What are the demands and difficulties for the business consultant?). Secondly, recommendations are made in order to answer the main question and the last sub-question (**How can refugees sustainably integrate and build a career in the new society through their Art.** How to promote refugee artists in order to attract their potential clients?) It answers by explaining a marketing method to be focused on Art Business. Finally, Business Model Canvas was made as a summary: Role of Art business consultant.

Chapter 6 concludes the thesis with the future vision of Art Business with Refugee artists from the perspective of management consultancy.

It gives certain limitations in the interview questions for refugees with complicated backgrounds before coming to Europe. In addition, Art is always connected to their personal experiences and emotional feelings, thus it must be understood as a very sensitive part to go through during the qualitative research. Even though the target group is determined as Europe, the research materials are limited to the case of the people who currently reside in France due to the limitation in travel expenses.

2. Thesis Commissioner: SINGA France

SINGA is an association started as a citizen movement in 2011, and founded as a NGO² in 2012 in Paris France by Guillaume C and Nathanaël M. In 2018, SINGA operates in 7 French regions: Paris, Lille, Lyon, Saint-Etienne, Grenoble, Valence, and Montpellier. SINGA acts internationally as well in: Montreal-QUEBEC, Berlin-GERMANY, Bruxelles-BELGIUM, Zurich-SWITZERLAND, Milan-ITALY, and London-ENGLAND.

Their main objective is to sustainably enhance opportunities for refugees with locals through various activities. The integration program focuses on not only creating opportunities with refugees, but the idea that refugees can bring enormous benefits for the receiving society. (SINGA activity report 2017) Their goal is to completely eliminate the negative stereotypes of refugees and immigrants, and for people to see them as individuals. The long term vision is that SINGA will not be needed anymore at the very end, after people in civil society have changed the perspective towards refugees. (Guillaume C. 2017)

In order to stay independent, SINGA is not entirely paid from the state by following what the EU is asking. They take the innovative Social Business model form, thereby develop the organisation freely. The financial aspect is not only about receiving funds, and private support, but also to sell products and services that were born within the SINGA community, such as the fees of co-working spaces. (Guillaume C. 2017)

“With artists and entrepreneurs, we can unlock the potential they have and connect them with other relevant people. And usually when there’s talent people notice. — We are trying to support new importation, exportation, fusion, and innovation.” (Guillaume C. 2017)

Main Activities in SINGA Paris:

Calm: A Matching Program for people who can host refugees at their home or apartment.

Passions: Programs with cultural activities that are built around the hobbies and passions of the refugees. The “Buddy” program allows refugees and local people who have the same interests to come together and become friends, expanding networks.

² Non-Governmental Organisation

Finkela Projects: SINGA hosts selected projects for 6 months for free in their business incubator “Finkela” where refugees and local people can collaborate with their own project ideas. “Finkela incubates projects launched either by refugees or by local citizens, who develop initiatives empowering and contributing to the integration of refugees.” (Inesse B, 2018) When people bring their business ideas, it goes through the process of “Matching” which is a process of analysing the needs and skills for the project so that refugees and local people with relevant skills can collaborate to accelerate the project. (Inesse B, 2017) Another offers by the incubator are co-working space, training, and personal followup. The figure 1 shows whether the refugee person was employed or not before coming to France, and whether they are currently employed in France. The figure 2 shows whether their work in France corresponds to their studies they completed before coming to France.

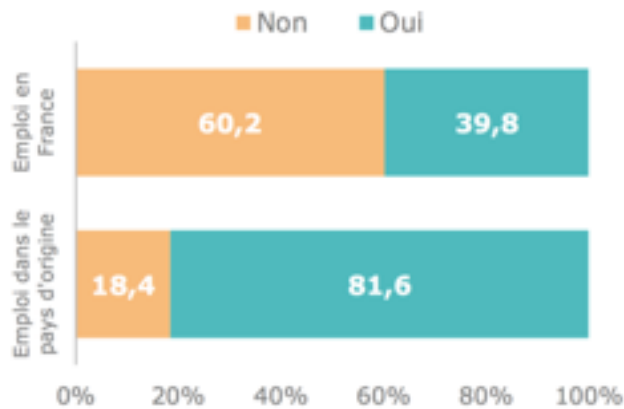
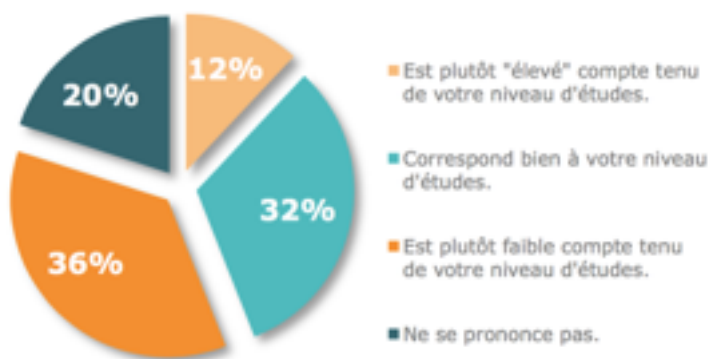


FIGURE 1. (SINGA, October 2017)



Translation

- Highly associable to your professional studies
- Correspond well to your professional studies
- Weakly associable to your professional studies
- Does not correspond

FIGURE 2. (SINGA, October 2017)

3. Theoretical Frameworks

3.1. The Framework of the Social Business

Social Business is a term founded by Muhammad Yunus, who created the concept of microcredit and established Grameen bank. It is unlike a traditional business model where the main objective is maximising the profit, or non-profit organisation. The charitable donations which usually the NPO relies on is not the most sustainable way anymore. (Yunus 2010, 6-7) The core value of the Social Business model is not in profit making. It is aiming for solving problems that are social, economic and environmental. (Yunus 2010, 1-7) The definition of Social Business was precisely determined as: “Conventional companies exist to make money; Social business exist to solve social problems while using business techniques and models.” (Yunus 2010, 16) There are two types in the Social Business concept. Type 1 is a non-loss or non-dividend company owned by investors for solving social issues, and all the profits goes for developing the business. Type 2 is the company owned by the vulnerable people themselves for making profits in order to improve their situation sustainably. As Yunus addresses, “Social Business also offers an opportunity for individual renewal. —is a new way of framing our existence that offers the opportunity to redesign our lives even as we improve the planet we inhabit.” (Yunus 2010, 28) The purpose of starting social business can be varied, from simply providing employment to providing stability of vulnerable people lives. In the case of Art business, it is “Improving production and access to markets”. (Yunus 2010, 70-71) The role of the consultant here is to figure out the way to reach potential clients by supporting the production or the marketing side. To conclude, Social business model is an innovative and flexible way to involve people such as refugees and together find the roles to solve the problems. Meanwhile, it can focus on: personality, developing the business around the people, and the sustainability of the people who are involved. Most importantly, Social business is about be responsible and sustainable without causing any harm to people nor the environment. (Yunus 2010, 91-92)

There are many Social business implementation nowadays, so as the good Social business models. The easiest way to start is by adjusting the traditional business model into

the social business model by excluding the core objective of the traditional business which is maximising the profit and to be competitive. (Yunus 2010, 77) It is in a way planning the for-profit business but with a different objectives. (Table1) Therefore, it is not complicated to start or transform the business into more socially driven, and for the social benefits. Additionally, anybody without an extensive business knowledge or skills can be the actor of Social business with the strong desire to solve social problems. (Yunus 2010, 88)

The main topic to be discussed here is what the successful business model is for a social business and how to make it. As for an initial attempt, Yunus suggests to replicate the existing and successful model from either for-profit or non-profit, and then adopting it to social business model for the targeted people and social issues. (Yunus 2010, 88-89)

Furthermore, all the basic questions needs to be answered for any business plan which is mentioned in Chapter 5.4, on top of that social aspects need to be included when launching a social business. Bellow are the suggested questions by Yunus in terms of the social aspects (Yunus 2010, 90):

- What is the social objective: Who to help with the social business ?
- What social benefits to provide?
- How the potential beneficiaries participate in planning and developing the business plan?
- How will the impact of the social business be measured?
- What is the short-term and long-term vision?
- When the social business is successful, how can it be expanded to others?
- Is there more potential other than the planned social benefits ? (Think outside of the box)

In terms of the business practicalities, Social business need to apply Content marketing than the traditional marketing method. According to the Harvard Business Review article, traditional method such as advertising, enormous branding and public relations are no longer be useful. (Lee 2012, Harvard Business Review) It is essential to provide contents and interactive marketing for building the authentic relationships with customers. They are smarter than ever thanks to the accessible information through internet, thus

they must be given the reasons to talk about the product or services. Opportunity to build such an “Strong Personal brands” is in marketing, especially focusing on Content marketing and its strategy that involves around the customer-centred approach. (Brenner 2012)

-Steps for Content Marketing

As Yunus said, social business must define the problems to be solved by identifying the people who are in need of help. (Yunus 2010, 68) This starting point of the social business is already the first element of Content marketing which is identifying the actors and customers. It enables to create a unique content with the identified people, and develop core messages for the storytelling. The ability to connect with people and build a social capital is required in order to gain visibility and deliver the messages not only by word-of-mouth. Social capital helps to find partners for collaboration to help each other for the business to run, and for the social gains. It could be existing social business, NGO, enterprise, or partner for technological aspects. (Yunus 2010, 85) Lastly, as the hub of marketing, website and other visibility on the internet is essential for the content marketing.

TABLE 1. The Prototypes of social and business entrepreneurship (Ellis 2010, 141)

The Social Entrepreneur	The Business Entrepreneur
Social mission (make a social benefit) Meet social/society’s needs. Creates social value. Socially driven, charitable dimension, sense of justice. Profit as means to succeed with social goals—to secure financial independence. Value is measured through social effect (Social Return on Investment). Whole/parts of surplus is reinvested in organisation or in new social projects. Sustainable growth.	Economic mission (make a profit) Meets financial/commercial needs. Creates financial value. Profit-driven, commercial dimension, business sense. Profit as goal in itself—to secure owner’s financial welfare. Value is measure through financial income (Financial Return on Investment). Surplus goes to owners/shareholders. Growth.

3.2. Artist as an actor of Social Business

In theory, Art is a reflection of the individual, culture and society. More precisely, “ — becoming an artist consists of learning to accept yourself, which makes your work personal, and in following your own voice, which makes your work distinctive.” (Bayles and Orland 2001, 3) If the art making is about expressing the personality, it automatically involves the artists’ cultural and social background. Art is a representation form of individuals, and it can transcend what people actually do. (Bayles and Orland 2001, 7) In other words, if art making does not make aware much about the artists themselves, it would be impossible to produce art that matters/concerns to artists and audiences. (Bayles and Orland 2001, 3-4)

In fact it is very hard to define what art is, and what is an artist. People can prefer an art piece which might not be considered as art by another person. It is more of a personal decision whether to call themselves an “Artist” or not. No matter what others say, when they are determined, it is almost undeniable that they are an Artist in any kind of form. Therefore, in this thesis, there will be various forms of Artists such as musicians, actors, writers, painters and engravers.

