

TOWARDS THE VALUE OF THE EMERGING ART. THE CASE OF THE ART ACADEMY OF LATVIA

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Abstract

As the notion of the art market, employability and social economic impact drives higher art education even more towards art market and art world centred approaches, the role of emerging art and artists in art education and research rises. The research addresses the value of emerging art and emerging artists, particularly, the alumni of the Art Academy of Latvia and the Painting department of the Art Academy of Latvia in the period 2006–2010. It discusses the use of the terms of the emerging art and the emerging artists, methodological approaches towards the foundation of values of art and culture, applying of the institutional theory and never-established role of emerging art in the culture and creative industries. It also discusses necessity to further develop approach that would allow to establish value of the emerging art and the role of emerging artists inside cultural and art institutions, namely, art education institutions.

Keywords: *The Art Academy of Latvia, the emerging art, the art value, an art market, creative industries.*

Methodology

The research was part of the doctoral thesis “The socioeconomic impact on the Art Academy of Latvia: the example of the alumni from Art Academy of Latvia Painting Department Master studies between 2006 and 2010” that was elaborated at the Art Academy of Latvia during studies at the Doctoral study department. The research question discussed in this paper will cover the subject on how the Art Academy of Latvia as institution affected the value of the emerging art created within its walls. The emerging art is by no means an important part of the contemporary art market primary, secondary segment and contemporary art world. The borders between the contemporary art and the emerging art are blurry, but it is the fact that even more highlights the necessity of institutional research done on the emerging art defining.

Necessity to address highly interdisciplinary field also determined necessity to construct methodological approach combining several research fields, educational, art history and creative industries. The methodology used to answer the question above will be the analysis of the literature, which includes the theoretical framework of the origin and development of the creative industries, institutional theory, historical comparison between the micro-environment at the Art Academy of Latvia and impact of the art world and art market outside the Art Academy of Latvia. Sources like the Master diploma works unfold the main employment fields of the Art Academy of Latvia graduates. These fields are grounded by the data from surveys made at the Art Academy of Latvia from 2013 to 2015 on such topics as quality of studies offered and future employment or employment during the studies. The survey was continued by the author from 2017 to 2018 questioning emerging painters on how confident they felt in the field after their graduation.

Economic reports from the Ministry of Economics, Central Statistical Bureau, recent research and projects related to emerging art, newspapers reflect the sociological and economic factors of interest. In some cases, the sources give data for the qualitative analysis made in conclusions.

Introduction

The paper discusses the value of emerging art of the alumni of the Painting department at the Art Academy of Latvia in the period 2006–2010. The art by emerging artists has never-ending potential to become not only the creative core, but also the brand of the contemporary art in Latvia. The emerging art has specific value that needs to be traced in the light of art market and institutional theory to be able to monitor the dynamic of emerging art value. Limited research has been done on the value of the emerging art. This paper offers a research on methods to fill the gap on emerging art value.

Emerging art and artists

The definition of the emerging art as the art produced by the young artists, who have recently graduated from their educational institutions, is not generally accepted in the academic research. It has been often used to describe new art markets [Kraeuss, Logher 2010: 301–318], new or arising art-related industries and institutions [Komarova, Velthuis 2018: 1, 1–21], or contemporary art practices in emerging markets [Kanzaki Sooudi 2016: 149–166]. And while researchers have generally accepted applying the term of emerging artists [Fillis, Lee, Fraser 2015: 245–255] to those who are young, are still studying or have recently graduated, the term has established itself outside the realm of academic research.

Even more, the necessity to define the term of the *emerging artist* brings forward the question on what is *new art*, where these artists work. The Jerome Foundation offers this definition:

“Emerging artists have done more than simply aspire to create a work in a given discipline: emerging artists have already created work(s) in the discipline in which they are applying. Moreover, in the case of those artists who have been enrolled in degree training programs, work(s) have been created in the period following their graduation.

An artist may be considered emerging for multiple years” [Jerome Foundation 2017].

In this definition *emerging artist* is distinguished from the *pre-emerging artist* and *post-emerging artist*. In art practice and theory *emerging artist* is always associated with the new artist still in his or her studies, or a short time after the graduation, who is trying to reach the local and international art world. The fact is also highlighted in the definition of the *artist* of the Canada Council of Arts:

“(..) The person can demonstrate formal training, recognition by peers and a history of public exhibit or performance” [Murray, Pippet, Robertson 2014: 136].

These definitions outline the term giving the basic characteristics of the *emerging artist*. Although there may be several definitions and more general understanding of the artist, the main issue in this paper is to focus on the term of the emerging artist, highlighting that in every country, where institutions offering higher education in this study field are located, there is a certain level of emerging artists still studying or having already graduated from their universities or academies.

There is a certain level of research of the art market including art from ancient times to the 21st century, and a certain amount of research concerning creative industries and creative economy. However, little research has been done on emerging artists, their socioeconomic activity and impact; and both of them should be mentioned.

