

# ENTREPRENEURSHIP ROUTE

## INCREASE YOUR CHANCES IN 8 STEPS

BUSINESS GUIDE FOR  
ARTISTS AND CREATIVES

CULTURE+ENTREPRENEURSHIP

# LISTEN TO THE PODCAST THIS IS HOW I WILL RE- MAIN AN ARTIST FOR MORE STORIES BY ENTERPRISING ARTISTS



[CULTUUR-ONDERNEMEN.NL/PODCAST](https://cultuur-ondernemen.nl/podcast)

## WELCOME

Ready to get started?

Besides making the most beautiful and best work you have to offer, you also take care of your company. Entrepreneurship is all about the willingness to act and learn: trying, taking risks and being persistent while trying again. By taking you on the Entrepreneurship route in 8 steps, Culture+Entrepreneurship helps you find your direction in your work. In this guide we support you in articulating your artistic goals and how to communicate them to the public.

We offer lots of inspiration, tips and stories from artists, an actor, a musician, an architect and a documentary maker. These are all eye-openers that show you how your artistic qualities can be used really well in your development as an entrepreneur.

And: this is a booklet, but know that you can also obtain personal advice from Culture+Entrepreneurship. There is always the opportunity to sit down with us and talk.

Enjoy reading!

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# ARTIST AND ENTREPRENEUR

## WHAT CHANCE OF SUCCESS DOES THAT REALLY HAVE?

Being talented is not enough, entrepreneurship should be in your genes. Is it right to get nervous about this? Let's start unraveling the stubborn myth that artists cannot be entrepreneurs. Let's take 3 statements and argue whether they are true or false.

## STATEMENT 1 YOU CAN'T BE A SUCCESSFUL ENTREPRENEUR UNLESS YOU NATURALLY HAVE A BUSINESS INSTINCT.



When it comes to business instinct, there is a belief that you must have it from birth. But as with spatial awareness, ball handling and good memory, it is actually more like a skill. And you can work on it. Of course, certain people are better at certain things than others. But that doesn't mean that what you weren't given at birth can never be improved. Entrepreneurship is sometimes

defined as think, dare, do. So it is more about actually doing than it is about being able to do it. The question isn't: are you an entrepreneur, but: how entrepreneurial are you? Entrepreneurship is the ability to turn your ideas into actions. You need skills for it, and skills can be developed. This booklet will give you all the tools you need to actively start working on it.

## STATEMENT 2

### IF ARTISTS DO NOT MIRROR THEMSELVES TO ENTREPRENEURS, THEY MIGHT AS WELL GIVE UP.

You should never forget that your artistic creation is the most important thing; becoming the best at what you do. If you feel that you are on the right track with your art, then you can also show that to other people. Those who simultaneously come to know more about the business side of their creative artistic busi-

ness become a lot more resilient. For all kinds of entrepreneurs, it is important to get a good insight into their own way of working. This way, you come to realise all the things that are involved in the development of your artistic career. Growing your name and fame is certainly no guarantee with that, but at least you are much better prepared!

## STATEMENT 3

### AN ENTIRE BUSINESS PLAN? DON'T BE SILLY. THE BEST IDEAS FIT ON THE BACK OF A BEER MAT...

Getting started as a creative entrepreneur is mostly a story of combativeness. Culture+Entrepreneurship is happy to support you in this and has great tools to strengthen your entrepreneurial attitude. From career boost sessions to inspirational meetings. And from online tools to personal advice from experts and cultural entrepreneurs.

The more compact the answer to the question 'what problem am I solving?', the better. If you can answer your why-question and summarise your value proposition and target audience on a single sheet of paper, this not only sharpens your thinking, it is also convincing! Before you pour your idea for a product or service into a business plan and create a financial plan to boot, it is wise to develop a stable business model. You can find out

how that works in Chapter 2 of this guide. Whether you then present your business plan as a bulky book, a sheet of paper or on the back of a beer mat, is your own choice and depends on your goals. How you apply stories to market yourself and your future company is a matter of storytelling. Find out more about the usefulness of the why-question and storytelling in Chapter 1.

'In spaces,  
I immediately see  
movements and shapes.  
All I have to do is look,  
and all sorts of ideas  
arise in my head'

VISUAL ARTIST  
TIJS ROOIJAKKERS

READ THE INTERVIEW  
WITH TIJS ON PAGE 26

## STEP 1 DEVELOP YOUR PROFESSIONAL IDENTITY

So you're done with your artistic education. What now? Where are your opportunities and what are you good at? Everything starts with a clear story about you and your work that is to-the-point and convincing to others. Whether you sell your autonomous work, reel in an assignment or initiate your own project: make sure you are able to tell people who you are and what drives you.

Perhaps you recognise the search for knowing what you do, why you do it and what for. Then this chapter offers you tools to get started on developing your professional identity. We want to introduce you to Simon Sinek (Golden Circle) and Chris Guillebeau (*The \$100 Start-up*). Rajae el Mouhandiz is

an experience expert who has mastered several art disciplines and was able to turn these into her own trademark in a beautiful way. With the help of entrepreneur consultant Martijn Driessen, we delve deeper into what entrepreneurship is and what you need for it.

# WRITE IT DOWN

We start with an exercise that makes you think about what makes you special.

Ask yourself these questions and write down the first answer that comes to mind.

## ● WHY

Why is my work important? How does it benefit others? What greater whole does it contribute to? What does it lead to? What does it do to me when I am working? Who does it benefit?

## ● HOW

How do I approach my work? How do I distinguish myself from others through this approach?

## ● WHAT

What do I call what I do? What name does my product or service have? What do I sell? What do people get?

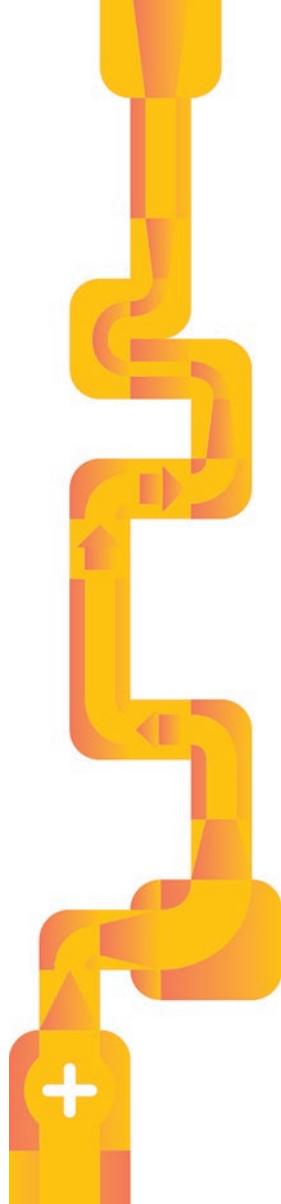
## START WITH WHY

Most companies think in the wrong direction. They tell their customers what they do ('we sell computers'), then how they do it ('with great service and warran-

ty'), and perhaps also why ('we want to make your life better'). Writer Simon Sinek became famous with his [TED Talk](#) about leadership, in which he challenged entrepreneurs to turn this around. He believes that the success of computer company Apple can be explained by the fact that they start with the why-question ('we challenge the established order'), then explain how they do it ('in an innovative way'), and finally explaining that they do that by making computers, among other things.

## GOLDEN CIRCLE

Sinek calls this the [Golden Circle](#). Why you do it, how you do it and what you do. If you neglect the why-question, then true success will never come. According to this theory, your future customers will mainly be inspired by your why. Your why is your inner fire, your driving force as an artist, the reason you get up every morning. Design a flashy logo, think of a catchy name, and you're good to go. Of course, the outside is important, but what really matters is the inside.



It is about fulfilling your internal potential. That you tell the world what you have to offer with a story 'from the heart'.

## STORYTELLING

Rajae El Mouhandiz is a musician, singer, producer, and theatre and filmmaker. She advises starting entrepreneurs to make use of storytelling. You have something to offer the world, she says. Formulate what this is and what you stand for in a powerful way in the form of a story. Because stories are an ideal way to make contact with your audience. Touch people, seduce them, give them meaning, and build a relationship of trust and a we-feeling. Besides your artistic work, according to El Mouhandiz, three more components make up your right to exist. Having your own signature and developing your self-learning ability, with the important condition that your work is an asset to the sector.



**READING TIP**  
[The Seven Pillars of Storytelling](#) is a free e-book

## ALSO WATCH

[Rajae El Mouhandiz vlogging](#)

Rajae el Mouhandiz reveals her best and worst artistic decisions on page 74

## SUCCESS FACTORS

Martijn Driessen conducted extensive research into the personality traits of entrepreneurs and [the entrepreneurship test of the Chamber of Commerce \(in Dutch: Kamer van Koophandel\)](#) is based on his research. He also developed the [Creative Scan](#), a version especially for the creative sector. He discovered that you can become proficient in some aspects of entrepreneurship and developed a test to obtain a better view of this. It is mainly important to know your weaknesses, he says. So that you can work on them and improve them. Take a look at the six success factors on the following page:

# ENTREPRENEURSHIP

## THIS IS WHAT YOU NEED

### 1. CREATIVITY

Entrepreneurship starts with creativity as well. Your artistic product is leading, but it also requires creativity to develop your idea in such a way that it leads to a wonderful company. For example, use your creative thinking skills to promote your idea or to acquire it. Then your story will become captivating for the ones around you and customers will more likely to appreciate it.

