

https://dspace.org/

Art, Artists, and the Crowd :a philosophical investigation into the implications of crowdfunding for the role of the artist

Nel, Joshua

2019

https://hdl.handle.net/10539/29500

Nel, Joshua Mooney. (2019). Art, artists, and the crowd :a philosophical investigation into the implications of crowdfunding for the role of the artist. University of the Witwatersrand, https://hdl.handle.net/10539/29500

Downloaded from a DSpace repository. https://dspace.org/

ART, ARTISTS, AND THE CROWD: A PHILOSOPHICAL INVESTIGATION INTO THE IMPLICATIONS OF CROWDFUNDING FOR THE ROLE OF THE ARTIST

Joshua Nel (806566)

Research report submitted in partial fulfilment of the degree of Master of Arts in Philosophy

Supervisor: Professor Samantha Vice

University of the Witwatersrand, Johannesburg

February 2019

Plagiarism Declaration:

I _____Joshua Nel_____ (Student number: ____806566_____) am a student registered for ___MA in Philosophy_____ in the year ____2019_____. I hereby declare the following:

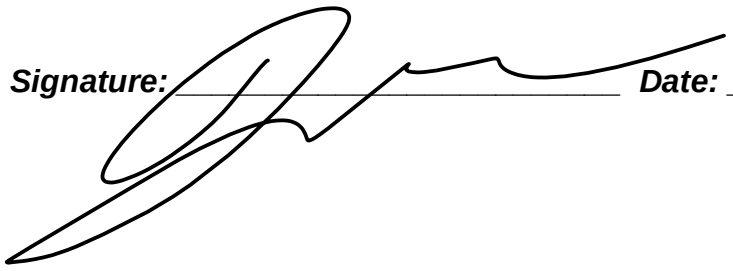
I am aware that plagiarism (the use of someone else's work without their permission and/or without acknowledging the original source) is wrong.

I confirm that ALL the work submitted for assessment for the above course is my own unaided work except where I have explicitly indicated otherwise.

I have followed the required conventions in referencing the thoughts and ideas of others.

I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this in not my own unaided work or that I have failed to acknowledge the source of the ideas or words in my writing.

Signature:_____ Date: _____15/02/2019_____



This page is intentionally left blank.

Acknowledgements:

I would like to thank the Philosophy Department for their support and encouragement over the past five years. This research report is the product of the skills acquired and refined under their guidance. Thanks must also be given to my supervisor Professor Samantha Vice who exposed me to the Philosophy of Art and whose critical feedback enabled me to produce a better piece of work than would have been possible on my own.

Additional thanks must be given to my family who supported me both emotionally and financial during my academic studies.

Lastly, I would like to thank my partner Natasha for keeping my thinking critical and helping me see the bigger picture.

Index:

Introduction	**Page 6**
Part I	**Page 9**
Part II	**Page 23**
Part III	**Page 33**
Conclusion	**Page 47**
Reference List	**Page 48**

Introduction:

Art is a distinctively human activity tracing its history back to the development of our capacity for symbolic thought. Philosophical interest in art also has a rich history, beginning with Plato's criticism of poetry which has spurred on numerous responses over the subsequent two millennia. Issues of philosophical importance continue to animate Philosophy of Art. These include, but are not limited to, the ontological status of art objects (e.g. Walton 1970), the appropriate mode of aesthetic appreciation (e.g. Dickie 1964), and the debate concerning the role of ethical considerations in aesthetic reasoning (e.g. Gaut 1998). The role of the artist is, I believe, of great importance to discussions concerning the role and function of art. Artists, being human, require access to material resources both for their survival and for their pursuit of creative ends. How such resources are accessed influences the types of projects undertaken, as well as the amount of creative autonomy afforded to practitioners. I refer to the resources necessary for doing so as 'patronage'.[1]

Patronage has taken a variety of forms over the years, ranging from the support of private benefactors to the establishment of publicly funded national endowments. The emergence of crowdfunding platforms over the past decade has disrupted traditional modes of patronage and its effects have yet to be explored fully. This is further complicated by a deluge of media reports offering a largely positive, albeit uncritical, take on the concept, its platforms, and potential (Brabham 2017). Moreover, much of the existing literature on crowdfunding largely focuses on its role in financing research projects (e.g. Marshall 2013), analyses the economic components behind a certain platform or the success of certain projects (Agrawal, Catalini and Goldfarb 2014), or looks at the ethics of using resources obtained through crowdfunding in, say, medical treatment (e.g. Snyder 2016). In the following paper, I offer a preliminary investigation into the implications of crowdfunding, focusing specifically on the implications it has for the role of the artist. By 'role' I refer to the tasks, values, and ends artists are expected to further. I examine three broad accounts of the role of the artist. I define 'implications' as both the real outcomes of crowdfunding campaigns and the logical consequences resulting from the concept's application. These are: (i) the artist as educator; (ii) the artist as dissident or critic; and (iii) the artist as creator of aesthetically successful art objects.

[1] I adopt the term 'patronage' for two reasons. First, I argue that crowdfunding is best viewed as a novel form of patronage and thus the term does the required conceptual work. Second, I wish to keep crowdfunding's relationship to earlier modes of patronage explicit, as this is important for the preliminary analysis I conduct in the project.

I divide the project into three parts each dealing with a particular aspect of the matter at hand. Part I begins with an argument in defence of my choosing to restrict my focus to the role of the artist. Following this, I introduce each account of the role of the artist I employ and analyse the literature on which they are based. As stated previously, these accounts are: (i) the artist as educator; (ii) the artist as dissident or critic; and (iii) the artist as creator of aesthetically successful art objects. The artist as educator is tasked with educating a viewing or reading public in a particular way. Typically, this is expressed as inculcating a desirable attitude or virtue in an audience. The artist as dissident or critic challenges prevailing orthodoxies or autocratic political systems.[2] Lastly, the artist as creator of aesthetically successful art objects rejects the notion that the artist must adopt a social or political role in the act of making art; instead, the artist's role is restricted to the creation of successful art objects.

In Part II, I turn my attention to an analysis of crowdfunding in terms of its forms, applications, and relation to earlier forms of patronage. I begin with a brief discussion of crowdfunding as a novel form of patronage and examine the characteristics that distinguish it from other funding mechanisms. Next, I examine the context in which crowdfunding emerged and explore the effects this has for my investigation into its implications. Following this, I introduce a number of examples illustrating the application of crowdfunding to the creative industries. I conclude the section by examining crowdfunding's relation to earlier forms of patronage, such as private benefactors and national endowments. In doing so, I hope to demonstrate the importance of subjecting crowdfunding to rigorous philosophical analyses as well as highlight the issues raised by patronage for Philosophy of Art.

Part III examines the implications of crowdfunding for the role of the artist in terms of the accounts presented in Part I. In doing so, I argue that crowdfunding's implications for the role of the artist vary according to the account in question and the features of a particular project. That is, its implications defy easy categorisation and assessment. A satisfactory examination of crowdfunding within the Philosophy of Art must therefore, I believe, understand its technical and theoretical complexities and how they relate to individual applications or projects. I shall, moreover, provide a brief discussion on avenues for future research on the topic opened up by the findings I identify. These include the possibility of focusing on crowdfunding's implications for artists working within a particular area of art, such as visual art, and then comparing the findings to other areas of art. Alternatively, it may prove fruitful to explore how artists themselves view and engage with crowdfunding and use this information to re-evaluate prior philosophical

[2] This conceptualisation of the account is one I have selected over other possible conceptualisations. I shall explain my reasons for doing so and the other options available in a later section.

conclusions. In other words, one may choose to explore the implications of crowdfunding for the role of the artist using the methods of experimental philosophy. However, a theoretical framework is required for investigations of that nature and thus my project would still prove useful.