In their 2016 paper, Soo Hee Lee and Jin Woo Lee addressed the practices of the emerging artists through the branding theory considering the role of art fairs, namely, Frieze London in their research. Soo Hee Lee and Jin Woo Lee proposed that the uncertain value of contemporary art requires particular “layer of constructing belief in understanding the meaning of works of art” [Lee S. H., Lee W. J. 2016: 103], which in their research were called *cultural branding*, offering the model of cultural branding that “delineates the holistic contributions of constructing the meaning by intermediaries between artists and recipients” [Lee S. H., Lee W. J. 2016: 103]. And while the model proposed by Soo Hee Lee and Jin Woo Lee could be considered as certainly being valid, researchers admitted, “Frieze London does not embrace the majority of young and emerging artists” [Lee S. H., Lee W. J. 2016: 103]. Therefore,

further research into alternative platforms that “to enable more young and emerging artists to deliver the symbolic value of their work” [Lee S. H., Lee W. J. 2016: 103–104], and in the terms how these alternative platforms branding young and emerging artists are suggested.

More important contribution was research published in 2015 by Ian Fillis, Boram Lee and Ian Fraser. In their analysis of cultural value of the Royal Scottish Academy New Contemporaries Exhibition, Ian Fillis, Boram Lee and Ian Fraser assessed the institutional role in shaping emerging artists and their careers and also their cultural value. To deliver their analysis researchers adopted a multi-layered case study approach conceptualizing of culture value “compromising interdependent instrumental, institutional and intrinsic dimensions” [Fillis, Lee, Fraser 2015: 246]. They evaluated “the Royal Scottish Academy’s perspectives on intrinsic and extrinsic value” [Fillis, Lee, Fraser 2015: 248], intrinsic and instrumental aspects of price setting and selling, expected versus experienced value of the exhibition and the artworks and financial and related values created by the exhibition [Fillis, Lee, Fraser 2015: 249–252]. While considering expected versus experienced value, researchers asked respondents to assess aesthetic value, education value and symbolic value of exhibited artworks [Fillis, Lee, Fraser 2015]. Meanwhile assessing intrinsic value of artworks researchers choose the term of the *true value* instead of *intrinsic value* avoiding the confusion that would arise with the view that “the intrinsic value of art can be measured according to economic criteria” [Fillis, Lee, Fraser 2015: 250]; while later they decide even to blur lines between intrinsic value and instrumental value [Fillis, Lee, Fraser 2015: 250] considering that it is, giving with *Measuring the value of culture* written by O’Brien in 2010, the value “generated by the social and economic policy uses of culture” [Fillis, Lee, Fraser 2015: 246]. As the researchers established it, the main cultural value created by the exhibition for *the artists is high-visibility publicity*, at the same time cultural value that usually personal to the viewer is expressed in contemporary art “through artistic production systems and its messages” [Fillis, Lee, Fraser 2015: 254].

It may be therefore assumed that there are just few researches done in the direction of emerging artists entering the art market. This step, however, is quite serious, taking emerging art into the new – institutionally appropriate – level, building the brand of the emerging artist name and creation as well ranging the popularity, setting prices of the artworks. This is particularly the most challenging stage in the individual artist’s career and it obviously generates awareness among educational institutions and their organizations. Although there may be apprehensions on whether the only way, how to position the emerging art in the art market is through art institutions, the method has proved to be effective. Several examples of respective institutional practices were collected by the European League of Institutes of the Arts [ELIA 2018]. The research

that would approach the emerging artists from the point of the institutional theory as defined in the art history is about non-existent. Even the research done by Ian Fillis, Boram Lee and Ian Fraser, which focused on the institutional role establishing the value of the institutional theory, avoided the institutional theory of art.

The institutional theory as the direction in the 20th century aesthetics pointed out the unlimited power of the art institutions to define the art world, the operation of the art market, the look of the contemporary art and the top-level artists. One of the major goals of the art institutions as the experts of the art field is to set the value of the art, including the emerging art. In the light of leftist movements in the 1970s and student protests the institutional theory offered a potential solution how to harmonize relationship between different players in the art market on democratic basis. This was the goal also for the new institutionalism to try to develop more objective view on the processes and formula, how to value art on the aesthetic principles.

Institutional Theory

George Dickie, the founder of the institutional art theory, declares that it is an art institution, which brings an object the status of the art work and the value of institutionally appropriated work.

“According to the newly-imagined institutional theory, the same institutional practice can have two different outcomes: 1) the creation of things that succeed in being aesthetically good and are, therefore, art; and 2) the creation of things that fail to be aesthetically good and, therefore, fail to be art” [Dickie 2001: 98].

In the case of emerging artist and the contemporary art made in the 21st century the institutional impact is the same. The research observes that art world is nowadays strictly and formally structured to keep the project management around the institutional players. The art world even more unifies the most events, exhibitions and opportunities for the emerging artists in the biggest cities like New York, Beijing and London, which we know also as the largest economics in the art market [Forrest 2016]. The emerging artists try to follow the advice of professionals, for example, curators and gallerists, who say to go to the openings, network with the right people and the activity will give the result. The recipe does not work in all cases.

Significant details of emerging or unknown artists entering the art world are now observed in literature. The most important step is to be introduced properly even before participating in the art markets. The emerging artist just as a fresh talent is in the hands of strictly organized network, which on the level of art fairs, recognition, art awards or a positive review of the latest exhibition, sees that there is no contingency in the art world development or at least this development has a straight intended direction.

“In other words, the cooperative network of all intermediaries enforces the meaning of presenting works of art and ends up creating its agreeable value (Becker 1984). In order to be presented at art fairs, moreover, young and emerging artists should first be selected by initial gatekeepers, or dealers” [Lee S. H., Lee J. W. 2016: 19].