### 2. PERSEVERANCE

Entrepreneurs learn by trial and error and are not easily discouraged. You need to ask a lot of yourself, be focused, and in order to learn new things, you need to persevere without being discouraged.

### 3. PERSUASIVENESS

It is important to present your products and ideas in such a way that you generate enthusiasm and create confidence. Follow your own artistic course while also priming your feelers to

better understand the wishes and desires of customers and what's going on around you.

### 4. RESULT ORIENTATION

During the starting phase of your business, it is important to have a clear goal in mind. Determine what results you want to achieve and how you will act to achieve them. Ask yourself how many works you want to sell, or what you want as turnover. You set achievable goals and adjust your decisions accordingly.

### 5. RISK APPETITE

Entrepreneurs are not afraid to take risks. When launching an idea or product or conducting a commercial conversation, you can get negative feedback. This is difficult when it is about work that you created. Learn to deal with that insecurity.

### 6. FINANCIAL INSIGHT

A clear overview of your finances helps you determine how much you need to invest (and borrow) in order to grow. Work from a financial plan, learn about what certain things cost in your specific sector, and keep VAT and taxes in mind.

## YOUR CALLING

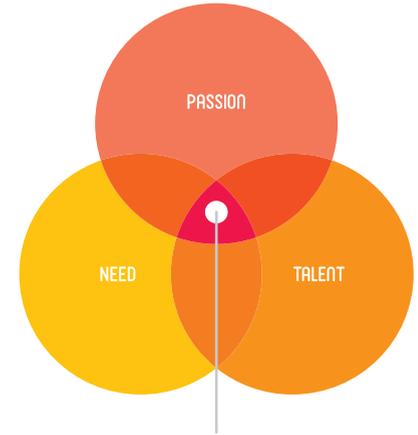
As a creative entrepreneur, you want to grow in your own entrepreneurship while also staying in touch with your qualities, passion and drive. Your natural talents are self-evident to you and come easy for you. Passions give you energy.

Drives are about what actually motivates you. For instance, are you interested in autonomy and individual freedom, or are you more concerned with earning money and recognition? As an artist, your work is often your true calling. This means it involves enormous motivation and willpower. It is important to look for where your passion overlaps with a need from society or from a group of people or organizations.

## ADDING VALUE

According to writer Chris Guillebeau, starting your own business based on your passion starts with finding something you are passionate about, and which others have enough of a need for that they are willing to pay for it. The key is to find something that makes your heart beat faster while also helping out others. Read

more about it in his book [The \\$100 Start-Up](#).



**At the intersection of your talents, passion and the needs of the world, your calling is found.**



#### LISTEN TO

The first episode of This is how I will remain an artist (In Dutch: Hoe ik kunstenaar blijf). The podcast is on [Spotify](#) and available on our website: [cultuur-ondernemen.nl/podcast](http://cultuur-ondernemen.nl/podcast)

'People's search  
inspires me. The  
search for whether  
they are doing the  
right thing, how they  
want to shape their  
lives, how to  
be happy'

ACTOR  
MICHAËL BLOOS

READ THE INTERVIEW  
WITH MICHAËL ON PAGE 34

## STEP 2 BUILD A STABLE FOUNDATION

This chapter introduces you to a systematic way to design a business model. This gives you guidance and is also able to move with your career and your own attitude and views. From there, we let you think about the value your work can add for others.

The business model is the description of the way in which you find financing and earn money with artistic work. In it, you explain how your work creates value: why customers will be willing to pay your price for your creative

product, service or solution. We recommend that you develop your business model, with the help of Alexander Osterwalder's [Business Model Canvas](#).

Those who work with the canvas truly create a good foundation for their business. Moreover, it helps you find a business model that not only includes money, but also fun and satisfaction.

Supplementing an artistic job with a non-artistic job? That is a very personal choice, and certainly worth considering. Later, we will have Joost Heinsius talk about the tension between artistic, social and economic values. He is an advisor and researcher in the art and culture sector.



#### VIEWING TIP

In this vlog, actress and theater maker Mira van der Lubbe explains how she uses the canvas in her company: [cultuur-ondernemen.nl/bmc](https://cultuur-ondernemen.nl/bmc)

## INNOVATIVE VALUES

Based on your personal business model, it becomes clear that money will need to come in eventually. But not just money. Entrepreneurship can also create the sense of self-expression. What may also hold value for you - so what you place in the field of income - is: being part of a group or movement, being able to work flexibly, living consciously, receiving attention or experiencing creative stimulation. Consciously look at how you can also ensure added value with your work in these forms. On the topic of sustainability, this can even be embedded in your business and transaction model.

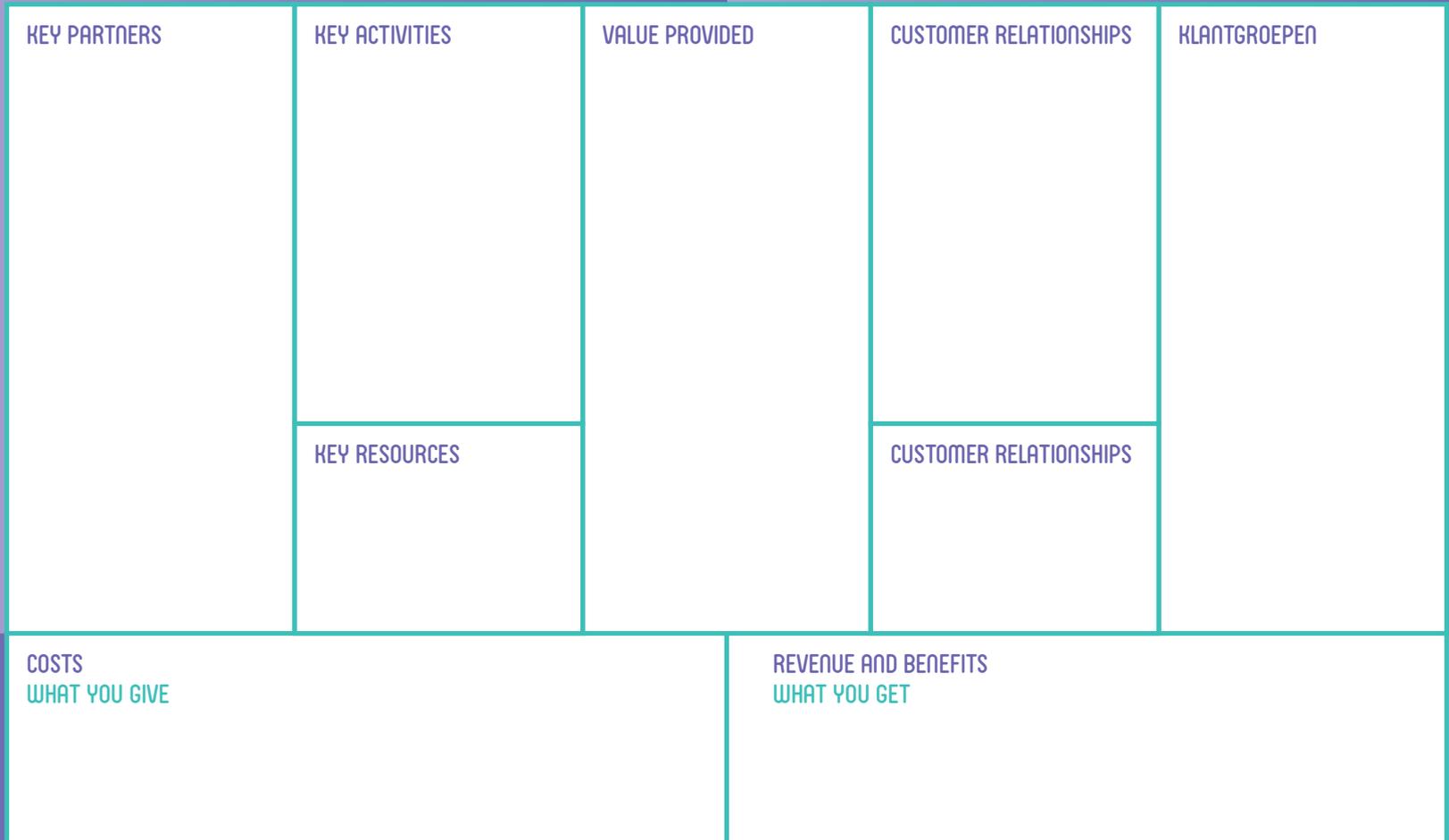
## SUSTAINABLE VALUES

You start your business for financial gain, but you do want to make a profit in a healthy way. More and more artists want to make a sustainable contribution and,

in addition to creating art and developing recognition in the art world, also have meaning outside that. For people who have to deal with inequality or injustice, for the future of their own children or those of others. In order to make the world greener, more liveable or beautiful, and therefore slightly better. Sharing, exchanging and solving things without money is in an artist's DNA. And with the emergence of a new economic model, these social and ecological values will only become more important. Money is not the only means of exchange here. Time, energy or care can also be earned, redeemed or mutually exchanged. Think about this when designing your product or service.