My aim in undertaking this project is not the articulation of a conclusive position on crowdfunding and its implications; rather, my aim is to show that the implications of crowdfunding are connected to a given account of the role of the artist and a particular application of a certain platform to a given project. That is, crowdfunding is neither wholly positive nor wholly negative. In demonstrating this point, I hope to open up further avenues for future research into the philosophical importance of patronage and the effects of novel technologies on existing discussions or topics of interest. In addition to these points, the dearth of philosophical literature on the topic necessitates the creation of a theoretical framework with which to guide future research into the area. The preliminary investigation undertaken here provides a first attempt to construct such a framework. Moreover, in doing so, I hope to alert philosophers to the importance of keeping up to date with technological and social developments that impact their work.

Part 1:

In what follows, I begin with a presentation of my reasons for focusing on the role of the artist within the current project over other areas of philosophical interest. These reasons draw on a host of different literature and philosophical accounts and I try to make their connection to the topic and each other clear. As this is a preliminary investigation into the implications of crowdfunding, I have had to be selective in choosing literature and other research on which to construct my arguments. They are not, therefore, exhaustive nor representative of the field as a whole; instead, I believe they provide sufficient justification for the starting point I adopt.

Following this, I introduce the three accounts of the role of the artist I employ in my analysis.

Why focus on the role of the artist:

The recent emergence of crowdfunding affects a number of issues falling under philosophy of art and each could form the basis of a report. These include the ontology of art in relation to the mode of funding supporting it, the ethical implications of using a particular mechanism of patronage, and the purpose of art within a society characterised by unprecedented technological progress. Attempting to address each of these issues would lead to an inadequate level of analysis and would thus do little to advance the rigorous study of novel technologies within philosophy of art.

Instead, I have chosen to restrict my focus to the implications of crowdfunding for the role of the artist. By doing so, I hope to give sufficient attention to the matter at hand and provide a foundation on which to conduct future work on the topic. Before presenting the accounts of the role of the artist I consider, I believe it necessary first to present my reasons for choosing to focus on the role of the artist. There are six primary reasons I consider.

First, in choosing to focus on the artist and her role, I am guided by a particular view of art's ontology and place within a given society. I regard art as a distinctively human practice occurring within complex networks of relationships and beliefs, such as the notion that painting of a certain type is deemed artistic whereas painting of another sort is not (Danto 1964). That is, art cannot exist independently of a certain form of human activity. The creation of art therefore requires the existence of artists to initiate the act of making art. The artist is thus a suitable level of analysis and is integral to the very existence of art. This view of art draws heavily on the work of Institutional Definitions of Art in which the existence of a set of art institutions and theories is necessary for the creation, interpretation and assessment of art (Adajian 2018, Dickie 2006).

Andy Warhol's famous *Brillo Boxes* are a useful example in understanding the Institutional Definition of Art. These art objects are indistinguishable replicas of everyday items. Warhol's creations are deemed art objects, whereas the original boxes are not. The task of explaining this difference in ontology thereby emerges. Proponents of Institutional accounts hold that the ontological differences between the two sets of boxes is best explained by the set of art institutions which view one set of boxes as being art and the other as not having this ontological characteristic. In other words, the difference between Warhol's boxes and those of the original, non-art boxes depends upon the art institutions within 20th Century American society.

A second example of how the Institutional Definition plays out in practice is that of 'found art'. Found art refers to art objects made from traditionally non-art objects or materials the artist located by chance, or which artist thought could be deemed worthy of being called art. Duchamp's *Fountain* is arguably the most famous example of found art and the task of accounting for its being deemed art. Recall that the 'fountain' is nothing more than a urinal which was displayed in a gallery and repurposed as art. For Institutional Definitions of Art, the existence of an art institution, such as a gallery, is required to explain how Duchamp's repurposed urinal is treated as an art object.

Additionally, the nature of these institutions may alter the ways in which art and the role of artists are constructed within a given society (Gaztambide-Fernández 2008). Furthermore, the relationship between these art institutions and broader economic systems affects the production of art and what is deemed art (Andre, et al. 1975, 328) The Institutional Theory of Art is not without controversy and is but one of several contemporary theories among those working in Philosophy of Art.[3] I do not wish to enter into a detailed examination of the competing accounts, as this would constitute an unnecessary distraction from the project's primary aim. My aim in identifying my underlying philosophical commitments is to acknowledge factors that influence my approach to the matter at hand. I do believe, however, that my choice of theory is the correct one for two primary reasons. First, the Institutional Definition of Art explicitly acknowledges the role societal factors play in determining what constitutes art. Acknowledging these societal influences is useful in attempting to examine patronage's implications for the role of the artist.

[3] The primary alternative to the Institutional Definition of Art is that of Functional Definitions of Art whose most notable proponent is Monroe C. Beardsley. Functional accounts include those of romantic, instrumental or traditional theories of art (van Maanen 2009, 17). Typically, functional definitions of art assert that something is a work of art by virtue of its fulfilling a particular function or having a functional characteristic. This functional trait may be the ability to elicit an aesthetic experience in an audience for instance. Dickie has also been criticised for providing a definition of art but not a means of determining what is good art or what characteristics distinguish good art from lesser art (Skidelsky 2007, 260). For a more comprehensive overview of the debate between Institutional Definitions of Art and its Functional rivals see Dickie (1993) and Scholz (1994).

Second, the types of financial assistance open to artists will depend upon social considerations and their influence on art institutions.[4] Future work on the topic by those holding different views on the nature of art may produce valuable knowledge on the topic or offer a rival framework to my own.[5]

Second, artists require a minimum level of material goods both for their survival and for the pursuit of their creative ends. This view goes against a romanticised view of creative professionals in which the act of creation is the primary focus and behaviour. Unfortunately, this romanticised view neglects the role of material resources on the creative process and the pressures an artist must address in their line of work. A simple example of this problem is the cost of the supplies used to create a given work of art. If a certain material is unavailable or unaffordable, the artist must either employ a material that may alter the idea she had in mind or abandon the project entirely. Patronage is one way of acquiring the necessary resources, but its conditions can impose restrictions on the type of work an artist may produce and how the creative process unfolds. In the next section of the paper, I look at historical instances in which patronage acted as a means of censoring art and artists deemed undesirable. Moreover, I believe that focusing on the artists and not the art objects better emphasises the factors that may compromise an artist's capacity to fulfil a particular role. In other words, an artist's success or failure in fulfilling a particular role depends upon their ability to access the required resources and not solely on the resulting art object. Furthermore, the negative aspects of patronage have been criticised by several artistic movements as an impediment to artistic progress (e.g. Mayakovsky 2011). These include the restrictions placed on artists leading to a stagnation in the development of art movements and art theory. I explore these possibilities in greater detail in Part III.

Third, the nature of crowdfunding and its various platforms as novel forms of patronage are best analysed at the level of the artist. The stages through which a project must proceed on these sites is driven largely by its creators and thus I believe it wise to conduct my investigation at this level of analysis. Often the success or failure of acquiring finance for their project requires

[4] Consider the case of abstract art under the Nazi regime. During this time, the Reich culture chambers pushed to deny that abstract works were works of art. In fact, the creation of abstract works was thought detrimental to the development of a pure German culture and thus no funding was made available to abstract or impressionist artists (Steinweiss 1993).

[5] Additionally, those who do adopt my findings as the basis for their theoretical framework may need to return to the commitments underlying my approach to the topic. They may, for instance, need to explore the relationship between the Institutional Theory of Art and crowdfunding's implications for the role of the artist. Alternatively, they need to argue in favour of the Institutional Theory of Art as a suitable starting assumption over rival theories. Should such a level of controversy arise, then I would consider the project a success in terms of its being a catalyst for greater research and debate into the implications of novel technologies in Philosophy of Art.

that the artist or creator maintain the campaign's momentum and network with a pool of potential donors. The artist, and not the art object, must drive the financing on the platforms. This differs from past funding mechanisms in which an artist was commissioned to produce a certain work or a panel of experts would allocate funding on the artwork's potential (Brabham 2017). I return to the characteristics of crowdfunding and crowdfunding platforms in the next section.

Fourth, the function of art overlaps significantly with the function of the artist and thus it is possible to examine a particular view of art's role in terms of how it understands the role of the artist. This allows for the examination of accounts in which the role of the artist is not stated explicitly, but the function of art is expressed in a way that makes this extrapolation possible. The following example may prove useful in explaining this point: If the function of art under Stalin's regime was the glorification of the leader and political system, then the role of artists was to glorify the regime or create artworks capable of doing so (Finn and Couvee 2014). The relevance of this for the project at hand lies in some of the accounts that I consider later on.