Art can represent the personality. It makes it more personal and distinctive when the art is about expressing the uniqueness of individuals.

When things that involve so much about the soul, it can be rather lonely and rewardless. Therefore, people who care about certain artworks are those who really care about the artist, rather personally. (Bayles and Orland 2001, 5-6) Artists are highly expected to create arts that is “personal” and yet attractive and easy to be understood by a viewer who never knew about the artists personally. Affirmation is a human basic need after all. And inevitably artists may show clearly that they are different through their artworks. (Bayles and Orland 2001, 38-40) This point is very essential when talking about refugees artists and their personal affirmation.

There are two different types of audience’s reactions, “Acceptance and approval” which are in fact the powers that are held by third parties, for instance curators, friends, audiences... (Bayles and Orland 2001, 42) “Acceptance” means people see the work as the

individual artist's work, rather than view it just as an art piece. Additionally, "Approval" means that audiences are liking the artworks. (Bayles and Orland 2001, 45) Having such an environment where art making has value and encouragement with on going acceptance and approval, that is the place artists are able to live or survive. (Bayles and Orland 2001, 46)

Art involves personal expression; meaning that those who show affirmation towards ones artworks, do as well care about the person. On going "Acceptance and approval" is a key to gain confidence as a person and as an artist. Whether the works be seen as "one of the" art, or "certain artist's work" it makes so much difference in the quality of affirmation. To be accepted as a certain artist's work, obviously it means that the artists themselves have been accepted. It is even harder to be approved as a favourite work, however, once the audience likes the only existing artworks by a certain artist, they are less likely to starve.

4. Data Analysis

4.1. Results of the Interview with business professionals

1. **Inesse B : Manager at Innovation and Entrepreneurship department, following the entrepreneurs who are doing incubation with SINGA for more than 1 year, French**
2. **Guillaume C : Founder of SINGA, International director, charging international connection of SINGA in 7 other countries, French**

- *Motivation to start working at SINGA:*

Inesse: She is passionate about social business and entrepreneurship because it is about creating and innovating with people, companies, societies, and associations. SINGA Paris was a perfect place for her to realise her goal and passion of committing something for/with people for a better society. The values of SINGA which are intercultural and welcome the refugee people have motivated her to be part of the association that actually changes the media and society.

Guillaume: At the time when the initial form of SINGA was founded in 2011, there was no organisations working on mid-term and long-term life aspects of refugees and asylums. He wanted to create an interactive community where he can do projects with refugees and with locals. To create social, cultural and economic capital with locals by interacting with refugees. “We’ve met people who are exceptional, who had ideas like artists, creating artistic projects. And we wanted to make sure that we could unlock that potential, and benefit from it.”

- *Stereotypes about refugees or immigrants heard in France and Paris*

Inesse: Most of the time it is related to Islamophobia. And there are too many stereotypes to describe. For example: *they are all Muslim, and thus they are not open minded, can't behave well, no educational background, it will not bring any good to French community, they are here to take the work of French people.*

Guillaume: The global vision that can see for example by typing “Refugee” on google are: *“Large group of people, they look stressed, and some of them look aggressive”.*

This kind of information is causing the reaction of whether “We should help them or I’m afraid of these people.” Thus the question is simply becoming whether “Refugees are welcomed or not” which makes the society divided. Especially in Paris, people mix two kinds of information that are from the media and in the cities where they see people on the street. In addition, Parisians still have the image of refugees as *poor people mostly from Africa, or people who are always in need* and the most heard *people are going to go back their home country at some point* which is not the case according to his experience. Guillaume concludes “The obstacles that the refugees are facing is the same. So it means that it’s clearly the global stereotypical vision. It’s not only how the locals see the refugees.”

- *Examples of Experience in consulting refugee/immigrant artists*

Inesse:

- Theatre actor, festival “Piece d’identité” (Identity document) was made to think about the questions of identity in France no matter what origin the people have.
- Lucile from Luwanda, “Gallerie d’arts Ibuza” (Art gallery Ibuza) was to promote art craft from a region of the African Great Lakes.
- Abu “KINGZ” website is to promote and present pop arts.
- SWAD from SINGA museum, is for refugees and non-refugee people to go to the museum in Paris together on weekends, in which it developed into a project where a refugee can have training such as, as a tour guide in the museum with their mother tongue and the knowledge of its culture.
- Haytham, Rapper, Team Spirit
- Annie and Fanny, “Mouya” to sell couture that have mixed culture of African and French origins.
- Iman, “Zafran” a sustainable fashion clothing brand created by Pakistani women who are single.
- Mohammad (Immigrant) “Artestan” an online platform for refugees and immigrant artists to present themselves and offer artist activities such as workshops.

Guillaume:

- Talaffe: Painter, a refugee from Chad, supported his artist activities in France

- Project “La night” : concert for refugee musicians who were famous in their country but who were not in France.

- *Business side information demanded*

Inesse: All the different components of the business plan. Especially networking and financing.

Guillaume: He finds that the main problem of artists is that they don’t really focus on the business side. There are many cases that artists might explain their ideas better and what they need in their own language. Most importantly they need better social capital when they first arrive, and to connect with other artists, and more. In this way they will be able to ask each other their business plans and so on. A website is very crucial as an artist’s portfolio, and as a marketing tool. A good range of pricing is also what artists need to adapt to the local art market. Every time, there’s not only one way of solving the problem, thus it needs to be flexible problem solving for each of the different boxes.

- *Personal knowledge in the Art market in France and Paris*

Inesse: She is not a specialist in the Art field but SINGA provides general support of business plans and management. Eventually SINGA finds experts for what the refugee needs within or outside of the SINGA community. There is a database based on the people, both refugees and non-refugees who come to offer or present their skills and projects.

- *Whether Paris or France is open for refugee artists*

Guillaume: From the refugees’ point of view, for example, in the field of theatre, actors/actresses can’t have the same roles as they could have back in their home country, and it really changes their place in society. Mainly because of the cultural difference, accent, and the appearance. One talented journalistic comic artist from Iran is having difficulties: “Usually the only time he is invited it’s when there’s an event organised by the association about refugees like UNHCR. It’s too bad because he is invited not for his talent but as a refugee comic artist. It is not making him happy.” “It is not easy for artists from another country to sell their products and to be recognised by their peers.” He thinks there are in fact not many places where artists can meet other artists. It is very

hard to enter in the local art ecosystem without knowing anybody in the community who can put the artist in contact. A crucial step is to get in touch with local artists and do collaborative work.

- *Obstacles during the work*

Inesse: From an entrepreneur point of view, it is always about financing a project. Especially in France it is hard to get funded in the first stage of a startup. As for the incubator point of view, 6 months is too short to work with early stage entrepreneurs. It can finish without result since some of the entrepreneur have depression or personal life issues.

Guillaume: As an entrepreneur point of view, he claims that especially in France it was hard to get funded, since working in an association like SINGA is considered as part of a hobby. It took three and a half years to finally get funded. On the other hand, in Germany or Belgium, they got funded after 3-6 months, thanks to the good reputation of international activities in SINGA branches.

- *What is the good thing about working in SINGA*

Inesse: “I respect my values as a human being, and for me this is super important when I feel that I respect my personal values and I work in such an environment where you respect people for what they are, and work all together. And the other thing is the intercultural aspects. I meet people for the work everyday, and this is so enriching, amazing. I also meet so many entrepreneurs who have great projects who really want to change things and are super resilient so that you learn a lot about your own life and your own limits from them. And all the things that you can bring and that you wanna be in the world.”

Guillaume: Each time when dealing with different projects, there is not only one path to help the entrepreneurs. “I don’t put SINGA in a box. — We have a strong brand that SINGA is like the sun and the solar system, and the brand is the vision. What is very interesting is that, this philosophy can be shared by other organisations, municipalities, companies, even in other countries. So it is a very open brand that creates partnerships that are unique and also for the new business model.”

4.2. Results of the Interviews with Refugee and Immigrant artists

Interview result: Refugees and immigrant artists

1. **Mohammad I : Director and actor, Founder of “Artestan”**(<https://www.artestan.fr>) Iranian (Immigrant)
2. **Haytham A : Rapper, Poet, Syrian (Refugee)**
3. **Emad A : Actor, writer, director, Syrian (Refugee)**

- Brief Background

Mohammad: He was a theatre director, and play writer for films in Iran. He came to France 5 years ago to continue his studies. Now he studies Phd of theatre at Paris Sorbonne 3.

Haytham: He has been a rapper for 7 years. He came to France 3 years ago.

Emad: He used to work as an actor, writer and director in Syria for television and radio. It has been 13 years since he has started his profession. He came to France in 2014.

- Motivation of being artist

Mohammad (Motivation of starting Artestan): Artestan was founded in 2016 as an association for refugees, immigrants, and international artists with a value of “One country for the artist without country”. He founded this association because he himself finds it difficult to continue his artist career as an immigrant in France. He especially sees the lack of network as a biggest problem for refugee and immigrant artists.

Haytham: Writing songs and poems helped him to overcome his sickness. He eventually discovered his talent in writing and started to put voice over it. Rap was the most suitable way for him because it is like a “friend” that he could be ridiculous, loyal, and serious with and most importantly he could be himself by creating songs. “It was like the language of my inner world.”

Emad: “I think the artists can change the world, actually world can be changed not by the politics, but by the artists, writers and even directors.”

- Goal as an artist, what kind of message is in the art

Mohammad (as Artestan): The primary goal is to create the biggest platform of the international artists in France. All types of artists can join the Artestan community to always have visibility by creating good profiles on the platform. Secondly, to organise artistic projects by paying the artists for their workshops. Artestan will support the artists as their sponsor. Most importantly, Artestan exists to eliminate all the negative definitions of refugees and immigrants. “Because with art and humanity we can show and present arts as a universal language between humans. — Concentrate on the personality on art. Not judging people because of nationality or different language.”