## FILLING OUT THE BLOCKS

Osterwalder's canvas consists of nine building blocks that help you describe your company. The model is applied worldwide in all sorts of organisations. There is also a personal version, [Business Model You](#), in which you not only include the 'hard' facts of your business, but also non-quantifiable costs and income. Think of things like stress and self-expression. We zoom in on the latter version here, so that you can apply it both on yourself and on your business. By answering a few questions for each block, you shape your business and it becomes clear what you need to invest time in to have it grow. You will also see that it is best to engage in entrepreneurship with something that resonates your passion, gives you personal satisfaction and helps others at the same time. We will show the model in its entirety on the following pages. You can find the questions based on which you can fill out the blocks starting on page 20.



Source > [www.businessmodelyou.com](http://www.businessmodelyou.com)

## KEY PARTNERS - WHO IS HELPING YOUR BUSINESS MODEL WORK

- List all the people you gather around you and whom you possibly outsource work to or work together to supplement your qualities.
- How do they help you?
- How can your business be successful together with them?

## KEY ACTIVITIES - ANY ACTIVITY YOUR BUSINESS IS ENGAGED IN

- What will be the main activities of your business in order to add value for customers?
- Describe your artistic work in an activity or product. What do you do?
- How do you make your work visible to potentially interested parties?
- How can you continue to interest them or persuade them to purchase your work?

## KEY RESOURCES - THE MOST IMPORTANT ASSETS MAKING THE BUSINESS WORK

- What are your supplies to carry out your work? Think of tools, computers, instruments or a studio.

- What are you good at and what do you need help with?
- What makes you enthusiastic?
- What is your personality like?

## VALUE PROVIDED - WHAT ARE YOU HELPING WITH

- What value do you add with your work?
- How does your work relate to a problem someone else experiences?
- How do you want your work to be meaningful?

## CUSTOMER RELATIONSHIPS - HOW THE INTERACTION IS TAKING PLACE

- If you focus on a specific group of customers, such as culturally interested men with an interest in street art in the Rotterdam region, then what relationship should you build with them?
- How sustainable is the way in which you maintain contact with them?
- Do you want to develop a fan base with which you communicate in a personal way?



## CHANNELS - HOW THEY KNOW YOU AND HOW YOU DELIVER

- Through what channels will you be in contact with your customers and fans?
- How does your business sell to customers?
- What channels work best?

## CUSTOMERS - WHO ARE YOU HELPING

- Do you focus on a specific group of customers with your work?
- What customer groups would you like to deliver to and what action do you need to take for that?
- For whom can your business create the most value?

## COSTS - WHAT ARE YOU GIVING

- What are the main costs within your business model?
- What are your most expensive activities?
- What aspects give you stress?

## REVENUE AND BENEFITS - WHAT ARE YOU RECEIVING

- What added value would customers be willing to pay for?
- What are the current customers paying (for)?
- What does the business model of your business look like?
- What gives you energy?

Another tool to help you get your plans on paper is our online business plan tool: [cultuur-ondernemen.nl/ondernemingsplan](http://cultuur-ondernemen.nl/ondernemingsplan)

It's important to realise all fields are interrelated. When something changes in one of them, another fields might change, or even the whole canvas will. For example, when you start another key activity, it may involve a different customer group, a different channel and possibly different benefits.

## OUTSIDE THE ART SECTOR

Joost Heinsius notes that you can express your artistic fascination in all sorts of places and go to work with others. Within companies, in the city or neighbourhood, in schools, or in nature. Sometimes you can do this next to your 'regular' job as an artist, such as when you are commissioned to create an art piece for a festival. You can show your work in a place that is less obvious - such as creating a play about farm life for agricultural organisations. Sometimes, working outside the art sector can inspire you to create new work of your own. There are also financial reasons to permanent use your artistry outside the art sector itself. You can reach new customers and access other sources of funding.

Further reading on Joost and his vision: [Values of Culture](#)

## FLEXIBLE OFFER

As a creative entrepreneur, you can be active in various fields and utilise your qualities in multiple sectors. Think of consultancy, training or teaching. Wherever imagination, asking new or different questions, thinking outside the box, new ideas, slowing down or accelerating, and other interventions can be of value. Engaging in ancillary activities, whether they have to do with your main artistic activity or not, can be of great support to you. You can attach different price tags to different forms of supply, and that allows you to have multiple customer groups become acquainted with your work in different ways.

## IT STARTS WITH YOU

What fascinates you, what themes appeal to you, who are your examples? When you ask around and search the Internet, you will quickly find where these topics come up and where these people gather. There are places in every city where there are discussions and meetings about your fascination. Check out hotbeds or [Impact Hubs](https://english.rvo.nl/impact-hub) or places like Pakhuis de Zwijger in Amsterdam, where various themes like food, smart city, new media, diversity and much more are dealt with. Or a place near you where people join forces.

## ACROSS THE BORDER

The new experiences you gain in different sectors and with new customers can lead to a desire to take your business abroad. When it comes to international entrepreneurship, make sure you think about these things: Why do you want to cross the border? What is the artistic challenge? Do you want to confront your work with other cultures? Do you want to work with dancers, actors and musicians from a specific country? Does it appear liberating for your own way of working? Or do you just want to export your own work? Find a clear answer to the why-question before you start. Because even more than with working in your own country, an international breakthrough must be granted; by programmers and agents who appreciate your work and know where it may fit. Networking, basically. But more about that in step 5. Find out more about the legal form of your company starting at page 29.

# VISUAL ARTIST TIJS ROOIJAKKERS ALWAYS THINKS BIG

BUT SOMETIMES TRIPS OVER HIS OWN AMBITIONS

Tijs Rooijackers (1975) has been drawing his entire life. He had to repeat a year at pretty much every school he went to. Since 2004, he has been focusing on installation art, or as he describes it: stationery movements.

## BEST ARTISTIC DECISION

'That I kept thinking big even in times of crisis. When the economic crisis came in 2011, my first reaction was: oh, now I need to start making small things to

sell. But that's not my strength at all. I developed a large concept and sent that plan to my contacts at the Van Abbemuseum. That ultimately resulted in my work Supertoll.'

## WORST ARTISTIC DECISION

'Coming up with a far too ambitious plan: a concrete boat for the Bosch Parade. I worked hard for weeks, and the construction still wasn't good enough at the first launch. I had to sweat day and night for another week on a raft underneath. The idea was cool, but the execution was hell. But my perseverance did show them I had character. And they asked me back.'

## BIOGRAPHY IN FIGURES

From the age of 17, Tijs spent **6** years in the army, including in former Yugoslavia. He estimates that he has already created about **2,800** drawings. His studio is **100** square metres in size. This year Tijs has **3** exhibitions, **4** assignments and **2** self-initiated projects. In addition, he wants to get residency as an artist in Norway.



‘Helping others is not a problem, but think clearly about where your limits are, what you can offer the other party, and vice versa’

COMPOSER  
KATE MOORE

READ THE INTERVIEW  
WITH KATE ON PAGE 34

## STEP 3 CHOOSE YOUR OWN FORM OF ENTERPRISE

How will you shape your business, what legal form will you choose? This has consequences for liability, the type of tax you pay, any discounts and how you can arrange the financing. Let’s go over these topics one by one.

The concepts of freelancer and self-employed entrepreneur are often used interchangeably when it comes to small entrepreneurs. Just like freelancers, self-employed entrepreneurs generally do not employ staff, are specialists in their profession, and offer their knowledge and experience in the form of a service.

To the tax authority (in Dutch: Belastingdienst), freelancers and self-employed entrepreneurs are two different things. Those who do a job here and there, and are also in paid employment, are definitely freelancers.

## TAKING CARE OF EVERYTHING YOURSELF

In paid employment, you have a fixed salary from which wage tax is withheld and there is an authority relationship between employee and employer. You are insured for sickness and unemployment and you accrue a pension. As a self-employed entrepreneur, you have to take care of everything yourself. You need to think about insurances and pension, getting assignments, negotiating the price, sending invoices to your clients, keeping records and paying taxes.

## DEALING WITH RISKS

As a self-employed entrepreneur, you always need to weigh the risks you can and want to run and the costs of various insurances. Look at the possibilities of a bread fund (in Dutch: broodfonds) in which you share the coverage of your occupational disability risk with colleagues. For example, a professional liability insurance is a true must if you work outside the door a lot. This is due to potential claims of third parties regarding liability in your professional practice. Be aware that your

personal liability insurance does not apply in a work situation! Also think about risks like losing your income with sickness or occupational disability. The lack of pension accrual or costs with fire, theft, damage and accidents.