The contemporary art in the 21st century has pluralistic directions thanks to the postmodernism, post-digital age, movements of transhumanism, bioethics etc. The contemporary art also has the largest quantity of working artists, including emerging artists, for example, making the proportion extra-large in New York applications for the grants – 5 million artists to 100 grants [Ruciņa 2016]. The life of the professional artist is estimated around three years [Ruciņa 2016]. The artists are creating the largest amount of the artworks ever experienced in the art history. When the serious competition is one of the touchstones to keep making contemporary art and its qualities to support, the models to be able to value contemporary art are still developing.

It is issue to enter the major auction houses for the emerging artists. From Latvia there are few artists, who have entered such galleries – auction houses like “Sotheby’s”, “Saatchi” etc. In the Sotheby’s there are old masters like Vilhelms Purvītis, Mark Rothko, Sergei Arsenevich Vinogradov, Oļegs Auzers, Nikolai Petrovich Bogdanov-Belsky. Some of the visual art, especially art from the Old Masters and the Soviet period, is still linked as the Russian art. The same situation is in the “Christie’s” auction house with Gustavs Klucis’ poster and collage art.

Contemporary artists such as Ritums Ivanovs, Barbara Gaile and others from the 1990 artist generation after the collapse of the USSR were able to use mobility for professional means. Other artists from the recent generations are Sergey Diomin, Indriķis Ģelzis, etc. From the alumni of the Master study programme in the period of 2006–2010 16 people were mentioned in Saatchi Gallery: Kaspars Perskis, Laura Ozola, Ilze Zemīte, Juris Libeks, Ansis Butnors, Anda Lāce, Baiba Rēdere, Jurika Bakāne, Verners Lazdāns, Reinis Liepa, Viktorija Valujeva, Alise Mediņa, Anna Laicāne, Katrīna Gaile, Aija Vinkelmane, Evija Kūlmane [Saatchi Art 2017]. Almost the third part of the 80 painters is in the online gallery offering an electronic platform for unified promotion of artists. But there are very few data on the estimated prices for these works unless it is an auction house with an upcoming auction.

What can be said undoubtedly, the market value of the emerging artists is lower than the appropriated artists, including Old Masters. For example, the most expensive work in art fair “Jarmarka” was “Muleta” by Krista Kononova, worth 7380 euros in 2015, but in 2016 art fair “Jarmarka”, the most expensive artwork was a large-scale painting for only 3000 euros [Ābelīte 2016]. Other examples of art fairs like “Mākslas Bardaks”, “Mākslas Medības”, auctions in the gallery “Jēkabs”

have similar price range for the emerging art not reaching the level of 50,000 euros for one piece. Still the segment of emerging art in Latvia holds its potential to be included in the appropriated contemporary art segment and the potential to be discovered.

The aesthetic value of the contemporary and emerging art is one of the most discussed subjects of the art history and art critique. The aesthetic value cannot be based only on the perception and the categories of the taste. Institutional theory put up a formula for unified aesthetic artwork evaluation. One of the ways was proposed by George Dickie [Yanal 2010:112].

$$\text{Aesthetic Value} = \frac{\text{Vividness} + \text{Visual Intactness} + \text{Unity}}{3} + \text{Visual Uniqueness}$$

Figure 1. The formula of aesthetic art work value by George Dickie.
Author: Linda Teikmane. 2017.

Reflecting on figure 1 formula authors of the field noted that it was not complete. Dickie regarded that the aesthetic or symbolic art value or before-mentioned notion of intrinsic art value is not the same as the art market value, but it is necessary to put up some criterion for the symbolic value in the art theory. For use of this formula should be the scale of the quotient to make the categories of vividness, visual intactness, unity and visual uniqueness quantifiable and comparable. In the situation of variety of global and local emerging and appropriated artist indexes working already, it is not clear how detailed and useful this artwork evaluation method could be. The general level summarizes the elements for the artwork evaluation known and discussed for centuries, but the lack of capacity does not give more information in depth to value artwork.

The institutional theory sets the framework for the emerging and appropriate artist interaction in the art world including art market. The theory is basis for the method of the qualitative field literature study to experiment on developing a method on the emerging artist promotion and emerging art evaluation scheme. The observations show that in the case, when there are data on the emerging artist selling percentage or the prices of the artworks, the data are misleading. Mostly there is no collected evidence on the emerging art price dynamics of the first art fairs and five years after the alumni have graduated from the art university or academy. With few exceptions, when fixed prices appear in some irregular events; in the five years after the graduation there is no attention to the emerging artist as a valuable art creator in the primary art market. Meanwhile, other axiological possibilities, not only financial value of emerging art, are still needed to be considered further. While research into

cultural policy has been done tracking the value of art from the point of wellbeing [Lles Cymru Wellbeing Wales 2014], no researchers have touched upon the value of wellbeing in the realms of emerging art.