Haytham: His objective is being with the people and to keep giving no matter what emotion they have. And writing songs can influence others, and feel the emotions through the poems. “I like to help, I like to be there with the people. But it’s not always about helping others, sometimes I try to help myself as well.” “I don’t have political messages in my songs because I found that politics are just lies and it separates people by lies and they let people fight.” He tries to wake people up from manipulation, and some people got de-manipulated by his songs. “Art and music could become eternal and I know that in the end that I’m going to leave my life, so I want to leave something while I’m living. (Talking about life and death)” The point that connects individuals, it’s the emotion.

Emad: Through good films or tv series, it could change the minds of young people for example in Syria, to be open minded about another religion, neighbours, and towards a different person. It may not stop the war, but it could make it less. “I believe in the universe and ourselves, I believe in humanity so I don’t hate anyone except the criminals.”

- What kind of knowledge is already known in the field of business, or wish to have

Mohammad: Even though he is a founder of Artestan, he is not an expert in the field of business and marketing as a director of theatre and writer. It is an artist’s problem in general from his point of view that they can’t think about business and money. Having a good business plan is important, in order to support such artists and to develop a good platform and get funded as soon as possible. He wishes to have special business consultants in the artistic domain.

Haytham: He had been in the SINGA incubator for 6 months, and he learned the basics of business through practices with his multi-cultural group of music. It was a necessary

step for him to learn the business aspects of the music industry, such as how to conduct marketing, and how to be strong in communication. He wishes to know better about legal aspects as well in the future.

Emad: He needs more information about business for actors and writers. Language is another problem for him, he needs to acquire the language skills and business culture of the locals to be able to present himself in a CV and in castings.

- What kind of stereotypes of refugees they hear in France

Mohammad: Some gallery owners he spoke to were not positive about inviting refugee artists. “They think that with art by refugees, they want to criticise the local society or France. They don’t like that if the artists show pessimistic art by the refugees here in France. —They don’t want to present the image of France as the country that refugees are not satisfied here.”

Haytham: He has heard twice, not personally, but the refugees are as “Parasite” for the receiving country. A parasite is the insect that lives by taking over the body of other animals. This does not bother him because he thinks those people who judge others are not free inside. It can hurt him sometimes but at the end it is their problem he says. “I just keep living, as I want.” Rap has helped him a lot to improve his French language, and to get better in singing in French. Furthermore, during artistic activities, he feels that people respect him more than when he tries to speak out himself without artistic tools. “When I am an artist, people are paying attention, welcoming, eyes more opened and even ears. I didn’t find a lot of difficulties as an artist about getting people’s attention whereas normally it is still hard only as a refugee person having difficulties in life.”

Emad: He finds it difficult to work in France as a refugee who does not come from Francophone. The situation within Paris and the community that is outside of Paris are very different. As he lives in the suburb of Paris, 70km away from the centre, he feels people are not as sensitive towards helping refugees as Germany or Sweden where his friends are immigrated. Especially there is a wall in between him and French neighbours since he is not comfortable yet to speak French.

- Satisfaction with the current network

Mohammad: Not 100% satisfied. He needs more people to fulfil the potential of the association. As for the international artists, it is hard to be fully satisfied with the network or prepare the portfolio for the fundings, if they don't speak good French.

Haytham: He is not as satisfied as he was back in Syria. Yet he feels confident about what he has gone through so far in France, especially after his performance in front of ten thousand people and more concerts. Networking in the music industry is more necessary, but having few projects at the same time can't make the networking 100% for all of the projects because of the lack of human resources.

Emad: He knows that it is necessary to find more connections but he is not confident in networking. Especially when he knows that he has to travel to Paris from the suburbs by spending a lot of transportation costs for 100 interviews which probably will not lead to any tangible result. Until now, he could not make one casting, hence he doesn't find himself a place as an artist in France.

- Whether the style of art expression has changed before-after the immigration

Mohammad: Becoming an artists is difficult both in Iran and France. In Iran it is hard because of the political situation, and in France because of the social and economic problems.

Haytham: "I feel that I am the same person as I was in Syria." In the beginning he felt that he lost everything but after meeting more people through SINGA and his projects, he feels good now. A change in art style is a matter of time for him, since he was not into the field of entrepreneurship as an artist. He adapted to the French way from Syrian culture.

Emad: He thinks in a different way than when he was in Syria. He used to do what he wanted, and write. For him it is obviously hard to directly sell Syrian TV series for example to France because of the different community thinking. It makes it harder for him without any production values. When it comes to acting in theatre, according to his friends of Syrian actors and actresses, the casting is limited to simple acts and moves. They are professional actors but one big issue is the different accent in the language for example.

- Additional comments

Mohammad: “Citoyen du monde” is a French saying which means “Citizens of the World”. Artestan wants to support refugee and immigrant artists in such a way that people will not be interested in their art just because they are refugees or immigrants. “An artist without border.” This is how Artestan can promote the artists.

Haytham: “We have nationality by coincidence, but we are human by nature. The idea or fact is that we can be confident by ourselves. When you believe that you can have confidence in yourself, that’s the most of the confidence. That’s how I live here. You can’t just wait for people’s judgement.”

Emad: “Until now it was difficult for me to study French after coming here with depression. And I had to feel comfortable with my financial situation to eat well and stay in my apartment. I want to be better in French but I have to be confident as myself and with my money, but it’s not easy. I try to do that because there’s no another solution except to care for myself.”

————— *From online articles*

According to the online blog post by “Travel and Leisure”, a Syrian actor Bassam Dawood who lives in Berlin claims that despite a lot of opportunities for artists, they think that the NGOs pay more attention to the quantity of the projects rather than quality of the arts. “They just want any Syrian to have an exhibition, to have a play, a concert. This puts pressure on us, because after two or three years of working in this low quality, Germans have the impression that our Syrian art is low quality.” Dawood and another artists are professionally trying to change this crucial situation. (Topol, 2017) Another Berlin based Syrian musician Abdullah Rahhal says “Refugee is not my name, and it’s not my work —it’s my situation.” (Petzinger, 2016) As a capital city of Germany, it became an openly aspiring destination for international artists in many ways, such as affordability and its landscape. “Damascus im Exil” was held in autumn 2016 by an institute, where they brought 100 Syrian artists for 10 days pop-up exhibition. Project manager acknowledges that “The topics of exile and refugees were important and have been made the subject of many of the Syrian artists’ work, but for us it was important to have an equal-footed exchange and for the individuals not to be seen as refugees first but as artists.” (Petzinger, 2016)

4.3. Refugee Artist as an actor of Social Business

The common points and the obstacles were found from the interviews with refugee artists and business professionals. It has given the insight that these people are the most important actors of Art business with the social business model. This chapter summarises the interview results by pointing out the most discussed matters in the interviews.

Refugee artists themselves are struggling to find their identity through artistic talents in their new environments. Art is a way of personal expression. Some of them have been successful after a lot of time and effort, and some others have not accomplished finding their own place as an individual and artist, thus feeling uncomfortable with their current situation. They do not want to be defined as Refugee. Artistic activity immensely helps to overcome from these stereotypes they receive often from society and media, as well as giving strong messages through artistic activity to society that they are unique individuals before refugees.

Learning the local language and its culture is the primary obstacle, but still important for the new comer artists, especially when they want to start working in the different business culture. The second step is to learn about the basics of entrepreneurship from the association like SINGA, and to be part of such a community where there is a possibility of enormous networking. During this step, collaborative projects with locals and business professionals as consultant help to develop artists networks and business.

Art style changes according to the experiences they have gone through, and the change of the environment. However, even the style and content of art changes after moving to a new country, when they are feeling satisfied about what they do, they feel more respected as individuals, and are able to feel as the same person as they were in their home country.

Core actors of the movement are refugees artists, and they are the ones who bring the positive changes to the local community. They want to create opportunities, without stealing. However to achieve this, financial stability is needed. Therefore Social Business is applicable to the case of Art Business in terms of supporting the integration of

locals and refugees, and to start circulating the economic cycle and sustain for the next generation.

5. Findings and Recommendation

5.1. Common points between Social business and the actors

- Means of Personal Expression

After defining the concept of Social business, and Refugee artists and the art as actors of social business, it is noticeable that they are always related to individuals who are courageous enough to give their own voice to the world. Artworks represent artists' existence and each time when they produce new pieces, it reflects the skills learned in the previous pieces as well as an updated form of personality. (Bayles and Orland 2001, 3) It is the same for business management in the modern time where change is constant and normal. Simultaneously, they are facing fears all the time. Fears of not being recognised, fears of not being able to execute what was imagined, fears of not enough having money... fears of not returning home, fears of losing families...the existential fear that some identities annihilate when following passion stops. (Bayles and Orland 2001, 31) It is easy for Refugee Artists to quit being artist because there are too many difficulties and uncertainty more than anyone else. They would rather go find another job that would help them for stability than challenging what they are passionate about. (Bayles and Orland 2001, 14-15) As in Chapter 3.3, what artists and the arts are looking for is a place to be, destination, and belonging. (Bayles and Orland 2001, 10) Thus feeling comfortable in a place finally makes it possible to continue a passionate career. (Emad, 2017)

- Stereotypes

Social Business: Unordinary path to take, Special, Expensive, Not a real job, Hard

Artists: Unordinary path to take, Special, Talented, Expensive, Doing art for spare time, Not a real job (Bayles and Orland 2001, 66)

Refugees: Unordinary, Coming from certain religion, Suffering, Poor, Untalented, Taking over the economy (Appendices 2-7)

- Entrepreneurial Spirit and its Risk

Refugee artists are ultimate entrepreneurs who listen to their own voice and produce artworks that involves a lot of personal emotions, and deliver the messages through their arts. They can be the core actor of starting an art business with his/her own desire to solve personal/social issues around them. (Yunus 2010, 4)

“Living in uncertainty” is the risk that often threatens Artists, Refugees, and Entrepreneurs. They live in doubt and contradiction, working on something probably no one really cares about, it is not a big deal whether to do or not, even worse no one may not be interested in the project and dare to give praise. (Bayles and Orland 2001, 2) Nevertheless, this uncertainty could be transformed into an asset and a reason for following one’s own passion. As Haytham learned French by his effort and found the way to give his voice to many people and to French society, he could do something unique by following his sense of what he is looking for and by building a strategy on how to accomplish the goal. He takes risks and learns by overcoming mistakes. (Haytham 2017)

- Business Aspects and Integration

They are ordinary people, artists are ordinary (Bayles and Orland 2001, 4), entrepreneurs are ordinary, and refugees are ordinary people. The question is how can this concept be understood/expanded to various audiences. Then how can the artists continue what they really want to accomplish without being labeled as refugees. By their nature, artists tend to primarily focus on artworks then eventually and slowly work on marketing. In many cases, artists are isolated and unaware of the business world. (artstoresfront blog, our mission, 2018 / Interview appendices 2017) Thereby, it is important to be in a community where others also do art/entrepreneurs, and to share your progress of art projects, or business projects more often. (Bayles and Orland 2001, 12) This is the moment within such a community where local business professionals or gallerists support promoting and selling the art as a unique commodity.