## COMBINING PERMANENT EMPLOYMENT AND FREELANCE

Are you thinking about combining both worlds? In 2017, the Central Bureau for Statistics indicated that over half of all self-employed entrepreneurs had an income in addition to their own business. Should you end up really liking the part-time entrepreneurship, you can always choose to turn your back on permanent employment later. If you combine the two, you receive a fixed salary, enjoy the security that comes with a permanent contract, while still being able to take freelance jobs and send clients invoices for those. You state the income from those invoices as 'income from other activities' to the tax authority when you are filing your annual tax return. The costs you incur for your business are deducted from your profit. Less profit; does that



sound like a bad thing? It isn't, because you pay less taxes, and that is beneficial! If you do very few freelance jobs, you usually do not have a VAT number and are not registered with the Chamber of Commerce. If you regularly do freelance assignments, it is advisable to register with the Chamber of Commerce. On 1 January 2020 the revised VAT scheme for small business (in Dutch: kleine-ondernemersregeling or KOR) came into effect. But more about that later.

## TAX BENEFITS

In order to be considered an entrepreneur by the tax authority, you need to maintain proper administration and meet a number of requirements. Such as the hour criterion\*, running risk, and the independence and continuity of your business.

The number of clients also matters. The tax authority wants you to aim for at least three clients, whereby the turnover is preferably distributed evenly. As a self-em-

ployed entrepreneur, you receive gross payment and need to set aside an amount for the income tax. If the tax authority considers you an entrepreneur for the purposes of income tax, you can claim various business compensations. If so, you are eligible for tax benefits such as the self-employment deduction, the started deduction and the SME deduction.

## VAT

Until January 2020, almost every entrepreneur automatically received a VAT number after registering with the Chamber of Commerce. This meant that you were liable for turnover tax (value added tax (VAT), in Dutch: omzetbelasting) on your products or services and you could also reclaim them on the costs incurred. If the small business scheme (KOR) applied to you, you could use the (full or partial) VAT exemption if you had to pay less than € 1,883 in VAT per year to the tax authority. The small business scheme, in this form, has been abolished as of January 2020. You can now choose to be completely exempt from the VAT obligation. This is possible if your taxed turnover (turnover on

\* To meet the hour criterion, you need to work in your professional practice for more than 1,225 hours annually and spend more time on your business than on other work. Such as when you also work in permanent employment.

which you would otherwise charge VAT) is less than € 20,000 per year. You commit for three years. If your taxed turnover exceeds this during the calendar year, you will again fall under the VAT regime.

The new KOR saves a lot of administration and is suitable for you if you have little (taxed) turnover, if most of your turnover comes from untaxed services (think of teaching), or if you were always using the old regulation. If your taxable income fluctuates around € 20,000 or if you invest a lot in your company, it is more convenient to calculate VAT.

## PROFIT AND LOSS STATEMENT AND BALANCE SHEET

Drawing up a profit and loss statement (P&L) and a balance sheet are part of the annual IB declaration for entrepreneurs. As part of your annual account, you make up a balance sheet at the end of the year, which has your possessions such as money, goods or debtors on one side. Your debts and your own equity are on the credit side. The law prescribes various models for

making up the profit and loss account, and the Chamber of Commerce uses two of those. It contains a large number of items based on which the operating result is calculated. In addition, based on the figures from the profit and loss account, the financial situation of your business can be calculated. In particular, drawing up a balance sheet is quite complicated. Consider whether you want to outsource this.

## THE LAW ON TAX ADMINISTRATION

As a self-employed entrepreneur, you need to maintain your administration and keep any records for seven years. You can create your own excel sheets to record your sales and purchases. Create columns with and without\* VAT, as this is convenient for your tax returns. Number your purchase invoices and receipts and put those numbers in the .xls, so that you can easily look them up. Accounting programmes such as SnelStart, Gravita, Rompslomp of e-Boekhouden can help give you more feeling for the matter and let you actively engage

with your finances. If you fully outsource your administration to an accountant, you remain passive and it may be costly.

\* If you use the new KOR, you claim VAT on all the expenses and all income is without VAT.

## PROFESSIONAL EXPENSES AND INVESTMENTS

Self-employed entrepreneurs and freelancers can (partially) deduct business expenses. Think of telephone costs, office costs, and representation costs to appear professional. If you make an investment, which are things that cost more than € 450, then you need to write these off over a number of years, usually five. The depreciation costs are business expenses, which are reflected on the profit and loss account

**Example: a camera**  
In accounting depreciation, an asset is expensed over a specific amount of time, based on the technical lifespan. Let's say you can use a € 6,000 camera for 5 years. After that time, the camera is worth only € 1,500. This means that each year, you deduct:  $(€ 6,000 - € 1,500) : 5 = € 900$ .

with your income tax returns. The investment is a possession, which will be included on the balance sheet, and will decrease in market value year by year.

## SOLE PROPRIETORSHIP

Most starting entrepreneurs and self-employed entrepreneurs begin as a sole proprietorship. You are the sole owner of such a business. Multiple people can work within it, however. Are you starting alone but expect to hire staff later? Then a sole proprietorship is still a great choice. There are no founding requirements for a sole proprietorship and it does not require a deed to be drawn up by the notary. You simply register your business with the Chamber of Commerce and begin your activities.



## LIABILITY

Legal forms without legal personality also include the VOF (limited partnership) and the partnership. Legal forms with legal personality include the foundation, the association and the private company and public limited company (BV and NV). The main difference between these legal forms is in the liability. The BV and NV can independently have debts and possessions and enter into obligations. The business itself can become the owner of the exposition room and the company goods, for instance. Not you as an entrepreneur. With a growing and very profitable company, there comes a point at which it becomes attractive to switch from a sole proprietorship to a BV, but this will not apply to you in the beginning.

## SUBSIDY AND SPONSOR MONEY

If you collaborate with other self-employed entrepreneurs, you can choose a VOF. This means you are liable for each other and a creditor can appeal to any partner (also privately) for the

entire debt. In a partnership, all partners are equally responsible for the debt, but this is very rare in the culture sector. Artists often choose a legal entity (a foundation or association) if they want to apply for subsidy or work with sponsor money. A fund requires this for the subsidy of a project. To request an individual subsidy, you do not need a legal entity. With a foundation, there must be a board that is formally responsible. A good board is very valuable and can act as a sounding board and mirror. With small foundations, the artists do most of the work in practice and the board is 'at a distance'. Make clear agreements about this. In the [Governance Code Cultuur](#), there are lots of useful tips for how to do that. Many subsidy providers also require you to meet the guidelines of this Code.

## COMPENSATION SCHEME

For performing artists who choose not to work as an independent entrepreneur, a small compensation scheme (kvr) can be the answer. After you perform, a gage with a maximum of € 163 can be paid as gross income with the help of the kvv. If you make more than € 163, you can receive a net fee as part of your wages. A fictional employment, basically. The advantage is that you have little administration to deal with. The disadvantage is that you pay premiums (for wages) for unemployment benefits and sickness benefits, but are not always able to make use of those because you did not work enough. Fill out the [wage statement](#), indicate the amount with your income tax returns. Incurred costs have to be recorded in the debit side of the profit & loss account.

[The Trade Register of the Chamber of Commerce](#)

At Culture+Entrepreneurship, we create an annual [Income Tax Manual, especially for artists and creatives](#)

Apps like *TimeSheet* or *Keeping* to register your hours or keep your agenda with. If you can demonstrate that you work on or within your own business for at least 1,225 hours a year through your time tracking administration, this gives you tax benefits.

**Did you know that a legal person is not an actual person, but an organisation that operates as a legal unit (legal entity)? This entity has its own rights and obligations.**

# FOR ACTOR MICHAËL BLOOS, NOT EVERY BUSINESS DECISION IS ABOUT MONEY

BETTER YET: THE FILM HE CONSIDERS HIS BEST BUSINESS DECISION DID NOT MAKE HIM A SINGLE PENNY

Even so, actor and creator Michaël Bloos (1988) does not shy away from collaborating with commercial parties. He managed to successfully combine an assignment from the Rabobank.

## BEST BUSINESS DECISION

'Creating a feature film with colleague friends. We could either get money first, which would take long and result in certain restrictions, or just get started right away. With little resources and a fixed structure, working on the film just one day a month, he still made it. That film, *Een Dag in het Jaar*, generated a lot of other work, and creating it initiated a deeper artistic process that is still developing today.'

## BIOGRAPHY IN FIGURES

Michaël has played in **3** films and approximately **30** theatre shows. With Stichting Nieuwe Helden from Lucas De Man, he spent a year at the Rabobank. For the coming **2** years he will produce and direct his *Universe of Madness* (in Dutch: *Universum van de Waanzin*, which he will make with more than **20** artists. *Een Dag in het Jaar* has appeared in **6** countries and has won **3** international film awards.

## WORST BUSINESS DECISION

'That same film. After all, we didn't make a single penny off it, haha! For me, business decisions are not necessarily about making as much money as possible, but about building sustainable relationships that ultimately get you more work.'