Fifth, the overlap between the role of art and artists identified above, coupled with the problems posed by patronage, provides a means through which future work on the topic may proceed. That is, the overlap I identify may require greater attention than I am capable of providing in this research report, but this would provide a useful starting point for another investigation. It may be the case, for instance, that the relationship between the artist as dissident or critic and crowdfunding is the most promising area for future research but I am unable to explore satisfactorily the complex interaction between the two. I would have, however, provided a basis on which another scholar may explore it in greater depth.

Lastly, the role of artist is of interest to those working in the Philosophy of Art. The role of the artist in previous eras was defined more clearly than it is today. In the past, the artist was 'other directed' and drew his subject and means from established traditions and sources (Elsen 1960, 447). However, social changes and shifts in art theory expanded the type of work open to artists and the ways in which it is assessed. As a result of this, the proper role of the artist became less clear than was the case in the past. The debate over the proper role of art and the artist continues, and remains contentious within contemporary Philosophy of Art. Rapid social changes brought about by unprecedented technological progress have further complicated matters. Should artists criticise a state of affairs in which technology companies have a monopoly over information and copyright? Should art attempt to celebrate a life in which time spent offline contributes to flourishing or personal growth? Attempting to answer these sorts of questions thus involves entering into a timeous philosophical debate concerning the role of art

and artists. The pressing nature of these concerns justifies, I believe, a philosophical investigation into them and their relation to novel technologies.

The role of the artist is, moreover, a matter of contention among artists themselves. Artists representing a revolutionary socialist philosophy, for instance, challenge the notion that artists fulfil the role of humanitarian; rather, they fulfil the role of participant in the capitalist economic system (Andre, et al. 1975, 327). In fact, a sizeable body of theory pertaining to the role of art and the function of artists stems from the proliferation of artists' manifestos during the 20th Century (see Danchev 2011). The attention paid to the role of the artist both by theorists and practitioners illustrates its importance and justifies its being the subject of greater philosophical analysis.

Thus far, I have presented six reasons for my focusing on the role of the artist. In the remainder of this section of the paper, I consider and respond to possible objections to my claims. I shall consider three primary objections to my claims.

First, an opponent may object to my reliance on a background ontology of art in choosing to focus on the role of the artist and not providing an argument for its superioirty over rival accounts. As stated previously, my choice to focus on the role of the artist draws heavily on the Institutional Theory of Art. In making explicit my background assumptions, my aim was not enter into a detailed defence of the theory. Instead, I believe that by making explicit my starting assumptions future work on the topic may explore alternative ontological theories of art and the implications of crowdfunding for them. Second, one may object to my reasons on the grounds that I give precedence to pragmatic considerations over other types of philosophical reasoning.

Admittedly, I do give precedence to pragmatic considerations over other types of considerations. However, I believe that pragmatic considerations are the most apporpriate reasons for selecting a focus area. There are no obvious philosophical reasons for choosing to focus on the role of the artist over, say, the ontological status of art objects financed through crowdfunding, as they are distinct topics and there is no means of making a normative judgement on the superiority of one over the other. In fact, absence of clear philosophical reasons for choosing one over the other requires the adoption of other criteria. In my case, I have selected pragmatic considerations as the criteria with which to narrow my focus.

Lastly, a critic may challenge my final reason for choosing to focus on the role of the artist, namely its interest to philosophers and contentiousness among artists themselves. She may argue that the topic's popularity among artists does not provide sufficient grounds for choosing to focus on it. That is, its appeal among practitioners is not indicative of its philosophical worth. An objection of this sort errs in two critical respects. First, I am not claiming that the notion's

popularity among creative practitioners is the reason for choosing to focus on it, as it would be fallacious to do. Second, I use its popularity as a guage of its potential importance instrumentally. That is, it is guided by pragmatic considerations outlined above.

The Role of the Artist:

In the previous section, I presented my reasons for choosing to focus on the role of the artist as the basis of my preliminary investigation. In the remainder of this section, I introduce three general accounts of the role of the artist, namely: (i) the artist as educator; (ii) the artist as dissident or critic; and (iii) the artist as creator of aesthetically successful art objects. I shall base my presentation of each account on a combination of primary and secondary literature from a variety of sources. I shall, however, focus on fewer sources in greater depth in constructing my accounts. The advantage of doing so lies in the articulation of a coherent position capable of doing the theoretical work required in an investigation of this sort. As such, the accounts I introduce are not representative of the entirety of their respective bodies of literature. Again, this is largely a pragmatic decision and leaves open avenues for future scholars to expand upon or revise my conceptualisations. Additionally, I avoid far-reaching conclusions as a result of this. The dearth of philosophical literature on the topic, coupled with the novelty of crowdfunding, makes a preliminary investigation a better option in beginning the process of rigorous philosophical analysis.

The Artist as Educator:

The first account of the role of the artist I consider is that of the artist as educator. On this account, the artist is tasked with educating a viewing or reading public in a particular way. Typically, this involved inculcating a morally desirable attitude or belief in her audience. This view of art's pedagagogic abilities and the artist's responsibility to promote desirable beliefs and attitudes in an audience has a rich philosophical history dating back to Plato's attack on poetry in Book X of his *Republic* (Plato 2000). In it, he criticises poetry - and by extension art - as a great danger to the individual person's soul and brings no ethical benefits (Janaway 2006, 5).[6] Much of this negative view in the *Republic* appears to stem from Plato's assessment of poetry as merely imitation (Pappas 2017). It is beyond the scope of the current project to enter into a detailed study and critique of Plato's challenge to poetry and the arts; instead, I mention his

[6] This is distinct from the position of 'Ethicism' in which an artwork's promotion of a virtue is relevant to the assessment of its aesthetic merits (Kieran 2003).

challenge as I believe it represents the origins of a view which recognises the power of art to corrupt and educate, and is thus relevant to my conceptualisation of the artist as educator.

The educational capabilities of art are evident in its incorporation into propaganda campaigns during the course of the 20th Century. Under the Nazi regime, for instance, the power of artists to shape the popular mindset and contribute to the flourishing of a true German culture was widely recognised by those in the various culture chambers. In turn, the regime attempted to exert a tight grip over the creative professions so as to control the spread of ideas and promote the ideas of the regime (Steinweiss 1993). Likewise, state control over the arts in the Soviet Union was also premised on the view that art and artists possessed the means to subvert the regime through the production of subversive or undesirable art (Finn and Couvee 2014). Not all uses of propaganda art have been the work of authoritarian regimes, however. Norman Rockwell's series of paintings entitled *Four Freedoms* served as pro-US propaganda in the period after the second World War, for example.

Thus far, I have looked at the use of the artist as educator through its application to the production of propaganda. Art and art education are now seen as pedagogic tools in their own right, as evidenced by the shift from STEM (Science, Technology, Engineering and Mathematics) education to a more inclusive STEAM (Science, Technology, Engineering, Art and Mathematics) approach. This is another, albeit indirect, instance in which the artist functions as an educator. It is not, however, one I wish to explore here.

For the purposes of the project at hand, I shall exclude the political use of the account, as it is not the notion of the artist as educator I find most useful for investigating crowdfunding's implications for the role of the artist. Instead, I focus on the use of art to promote or inculcate virtues in a viewing public. A useful theorist in understanding accounts of this sort is Leo Tolstoy. For Tolstoy, art must serve to increase the spiritual wealth of its audience (Cooper 1997, 164, Tolstoy 2006). The spiritual wealth to which he refers is one embedded within the Christian worldview, and the type of art he regards as beneficial, namely folk art and Bible stories, reflects this. It is possible, however, to present a secular version of his account. To do so, I propose that we retain his view that the function of art is the promotion of spiritual wealth in its audience. Unlike Tolstoy, I shall treat spiritual wealth as denoting character development discussed by those working in the field of virtue ethics (see Hursthouse and Pettigrove 2018). The artist is thus tasked with the creation of art objects capable of promoting the development of

moral character and virtue. Additionally, the use of art and culture in the education and socialisation highlighted by those like Vygotsky (1997) draws on views of this kind.[7]

The role of the artist as educator, as I employ it in the investigation, can thus be expressed as follows: The artist is tasked with using her creations to educate her audience and inculcate in them a desribale virtue or contribute to their overall moral development.