- Networking and Community

As previously stated, being in a community enhances encountering, engagement and networking. Artists, refugees, and entrepreneurs are desperately looking for networks,

and through the tiniest connections the biggest projects occur that give huge impact.
(Interview appendices)

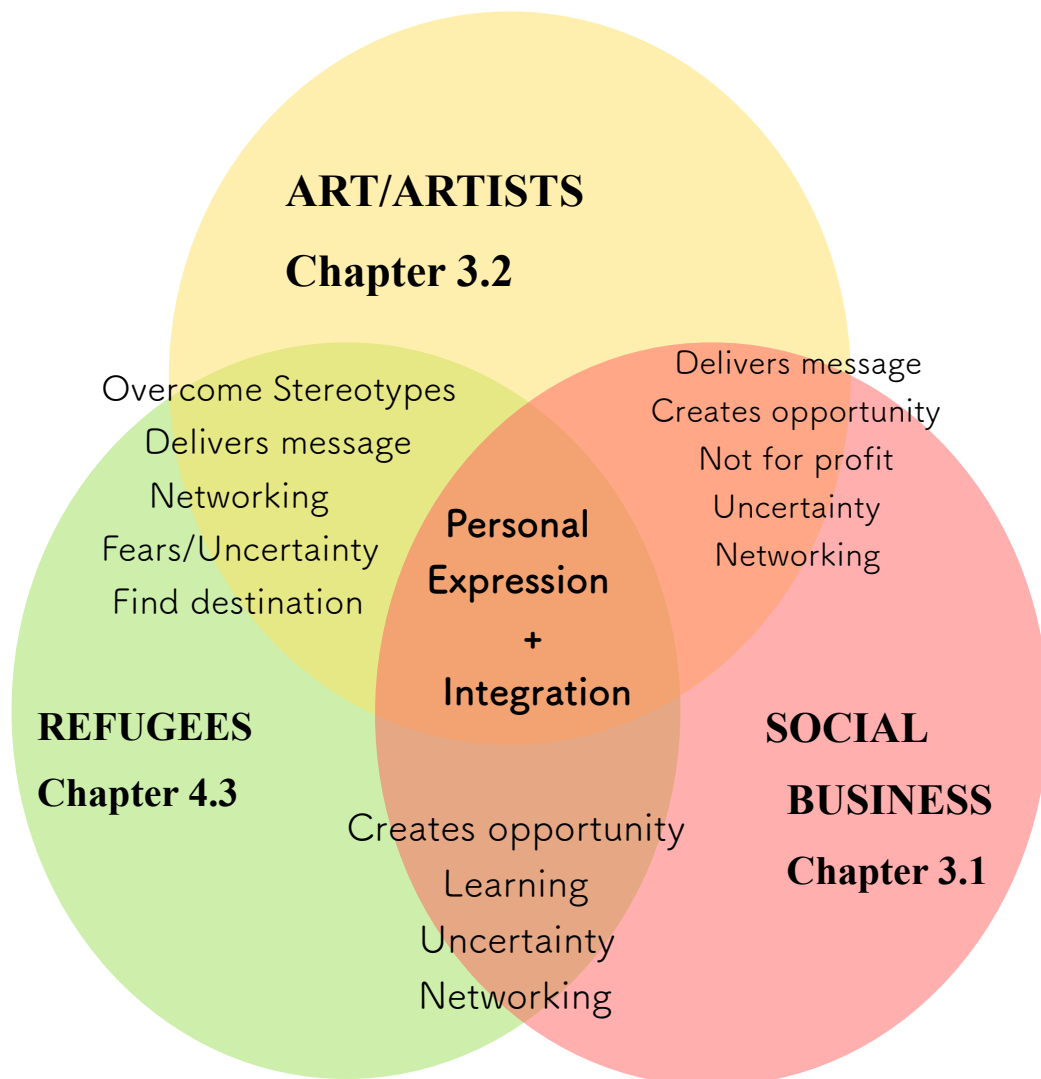


FIGURE 3. Combining common points between Social business and the actors

5.2. Business practices in Art Business

As Robertson and Chong states: Innovation is crucial for the art market. Therefore, “Content Marketing” as an innovative marketing methodology for a customer-centred approach is suggested within an environment like the art world that is constantly and rapidly changing. (Kim W, 2016) The Business Model Canvas is used at the end of this chapter to present a big picture of business consultant roles for two parties: artists and

galleries or other participants. The end goal is to emotionally attract the audiences by interacting with them through artworks and projects, in order to move forward with art and give a social impact. (Bayles and Orland 2001, 5)

Essential Steps in Content Marketing:

Identify —> Build Contents —> Expand

“To be legitimate, art management must respect arts by not stifling the artists’s creativity and their freedom to express themselves. Art should always have the freedom and the space to fulfil its role towards society: inspire ideas, educate, embody the current issues and struggles of a society, shape nations and people’s identities, create cultural legacies that are passed on to the next generation.” (IESA Paris, 2018)

- Identifying the actors and the customers

The core objective of marketing and management is to focus on creating a customer’s value satisfactions. (Robertson&Chong 2008, 118) Identifying customer segments and positioning is more of a task of consultant than artists. It requires multi-tasking skills and a broad perspective as a consultant who must manage the communication *with two parties, with artists and clients:such as galleries.*

Bellow are the essential role of Art Business consultancy in a nutshell (Andrea Rosen Gallery, 2018).

For artists:

- Support long-term career development of artists by working as intermediary of galleries and people who are involved in the art world.
- Create professional artists portfolio (Catalogue, Website, Social Media)
- Enhance the visibility of artists in public spaces through exhibition and workshops
- Have a global point of view

For Gallery or directly to clients:

- Introduce artist as a unique brand
- Deliver the artists’ message (Value of Art)

- Convince the client: Authenticity/Quality/Value/Rarity/Provenance and Exhibition History/Condition

There are various organisational forms of galleries/venues. A *Non-profit gallery* is the most closest form of applying the social business model or to approach, comparing to the other types of gallery organisations explained below. These classifications are actually important to know for any types of artists even for musicians.

- Commercial (Independent) Gallery

Their profit totally depends on the sales of the artists' artworks who are chosen carefully by the gallery curator. It is the hardest type of gallery to enter since both the artists' and gallery income is dependent on the total sales of the artworks. However once the artist successfully runs the exhibition, they will have a great reputation and trust by the gallery and the clients. (McWilliams, 2010)

- Vanity gallery

They make the most of the profit out of the exhibition fees from artists, rather than commission fees from sales of any artworks. Thus, it often causes losses for the artists while the gallery is making profits. It is controversial since a Vanity gallery puts little effort in building a relationship with certain artists nor to promote them, like commercial galleries do. (McWilliams, 2010)

- Rental gallery

Unlike the vanity gallery, a rental gallery does not offer any help to the artist for marketing and promotion. After the artist rents the exhibition venue, the responsibility is all in the tenant artists. (Art scene today, 2018)

- Co-op gallery (Artist run)

It is usually run by the group of artists under the membership fees in order to cover the cost of promotion, rent and the venue maintenance. Once artists become a member, they are guaranteed to run the exhibition a few times a year. It is cheaper than a Vanity gal-

lery, at the same time hard to make sales since the artists also have to pay a commission to the gallery based on their artwork sales. (Mcwilliams, 2010)

- Non-profit gallery

An ideal form of gallery especially from an artist's side, but requires a lot of skills to run the gallery for the owner. The gallery does not rely on sales for their business, since they are keeping the business by means of funds and grants. Thus, they tend to take more risk than Commercial or Profit galleries when they organise the exhibition. Yet when the artist makes sales it requires a commission to the gallery but with a lower percentage than a commercial gallery. Often, the artists need to go through the selection by the curator as well, and yet there might be a queue to actually have the exhibition if the gallery is popular. (Mcwilliams, 2010) (Atkisson, 2009)

- On-line gallery

It is a form of a webpage where the artists can sell art. The main function is to display and sell thus besides that there is no communication with clients or another gallery. Nowadays artist themselves can create their own webpage with e-commerce if they have enough skills in these field. (Holsworth, 2010)

The concept of Non-profit gallery fits to the concept of Social Business and potential clients who could be interested in refugee artists. It is rather competitive for the artists, and hard to keep up the business for the gallery side. Simultaneously, this type of gallery tends to be more open-minded and respectful towards artists and young artists with various backgrounds and even with controversial contents, since they are not seeking profits.

Freedom is what shapes the artists, thus usually there are no contracts made between artists and the gallery. It means that the consultant needs to be a good mediator of this relationship on a personal level so that artist feels very loved. (Robertson&Chong 2008, 119)

- **Build Contents (Value of Art)**

The reality of the art market is that it is very severe to sustain a business, since art trends and culture fluctuate throughout time and generations. It will take a lot more time and effort to gain loyal audiences throughout time, no matter the change of clients' preferences and financial situations. "The malleability of consumer preferences" as Levitt points out that "preferences are constantly shaped and re-shaped" (Levitt 1983: 102) Hence Artists are required of constantly learning about the personal or social or economical situation, in order to sustain the value of art, same as business management. Knowing what is surrounding means, knowing the position as an artists, and the art business within society. Many clients find value in artworks within themselves as well as the reputation and background of the artist and galleries'. A consultant's task is to help find this selling point and present it well so that the client is convinced and confident about the purchase. (Robertson&Chong 2008, 129)

The form of arts varies more and more in this modern times, it is easier to call yourself an artists in various platforms, however, the quality of it is not necessarily acceptable to everyone. When anything can be conceptualised as arts nowadays, how difficult it is to have authenticity in its quality. Without question, art requires skills and practices, therefore it is always possible to examine whether a certain piece was completed under continuous experience or not. Even the most talented artists in history for example, Mozart, was also constantly working and learning on his works and thus improved. (Bayles and Orland 2001, 27) What is required for an Art business consultant before a public presentation is the ability to discover the authenticity and make choices, and to create an entry friendly art world and yet maintain the quality and authenticity.

How to weigh value of art: (ADAA 2000, 4-5)

Authenticity: Faked art is not acceptable to any audiences

Quality: It is always expected to be the best quality within the price range.

Value: Important to sustain in accordance with the change in taste and market value.

Rarity: It enhances the value more.

Provenance and Exhibition History: It supports authenticity as part of storytelling.

Condition: Better without defects but should be informed when in need of repairing.