The case of the Art Academy of Latvia

As the research is focused upon emerging artists that have graduated from the Art Academy of Latvia, an insight into the history of the Art Academy should be valuable. Particularly because the history of the Art Academy of Latvia illustrates the development of the art market and several stages it has passed through. Frequently the stages of the art market development did not take the linear order of the evolution. The Art Academy of Latvia was the major and still is the most important art institution in Latvia. The institution was established in 1919. At the beginning of its establishment, the Art Academy of Latvia was in the centre of dispute. Academic art institutions with classical art education techniques were the ideal of the art education, but the modernist movements demanded more liberal, expressive approach. The discussion culminated in the false modernist art exhibition “Ballism” in 1920, which was the peak of the fight between the traditional painters and the modernist group [Kļaviņš 2016: 57]. Although there were newly established educational standards on the basis of the foreign Art Academies set by the rector Vilhelms Purvītis, the Art Academy of Latvia was seen as the major player of the conservative art. Collisions of this kind did not end in the first period of operation of the Art Academy of Latvia.

The war and inter-war period changed the shift towards other dominant questions like survival of the national art school, revival of the art world and the art market, but the post-war period reflected the culture and art politics of the USSR. With the change of the status of the Republic of Latvia, the Art Academy became the State Art Academy of Latvian Soviet Socialist Republic. The staff of the Art Academy tried to implement the demands of the new Ministry of Culture, which required depiction of fixed themes in painting and socialist realism style. The era between 1944 and 1956 was significant with attempts to fulfil the requirements of the new government and to maintain the artistic freedom in spite of censorship.

After Khrushchev’s Thaw (1956–1959), it became a little easier for the art world to maintain its liberty in the Latvian Soviet Socialist Republic. The dominant style in the painting was still socialist realism, but the repressions towards the tutors in the Art Academy of Latvia and the artists in the Artists’ Union of Latvian Soviet Socialist Republic ended. The rise of the culture, poetry, music brought the “Singing Revolution” in 1990 and the collapse of the USSR. The character of the contemporary art at that time switched from collective figurative compositions to individual, from urban and hard work themes to poetic reflections, from

historic battle scenes with heroes of the USSR to hyperrealism, seemingly senseless contemporary art performances.

These events took the Republic of Latvia into the society of the independent states and made the conditions of founding independent art world and art market possible. The era after 1990 was a transition period with the necessity to adapt to the new situation. The Art Academy of Latvia did its best to overcome the market fluctuations, the USSR market crash, the monetary and educational reforms. It is easily assumed that the new conditions of symbolic and cultural value of art and art education were set.

The Fine Arts Master studies at the Art Academy of Latvia were established in 1993. Several groups of young painters have entered the art world since then. The beginning of the 2000s came with the next wave of internationalization: artist, staff mobility through entering the European Union and accessing new Eastern markets. However, the crisis of 2008 dramatically reshaped the outcome. As it is seen in figure 2, which reflects the dynamics of the emerging artist graduation in the period of the research, the peak of the graduation was at the same time when the crisis of 2008 started. Therefore, it could be assumed that it was impacted by crisis, as the graduation in 2009 shows dramatic decrease from 28 artists to 9 artists. The figure 2 also shows that this kind of fluctuations took place at the beginning (2006 had 4 alumni, 2007 had 17 alumni) and at the end of the period (2010 had 24 alumni) without any stable quantity of graduated artists.

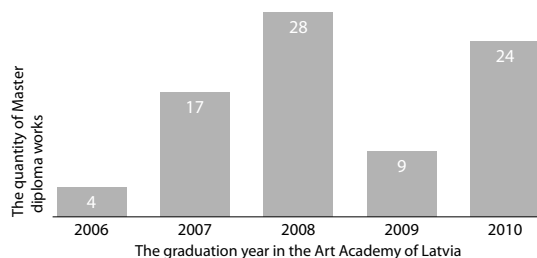


Figure 2. The number of alumni of Painting Department Master studies 2006–2010. Author: Linda Teikmane. 2017.

In total, 80 young painters have graduated during this period, who could be promising new names in the art world, but the reality shows a different picture. A little number stays to work in the visual art field as the long-term employment and many of the alumni get two or more workplaces.

The crisis of 2008–2010 was the first serious challenge to the Art Academy of Latvia, when the Art Academy of Latvia started next stages of its strategic tasks. Although Latvia has experienced several reforms and crisis in transition time, the

crisis of 2008 appeared unexpected to the art world, and art market of Latvia suffered a serious impact of this crisis, and the impact affected all segments of the art market and art world. The art market was still very young and small before the crisis of 2008 and crisis certainly did not help to improve any of its aspects. Even nowadays many practitioners of the art market say that they still do not feel that the crisis ended in 2010, and as a result, the art market hardly exists at all outside the big centres of art market.

The recently published Macroeconomic Review of Latvia shows that the group “art, entertainment and relaxation” continues its development from 5% in 2016 to 8.5% in 2017, and to 4.6% in the first half of 2018 [Ministry of Economics 2018: 17]. The employment level in Latvia increased to 64% in 2018 in all employment categories [Ministry of Economics 2018: 30]. The group “art, entertainment and relaxation” had a significant role in maintaining the employment of 3% in the field [Ministry of Economics 2018: 32] and had increased fully employed workplaces by 0.8% in quarter II in comparison with quarter II in 2017 [Ministry of Economics 2018: 32]. By the Informative report on medium and long-term labour market forecasts, the graduated students from 2015 to 2018 in the group “humanities and art” reached 9% [Ministry of Economics 2018: 31] of the total number of students. The forecast proposes to have growing numbers of employees in the group “humanities and arts”, from 25,700 in 2017 to 27,200 in 2025, and to 29,800 in 2035, or by 2.6% in 2017, 2.7% in 2025, and 3.1% in 2035 [Ministry of Economics 2018: 51]. The demand and offer for employment in the group “arts and humanities” will constitute 24,300 employees and 27,200 new specialists making accordance in 90% in 2025 [Ministry of Economics 2018: 61]. To look upon 2035 the offer and demand will make 23,600 employees and 29,800 new specialists making the accordance 79% [Ministry of Economics 2018: 61]. Statistics also show the following picture on the whole employment dynamics under 35 years in figure 3.