The Artist as Dissident or Critic:

The second account of the role of the artist examined in the current project is that of the artist as dissident or critic. Like that of the artist as educator, this account too possesses a rich a philosophical history. The use of art as a means of protest is found in works as diverse as *Uncle Tom's Cabin,* by Harriet Beecher Stowe, to Voltaire's (2014) criticism of Leibniz's philosophy in *Candide*. Literary works alone are not representative of the use of art forms for the purpose, however. Visual works such as Picasso's *Guernica* are instances of other media being used for these purposes. Likewise, the music and lyrics of musicians like Bob Dylan and Elvis Costello addressed political themes and social issues relevant to the time in which they wrote.[8] It is important to note, however, that the use of art for the purpose of criticism is not restricted to the sphere of political activism. Artists may use art as a means of critiquing the prevailing cultural establishments of their time, such as the Futurist critiques of 20th Century European art.

Additionally, the use of art for political activism need not be for progressive ends, such as promoting social justice, the defence of civil liberties or fair economic policies.[9] Early proponents of Futurism, like Marinetti, were known sympathisers of fascist parties and policies. These parties would go on to experience rapid growth in the early decades of the 20th Century.

It is, therefore, imperative that one remain cognizant of the different political ideologies associated with dissent and criticism, as well as the actual target of such actions. Failing to do

[7] Moreover, the use of stories throughout human society for the passing on of information and the celebration of desirable traits supports the plausibility of the claim.

[8] In Bob Dylan's case, songs like *The times they are a changing* addresses the aims of the American Civil Rights Movement, whereas songs like *Hurricane* brought national attention to the plight of Black Americans wrongfully incarcerated. Elvis Costello's *Oliver's Army* addressed the British Military's use of young men with few prospects as their primary source of personnel in their military encounters.

[9] I make this point to highlight the naive view of politically active artists as progressive figures. Whilst many well-known activists who use art for dissent, such as Orwell and Picasso, are themselves progressive, there are many others whose political ideologies supported reactionary or other rightist causes. Herge, the creator of the *Tintin* comic book series, was widely known for espousing royalist and colonialist views and used his work as a means of promoting these ideas. There are other contextual factors to bear in mind when looking at the political ideologies espoused by artists. In the case of South Africa, the policies of the Apartheid regime caused many artists to take the stand of the opposition both for artistic and political reasons. That is not to say that all South African artists adopted this stance, but the majority of those who achieved the greatest critical and commercial success opposed the National Party and its policies.

so has two key implications. First, it risks lumping all forms of political or social criticism through art under the progressive banner. This would be inaccurate and oversimplifies the complex relationship between artists, politics and the types of patronage open to them. Second, it risks treating all forms of dissent through art as political dissent. As the case of the Futurists illustrates, dissent may be concerned with a society's cultural policies or artistic standards. That is, an artist who adopts the role of critic does not necessarily do so with the intention of pursuing political ends.

For the purposes of the current project, I feel it necessary to restrict my focus to a particular interpretation of the artist as dissident or critic. In what follows, I make use of the following conceptualisation of the artist as dissident or critic: The artist is tasked with creating art objects which challenge the prevailing political orthodoxies in pursuit of progressive ends. This may include protesting a certain state of affairs, commemorating or reinterpreting a past historical event for political ends, or advancing an alternative set of principles to those currently underpinning the existing political system. I shall call this the progressive interpretation of the account.[10]

There are four reasons I offer in support of my decision to focus on this conceptualisation of the artist as dissident or critic. The first reason for choosing to narrow my conceptualisation is a pragmatic one. By narrowing my focus, I believe that my analysis of the account will provide a more comprehensive understanding of the topic at hand. Attempting to analyse too many conceptualisations or variations of the account would result in inadequate attention paid to the respective positions. This would do little to advance our understanding of crowdfunding and its implications for this account. Instead, I discuss in Part III ways in which future work on the topic may proceed in expanding upon my analysis and examining alternative positions to the one I adopt.

Second, the progressive interpretation of the artist as dissident or critic is a popular one in the existing literature. There is thus a rich body of work on which to draw in constructing the account. Third, and extending on the second reason, is the myriad examples one may study to investigate the implications crowdfunding has for this view of the artist's role. In the next section of the paper, I look at specific examples in which artists turned to crowdfunding platforms with great success. As a result, I feel that my work is constrained by actual cases and is less susceptible to speculation.

[10] I use the term 'progressive' to describe the interpretation as it holds that art serve as a means of promoting political reform and encouraging popular participation in the political process. This conforms to the usual characterisation of Progressivism or progressive politics (Heywood 2013, 32).

Lastly, the use of crowdfunding platforms as an alternative mode of patronage is often employed by artists whose sympathies and artistic ends are not compatible with the traditional forms of patronage.[11] That is, artists who challenge the prevailing political orthodoxies from a progressive perspective are more likely to seek alternative forms of financial support. It is therefore a useful starting point in understanding crowdfunding's implications, as this group of creative professionals is most likely to use the various platforms. The examples considered in Part II will help illustrate this point.

Having presented my reasons for narrowing my conceptual focus, the remainder of this sub-section presents the literature I use to construct it. The primary theorists whose work I employ are George Orwell and Albert Camus, as each represents a different way of justifying the artist's political function.

In his essay *Why I Write*, Orwell (2014) identifies four primary motives that one has for writing. These are: (i) sheer egoism; (ii) aesthetic enthusiasm; (iii) historical impulse; and (iv) political purpose. I shall focus on the fourth motive he identifies. Orwell claims that no book - and by extension no art - can be free from political bias and that the belief that art should be apolitical is itself a political attitude.[12] Art cannot exist independently of politics and the artist has a means through which she may influence the reader and the broader political context. There are, I believe, two ways of interpreting this. On the one hand, it suggests that the political function of the artist is a feature of art. That is, the fact that art is inherently political necessitates a political function for the artist. On the other hand, it may be that the artist's political function stems from her own internal motivations. That is, she is not compelled to fulfil a political function; rather, she chooses politics as her primary artistic motivator. In both interpretations, the artist's political function is not imposed by, say, a prevailing social view of art's proper function. Instead, it is derived from internal factors, such as the inherently political nature of art or the artist's own reasons for creating art.

[11] By traditional modes of patronage, I am referring to mechanisms like the support of wealthy benefactors or publicly funded endowments for the arts. A wealthy benefactor would prove undesirable for such an artist as they may represent the capitalist economic system she wishes to challenge, for instance. Likewise, relying on her nation's national endowment may not be possible if her work openly criticises the values or political ends of those controlling the disbursement of funds. Again, the case of Nazi Germany is a useful example. Recall that the culture chambers were tasked with using art to promote the party's conception of a pure German culture. Funds were withheld from artists who refused to toe the party line, although other, more severe means were used to control those deemed non-compliant or dangerous (Steinweiss 1993).

[12] By this, Orwell means that political factors and influences are an inescapable part of life and the creation of art. As a result of this, there can be no truly apolitical choices. The claim that art should remain apolitical could be politically motivated in a number of ways. It may, for instance, mask an implicit acceptance of the prevailing state of affairs. It may suggest that art should not be political as it is the wrong medium for this activity.

By contrast, Camus (2018) argues that the characteristics of modern society require that the artist enters into the process of critiquing and reflecting upon the social structure in which she exists. He presents two reasons for this. First, it may be that her society expects that artists participate in or engage with issues that are not strictly aesthetic. That is, the artist's political function is imposed upon her by social expectations. Second, Camus suggests that failure to engage with one's society and its politics can result in the production of art that is stagnant, cerebral or out of touch. The artist's function as dissident or critic should be motivated by the desire to produce art that is relevant to a given context and accessible to a broader section of its population. This latter point shares similarities with Orwell, who notes that his work that did not possess political purpose contained more Humbug and sentences he claimed lacked meaning.