- **Expand the contents 1**

In short Marketing is an important business activity including market research and advertising, to present and sell the products and services to the potential clients. (Dictionary, 2018) Unique Selling Proposition (USP) is dominant to stand-out among numbers of artists and galleries by segmenting the potential marketplace and clients. (Robertson&Chong 2008, 121) Targeting USP is not something to be found, but rather to be create it.

Creating buzz (Robertson&Chong 2008, 130) is not facile especially without knowing the culture of the community. Online media buzz takes time and skills to be recognised, and it could cause controversy in a negative way if the buzz was made with mistakenly offensive jokes. (Putnam 2012) However, it gives a huge influence by giving audiences a reason to talk about the content and spread through word of mouth. The term “Refugee artists” can bring the buzz because it is on the current topic, however, as in the thesis objective, it is not a goal to get people to talk about the artists and exhibition just because they have the special background. To avoid using the word “Refugee” the personal branding must be emphasised for such artists more than anyone else. By specific means, to create rich contents out of a person. As part of USP, artists’ content is vital through effective storytelling with various forms of promotion especially the need of spending more time on visual representation of the profile such as website, and Social Media. It involves emotional attachment with customers and high switching costs. Good content determines the competitive position, and the theory “*Brands like people have personalities.*” (Robertson&Chong 2008, 120) applies to both refugee artists and the galleries.

- Expand the contents 2: Networking and Communication in practices

Communication and networking are an essential part of marketing when dealing with Art business. (Robertson&Chong 2008, 115) As a business consultant, it is a crucial task to connect artists through galleries to potential clients, and this process involves a lot of communication with different communities and thus to be prepared for presenting with an online platform.

It is obligatory to have a good visual representation of artworks and an artist profile through the website and social media in order to gain visibility. My father who is a professional artist in Japan has never completed a website, even though his artwork has an enormous potential to be recognised internationally. His obstacle was the lack of modern business knowledge that involves around internet technology. As a practice, a Facebook page and an Instagram page was created by me, and a Wordpress website with his enthusiastic client who is a professional business consultant. (Figure 4, Appendix 8) The website was advised to be minimalistic so that the audience can immediately recognise the universe of art by an artist. (Haapio A. 2017) It consists of a background story of the artist, detailed profile, part of artworks, and a contact form for communication. Additionally, Social Media is for upcoming information about exhibitions and new works. Having two languages, Japanese and English was important to enlarge the website visitors from outside of Japan.

The result of having more visibility lets the artist to give more up-to-date information on his activity to audiences, as well as more clients during the exhibitions. It enormously helps the word-of-mouth, advertising, and personal selling. (Robertson&Chong 2008,132)

- Global point of view

In the modern society, being known only in a local community is not enough considering all the possibilities to reach the global market from anywhere thanks to the technology. “Glocal” is defined as a marketing term: the combination of reaching the global market as well as locality. (Robertson&Chong 2008, 122) ”The globalisation of markets, the blurring of boundaries, and fragmentation are trends within the context of competition which have an impact on art business. “ (Robertson&Chong 2008, 121)

In order to eliminate discrimination towards artists, a consultant must as well help expand the network to outside of their country of origin and to have any qualified sales or exhibition abroad. (Robertson&Chong 2008, 158)

Merchandising is another way to expand the contents with tangible and intangible experiences in art scenes. For instance, in many contemporary museums, for example in Tate Modern in London, or Pompidou Centre in Paris, they organise exclusive events

open to the public where musicians and dancers collaborate to perform in front of art pieces. This allows many types of artists to execute the new form of arts and events, thus it works as part of networking.

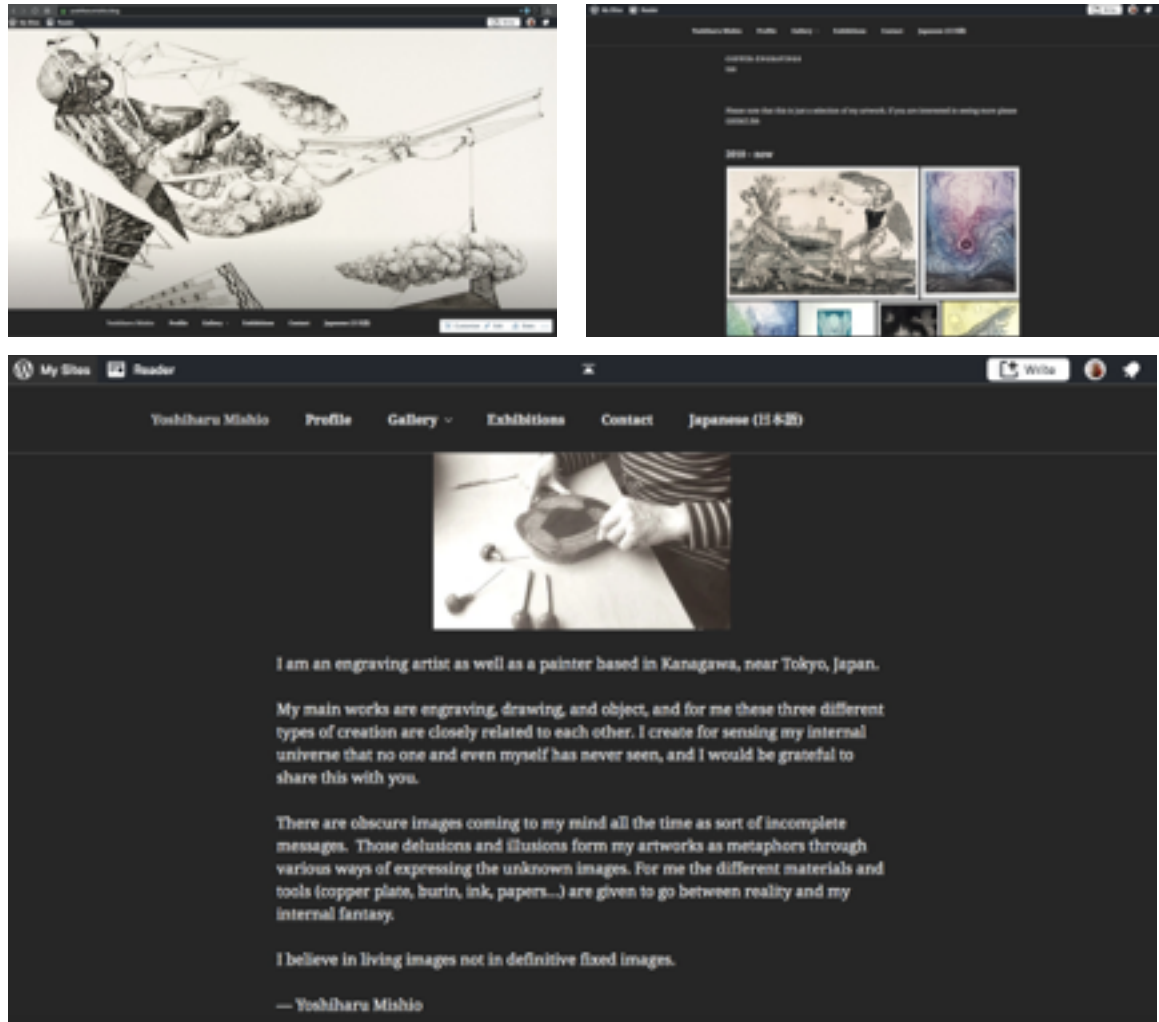


FIGURE 4. (Yoshiharu Mishio Official Website, 2017: Front pages, Copper engraving gallery, Appendix 3)

5.3. Business Model Canvas as a Summary

Business Model Canvas allows to share the new generated business model, thus it is suitable as summary of the Art business model with the methodology of social business. (Osterwalder and Pigneur, 2010) It answers to the basic questions suggested (by DIY toolkit) that structures the business model, as well as by taking into an account the ques-

tions suggested by Yunus.(Chapter 3.2) The two relationships are described with: blue colour for artists, and red colour for gallery sides. (Appendix 1)

VALUE PROPOSITION:

What core value to deliver to the audience? Which needs are to be satisfied?

KEY ACTIVITIES:

What key activities does the value proposition require? What activities are most important for the distribution channels, customer relationships, revenue streams etc?

KEY RESOURCES:

What key resources does the value proposition require?

KEY PARTNERS:

Who are the key partners/suppliers? What are the most important motivations for the partnerships?

AUDIENCE RELATIONSHIPS:

What relationship does the target audience expects to establish? How to integrate that into the work in terms of cost and format?

DISTRIBUTION CHANNELS:

Through which channel does the audience want to be reached? Which channels work best? How much do they cost? How can they be integrated into the audiences routines?

AUDIENCE SEGMENTS:

Which groups are creating value for? Who is the most important audience?

COST STRUCTURE:

What are the most important costs in the work? Which key resources/activities are most expensive?

REVENUE STREAM:

For what value are the audiences willing to pay? What and how do they recently pay?
How would they prefer to pay? How much does every revenue stream contribute to the overall revenues?

(DIY Tool Kit, 2018)

6. Conclusion

This thesis has given valuable insights into the role of Art Business and consultancy as an innovative solution for sustainable business model with artists and local communities. Throughout the qualitative research, it proved that the core of Art Business is in the method of a customer-centred approach as a means of focusing on the personality of refugee and immigrant artists when carrying out marketing.

It has uncovered the critical common point between “Art/Artist” “Refugees” and “Social Business” as well as the necessity of Art business consultancy. Consequently, it became clearer through the common point that what is needed for a personal career development as an Art Business consultant for supporting the activities of refugee artists. Additionally, the content marketing method was adopted for a new business model. The most important and difficult task as a consultant for refugee artists is to deal with multiple relationships, and create an inclusive networking environment for business professionals, artists, locals and galleries or another business partner.

For SINGA to enhance their business opportunity in the art world, they could use their office space more often as a Non-profit gallery for refugee artists so that they will receive more opportunity to gain visibility from existing communities, as well as encountering new people.

As a future vision, Art business is full of potential. There is a possibility that the art by refugee artists is a way of effective storytelling about their former lives in their home countries, to tell the bright and dark side of history, what is actually happening now, and a new life story in an immigrated country. (Topol January 2017) It is obviously more live and reliable than what is told in the Mass Media. History and the truth must be told in order to stop repeating the mistakes that human nature is constantly making. Art might not directly affect politics, but it can deliver strong messages for many individuals.

In an interest of bigger scale, Art business can create even more employment opportunities for the locals and non-locals by establishing an Art space where there is: gallery, co-working atelier space for artists or art related projects, and space for art events. To accomplish this, further studies in Art management are required with the help of entrepreneurs, graphic and web designers, and financial experts in terms of financing, taxation and the return on investments.