Number of employees in thousand												
	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
All	1030.9	1057.4	1054.9	908.5	850.7	861.6	875.6	893.9	884.6	896.1	893.3	894.8
15–24	120.9	129.3	123.3	87.2	74.9	70.8	72.4	71.2	69.1	69.4	62.2	59.1
%	11.7	12.2	11.7	9.6	8.8	8.2	8.3	8.0	7.8	7.7	7.0	6.6
25–34	235.7	236.8	236.6	209.0	205.8	205.1	208.4	215.4	214.1	219.3	218.1	217.9
%	22.9	22.4	22.4	23.0	24.2	23.8	23.8	24.1	24.2	24.5	24.4	24.3

Figure 3. Central Statistical Bureau of Latvia. The Employment and Unemployment – the Economic Activity, 2006–2017. Author: Linda Teikmane. 2018.

The number of full or part-time employment among youths falls. Partly the demographics shows the declining number of youths, but partly the employment options for youths without higher education stay significantly lower than the employment options for those with higher education. Eurostudent report says that Latvia has one of the largest levels of the student employment in their study period. 49% of students are in the full-time job, 12% of students have irregular or part-time job [Hauschildt, Vöggtie, Gvosć 2018: 132]. The recent surveys of the Art Academy of Latvia alumni employment indicate that almost all alumni are employed [The Art Academy of Latvia 2013], [The Art Academy of Latvia 2014–2015], [Teikmane 2017–2018]. In 2013, from 143 respondents 15.38% were employed and 11.19% students engaged in the study process [The Art Academy of Latvia 2013]. In the survey of 2014–2015, 427 respondents reported that 81.03% were employed and 12.65% were still studying [The Art Academy of Latvia 2014–2015]. The survey of 2017–2018, specifically addressed to the alumni of the Painting department, recorded the fact of 98.44% employment after their studies [Teikmane 2017–2018]. The alumni are employed as self-employed or in mostly small legal entities, but there are also exceptions with alumni working in well-known public institutions. Still the question remains concerning the alumni who are strictly employed in the visual art segment. There are very little data on their employment or their working lives, partly because it is an institutional blank gap and partly because the alumni are busy with their careers and mostly do not connect their employment expectations with the Art Academy from which they have graduated.

Meanwhile the Department of Painting of Art Academy of Latvia is the largest department in the Baltic States. In the time between 2014/2015 and 2019/2020, the number of students of the institution is expected to rise from 850 to 1000 students [The Art Academy of Latvia 2012: 12]. Every year around 300 alumni end their studies at the Art Academy of Latvia. The number of alumni and new artists graduated in the past years makes a significant percentage of the emerging artists. Therefore, the necessity to address the notion of emerging art and artists from the contextual position of creative industries arises.

Focus on impact on the creative industries

The creative industries theory was developed on the basis of the creative capital notion and the term of cultural industries as the political construct. Creative industries as the part of the creative economy created a framework for industries from very different fields to connect on common basis and to foster an economic development in 1990. From the theoretical point of view, the creative industries system for promotion is incredibly one-way thinking – orientated by the market,

but does not pay attention to the institutional hierarchy in the art world. Creative industries include visual art in the areas of creative industries, but mostly theoretic in the long way of dispute over which industries are creative and which are not creative have lost the part in which the institutional theory is strong.

The creative industries do not set the direction of the artistic style or the artistic movements. In the position just to appropriate the “product” that is in the market the creative industries are unable to affect the content. Prehistory of establishing creative industries in Latvia could be seen in my previous researches done on the operation of the Artists’ Union of Latvia [Teikmane 2013] and Latvian Soviet Socialist Republic Art Fund Exhibition Directorate [Teikmane 2015]. The transition of the art market from the socialist economics to the market economics was unpredictable and formally unresolved. The formal independence meant that the system of art market having worked for almost 50 years did not exist anymore, but the art market of the region and the working artists remained as employees.

The other example of the Art Fund Exhibition Directorate, which operated from 1989 to 1992, shows similarities with the same type institutions under the respected Artists’ Union in different republics [Teikmane 2015]. The Exhibition Directorate by its functions took care of the Art Fund and Artists’ Union commission for new artworks to the Artists’ Union collection, organized exhibitions of different authors and different media, sold tickets, publications, organized social events, communicated on common interests with other 8–10 art enterprises in the Art Fund system. In the market changes in 1992 the Exhibition Directorate institutionally united with other enterprises under Artists’ Union of Latvia. The example of the Exhibition Directorate highlights the fact that Artists’ Union had the art enterprise system even before the term of the creative industries was born in the UK, as the system of creative enterprises of the Latvian SSR Art Fund was founded around 1950.