It is thus imperative that one understands what should motivate the artist's political function. As I am focusing on the progressive interpretation of the artist as dissident or critic, I believe that Camus' view of the external imposition of political demands on the artist is superior to that proposed by Orwell. The demand for artists to engage in critique and reflection would capture the need to identify what is wrong with a particular society and offer ways with which to correct social ills or motivate others to pursue positive change. Moreover, the need to highlight social ills and the failure of existing institutions may motivate an artist to seek alternative forms of financial support to those associated with the prevailing social structure. This may be due to a desire to remain free from the demands they may impose or it may be that the nature of their work makes it unlikely that they would be able to access the funds they offer.[13] Lastly, it is important to discuss the relationship between intentions and effects within my characterisation of the account. In my characterisation of the account, the role of the artist is that of criticising social ills and promoting progressive political actions through art. In addition to this, I have stated that the artist must be cognizant of her political intentions. As a result of this, my characterisation of the account incorporates both intentions and effects. This is not inherently problematic, but some clarification is needed to avoid unnecessary confusion and misunderstandings. First, there exists some overlap between the intentions behind an act and

[13] Implicit in this characterisation is a belief that the artist should be cognizant of her political intentions. It is thus necessary to make this cognizance an explicit feature of the account. This is motivated by the realisation that an artist may create a work criticizing a particular society and encourages progressive political action without intending to do so. I believe it best to treat these as distinct, as I wish to focus my attention specifically on the former. My reason for doing so is a desire to keep my analysis as focused as possible. In this case, I restrict my focus to the intentional pursuit of progressive ends. Future work may wish to expand upon my initial work to include instances in which an artwork served progressive political ends without the artist intending to do so.

the act's consequences.[14] However, this is not a necessary connection and something's effects may go well beyond one's initial intentions. Second, my characterisation is concerned primarily with the artist's intending to promote progressive political ends, although the actual effects of her work may vary.

This concludes the artist as dissident or critic. In the remaining section of Part I, I look at the final account of the role of the artist, namely the artist as creator of successful art objects.

The Artist as Creator of Successful Art Objects:

In the preceding sub-sections of Part I, I have looked at two general accounts of the role of the artist which task her with performing something akin to a social role. In the first account, the artist is responsible for inculcating moral virtues in her audience through her work; and the second account holds that the artist's function is to criticise social ills and encourage progressive political action. In both cases, the production of art is secondary to the broader social function it performs. Proponents of the third account differ from those of the other two in that they deny or, at the very least, downplay the social function demanded of artists. Instead, they suggest that the artist's primary responsibility is the creation of art objects that succeed in some aesthetically significant way.

How might a proponent of this view argue in its defence? First, she may assert that it is unreasonable to impose a social obligation on the artist from without. Attempting to do so would constitute an indirect form of censorship in which art that does not serve to promote a particular virtue or conduct a certain form of criticism is discouraged or suppressed; rather, it is the artist's choice to produce art for a chosen purpose. On this view, the production of art objects for artistic reasons is just as valid as those produced to fulfil a particular social function.

Additionally, considerations of art's autonomy and creative independence may hold greater authority in this account than would be the case in the other two. The autonomy of art denotes a belief in which art is thought to lack a practical purpose and should be assessed on the basis of its internal features and the relationship between them. In other words, art should be autonomous of practical considerations and our aesthetic judgements should prioritise features of the work itself.[15] That is, the autonomy of art may hold greater weight for proponents than the social functions that art may perform. If this is the case, then an artist or theorist who gives greater importance to formal considerations would view this account as the correct one.

[14] For example, if my intention in creating a caricature of a religious figure is to offend the devout, then my act's effects are closely connected to my intentions.

[15] It is a popular principle among many artists and art theorists, although it remains contentious and has generated a substantial body of literature within philosophy of art (see Pauly 1959 and Waswo 1980).

A second line of argument could make a stronger claim and hold that the proper role of the artist is the production of aesthetically successful art. This may be expressed in a weaker or stronger form. The weaker form may be expressed as follows: the nature of the arts is ill suited to the promotion of virtue or political activism. Whilst it may be incorporated into these spheres, the artist cannot be expected to fulfil such functions as they are beyond her scope of practice. The promotion of moral virtue is better served by philosophers and the function of political criticism is best left to the journalists and lawyers, for instance. In other words, the creative arts are best utilised in their respective fields, such as the use of painting to create abstract works capable of eliciting an aesthetic experience in the viewer.[16] As such, the role of the artist is restricted to the creation of art objects within her field. The stronger claim would be to deny that the arts are ill suited to the social functions of the first two accounts; instead, it would argue that the creation of art objects for aesthetic ends is superior to the production of art for social functions. The artist's proper role is thus that of a creator for its own sake.

The types of art produced by adherents to the account would, I believe, differ significantly from the types of art produced by adherents of the previous accounts. This is not to claim a normative distinction between the various types of art produced; rather they would belong to different categories of art. Artists operating within the first account would produce art that possesses elements of, say, Socialist Realism, whereas those working within the third account would produce abstract or expressionistic works similar to those of Rothko.

Artists working within this account would have important implications for our understanding of the relationship between the role of artists and novel forms of patronage. As artists would not be tasked with fulfilling certain social roles, it creates opportunities for successful practitioners to exploit novel technology for personal gain.[17] For example, an artist who criticises the failings of capitalism and capitalist institutions would struggle to justify selling such works to those representing the system's greatest flaws.[18] An artist who regards her primary role as creator for its own sake would not necessarily experience such difficulties. As a result, she may view novel forms of patronage, like crowdfunding, as superior means of profiting from her work.

[16] I have drawn a distinction between the creative arts in a narrow sense and the notion of arts in a broader sense. In the latter, the arts would include the broader category of 'techne' or crafts.

[17] Throughout much of the 20th and 21st Centuries, many of the most of commercially successful artists have been associated with movements in which the production of art for its own sake is a prominent theme. This is evident in the success of contemporary artists like Jeff Koon and Andy Warhol whose work brought in large sums at auction.

[18] This would be akin to a situation in which George Orwell challenges the excesses of Stalinism whilst receiving lucrative publishing subsidies from the Soviet Union.

The above-mentioned points demonstrate the relevance of the account to the current project, as well as the ways it differs from other accounts of the role of the artist. In the remainder of this section, I refine the account and articulate the conception I employ in Part III.

I propose the following conceptualisation of the artist as creator of successful art objects: The artist is tasked with the creation of art objects for their own sake and is not expected to fulfil additional social roles in the process. Her reasons for doing so are not restricted to a particular argument or set of reasons. I believe that keeping this open grants a degree of flexibility that will prove useful when looking at crowdfunding's implications for the account. The production of art objects for their own sake does not preclude the pursuit of financial gain through their sale. The pursuit of art for its own sake may be motivated by other reasons, such as a belief in the importance of art's autonomy. This would need to be considered on a case by case basis.

This concludes Part I of the paper. In the above-mentioned points, I presented my reasons for choosing to focus on the role of the artist and introduced the three accounts I employ in my investigation. In the next section of the paper, I introduce the concept of crowdfunding and explore its relationship with earlier modes of patronage, as well as look at its application to various creative projects. I use this information in conjunction with the accounts outlined above to explore crowdfunding's implications for the role of the artist in Part III.

Part II:

In the preceding section, I introduced the three accounts of the role of the artist with which I assess crowdfunding's implications for the role of the artist. In this part of the paper, I discuss the concept of crowdfunding and explore its relationship with earlier modes of patronage. I begin with a brief introduction looking at crowdfunding's general features and the different forms it takes. Of these forms, I shall focus largely on the practices of rewards-based crowdfunding and donation-based crowdfunding, as they are the most commonly used by creative professionals. Following this, I explain the general principles underpinning the various platforms and their relevance to the project at hand. Next, I examine examples of crowdfunding's applications generally and to specific creative projects. These examples help illustrate and clarify the earlier discussion concerning the platforms' mechanisms and features. Upon completing this, I explore crowdfunding's relationship to earlier forms of patronage. I do so for two reasons. First, crowdfunding is, I believe, best viewed as a novel form of patronage and thus understanding how it relates to traditional modes of financing makes explicit its different implications. Second, crowdfunding's rapid growth in popularity is particularly relevant to the implications of patronage for the role of the artist.