Overall, this thesis has provided results of immense possibility in Art business and consulting for resolving the world's biggest social issues. Unlike the short-term support by the government, this long-term personal development empowers to create chances and positive benefits for both the refugees and immigrants, and the local societies.

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APPENDICES

Appendix 1. Business Model Canvas PDF file

The Business Model Canvas










Designed for:

Role of Art Business consultant for Artist and Gallery

Designed by:

Date:

Version:

<p>Key Partners </p> <ul style="list-style-type: none"> -Non-Profit Galleries -Public venue -Local artists -Refugee/immigrant artists -NPOs -Associations -Municipality -Investors 	<p>Key Activities </p> <ul style="list-style-type: none"> -Long-term support -Marketing and strategy -Networking -Create good profile -Exhibition -Collaborative events -Workshops 	<p>Value Propositions </p> <ul style="list-style-type: none"> -Support content marketing and management that is focused on personality -Support Integration and Network 	<p>Customer Relationships </p> <ul style="list-style-type: none"> -Personal contact -Provide artist network -Constant update about artist's activity -Exhibition -Art fairs 	<p>Customer Segments </p> <ul style="list-style-type: none"> -Local citizens -Art collector/buyer -Exhibition visitors -Online purchase -Municipality
	<p>Key Resources </p> <ul style="list-style-type: none"> -Authentic and quality Art as a commodity -Social Capital -Open-minded personality -Social recognition 	<p>Channels </p> <ul style="list-style-type: none"> -NPOs -Associations -Non-Profit gallery -Public venue (Cafe) -Website -Social media 		
<p>Cost Structure </p> <ul style="list-style-type: none"> -Material for Artworks -Printed material for self-marketing -Cost of transportation for visiting galleries. -Cost if hiring private consultant for website, and other graphic designs -Promotion fees (printed materials) -Human resources -Maintenance of the venue -Displaying materials -Beverages (mostly for openings) 		<p>Revenue Streams </p> <ul style="list-style-type: none"> -Artworks (Most expensive tangible experience) -Merchandising products (post cards, goods) -Art funds, sponsors, scholarships -Small commission fees from sales of Artworks -Services (ex. workshops paid by the participants...) -Funding, Sponsorship, Partnership 		



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Appendix 2. Interview Guide

- **Business professionals in SINGA**

1. Which theory was applied for the SINGA? Social business / entrepreneurship ?
2. What was the motivation for you to working at SINGA ?
3. What is your position, what exactly you do at SINGA ?
4. What is the most stereotype about “Refugees” “Immigrant” you here in France or Paris ?
5. Have you had consulted refugee artists in the field of fine arts, photography, drawings...?
6. How much you are/were aware of art market in Paris/France?
7. How did you apply the business theory to the demands by the artist?
8. How difficult/easy was to apply the theory into this specific topic “art”?
9. What kind of obstacles you have had during the project ?
10. Have you encountered new business that is related to arts?
11. Do you consider Paris/France has open niche for refugee artists?
12. What was the most/the least demanding help/task asked by the artist?
13. What is the most/the least successful case of art business ? Why?
14. How successful is/was the integration after the projects? (What kind of feedback you receive after the launching of new project?)
15. Have you ever came into the situation where you need a professional Art business consulting ?
16. What kind of business side information is more demanding ? Marketing? Strategy? Finance? Sales? Business plan? Management?
17. How are you reaching to the galleries and to their (potential) clients? What is your current sales method ?

18. Have you been satisfied with your networks of galleries, clients, artist community... etc?

19. What is your opinion towards art market in France? How are the audiences? Expectations?

- Refugee and Immigrant Artists in SINGA

Please introduce yourself first briefly. (When you moved to Paris, for what)

20. Were you an artist back in your home country? What is/was your initiatives of being artist?

21. What is your goal as an artist ? What you want to achieve or create ? (To held exhibition constantly ? To be recognised as an artist? or to have better sales ?)

22. How would you like your arts to be sold ? (Sales focus creator or Creation focus)

23. Have you considered or currently doing another work besides artist activity ? What is it and Why?

24. What kind of messages you would like to deliver as an artist/an individual in your new society/community ? Why?

25. How familiar you are with business ?

26. Have you ever came into the situation where you need a professional business consulting ?

27. What kind of business side information you wish to have ? Marketing? Strategy? Finance? Sales? Business plan? Management?

28. What kind of artist community you are/were belonging if you are in one of them?

29. How are you reaching to the galleries and to your (potential) clients? What is your current sales method ?

30. Have you been satisfied with your networks of galleries, clients, artist community... etc?

31. What is your opinion towards art market in France? How are the audiences? Expectations?
32. Do you find your place as an artist in Paris/France? Why?
33. What are the difficulties as a refugee artist (in Paris/France/Europe)
34. What were the difficulties as an artist back in your home country?
35. What is easy as a refugee artist (in Paris/France/Europe) ?
36. What was easy as an artist back in your home country?
37. Have you changed your style of art/creation since you moved to France/Paris ?
38. Do you consider your work as a way to integrate into your new community?
39. Do you feel more integrated after starting the artist activity ?
40. Why do you think that Art is so important nowadays ?
41. What is your expectation towards business incubator ?

What is Artestan....etc

What is your career as an artist ?

History of Artetian ? Why it has started and everything.

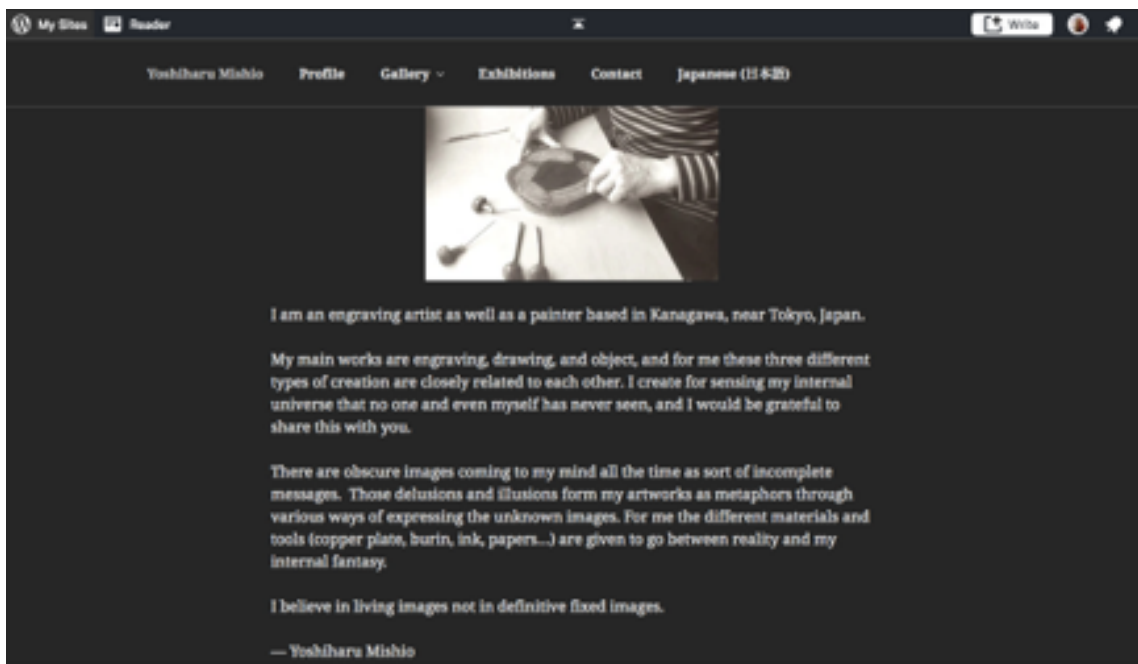
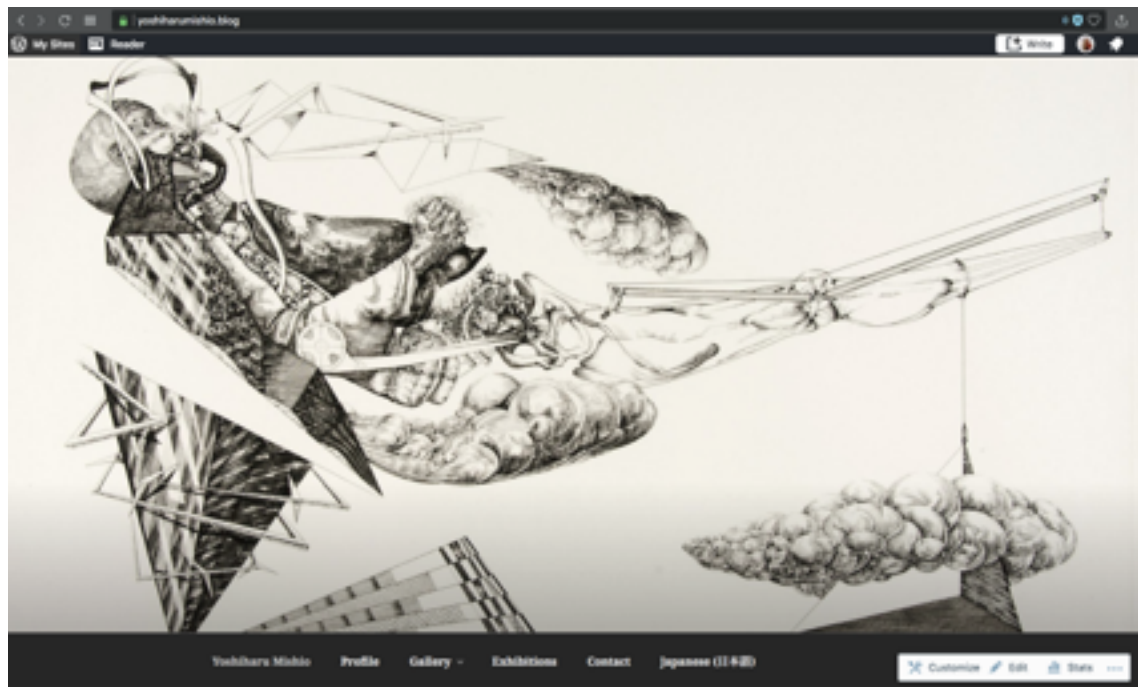
What is Artetian business strategy and plan ?