# COMPOSER KATE MOORE IS NOT AFRAID OF REJECTION

SHE TALKS ABOUT WHAT CRITICISM DOES TO HER AND WHY YOU SHOULDN'T BE TOO GENEROUS AS AN ARTIST

The Australian-Dutch composer Kate Moore (1979) has been making music for as long as she can remember. She considers her work to be amongst new music and won the most important composition prize with her composition *The Dam* last year.

## BEST ARTISTIC DECISION

'Not letting rejection get me down. I've signed up for lots and lots of summer schools, residencies and festivals, and didn't always get through the selection. So what? That just means I didn't belong there. All the places I eventually did get into gave me so much, such as contact with like-minded people and working outside my comfort zone.'

## WORST ARTISTIC DECISION

'Taking criticism too personally. When someone tells you that you aren't good enough, that doesn't mean it's true. Of course, I had to learn that in such a case, perseverance is the best answer. Criticism is fantastic, and you can learn a lot from it, but you shouldn't be discouraged by it.'

## BIOGRAPHY IN FIGURES

Kate has been writing music ever since she was **6** years old. She has been working from the Netherlands since 2002. She collects remarkable percussion and wind instruments such as the Irish ocarina, which she is shown with in the picture. In **2017**, she won the most important Dutch composition prize: the Matthijs Vermeulen Award. In the season '18-'19 she performed **4** times as an artist in residence in the Muziekgebouw aan het IJ.



# STEP 4 MAKE SURE YOU ARE SEEN

You can disregard all corporate rules and give into your studio right after the gym in your workout clothes every day. But you can also make use of your creativity and brighten the world with your appearance. Make sure you stand out and are seen. Talk about your plans to everyone offline, and also show where you can be found online.

For your own promotion, first think about how you can give the outside world a chance to become acquainted with you and your work. Give yourself a bit more time to set up your website, an online portfolio and your LinkedIn profile. Once everything is in order, it won't require that much work anymore. Think of implementing

a fixed timeframe of, for instance, two hours per week in which you work on how you are seen by the outside world. By posting a photo album of your new project on Facebook, or showing the preparations of your exhibition with some Instagram stories. Distinguish yourself in the online channels you use. Find out which can be the most efficient for you.

## EXPERIENCES ON YOUR SITE

Does your website offer an overview of recent work, or do you turn it into something personal? You can use it to give the public a look at what you can make and do. And your experiences can also have a place here. By reflecting on what you have done and what role you played in what project. You can also allow others to respond to what you have done via your website. The opinions of others regarding your work and approach can be very valuable in some cases. You can recognise patterns in all experiences, based on which you can set goals for the future.

## YOUR BUSINESS ON SOCIAL MEDIA

Promoting your work on social media is one of the best ways to increase brand awareness. In addition, a business page on Instagram, Facebook or LinkedIn offers more business benefits than a personal page. You can advertise on it, provide more information, get useful statistics and the number of fans is unlimited. Zoé Déjean, PR advisor at communication agency De

## SEE AND BE SEEN

Ernst van Dijk, former advertising man and trainer connected to Culture+ Entrepreneurship, provides four tips.

- Create a newsletter, with the programme MailChimp, for instance. Keep people up to date of what you are doing.
- Visit openings, fairs and symposiums. Find places where you dream of showing your work.
- Use your artistic qualities to promote yourself in a special way and have your work catch the attention of curators and journalists. Or invest money together with others in professionals who take care of your PR.
- Turn networking into an art. Even at birthdays of your in-laws or at the supermarket, and especially in the world that is not the art world.

Wolven, advises you to think carefully about the goals you want to achieve through your social media. More known, an increase in sales of your work or recruit participants for an event? Put the audience first when choosing which social media channels you use. And don't forget in everything you do that you do it from a business point of view.

## TARGETED ACTION

Instagram is one of the top social media channels for companies with a visual brand experience like your own. The number of users is growing strongly and the platform has 50 percent more interaction than on Facebook. Research shows that 60 percent of all Instagram users discover new products via Instagram. Zoé recommends experimenting to reach the right target group. In the Netherlands alone, there are 5.6 million Instagram users. Half of them are interested in art and culture. This way you can also test on Facebook, which is still the social media platform with the most reach. LinkedIn puts the focus on business networking. Everything stands or falls on your their ability to attract a group of involved fans. They are your best advertisement. Show that you see them, talk to them, be curious about their opinion and reward them. Give away a valuable prize that matches your target group. A tour, a unique version of your product or a voucher for example. As long as good content can be found daily

on your social media account, the chance that you will remain in the picture with existing and new followers is even greater.

## KNOW YOUR FANS

The point is to know what interests your target group and what motivates them to take action. Because how do you make sure people stop scrolling through their timeline and start reading your message? With a company page you can measure what works and what doesn't. What posts do they like, save or gain new followers? What do they respond to? And which messages make people click through to your profile or website? If you experiment with that, you will get a better understanding of the needs of your audience. This way you strengthen the relationship with your fans and they will report positively about you. This increases your reach again. People rely more on recommendations from people they trust than on advertising. Social media allows you to take advantage of this.

## TIPS FOR EVEN MORE VISIBILITY ON INSTAGRAM

Using a location tag increases the chance of being seen by more people by 79 percent. Attribution notifications have an increased reach of 56 percent. And by using hashtags you increase the chance of more likes and reactions by 13 percent.

## 7 TIPS FROM ENTREPRENEUR COACH MIRANDA APELDOORN FROM ZINVOL

1. Make a short and powerful version of your story, which you can use as an elevator pitch. If your work was no longer there, what would be lost? Think carefully about how individuals and the world in general benefit from your work. Think about your value.
2. Make sure your website is up to date and your homepage immediately points out what you can do for people and how. For example, where they can buy your work.
3. Become an actively participating member of an industry organization or an artists' collective. If people know you, they are more

likely to ask you to join a project or assignment. It will strengthen both your entrepreneurial and legal position.

4. Join a membership platform if you want to make independent work. Dutch artists and content creators can check out [Petje.af](#). On an international level check out [Bandcamp](#) and [Patreon](#). Here you can let fans subscribe as a member to get exclusive work and a creative look behind the scenes.
5. This blog by Eline Levering, [Kunst in de Kijker](#), recommends on how to sell more work.
6. Did you know many online videos are viewed without sound? That is why it is wise to subtitle them.
7. Visit events inside and outside the culture sector. Offline, but also online. For example, join a like-minded Facebook community and let members know you're open to collaboration.



### PODCAST TIP

In the third episode of This is how I will remain an artist (In Dutch: Hoe ik kunstenaar blijf) you learn to effectively share your story with the rest of the world. Check it out on [Spotify](#) and [cultuur-ondernemen.nl/podcast](#)

# ARCHITECT MATHIS J. BOUT DOES NOT BELIEVE IN PIGEONHOLING

AND DOESN'T GO TO WORK WITHOUT A COOPERATION AGREEMENT ANYMORE

Mathis J. Bout (1980) graduated from the architecture faculty in Delft. As a new urban architect, he does more than just designing buildings. 'This age full of complex questions requires a multidisciplinary approach.'

## BIOGRAPHY IN FIGURES

Mathis graduated from the architecture faculty in Delft in 2010, specialising in environmental design. He started his agency URBMATH in that same year, which is now almost **8** years old. He has worked on over **50** projects. His first project took **1½** year and was the redevelopment of a monumental canal house in Leeuwarden.

## BEST ARTISTIC DECISION

'In order to choose a crossover from the very beginning and not limit myself to the strict discipline of architecture. The time is ripe for that approach. We live in a world full of complex questions, which you cannot tackle within one discipline. That is why with my agency, I also offer customers things like communication, strategy and positioning.'

## WORST ARTISTIC DECISION

'Entering into a partnership without first expressing and recording our expectations. I thought: it'll be fine, we work well together, but that wasn't the case. There were too many assumptions. Ultimately, the relationship ended badly. Now I put all expectations on paper in advance, so that we no longer have to think about that in the creative process.'



'I have an enormous urge for originality. In fact, I am unable to do the same work twice'

VISUAL ARTIST  
TIJS ROOIJAKKERS

READ THE INTERVIEW  
WITH TIJS ON PAGE 26

## STEP 5 GET IN CONTACT WITH CUSTOMERS

During your studies, you have already built up a network and gained experience. How do you maintain these contacts and how do you come into contact with potential customers so that you can make them aware of your added value? We help you get started on your acquisition in a relaxed way.

Where is your audience, who are your customers? The most important thing is: how do you come into contact with them? How do you approach that? These questions may be easier to answer for a designer than for a photographer or visual artist. Whatever your art discipline is, find out who may be interested

in your work, where they are, and what they do. Artist Reinier Bosch helps you with his networking tips in this chapter and also vlogged about it for us. Illustrator and designer Saskia Schreven also provides networking advice and tips in order to better determine expectations.

## YOUR MARKET - FOCUSED ON ORGANISATIONS



## YOUR MARKET - FOCUSED ON TARGET GROUPS



## YOUR NETWORK

Your network is the collection of links that potentially plays a role in reaching a certain target group. You have heard of the six degrees of separation: this means you are linked to every other human on earth through just five links. Realise that opportunities this offers! Think about who your ultimate client would be and via whom you could reach them. People in your

own network know people that are on this path of links. This way, you make use of warm contacts to approach cold contacts. And you also fulfil this role for others, so everyone is helping each other out!