Why does Patronage Matter?

Before looking at the concept of crowdfunding and its applications within the artistic industries, it is necessary first to discuss the importance of patronage and its role in the creation of art. Recall that artists require material resources both for their immediate survival and for the pursuit of creative ends. Resources needed to achieve these ends include raw materials, such as clay, paint or film in the case of the visual arts. For musicians, resources are needed to book recording sessions, pay producers and distribute albums. Few creative professionals possess the means to finance these projects independently and many do not have the means to sustain their artistic projects as full time occupations.

Patronage is one way of acquiring the necessary resources. Patronage has taken numerous forms over the years. In Renaissance Europe, for instance, patronage often came in the form of financial support from wealthy persons or religious institutions. In the 20th Century, endowments for the arts were established in countries to support the arts and artists. Most forms of patronage do not come without attached conditions, however.

Historically, patronage has been used to control the production of art and censor artists who refused to toe the official line. The case of Nazi Germany is a poignant example of this. Under the Reich culture chambers, artists whose work was deemed abstract or un-German were not entitled to financial support from the state. This left many already precarious artists destitute (Steinweiss 1993). Patronage thus has implications for the arts and artists themselves.

It is therefore necessary to acknowledge and understand how various forms of patronage influence the types of art created as well as the artistic licence afforded to creators. The growth of the information technology sector has facilitated the emergence of novel forms of patronage the implications of which have yet to be assessed fully. Crowdfunding is one of these forms of patronage whose implications have not received sufficient attention in the philosophical literature.

What is Crowdfunding?

Crowdfunding refers to the process by which project creators solicit funding from a large pool of investors who each contribute small amounts to the overall financial target (Boeuf, Darveau and Legoux 2014). Typically, this is done through a variety of online platforms which provide a means through which creators or project managers can network with and receive support from a group of donors (Agrawal, Catalini and Goldfarb 2014). The use of small contributions from a large number of small investors or donors is not a new phenomenon. The issue of bonds by football clubs for stadium expansions has a long history, for example (e.g. Stafford-Bloor 2018). Other examples of this phenomenon include the sourcing of funds for the construction of the Statue of Liberty through the use of donations by American and French citizens, as well as the use of a national lottery to finance the construction of the Sydney Opera House (Srinivasan 2016). Crowdfunding goes beyond these traditional means through its use of dedicated platforms and the different form each platform or project takes.

In addition to its use of dedicated online platforms, crowdfunding differs from traditional modes of finance in three crucial respects. First, the majority of crowdfunding platforms require that potential creators solicit donations within a fixed time-frame (Kuppuswamy and Bayus 2013). That is, the duration of a campaign is finite. The specifics of the conditions vary according to project and platform. Second, potential donors have access to information concerning the number of backers a project already has and the amount each donor has contributed (Kuppuswamy and Bayus 2013). The importance of this element of transparency, namely access to information about the project and use of funds, will be explained shortly. Lastly, the majority of platforms maintain strict privacy standards in which the actual identities of

donors are kept anonymous. Again, this does have slight variations across platforms and some donors choose to go public with their identities.[19]

The means with which backers support a project vary too. On the majority of platforms, both the creators and backers must create an account in order to solicit contributions or back a project. Creating an account may involve transferring funds from one's bank accounts to her platform's digital wallet account should they wish to make a contribution, whereas other sites allow for funds to be paid directly into a project's account where it sits until the end of the campaign timeline. It is not necessary to delve into the specifics of these payment options across the various platforms. A sizeable number of platforms also require that donors be based within a particular country or geographic area. The reasons for this vary considerably but are often related to legislative requirements governing the movement of funds between sovereign countries. I do believe that it is important to understand, or at least possess a rough idea of these of requirements before attempting to study crowdfunding's implications for the role of the artist. A platform's requirements may, for example, exclude certain types of art or artists from soliciting donations. Alternatively, it may exclude artists from developing countries where digital payment options are not ubiquitous or closely monitored by authoritarian regimes. I return to this point in Part III.

Furthermore, the types of projects that may seek financing through crowdfunding are not restricted in principle, although specialised platforms are emerging. On the most popular platforms, the projects seeking support range from campaigns to pay for sexual reassignment surgeries to the development of electronic devices (Brabham 2017). The broad array of project types is itself fascinating, but the focus of this project is restricted to artistic projects.

The majority of crowdfunding platforms employ one of four types of systems that either encourage donors to back a given project or maintain a degree of accountability among creators. The primary difference between these systems concerns whether or not a donor expects tangible benefits as a result of their support. These are: (i) equity-based crowdfunding; (ii) lending-based crowdfunding; (iii) reward-based crowdfunding; and (iv) donation-based crowdfunding.

[19] One may view the availability of information about individual contributions coupled with donor anonymity as limiting transparency or as being transparent up to a certain point. However, another may argue that this is not limiting transparency; rather, they are distinct types of transparency. In the case of donor anonymity, this lack of transparency would be justified as a means of protecting a person's online privacy and their right to such privacy. In contrast, the transparency around individual contributions could be justified by its providing prospective donors with the information needed to make an informed decision.

Equity-based crowdfunding shares a number of similar traits with more traditional forms of investing, such as private equity or profit-sharing agreement. In terms of this form of crowdfunding, investors receive a share of equity in a given project relative to the amount invested and its ratio to money invested by others. The types of projects seeking equity-crowdfunding are those developing new electronic devices or scalable business models. They are, moreover, subject to new, robust legislation that typically covers other forms of private equity investments (Brabham 2017, Hu 2015). As a result, I shall not explore this mode of crowdfunding further.

The second type of crowdfunding model is that of debt-based investing. Those who choose to back a project do so on the condition that they will receive their initial sum back after a certain period of time in addition to a pre-determined percentage of interest (Kuppuswamy and Bayus 2013). Again, this is not the most common form of crowdfunding employed by creative professionals and thus I shall not explore it further.

Reward-based crowdfunding is the third form of crowdfunding available and, unlike the previous two, is popular amongst artists seeking support on the various platforms. As its name suggests, the primary motive for investing in a project is the expectation that one will receive a tangible, albeit non-financial reward. The rewards in question usually take the form of a complimentary copy of the end product, early access to sales or tickets to the finished production (Kuppuswamy and Bayus 2013, Brabham 2017).[20] Reward based crowdfunding is one of the most popular forms of crowdfunding amongst both creators and backers. The expectation of a reward in exchange for support has important implications, which I shall explore in Part III.

The final type of crowdfunding I consider is that of donation-based crowdfunding. This is the simplest of the four, as the decision to back a particular project is not based on the expectation of a return on one's investment or the receipt of a reward (Brabham 2017). Like that of reward-based crowdfunding, donation-based models are popular among creative professionals whose projects are not well-suited to profit-making or whose aims are not amenable to tangible incentives. Additionally, the absence of expectations on the part of backers makes this an attractive option for artists whose work has limited commercial viability or in cases where the project itself is best seen as a public good.

[20] The South African rock band Fokofpolisiekar used the Thundafund platform to finance the recording of their latest album, *Self-medikasie* (Thundafund n.d.). Each individual donor received a complimentary copy of the album and the largest donor received a private concert from the band.

Thus far we have looked at the most common types of crowdfunding and some general features of the concept. In the remainder of this sub-section, I discuss additional characteristics of crowdfunding and crowdfunding platforms relevant to the project at hand. As stated previously, project creators must solicit donations from potential backers within a finite space of time. Platforms differ as to what happens with the money raised during this time. Some like Kickstarter require that projects meet or exceed their funding goals (Kuppuswamy and Bayus 2013). Failing to do so will result in no money changing hands. Other platforms are not as strict in this regard, although they may impose their own conditions upon the receipt of funds.