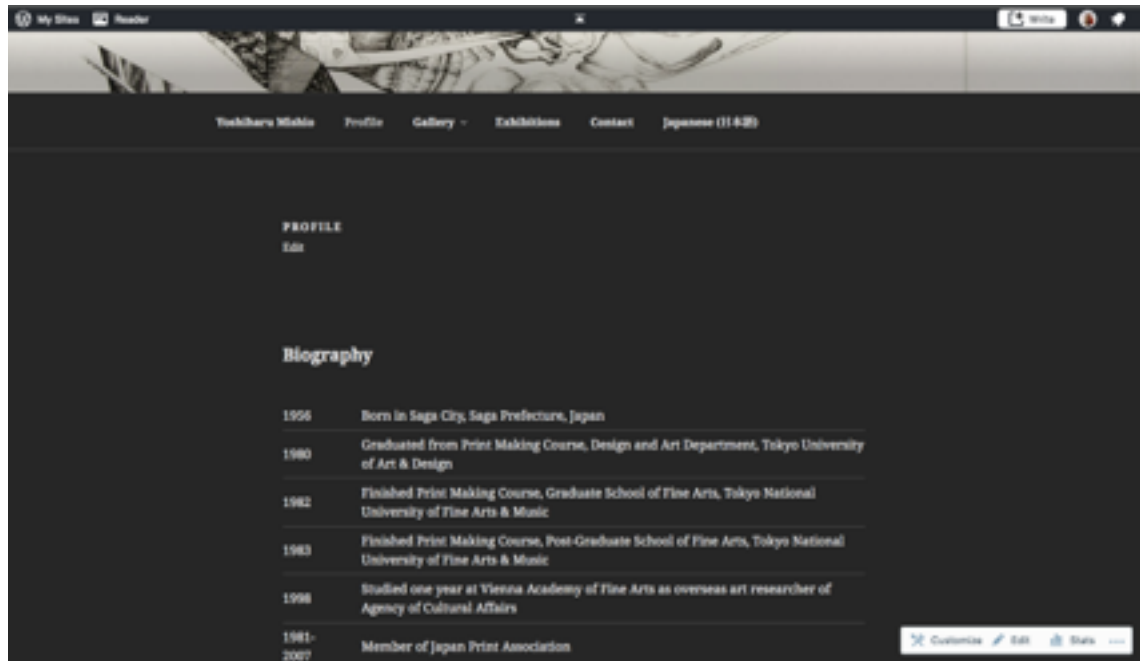
What Artetian offers for artists for them to become independent?

How are you reaching to the artist community ?

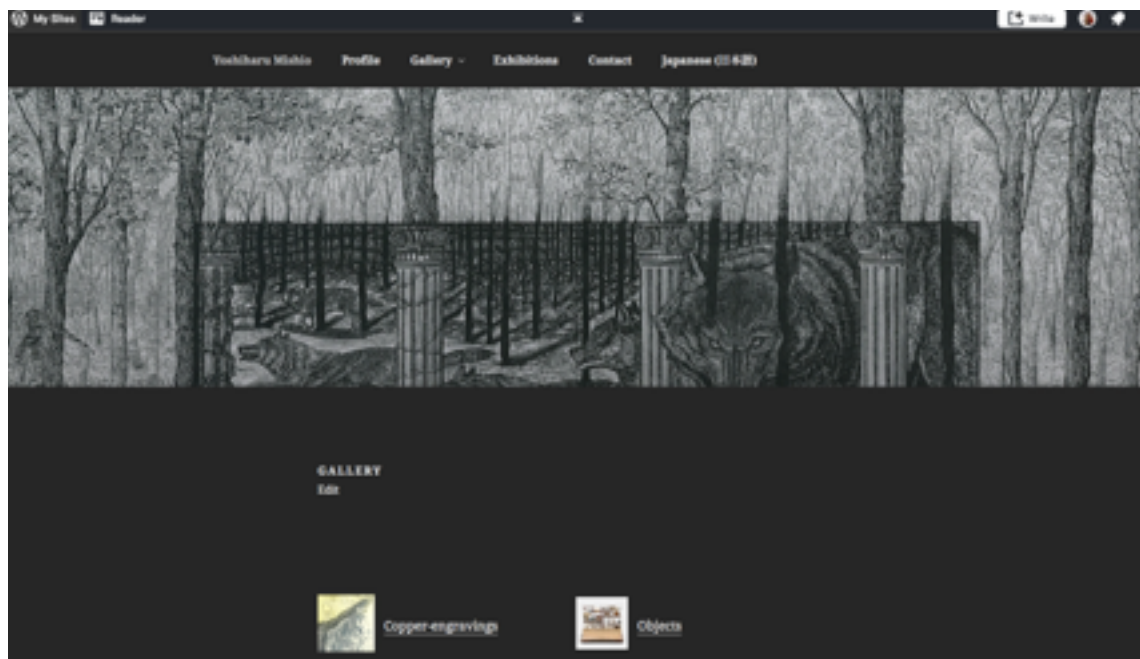
As for the confidentiality, the interview transcriptions are not included for the thesis publication.

Appendix 3. Webpage and Social Media Practices

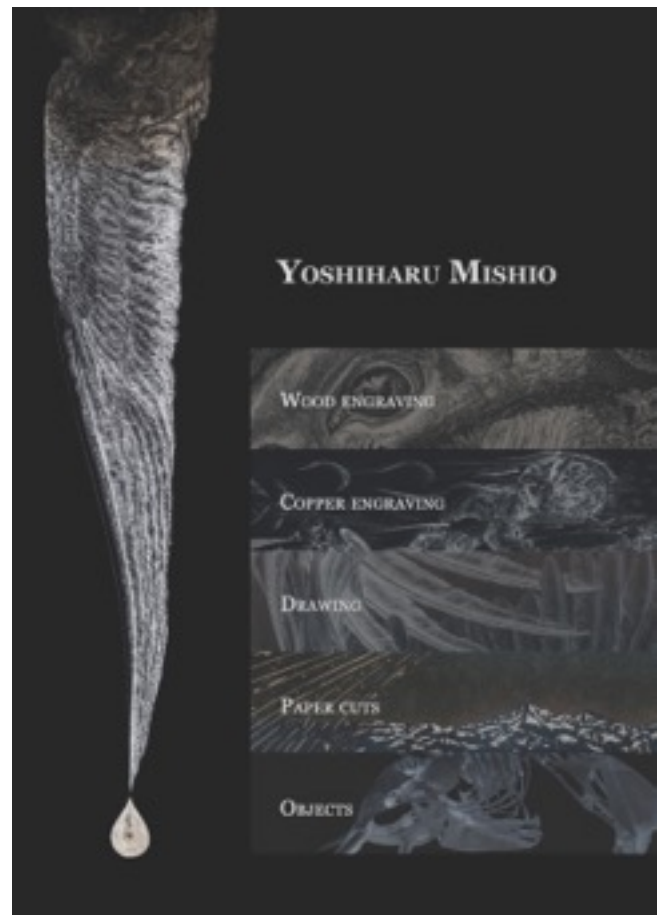
Website Front page and Artist introduction (<https://yoshiharumishio.blog>)



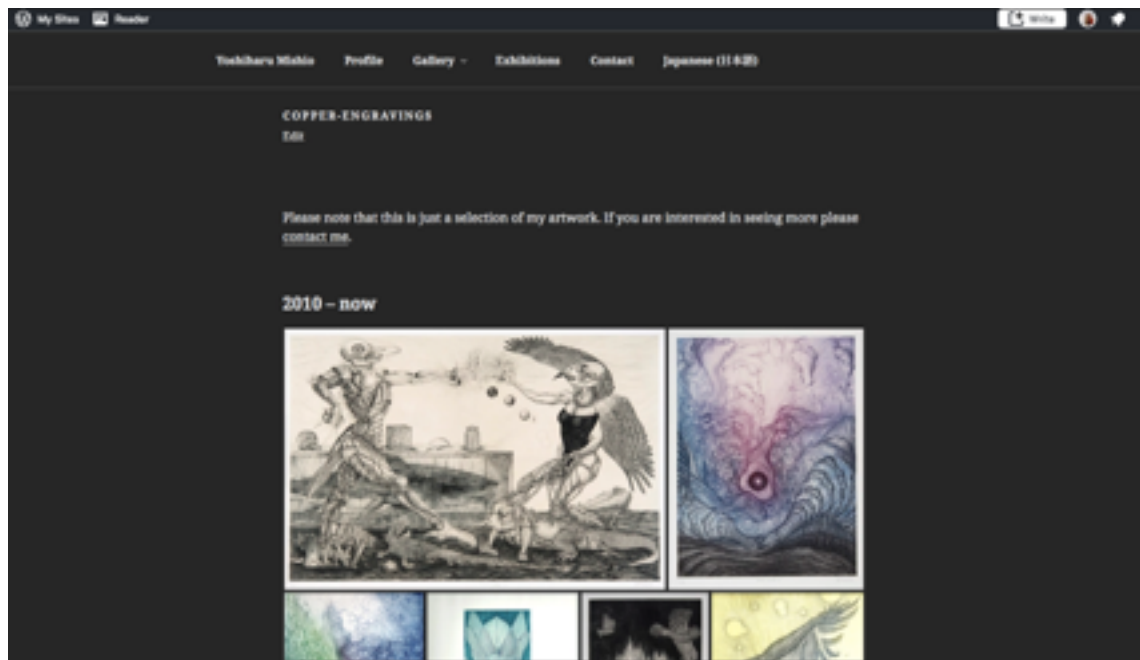
Profile/Biography/Awards/Exhibitions/Public and Private Collections (<https://yoshiharumishio.blog/profile-2/>)



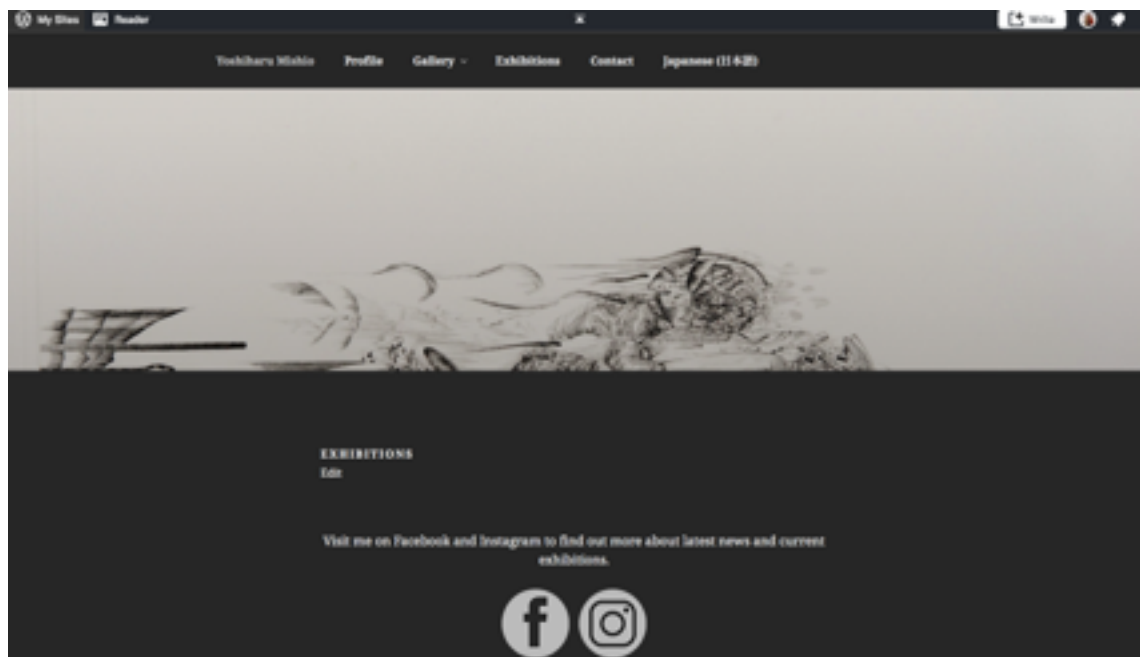
Gallery front page (<https://yoshiharumishio.blog/gallery/>)