The creative industries declare that the artworks by emerging artists are the products of visual arts, which are included as a field of the creative industries. Still there are differences on how much artist is orientated towards market or towards fine art. Ieva Zemīte in her PhD thesis says that fine art is not creative industries [Zemīte 2016: 44]. The terms *art industries* and *culture industries* incorporate the fine art. The DCMS definition [British Council 2010: 16] of 1998 originally included fine art as the creative industry, this scheme stayed also in 2001 and later definitions. The UNESCO based on the initial DCMS definition includes fine art, visual art and crafts as the creative industries.

“The UNESCO defines cultural and creative industries as sectors of organised activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialisation of goods, services and activities of a cultural, artistic or heritage-related nature” [UNESCO 2018].

The fine art and the visual art are the employment fields and industries without which creative level of creative industries would be impossible.

During the period from the millennium to 2010 the theory of creative industries experienced several transformations in connection with the visual art. An industry requires some quantifiable data on the products, production, prices, gross domestic product (GDP), turnover, export and import. The industry needs some statistics which is collected through years, on the local and global business environment, number of small, medium and large enterprises, number of self-employed, but not all industries are collecting statistics in a unified way.

The term *creative industries* in Latvia was established in 2006 along with the development of the culture policy-making documents. Creative industries were seen as the main stimulus to gain the economic growth. Since that time creative industries have employed several thousand people and gained the market turnover of about 6% [Ministry of Culture 2013: 28].

The other side of the topic is creative industries in Latvia, which does not have the strong basis as an industry. Creative industries are still struggling to prove that it is as significant sector as any other in the market economics. Creative industries prove that it makes turnover, it has import and export, percentage of GVA (Gross Value Added), enterprises or self-employed. But the data are not collected in all of the sectors of creative industries on the same level or have equally long history. The same case can be mentioned with the methodology of the creative industries analysis. Several methods of quantitative and qualitative analysis such as comparison between statistical data, comparison between the creative industries in the creative sector, supply chains, mapping, size of the creative enterprises, success of individuals in the creative industries, localization or internationalization, were employed in research dedicated to the creative industries and their statistical analysis. For most of the industries the criteria are easy to meet, because of the systemic counting on percentages through the decades. The art market statistics has been collected since the late 1990s in relation with the success story of Great Britain. The art market works differently from the market of traditional industries, and the segment of creative industries still has several unformulated processes going through the trade, income and outcome, salaries etc.

Nevertheless, the number of self-employed working in the creative industries rose in the next decade of the 2000s. The fields of creative industries like design, fashion design, publishing, electronic media, television, performing arts, museology have less creative input than visual arts. In a recent survey made in Great Britain, artistic creation industry stands out with 91.5% of creative intensity [Department for Culture, Media and Sport 2015: 34]. The translation and interpretation activities stay in the second place with 82.2% of creative intensity [DCMS 2015: 34], performing arts stay in the third place with 78.8% of creative intensity [DCMS 2015: 34].

There has always been a collision between the needs of the market or industry and the required originality in the visual arts. The industry wants only originality and aesthetics, which could be nicely wrapped up and used for increase of sales rates or product demand. The industry does not care for specific problem solving in contemporary or emerging art. The usage of art instrumental values with an aim to make an “art-product” should fit in the category for commercial, design, pretty books, or CDs etc. If financial outcome were not expected, there would be no necessity for taking risk or large financial investments. Unique qualities cannot cost anything by itself.

The art market itself has become an industry. The project managers, designers, curators, theoreticians, gallery and museum staff are creating a huge bubble around the artist. The artist is still a creator of the contemporary artworks, and the reason why exhibitions are set up regardless of style in which the individual artist works as the author. The artist does not have any fees in the exhibition project unless it is a case of specific mobility programme where the creation of specific artwork is included. The 20% of the project fees go to the staff, which provides the project management. The reality of the freelancer world is that no project is possible now in the freelancer world. If the project needs to have some support, for example, a grant, the project needs to be affiliated to an institution and the institution can grant it to the individual. The institution, as George Dickie stated, defines that this is good art.

The artist gets some percentage of sales price in the auction house if he is still alive. The hammer price and the estimated price of the artwork may differ largely. The art market after the crisis of the 2008 to 2010 has gone through stagnation and a lack of capital to invest in the art. There are few auction houses in Latvia. Major of the artworks were sold by the minimal hammer price not reaching the estimated price. The example of gallery – auction house “Jēkabs” shows that not only the art fairs of the contemporary art in Latvia have had low prices.

The same situation is with the copyright. To be able to work in creative industries and/or art market, the great necessity is to have the on-going question of the copyrights solved. In many places of Europe, the copyright has its own normative legislation which is solved for every industry independently. The situation in Latvia is that artists have their authorship on their artworks, but they do not get remuneration for it. The artists of the music industry fight over their copyright against piracy resulted as the Directive 2014/26/EU of the European Parliament and European Council of 26 February 2014, *On collective management of copyright and related rights and multi-territorial licensing of rights in musical works for online use in the internal market*. For the visual arts there are some normative basis for the copyright usage, but the usage of these copyrights, except the authorship, still does not bring much significance. Creative industry has a more precise understanding of

the creativity as intellectual property industry. Every artwork in this sense also fits as an object of intellectual property.

From all the above-mentioned we can clearly see that new artists consider it worth testing themselves not only in the visual art field, but also in the creative industries. The history of work in the creative industries from 2006 is very poor. Since the theory and popularity of creative industries grew, the alumni of the Art Academy of Latvia started to make side projects in their study time and after graduation. The industries in which emerging artists were engaged were:

1) The visual arts, basically implementing orders in monumental paintings, or other original artworks.