Acquisition is about making contact with the purpose of both parties gaining from it. Actively

exploring the possibility of collaboration by offering your professional knowledge, experience and expertise. This doesn't mean you need to tell a story about yourself immediately; first, you ask questions and listen. Truly make contact. Saskia Schreven recommends networking as if you were going to a bar: 'Just like at the bar, with a networking meeting, sometimes you will meet like-minded people, and sometimes you won't. You are more likely to find common ground with like-minded people. If I truly have something to offer someone, I propose having another beer or coffee at another time to see how we can help each other.'

## ADJUSTMENT AND REFINEMENT

You need good timing to introduce your own story in a conversation at the right moment. This is something you need to practise. Ideally, you will have different stories in your head that you can tell about yourself, depending on the context. You can come into contact with customers of your product via your social media channels, word-of-mouth advertising, your website or a pitch. Put yourself in the position of the client and the companies you want to reach with your work, and adjust your story accordingly. By telling it over and over and gauging the listener's reaction, you can refine it over time.

## TIP SASKIA SCHREVEN ABOUT TELLING ANECDOTES

'When I first call or have a coffee with a potential customer, this saves me a lot of energy. It allows me to better respond to how the contact is (e.g. formal or informal) and probe what the expectations are (including how many hours I expect to work on the assignment). On the other hand, the customer knows who they are talking to, and that builds trust. Being myself works best for me and I love telling anecdotes. Anecdotes about my work are plentiful, and I incorporate my qualities in them!'



'It is important to be patient. It is so easy to simply say: oh, that's never going to work'

DOCUMENTARY MAKER  
ANKE TEUNISSEN

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WITH ANKE ON PAGE 58

## STEP 6 NEGOTIATE LIKE A BOSS

You can work on projects as assignments, or work on your oeuvre as an autonomously working artist. It is a period that puts you under considerable pressure. Before your artistic efforts are converted into a financial reward, there is often a lot of negotiation to be done with clients. There needs to be a quotation, the work needs to be properly described, and there are a few more things to look out for.

Pay cash and up front, please. Unfortunately, reality is often different. You cannot run the risk of investing a lot of time in an assignment that is not in proportion to the fee, if there is nothing else in return. An assignment can yield a lot of money in relatively little time or nothing financially, while

it does provide enormous exposure. Be smart about this. If there is little budget, think what else a client can do for you. Do you want positive recommendations on your social media? Or that the client introduces you somewhere or invites you to an opening?

Sometimes you will get a request, but it appears there is no budget. Someone asks you to do something in exchange for mentioning your name 'because it is good for your publicity and brand awareness'.

We advise you never to do anything for free. If you do it anyway, make sure that it is clear and make agreements about this on paper.

## FEELING IT OUT FIRST

Hooray, a job with a budget! Should you have to immediately ask how big the budget is? It is a known psychological phenomenon that shows it is smarter to propose the opening bid yourself in a negotiation. It seems so logical to ask the client first, but an unconscious thinking error will focus too much attention on the first amount mentioned. You tend to concentrate on the mentioned price, which may cause you to adjust the price you already had in your head. It is better to feel out the negotiation without immediately talking in concrete terms. Try to get valuable information from the client, such as the work schedule they consider 'normal' from experiences with previously outsourced jobs.

## DETERMINING YOUR PRICE

How do you learn to ask for a suitable fee? If you are a performing artist, then it depends on how well-known you are and where you perform. For work with an orchestra or theatre company, you can check the CLA that applies for that sector. If you create visual art, accurately estimate the material costs and think about the number of hours it will cost you. Don't forget to include your travel expenses and investigate some similar artists and other creatives in order to determine your price. How much do you want to be left with per hour? Are you asking a price for a product or for the entire process?

The [free guidance](#) (in Dutch: [handreiding kunstenaarshonorarium](#)) is widely supported by foundations and presentation institutions such as museums. Use the calculation model for your price agreements surrounding exhibitions.

Read the [Fair Practice Code](#) an initiative to enable 'healthy wages' for creative professionals.

The invoices you send out need to contain your name, address and city, your VAT number and logical invoice numbers. See what [requirements](#) the tax authority sets for this here.

## MAKING CHOICES

The relationship between time, money and quality is sensitive. A job that needs to be performed quickly cannot be purchased at a low price and still be good. It's all about realising as an entrepreneur that is good enough with a lower limit that you determine yourself and is related to the assignment. You can make certain choices in that. If you want to take more time, are not limited to a deadline and can work on multiple projects at once, then you may be willing to work for a lower price. You cannot run the risk of investing a lot of time in an assignment that is not proportional to the fee you receive for it, unless there is something else to be gained. Sometimes an assignment can earn you a lot of money in relatively little time, and sometimes an assignment provides little financial benefit, but does create enormous exposure. Deal with this in a smart way; if the budget is small, think about what else a client can mean for you. Do you want positive reviews on your social media? Or do you want the client to introduce a warm relationship to you and invite them to your opening?

## THE QUOTATION

Clients can ask you to first put on paper what you have to offer, think of an approach and link a price to that. Make sure your quotation contains all elements in order to convince your clients. The client often indicates what they find important, so write them down in the exact same words and copy them into your quotation. Make clear what you are going to deliver, split the work and put separate prices on each component or come up with a project price. Preferably also mention a validity period for your offer and indicate when you expect an answer at the latest.

## WRITTEN

General Terms and Conditions are the foundation of every company. You can specify under what conditions your product or service is delivered. Things like the payment terms of your invoices, liability, delivery. Make sure your General Terms and Conditions can be found on your website and refer to them in your quotation. Oral agreements are also valid, but difficult to prove in case of a conflict. Therefore, always record agreements with clients in writing and teach yourself to briefly summarise your business conversations and e-mail them to that

person. This shows involvement, avoids misunderstandings and gives you something to fall back on if there are any problems. In case of disagreement, think about whether and what you want to do with that party in the future. Check the conflict management schedule and see what options you have.

Check out the [National General Terms and Conditions for Art Commissions](#) (In Dutch: [Landelijke Algemene Voorwaarden Kunstopdrachten](#)) on our website. This publication contains sample contracts with general terms and conditions that you can use when accepting art assignments.

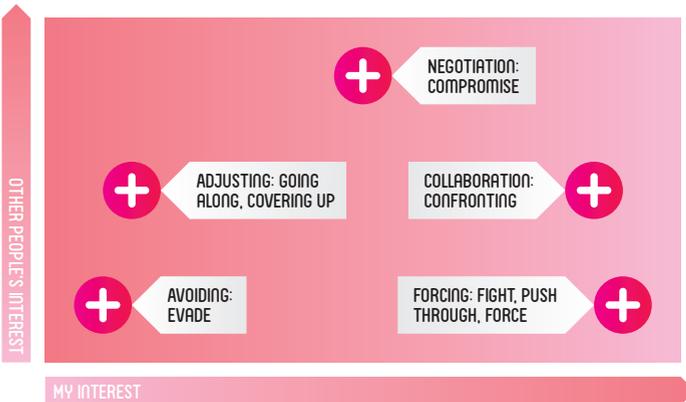
## COPYRIGHT

What you have created may not be used or abused by others. Copyright is intended to protect you as the creator of a work. Image right is the same thing as copyright. There are different organisations you can join, such as [Buma Stemra](#) and [PictoRight](#). Joining means you will be paid upon use and that you are protected in case of abuse. Another way to protect your work is via [Creative Commons](#). You do not receive a reimbursement for this, but you can establish that your name will be mentioned with use.

An art object can, certainly when it comes to the design of a user object/product, fall under certain regulations: copyright, design right, patent law or sometimes even trademark law. Especially if the chance of reproduction is great or if there are major financial interests on the line, a design or brand filing or – depending on the circumstances – even a patent can be considered. These rights offer more legal certainty, but also more functional certainty than copyright.

## MODEL AGREEMENTS

Check whether your new work situation corresponds to one of the [model agreements](#) of the tax authority. They encourage using them and have published various versions online, in order to make it easier to distinguish between an employment relationship and entrepreneurship. If you work under a model agreement approved by the tax authority, then it is clear that the work is considered an assignment and not work in paid employment. This also means the client is certain that they do not need to withhold and pay wage tax. You can use such a model agreement for each assignment, but it is not legally required. You can also send the client invoices without one, if they do not object to that. The tax authority has the approved model agreements on their website. More and more model agreements are also being added for architects, individual artists, DJs, quest choreographers, guest directors, ballet masters, arts and culture education, and for various jobs in the film sector.



# DOCUMENTARY MAKER ANKE THEUNISSEN SHARES A STUDIO WITH OTHER CREATIVES

AND EXPLAINS WHY CREATING LOTS OF COMMERCIAL WORK IS NOT ALWAYS THE RIGHT BUSINESS DECISION

Documentary maker Anke Teunissen (1975) is known for her photo project *Nestbljivers*. She loves telling stories in different ways. For instance, for her latest project, she is using virtual reality.