A further feature of crowdfunding mechanisms relevant to the current project is the commission that a platform charges for providing the space where creators and donors can network. The percentage a platform charges as a commission varies and can depend upon the type of crowdfunding employed for a particular campaign. The issue of platforms charging commissions is contentious, with the platforms arguing that they are necessary to ensure that they websites remain operational. Detractors argue that the commissions are problematic for smaller projects that concern themselves with charitable projects or projects that are deemed public goods. I return to the implications commissions have for the role of the artist in Part III.

This concludes the discussion of crowdfunding and its characteristics. The discussion, while not an exhaustive study of the mechanisms involved and the merits and deficits of each form of crowdfunding, provides a suitable foundation on which to proceed. In the next sub-section, I examine the application of the various crowdfunding platforms to a number of general and cultural projects.

Examples of Crowdfunding:

In the previous section, I introduced the concept of crowdfunding and discussed its general characteristics and requirements. In what follows, I examine examples of crowdfunding's use in financing a number of projects. I believe that these examples are useful in understanding how the platforms operate, as well as providing tools with which to explore their implications in Part III.

Over the past decade, crowdfunding platforms have experienced a surge in popularity and have found applications in a wide array of fields. Crowdfunding platforms have been used by couples seeking to raise funds for their honeymoon or to cover the cost of their wedding ceremonies. Others have turned to crowdfunding platforms to solicit donations to pay off medical debts or help finance the costs of gender transitioning and sexual reassignment surgery. These cases mostly occurred in the United States where the platforms are most

popular and where there is an absence of a robust social safety net to cover medical costs and other necessary expenses.

Other applications of crowdfunding can be found in the financing of scientific research (e.g. Marshall 2013). The increasing popularity of crowdfunding among researchers is closely linked to a decrease in the amount of funds allocated to basic and applied research in the wake of the Great Recession of 2008, as well as increased competition for limited funds among a younger generation of scholars. The use of crowdfunding for these purposes is highly controversial and, in some cases, heavily regulated. I do not wish to enter into this debate, but I feel it important to highlight the increasing role that crowdfunding is playing in multiple areas.

Bernie Sanders' 2016 presidential campaign is a further example of crowdfunding's role in finance within modern society. The majority of Sanders' campaign was supported through direct contributions from his supporters (see Bradner 2015). Some of this support was channelled through crowdfunding campaigns and meant that little funding was received from the Super PACs that usually dominate campaign finances within the United States. The political potential of crowdfunding is also evident in the funds raised in support of Planned Parenthood in the wake of Donald Trump's election and the perceived threat to funding for women's reproductive health. There have also been calls for crowdfunding's use in educational settings to compensate for funding shortages (Reese and Miller 2017).

The use of crowdfunding to support artistic projects is the primary focus of this section and will constitute the majority of the remaining discussion. Due to the number of projects that receive backing from the various platforms, I have had to be selective in choosing my examples. The examples selected are not representative of the available cases, as this would fall beyond the scope of the task at hand. Instead, I have selected examples that are helpful in understanding the concept of crowdfunding - and that can aid in our investigation into its implications. I shall group examples under their broad artistic categories to ensure relevance and explanatory usefulness.

The first example to consider is that of crowdfunding's appeal among musicians who either wish to remain independent of the music industry or whose style constitutes a niche genre. I have already mentioned the case of Fokofpolisiekar, but I believe that it is an excellent example of an emerging trend. Recall that the group used the ThundaFund platform to finance their latest album and each backer received a copy of the album in exchange for their support. The possible reasons for opting to go this route will shed invaluable light on the role crowdfunding plays in contemporary cultural industries. For groups like Fokofpolisiekar with a dedicated fan base, the use of crowdfunding platforms presents an opportunity to better engage with fans than

is possible through the traditional recording industry. In fact, the fan response was so overwhelming that sufficient funds remained for the release of a secondary EP. This suggests that crowdfunding offers musicians and their fans an alternative mode of support that mutually benefits both parties.

Other groups who have chosen to use crowdfunding platforms have done so to distance themselves from the recording industry. This may be due to a desire to retain greater artistic control over their work or a desire to develop niche genres not well supported by the industry's major players. For musicians, then, crowdfunding platforms have seen a number of successes in raising funds for creative professionals.

The film industry has also witnessed a number of success stories involving the use of crowdfunding platforms. One such example is that of the film *FML*. The film is produced and directed by Jason Nash who gained a sizable online following through the Vine application. Nash, along with his co-stars in the production, used this popularity to solicit donations to cover the film's production costs. The campaign's success is important for two reasons. First, it demonstrates how the crowdfunding technology enabled a niche film to be produced when this would have proven more challenging a decade ago. Second, the existence of new technologies and social media platforms allowed Nash to capitalise on the relationship he has with his fans. Like the case of Fokofpolisiekar, the success of *FML*'s campaign suggests that crowdfunding is creating new avenues through which artists can engage with fans and use this to solicit their support. Additional filmmakers known to have used crowdfunding platforms to finance projects include Zach Braff and Colin Hanks, with more opting to go this route.[21]

The successes noted above are not limited to film and music, however. Creators have also found success in theatre production (Boeuf, Darveau and Legoux 2014) and in cultural festivals (Srinivasan 2016). This suggests that the platforms are being utilised effectively by artists and cultural figures. It remains to be seen if these are representative of an emerging trend within crowdfunding or if their success is better explained by effective networking and promotion by the people running the campaigns.

The types of artistic projects turning to crowdfunding is not limited to the traditional arts, however. Platforms like IndieGoGo and Kickstarter have seen significant sums raised for new media and art forms like video games, image manipulation software and graphic novels. This suggests that one consequence of crowdfunding could be the explosion of media and a

[21] In fact, approximately ten percent of the films entered into prominent film festivals, like the Sundance Film Festival, have received financial backing from crowdfunding campaigns (Watercutter 2012). This number is expected to rise over the coming years.

significant rise in the number of artistic professionals. I shall explore these implications in the next part of the paper.

Crowdfunding and earlier modes of patronage:

Thus far I have looked at the concept of crowdfunding and its use in the creative industries. In the remainder of this section of the paper, I look at its relationship with earlier modes of patronage and discuss the factors that explain its emergence. This discussion will prove useful in attempting to understand its implications for the role of the artist.

Crowdfunding differs from earlier modes of patronage largely because of its use of technology to solicit funding from a large pool of small donors. Crowdfunding can thus be seen as a means of democratising support for the arts over traditional funding mechanisms.[22] In fact, much has been made of this point, although most of the coverage is done uncritically (Brabham 2017). I believe that crowdfunding is best understood when viewed in relation to previous modes of patronage and in conjunction with the factors which explain its emergence.

The earliest crowdfunding platforms appeared within the previous decade, as evidenced by the ages of the most popular platforms. Unprecedented advances in computer technology provided the necessary environment for the fledgling platforms. These included improvements in the security of electronic payment systems and the proliferation of smart devices which would enable creators to network with potential backers on multiple fronts. Moreover, disruptions in the music and film industries stemming from the rise of peer-to-peer file sharing sites created a need for creators to find alternative means of supporting their work. Coupled with these developments, were austerity measures implemented in the wake of the global financial crisis, which resulted in huge cuts to public support for the arts (Brabham 2017). The combination of new opportunities and a need to address funding shortages provided the impetus for many creators to try crowdfunding as a viable alternative to the prevailing modes of patronage.

The resulting media attention looking at the successes of projects backed by crowdfunding platforms has further increased their popularity among creators. A primary consequence of this has been an increase in the number of projects soliciting donations on the various platforms.[23]

[22] Typically, democratising is used to refer to the inclusion of popular sentiment or participation in the artistic process.

[23] It is not clear, however, what effects this has had on the number of artists applying for grants administered by their countries' national endowments. Moreover, it is also unclear what types of projects continue to seek funding from these endowments. This is a grey area in the literature on crowdfunding and I have been unsuccessful in my attempts to find reliable or peer-reviewed research on this topic. If such evidence were to emerge, it may require that I revisit my initial analysis.