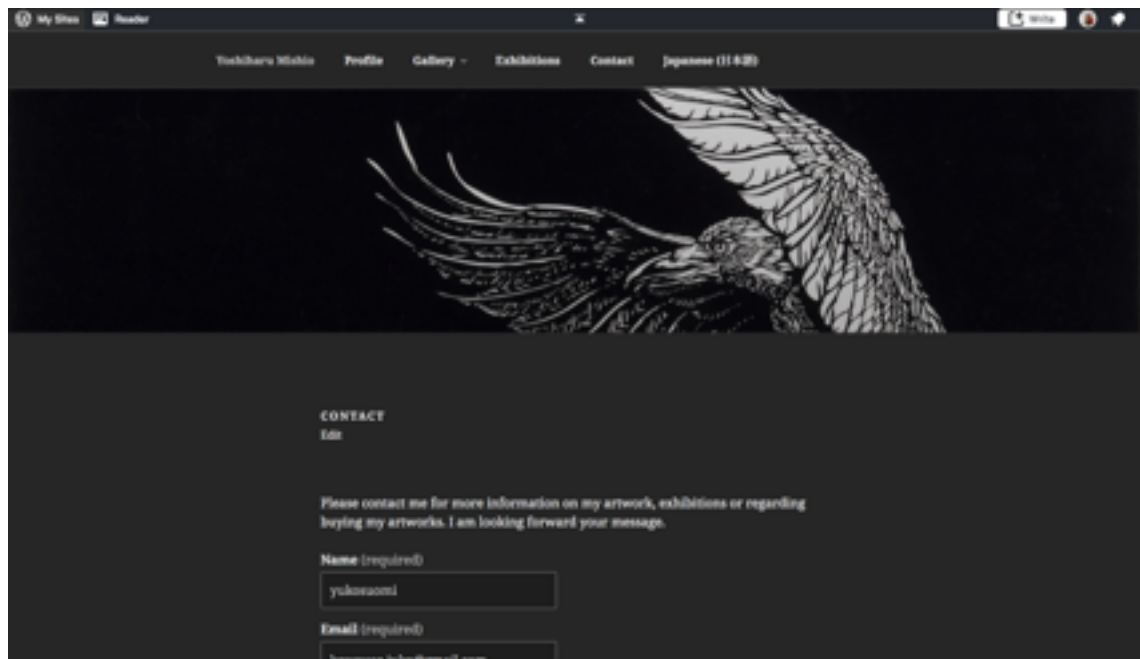
Profile PDF version front and 1st page EN(https://yoshiharumishio.files.wordpress.com/2018/02/20180205_profile_yoshiharu_mishio.pdf), JP(https://yoshiharumishiojp.files.wordpress.com/2018/02/profile_yoshiharu_m_e697a5e69-cace8aa9e.pdf)



Portofolio (Copper Engravings) (<https://yoshiharumishio.blog/copper-engravings/>)



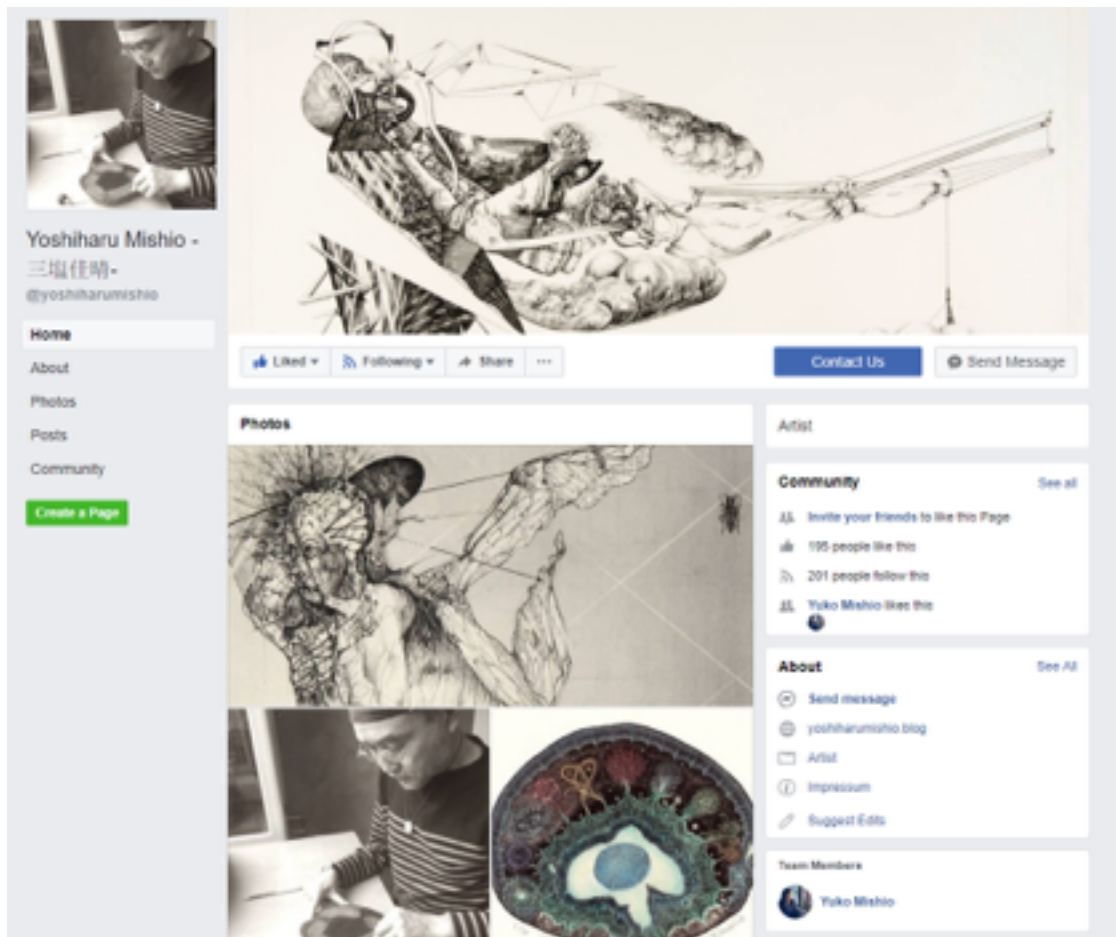
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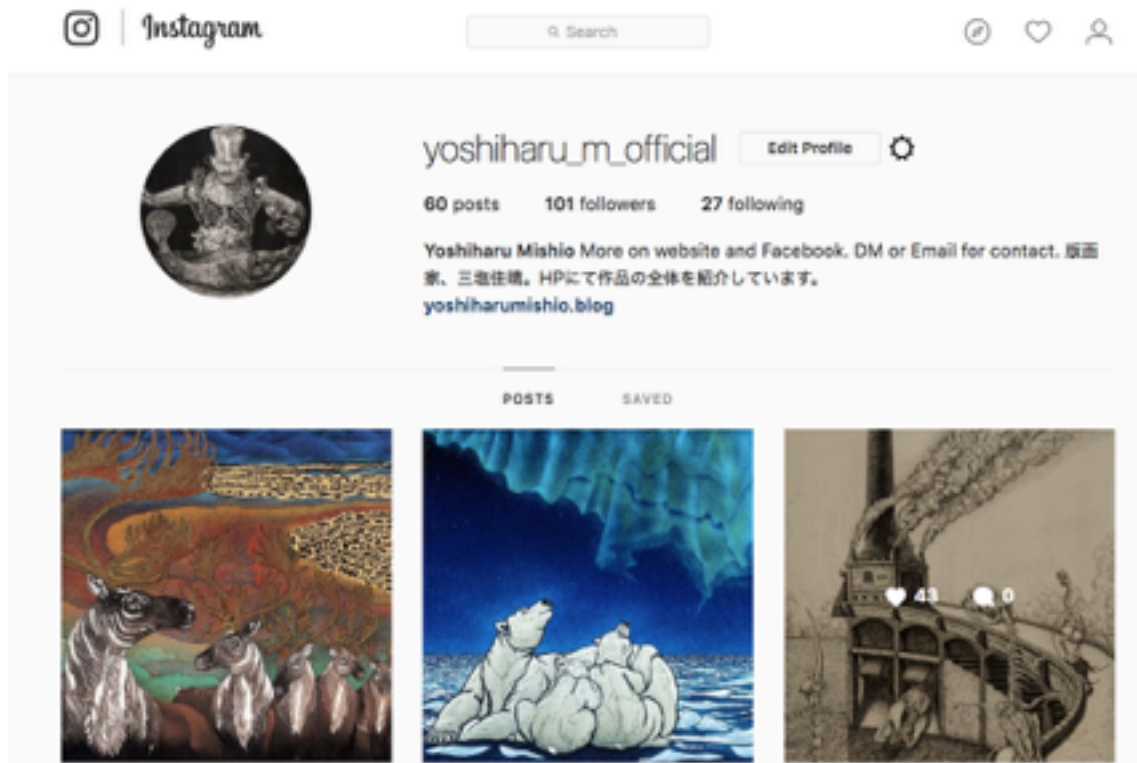
Contact (<https://yoshiharumishio.blog/contact/>)



Front page Artist introduction in Japanese (Artist's mother tongue) (<https://yoshiharumishiojp.wordpress.com>)



Facebook Page (<https://www.facebook.com/yoshiharumishio/>)



Instagram Page (https://www.instagram.com/yoshiharu_m_official/)