## BIOGRAPHY IN FIGURES

In 2006, Anke photographed **26** adults who still live in their parental home for *Nestbljivers*. One of her latest works is *De stoel van de laatste jaren* (2017), a three-part VR documentary about **3** elderly people in the winter of their lives, which she created with Jessie van Vreden. It has been shown at festivals in more than **20** countries and has won three film awards.

## BEST BUSINESS DECISION

'Soon after my graduation, I looked for a good studio and rented it with seven creatives in the Amsterdam Houthavens. It is great to have your own place that isn't home, and the fact that I share it is great for my network. This means I am not working individually and separately.'

## WORST BUSINESS DECISION

'After *Nestbljivers*, I was offered many commercial jobs. And ten years ago, you would get ridiculous daily rates for that. It was attractive to make money easily. I did that a lot back then, until it made me very unhappy. It was so stupid and flat that I had completely lost sight of what I really liked.'



‘What I do comes from researching myself, but I also look at data, I’m a real geek’

ARTIST  
RAJAE EL MOUHANDIZ

READ THE INTERVIEW  
WITH RAJAE ON PAGE 70

## STEP 7 FIND FINANCING FOR YOUR PLAN

Finding financing for your plans can be complex, but not impossible.. Do not limit yourself to one source of financing, but research all the possibilities that may fit with your idea, project or plan. In this chapter, we go over those different financing options: *we show you the money.*

As an entrepreneur, it is wise not to be dependent on one source of income. There is a large variety of sources of money, like crowdfunding, foundations, patronage or loans. How do you know which funding sources are right for your plan? What are the advantages

and disadvantages of each form of financing, and how do you know whether you are eligible for a loan or subsidy, for example. The [Cultural Financing Guide \(In Dutch: Culturele Financieringswijzer\)](#) can help you with this.

## MORE ABOUT THE CULTURELE FINANCIERINGSWIJZER (CFW):

The CFW helps you to find financing for your project, product or company:

- You will gain insight into which financing options exist for your financing needs.
- You can be inspired by current examples of fellow artists and creatives.
- You will learn about informal investing and crowdfunding, with references to other platforms.

## HOW DOES THE CFW WORK?

The CFW is a source of information about forms of financing. For example, you want to finance a project or invest in the start or growth of your company. You want to purchase materials, equipment or an instrument or furnish or renovate a studio or workshop. With a number of specific questions, we help you investigate which funding source best suits your situation and needs.

In addition, you can learn more about all kinds of topics related to the financing of your project, product or company and you can find tools on the site with which you can calculate your financing needs or with which you can, for example, identify your stakeholders. Inspiring examples of other artists, creatives or organizations that have successfully funded their project or cultural enterprise will also help you put together the most suitable financing mix.

## FIND FINANCING: THIS IS HOW YOU PROCEED

### BREAKING DOWN PROJECTS

If you have major plans with a longer duration, it may be wise to split the project into phases, each with a head and a tail. It may be easier to find funding for a subproject or pilot, because a financier may be interested in the results of your research. And with success, you can move on to the next phase.

### DIFFERENTIATE BETWEEN COSTS

You can include overhead costs related to your project on your project budget. Such as costs you incur for administration or telephone costs. And, perhaps it is unnecessary, but still good to mention: never forget your own fee.

## THE MOST COMMON FINANCING SOURCES

1. own direct income: such as from the sale of your work
2. sponsoring: contribution to your project from companies  
These can also be contributions in kind, which are contributions that cause you to need to incur less costs. Companies often do this for the sake of brand awareness or from image considerations
3. patronage: donations from private individuals who want to support your project
4. private and public funds
5. subsidies from governments: this can be the municipality, but there are also provincial and national schemes that may be relevant to you

## EXAMPLE: APPLYING WITH A FOUNDATION

Applying with a foundation is often a good time to draw up a 'mother' document for your plan. The main focus is developing your case for support (a 'basic story'): an appealing, convincing, stimulating and clear story about who you are, what you want to achieve, for whom and why.

A good case for support makes it a lot easier to obtain financing. It serves as a basis for other applications as well. Also try to draw up a page with the key information. You can use it to send to any interested parties as a first presentation, for instance.

How a financier will assess your plan is important. Use the research options via the internet to find out more about him or her. What other projects have been funded in the past? You may even see which budgets were involved. This can help with a more targeted application to the right financier.

Did you know there are more and more companies that donate from the perspective of social involvement? They sometimes establish foundations such as the Rabobank Foundation, Delta Lloyd Foundation and the ING Nederland Fonds.

**TIP** Clearly include sponsoring in kind in your budget by capitalising the contribution. After all, this is also income, with the side note that it is paid in kind.

**TIP** With most foundations, you can only submit an application as a legal entity. If you have a foundation, applying for ANBI status is recommended. With the recognition as cultural ANBI, donors can deduct their donation from their tax.

**TIP** Read the *Fund Book* (In Dutch: *het Fondsenboek*). An annual publication containing all funds in the Netherlands. The larger, well-known, public funds and the unknown, private funds, which have a specific objective.



### EXAMPLE: CROWDFUNDING

Crowdfunding is not a source of financing, but a method for raising money. It allows you to scan the market and build a fan base.

Read more about crowdfunding at [voordekunst](#) and [Cultuurele Financieringswijzer](#)

### EXAMPLE: CULTURE LOAN

It is possible that you want to invest in the growth of your company, while you are quite confident that the investment can pay for itself. Perhaps you only need money temporarily to bridge a period of no income. If you have sufficient own resources, you can pre-finance it yourself. Otherwise, borrowing may be an option. With friends, family and fans (also called fools) in your own warm circle, at a bank, or with a culture loan. Via Culture+Entrepreneurship you can apply for a culture loan at a low interest rate from the [Fonds Cultuur+Financiering](#). This fund helps creatives, artists and cultural organizations on their

way with cultural loans.

Note: borrowing costs money that must be repaid on top of the loan amount. Sometimes your project involves high risks. It can succeed, but it can also fail.

### EXAMPLE: BUSINESS ANGELS

If you want to start a completely new project with an uncertain outcome, then consider a business angel or a business partner that (co-) invests with risk capital. Because they also bear the risk, they want to share in the proceeds and sometimes gain a share in your company. Realize that well in advance and also consider what your 'braking distance' is in case your plan does not go quite as expected.

## TIP BUILD RELATIONS

This chapter appears to be about finding financing. However, our motto is: fundraising has nothing to do with making money, and everything to do with building relationships. It is important to have a network. And it doesn't come overnight, it costs time. It is usually pointless to immediately come up with a sponsor proposal or a request for money. Warm contact and a goodwill factor need to be able to develop first. You need to get to know someone, build a relationship, and find out what their interests are. Find out who can help you with that. And whether people in your network may be able to help you access potential financiers. In the fifth step we already discussed this in detail.



The fourth and last episode of This is how I will remain an artist (In Dutch: Hoe ik kunstenaar blijf) is about how to find money for your story. Listen to the podcast here [Spotify](#) or here [cultuur-ondernemen.nl/podcast](#)

## DIGITAL REVENUE MODELS

Digital revenue models are also emerging in the culture sector. Want to know which ones are there and how they can work for you? Find out more on [cultuur-ondernemen.nl/digitaleverdien-modellen](#).

## TIP START SMALL

Remember that every small donor can grow to become a major giver and that patronage can occur in many forms. For instance, you can build a circle of friends which you ask to support your work with a voluntary donation amount. Build your network carefully, inform everyone well and be transparent in how you spend the resources. This creates trust. There are also platforms, such as [Patreon](#), where fans of creatives give a monthly contribution in exchange for the occasional work or a look behind the scenes.

# STEP 8 MORE FOCUS, LESS STRESS

Once you enthusiastically get started, you sometimes need to force yourself to clear your head. Enlist help and find like-minded people in your network. Stroll around town for an afternoon, go on a nice hike through nature, and watch your head fill up with new ideas. Or maybe not, but at least the chance of a burnout is a lot smaller.

We throw so many names or organisations and institutions at you in this guide in order to help you find the right people to think along with you. When you are so busy that you are burdening yourself too much, it may help you to talk to someone that looks at your work in a structured way, whom you can discuss your work in progress with,

and to determine what to do going forward. Contact with others can also help you stay motivated and stretch your own limits. Find discussion partners inside and outside your own circle or use a conversation with a consultant at Culture+Entrepreneurship to give yourself and your career a boost.

## DEALING WITH INSECURITY

No matter how independent you are, you can sometimes doubt your own abilities. And it seems as if it is easier for others. As soon as you talk about this with colleagues, it turns out that they often have the same doubts. Also remember that this insecurity is a feeling you will never truly get rid of. After all, every new project presents itself with unknown elements. And then again in the art sector, where there are no strict rules. That is challenging, but also exciting. Creativity on order is a contradiction; unfortunately these are really hard deadlines that you have to deal with. Every new opportunity is also a way to fail. It is at such times that it is important to take a step back and look at your work from a distance. Try to keep thinking freely.