2) The curator of art exhibitions.

3) The design, including the graphic design, the fashion design.

4) Pedagogy as the activity in studios or the main profession in secondary schools, academies or universities (this is exception from creative industries, but worth mentioning as it is a strong field in the alumni professional life).

5) Some of them doing the restoration, scenography for short-term projects [Appendix I Master's diploma thesis 2006–2010].

After 2010, the alumni of Painting department in their study process were strongly affected by digitalization and new media. Some diploma works and creative industry projects were made in the light of IT possibilities before 2010, for the alumni in the functional design, visual communication, graphic programmes and in their last year the study programme "Motion. Picture. Sound." (*Kustība. Attēls. Skatņa – KAS*) being especially close to the wave of digital and process art. The emerging art as well as the projects in creative industries continued interdisciplinary approach. However, while emerging art and artists form part of culture and creative industries, the public policy documents that govern culture and creative industries do not approach emerging art and artists as particular culture and creative industries field or, what is even more worrisome, as particular culture and creative industries resource.

Discussion

The research was intended to create and evolve new methodical approach based on the synthesis of the socioeconomic impact of emerging art and artists, combining the institutional theory of the art history and the creative industry as the intellectual property industry. The copyright theory and the institutional theory could make way to a more precise copyright object and creative industry definition in Latvia. Emerging artists mostly do not link their creative skills with the management skills or self-promotion skills, but they develop these skills *ad hoc* together with the representatives of the institutions and dealers.

The evidence shows that institutionally through different networks and modes of interaction in the global society the emerging art value is made. The higher education institutions, art market and art world institutions should notice the high willingness of emerging artists to work professionally in the field also after the hypothetical five years after the graduation from art academy or university ending the status of emerging artist. There is an urgent need to make a roundtable and discuss solutions for the emerging art promotion. On the state level there is a necessity to develop an emerging art promotion strategy for near and further future. When every state institution has its own view on how the alumni should be pushed towards their next big success in career, a united proposition for establishing a strategy for emerging art promotion should be voiced.

The initial proposition was the wish to verify that the alumni of the Art Academy of Latvia create a significant part of the market. In the course of the work, many aspects and many questions on the status of the emerging art arose, the role of the creative industries about 20 years after the creation of the term as well as the signs of reviving or letting the new institutionalism to function on evolving the ways of more democratic decision-making tools. The higher educational institution in visual art as the most important learning and training institution for students should keep in mind that creative problem-solving is not only skill that is necessary for the young specialists in their working life. Soft and hard skills need to be harmonised and integrated in the study process making the alumni ready to use these skills creatively.

Conclusions

For decades there has been a struggle between economic and aesthetic side of contemporary art and contemporary art market. There has always been the necessity to keep the creative and artistic basis for every kind of economic processes, including creative industries and art market. On the other side, it is impossible to keep living from art only as a freelancer in unstable economic situation when art lovers and collectors also have different purchasing power. The small art market and large number of working artists, large quantity of artworks never end well. The decrease of activity in the art market has a direct impact on living and emerging artists, because the sale of the artworks and pedagogical work have been the strongest professional directions for centuries.

The big change for the emerging artists now is the growing significance of the creative industries. The creative industries keep the intellectual property and originality in the centre of the creative industry product, creative industry business and individual organization. The positive example of the United Kingdom keeps other countries motivated to implement the model and experience from the United Kingdom into their art markets and creative economy. But the market fluctuations

show that the fragments of the models which worked well in one country not necessarily work well in the other. Testing a specific model takes time in the creative industry environment and to take necessary regulations on the government level. The creative industries and the art market must be based on the local identity of the country and the local art world.

The emerging artists try various steps to differ in their professional creativity, their artwork value and reach their professional goals. The examples viewed in the paper indicated that answering the research question the Art Academy of Latvia affects the value of the emerging artists, the Art Academy of Latvia makes the emerging artists, offers necessary skills and the first exhibition, competition, internationalization possibilities. For many of the graduates, short-term projects end with long-term or permanent employment in the field. The value of the emerging art stays under 50,000 euro in Latvia although the price of contemporary art had risen before the crisis of 2008 and slowly rose after the 2010. Still the art market is small, the share of contemporary art is small, but in the light of recent biennials, international artists and contemporary art coming to Latvia, the art lovers slowly start to appreciate emerging art.

The main question, which future holds, is whether this scenario will be effective? The future with its geopolitics, market economy and creative economy challenges, the future of contemporary art gives many collision points. The fact is that contemporary art, especially emerging art, will not lose its interdisciplinary character. Meanwhile the creative industries will stop being creative in the moment when they lose creativity. This means that future dystopia holds certain threats for the development of creative industries and art market. However, for the sake of the future, what these artists will experience, there must be continued work with the identification and experimentation of the emerging art and creative industry future scenario.

Limitations of the research

The research holds limitation in the chronological period to maintain short period and keep concrete on the viewed issue. The same can be said about the alumni of the Art Academy of Latvia. The alumni mostly did not stress their creativity in the creative industries although these works mark the potential history of ideas, patents and projects made in recent history of creative industries outside the Art Academy of Latvia. For the future knowledge there is necessity to trace back these projects and it can be carried out in the future researches regarding the creativity of all Master, Bachelor departments. More or less precise review of the Art Academy of Latvia student artistic creativity and the employment rates in the creative industries could be seen as the result.