## OUTSOURCING

Outsourcing your financial administration can give you peace of mind. Not everyone likes taking care of that, and once you start worrying about your shoe box full of receipts at night, it's time to enlist help. And we already mentioned plenty of other expertise you can hire. You can get advice about PR and marketing, you can have someone install the latest software on your laptop, and as an artist, photographer or illustrator, you can look for an agency that can represent your work.

## ORGANISING YOUR WEEK

Create a weekly schedule and stick to your planning. Include everything you need to do, think about how much time each activity will take, and create a schedule from it. Then work as structured and closely to your schedule as possible. This will cause you to work in a more orderly fashion, which gives you more peace of mind. There is a lot that requires your attention, but be careful not to be distracted from what you intended to do. Limit the distractions to a minimum or use apps like [Forest](#), [Stay on task \(Android\)](#) or [Be Focused \(iOS\)](#) for it, and set a limit for yourself in terms of certain apps. With [Flipd](#) you can even fully lock your phone!

## LET IT FLOW

If you tell others what you are working on, there are moments when your eyes start to shine. Subconsciously, you already know what suits you. It is often said that 'creativity must flow'. It is also unavoidable that you face obstacles now and then. At such times, it is important to figure out what you need. Do you need more sleep? Cook yourself a healthy meal? Do you want to immerse yourself in the work of other creatives? Stay friendly to yourself. Don't start talking to yourself with counterproductive, demotivating thoughts. But train your voice to speak to yourself in a way that makes you happy to be able to do what you are good at, and slowly but surely become even better at it! For now, we wish you the best of luck.

# ARTIST RAJAE EL MOUHANDIZ LEFT THE CONSERVATORY AND CHOSE HER OWN PATH

AND EXPLAINS WHY IT IS VALUABLE TO SOMETIMES LEAVE THE NETHERLANDS FOR THAT

Rajae El Mouhandiz (1979) calls herself a fluid artist, 'because of my story and the way I work'. Her mother is Algerian, her father Moroccan, she was born in Morocco, grew up in Amsterdam, and now lives in Rotterdam.

## BIOGRAPHY IN FIGURES

Rajae was awarded an Ariane de Rothschild Fellowship in 2015. She has **1** documentary, **3** (music) theater performances, **2** albums, **1** EP and **1** single to her name. In 2019 the exhibition Modest Fashion opened, which Rajae conceived and curated. She is currently working on a new theater research and her Ellae Foundation, in which she combats gender inequality in the art and culture sector.

## BEST ARTISTIC DECISION

'Quitting the conservatory when I was twenty - where I was studying horn - and choosing my own story. Despite receiving angry messages, I was able to burn my bridges and go abroad to improve my skillset there. I learned things there that I couldn't learn in the Netherlands. Within a year, I was recording in London, and another year later, in New York.'

## WORST ARTISTIC DECISION

'Letting others steer me too much and take over my vision. I learned that I need to stick close to my own plans, and when I bring in external experts, such as for a show, meeting in the middle is the absolute limit. It is important to protect your artistic vision.'



# USEFUL ADDRESSES

You can find a convenient download of *Entrepreneurship route* in pdf at [cultuur-ondernemen.nl/product/zakelijkegids](http://cultuur-ondernemen.nl/product/zakelijkegids).

You can also subscribe to the Culture+Entrepreneurship newsletter [cultuur-ondernemen.nl/nieuwsbrief](http://cultuur-ondernemen.nl/nieuwsbrief)

## FOLLOW US ON



## ENTREPRENEURSHIP

[www.beroepkunstenaar.nl](http://www.beroepkunstenaar.nl)

Information and tips about the professional practice

[www.belastingdienst.nl](http://www.belastingdienst.nl)

*Leuker kunnen ze het niet maken*

[www.sprout.nl](http://www.sprout.nl)

For starting entrepreneurs

[www.zzp-nederland.nl](http://www.zzp-nederland.nl)

Advocacy organisation for self-employed entrepreneurs

[www.de-eigen-zaak.nl](http://www.de-eigen-zaak.nl)

Advice store for (full-time and part-time) entrepreneurs

[www.kvk.nl](http://www.kvk.nl)

Chamber of Commerce

## FINANCING

[www.culturelefinancieringswijzer.nl](http://www.culturelefinancieringswijzer.nl)

The Cultural Finance Guide will help you find financing for your plans step by step.

[vermogensfondsen.startpagina.nl](http://vermogensfondsen.startpagina.nl)

The most important foundations listed

[www.allarts.nl](http://www.allarts.nl)

Tax advisors for the arts sector

## ABROAD

[www.dutchculture.nl](http://www.dutchculture.nl)

Centre for international cooperation

[www.rvo.nl](http://www.rvo.nl)

About entrepreneurship in your own country and abroad

## INSURANCE

[www.broodfondsnl.nl](http://www.broodfondsnl.nl)

Joining a bread fund in 4 steps

[www.boknet.nl/schadeverzekeringen](http://www.boknet.nl/schadeverzekeringen)

Insurance for artists

[www.mkb.nl](http://www.mkb.nl)

SME industry organisation

[www.stew.nl](http://www.stew.nl)

Advice and training for entrepreneurs and small businesses

[www.higherlevel.nl](http://www.higherlevel.nl)

Platform for starting, innovative entrepreneurs

[www.allarts.nl](http://www.allarts.nl)

Tax consultants for the arts sector

[www.ondernemersplein.nl](http://www.ondernemersplein.nl)

Government information for starting entrepreneurs

## LEGAL

[www.kunstenbond.nl](http://www.kunstenbond.nl)

Lawyers who help you with advice, mediation or defense

[www.auteursrecht.nl](http://www.auteursrecht.nl)

General site about copyright with links

[www.governancecodecultuur.nl](http://www.governancecodecultuur.nl)

Governance Code Cultuur plus toolkit

[www.creativecommons.nl](http://www.creativecommons.nl)

Flexibly dealing with copyright

[www.notaris.nl](http://www.notaris.nl)

About things you take care of with the notary

[www.pictoright.nl](http://www.pictoright.nl)

Help for photographers and illustrators to collect fees for used work

[www.clinic.nl](http://www.clinic.nl)

Free legal advice, supported by law firm Clinic

## THE BIGGER PICTURE

[www.kunsten92.nl](http://www.kunsten92.nl)

Active interest group of the cultural sector

[www.cultureelpersbureau.nl](http://www.cultureelpersbureau.nl)

About developments in the culture sector

[www.metropolism.com](http://www.metropolism.com)

2-monthly magazine *Metropolis M* about the (international) art discourse

[www.trendbeheer.com](http://www.trendbeheer.com)

Contemporary visual arts highlighted

[www.platformbk.nl](http://www.platformbk.nl)

Researches the role of art in society and takes action for a better art policy

## INSPIRATION

[www.culturele-vacatures.nl](http://www.culturele-vacatures.nl)

(Part-time) jobs, internships and apprenticeships in the cultural sector

[www.dutchheights.nl](http://www.dutchheights.nl)

Platform for art and culture awards in the Netherlands

[www.tedx.com](http://www.tedx.com)

Interesting speakers - also internationally - who point out new trends

[www.frankwatching.com](http://www.frankwatching.com)

Marketing, communication, social media and tech

[www.theaterkrant.nl](http://www.theaterkrant.nl)

Theatre platform with reviews of shows and a theatre job bank

[www.cultureelpersbureau.nl](http://www.cultureelpersbureau.nl)

About developments in the cultural sector

[info.bikopleiding.nl](http://info.bikopleiding.nl)

Information about the study Professional Artist in Class

[cultuurmarketing.nl](http://cultuurmarketing.nl)

Inspirational community for professionals with the goal of having a wide audience experience art and culture

[mestmag.nl](http://mestmag.nl)

Platform and magazine with special and innovative art and culture from Brabant and far beyond

[kunsten92.nl](http://kunsten92.nl)

Active interest group of the cultural sectors with members from theatres, orchestras, theatre and dancing companies and many more sectors

[artstation.com](http://artstation.com)

Online art communities with portfolio options and a search function by subject

You can find more interesting links online at [cultuur-ondernemen.nl/links](http://cultuur-ondernemen.nl/links)

# FREE CONSULT FOR INSPIRATION AND TAILOR-MADE ADVICE

Our consultants are specialists in entrepreneurial issues in the culture sector.

Request an orientating interview on [cultuur-ondernemen.nl/orientatiesprek](http://cultuur-ondernemen.nl/orientatiesprek)

CULTURE+ENTREPRENEURSHIP

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[www.cultuur-ondernemen.nl](http://www.cultuur-ondernemen.nl)  
[www.culturelefinancieringswijzer.nl](http://www.culturelefinancieringswijzer.nl)  
[www.fondscultuurfinanciering.nl](http://www.fondscultuurfinanciering.nl)  
[www.governancecodecultuur.nl](http://www.governancecodecultuur.nl)

For personal advice or participation in a workshop, you can visit Culture+Entrepreneurship in the centre of Amsterdam. We can also have orientation meetings by phone or via a video call.

# COLOPHON

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## Disclaimer

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