The research question focuses on the value of the emerging art made at the Art Academy of Latvia keeping the history and development of the creative industries for other publications.

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Appendix I

Master's diploma thesis by Art Academy of Latvia alumni 2006–2010

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- Arbidāne, A. (2008). *The feast*. Master's thesis. Art Academy of Latvia.
- Audere, A. (2009). *On the way to Marseilles. An evening in Italy*. Sarkandaugava. Chimneys. Master's thesis. Art Academy of Latvia.
- Avotiņš, J. (2010). – (untitled). Master's thesis. Art Academy of Latvia.
- Avramenko, V. (2008). *The nude*. Master's thesis. Art Academy of Latvia.
- Bakāne, J. (2008). *The time of pink elephants*. Master's thesis. Art Academy of Latvia.
- Baklāne, A. (2008). *My family and other animals*. Master's thesis. Art Academy of Latvia.
- Balode–Bandenicce, Z. (2010). *The soul of the city*. Master's thesis. Art Academy of Latvia.
- Bañķiere, L. (2006). *The Pławnicki district*. Master's thesis. Art Academy of Latvia.
- Bērziņa, A. (2008). *The communication as an illusion or light*. Master's thesis. Art Academy of Latvia.
- Bērziņš, A. (2009). *Untitled (folk romanticism)*. Master's thesis. Art Academy of Latvia.
- Blunavs, J. (2010). *Signalstrengthexcellent.lv*. Master's thesis. Art Academy of Latvia.
- Boče, A. (2008). *The imagination*. Master's thesis. Art Academy of Latvia.
- Brasliņš, A. (2008). *Paris. The evening. The champs Elysees; Paris. The street in Montparnasse*. Master's thesis. Art Academy of Latvia.
- Brekte, P. (2008). *Al Maghreb Al-Aqsa or the land of the sunset*. Master's thesis. Art Academy of Latvia.
- Bukovska, E. (2010). *Therein. Hereabouts*. Master's thesis. Art Academy of Latvia.
- Butnors, A. (2009). *The attack*. Master's thesis. Art Academy of Latvia.
- Dāniele, A. (2008). *The unbelievable adventures*. Master's thesis. Art Academy of Latvia.

- Dukāts, J. (2010). Two reflections. Master's thesis. Art Academy of Latvia.
- Fedjukova, F. (2009). People in the night. Master's thesis. Art Academy of Latvia.
- Freiberga, L. (2008). My Dominican treasures. Master's thesis. Art Academy of Latvia.
- Gaile, D. (2010). Masks. Master's thesis. Art Academy of Latvia.
- Gaile, K. (2010). Strawberries in the snow. Master's thesis. Art Academy of Latvia.
- Gintere, L. (2008). In the frames of mind. Master's thesis. Art Academy of Latvia.
- Gribulis, J. (2008). The road. Master's thesis. Art Academy of Latvia.
- Guščika, M. (2007). The video surveillance. Master's thesis. Art Academy of Latvia.
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- Kalniņa, A. (2008). The self-portrait with pumpkins. Master's thesis. Art Academy of Latvia.
- Kalniņš, J. (2008). Three paintings on biblical themes. Master's thesis. Art Academy of Latvia.
- Kalnroze, I. (2008). How I learned to bestride or horse life. Master's thesis. Art Academy of Latvia.
- Karnauha, M. (2007). The summer by Theodosia. Master's thesis. Art Academy of Latvia.
- Kosenko, V. (2006). The piece for mechanical piano. Master's thesis. Art Academy of Latvia.
- Kovaļovs, R. (2009). The human body and colour. Master's thesis. Art Academy of Latvia.
- Kūlmane, E. (2010). The mirror of the moment. Master's thesis. Art Academy of Latvia.
- Kupčs, J. (2008). The invented landscapes. Master's thesis. Art Academy of Latvia.
- Kvitka, K. (2010). Murales. Master's thesis. Art Academy of Latvia.
- Kečāne, V. (2010). The Seven Sleepers. Master's thesis. Art Academy of Latvia.
- Lāce, A. (2008). The happy end. Master's thesis. Art Academy of Latvia.
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- Lapiņa, I. (2007). Altera pars. Master's thesis. Art Academy of Latvia.
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- Paranjanca, K. (2007). The feast. Master's thesis. Art Academy of Latvia.
- Perskis, K. (2007). The carnival. Master's thesis. Art Academy of Latvia.
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- Poikāns, K. (2007). The triptych of the Christ's suffering. Master's thesis. Art Academy of Latvia.
- Poplavska, S. (2010). Landscapes of perception. Master's thesis. Art Academy of Latvia.
- Purcens, J. (2008). That have eaten enough, that have drinken enough. Master's thesis. Art Academy of Latvia.
- Raičiņevska, T. (2009). The CONSPIRACY or story of the dot. Master's thesis. Art Academy of Latvia.
- Raistere, L. (2010). The girl of the city. Master's thesis. Art Academy of Latvia.
- Rēdere, B. (2008). Behind the visible: melting depth. The gravity. The flight direction. Master's thesis. Art Academy of Latvia.
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- Zemīte, I. (2008). The brilliant rose. Master's thesis. Art Academy of Latvia.
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