What, then, are the earlier modes of patronage to which crowdfunding is related? In the past, the primary modes of patronage were church endowments and the support of wealthy benefactors. Church endowments primarily funded the beautification of religious institutions and buildings with religious-themed artworks. A well-known example of this is Michelangelo's work in the Catholic Church's Sistine Chapel. Around the same time, wealthy benefactors would commission artists to produce works for religious institutions. Leonardo da Vinci's *The Last Supper*, for example, was commissioned by the Duke of Milan for a local convent.

The development of art dealerships and arthouses in the 19th Century saw wealthy patrons commission works from artists for the purposes of selling them at a profit. Paul Durand-Ruel was an early example of the art-dealer/benefactor that emerged at the time.

An important mode of patronage that also emerged around this time was that of a national endowment for the support of artists and the arts. A salient example of this type of organisation was the United States' National Endowment for the Arts. The disbursement of public funds for creative projects was governed by a body of practicing artists who would evaluate each work on the basis of its artistic merits and was meant to act as a bulwark against political interference in the arts (Brabham 2017). Public endowments were not limited to Western Democracies like the United States, however. Both the Soviet Union and Nazi Germany created bodies tasked with supporting the creative industries in their respective countries. In contrast to the National Endowment for the Arts, these bodies served to enforce state control over the arts.

In the Soviet Union, respected cultural figures were given privileges not afforded to other members of society. These privileges included summer homes (*dachas*) and generous stipends and grants. Artists who received these rewards were expected to toe the party line and produce works that conformed to the state's view on the proper function of the arts (Finn and Couvee 2014). Failing to do so would result in a loss of privileges amongst other sanctions, such as exile or imprisonment.

The cultural chambers under the Nazi regime are another example of endowments for the arts under an authoritarian regime. Popular demands for state-intervention in the arts gained traction during the Weimar Republic. The resulting institutions were then incorporated into the regime's artistic policies and were viewed as a vehicle for promoting the party's conception of art's function. As a result of these policies, Jewish artists and those producing un-German art, such as abstract art, were effectively excluded from the German art world (Steinweiss 1993). It was not until the collapse of the regime following World War Two that the German cultural industries regain some independence.

How is crowdfunding related to these modes of patronage? Thus far we have looked prominent forms of patronage throughout the preceding four centuries. In the remainder of this section, I wish to highlight how crowdfunding relates to these earlier forms of patronage. I have suggested that crowdfunding is best viewed as a novel form of patronage that is best viewed in relation to those preceding it. I would like to make my reasons for holding this view clearer.

My primary reason for holding that crowdfunding is best viewed in relation to earlier forms of patronage concerns its use of technological components not found in the others. That is, understanding how crowdfunding relates to and differs from, say, a national endowment allows us to better understanding both the concept and its implications. Recall that crowdfunding involves the use of online platforms in which small amounts are solicited from a large number of donors. This democratises the process of patronising the arts than was possible in the past, as there is no longer a need to rely on a small pool of wealthy benefactors. Additionally, the emergence of the internet and encrypted browsing data can allow contemporary practitioners to bypass authoritarian political bodies in ways that were not possible under the Soviet Union, for example. In other words, novel technologies have expanded the types of patronage available to artists and may limit the control states have over their cultural industries. Crowdfunding's potentially liberating effects are made clearer when viewed alongside the potential for censorship under national endowments in authoritarian states.

This concludes Part II of the paper. In this section, I introduced the concept of crowdfunding and examined the forms it takes. In addition to this, I looked at its applications in fields as diverse as education and political campaigning, as well as its use within the creative fields. I have, moreover, looked at its relation to preceding modes of patronage and the value of doing so. In Part III, I use these findings in conjunction with the accounts outlined in Part I to examine crowdfunding's implications for the role of the artist.

Part III:

In the preceding sections of the paper, I presented my reasons for choosing to focus on the role of the artist and introduced each of the accounts affected by the emergence of crowdfunding as a novel form of patronage. Following this, I introduced the concept of crowdfunding and discussed the forms it takes, as well as examining its applications to the creative industries. In this section of the paper, I analyse crowdfunding's implications for the role of the artist in terms of the accounts outlined in Part I and with the features of crowdfunding discussed in Part II.

Thus far I have been at pains to specify what it is I am not doing and reiterated my desire to keep my analysis as focused as possible. This caution was motivated in part by the content with which I dealt in the preceding sections. In constructing the accounts of the role of the artist, I needed to justify my selective use of the available literature and motivate my characterisation. Likewise, my treatment of crowdfunding in Part II involved presenting technical details about the concept and its applications without digressing from the project's primary aim. However, this cautious approach has, I believe, enabled me to construct a useful theoretical framework with which to guide my critical evaluation of crowdfunding's implications for the role of the artist. Having completed the task of laying my investigative foundations, I wish to move beyond this cautious approach in my critical assessment, thereby providing a philosophically rigorous preliminary investigation into the topic.[24]

I structure the section as follows: I begin by presenting the features of crowdfunding that are most likely to have implications for the role of the artist. Next, I apply these considerations to each account outlined in Part I. I consider each account individually, but I shall discuss potential overlaps and important differences as they arise. Following this, I discuss crowdfunding's implications for the role of the artist in conjunction with the implications of patronage as a whole. Lastly, I conclude the paper with a brief look at how future work on the topic may proceed in terms of my own findings, as well as in light of my investigation's limitations.

Crowdfunding and its Implications:

[24] My move away from the cautious approach of the earlier sections is still grounded in the findings and restrictions I discussed. Instead, the difference in method lies in a greater willingness to explore crowdfunding's unforeseen implications or those are philosophically valuable even though they are not present in the empirical literature that currently exists. In addition to this, I shall make clear what it is I aim to do and not obsess with what I wish to avoid doing.

In Part II, I introduced the concept of crowdfunding and examined the forms it takes and its applications to the creative industries. In what follows, I discuss the characteristics of crowdfunding with the most likely implications for the role of the artist. There are four characteristics that I believe are of relevance here. The first feature of crowdfunding I wish to highlight is its use of online platforms for the purposes of connecting creators and donors. Previously, I argued that the use of online technology is a key feature that distinguishes crowdfunding from preceding modes of patronage. What implications might this have for the role of the artist? The use of online platforms to solicit donations from a larger pool of donors has the potential to democratise patronage. That is, these technologies enable a greater number of persons to make financial contributions to a creative project. As a result, artists need not rely on individual patrons for support. Additionally, the encryption of browsing data offers greater anonymity both to donors and creators. This would allow those living within authoritarian regimes to bypass most forms of censorship and allow artists within these societies to solicit funds anonymously. The use of online platforms is not without problems, however. Poor information technology infrastructure and prohibitively expensive data costs in developing countries may exclude artists in these countries from exploiting the potential of novel forms of patronage. Additionally, challenges to the principle of net neutrality and the concentration of the internet and media industries threaten to fatally undermine the anonymity and democratic features of online platforms.

A second feature of crowdfunding that is relevant to the task at hand is the use of rewards as a motivator in supporting a project. Recall that one type of crowdfunding is the practice of reward-based crowdfunding, which involves a donor receiving a small, non-financial reward in exchange for their support. These rewards often take the form of a free ticket in the case of a show, to a print of the work signed by the artist or a free copy of the finished product in the case of a film or album. Although these rewards are small and may seem inconsequential, their use does have philosophical implications. The most important of these is their potential to shift the reasons for supporting the arts. That is, they risk shifting the motivation for supporting a project from, say, recognizing it as a public good to the expectation of a reward. This need not be a necessary shift, but it does pose significant challenges to artists whose work is a public good and not amenable to the practice of exchanging rewards for support.

The third feature of crowdfunding likely to have implications for the role of the artist is the artist's responsibility for networking and marketing their projects. Although the artist has always had a responsibility to seek out financial support and maintain a standard of work that would continue to solicit patronage, the merits of the project often took precedence in whether or not a

project would receive financial backing. This is often the case with national endowments where a panel of experts would allocate funds on the basis of a project's potential aesthetic success (Brabham 2017). Success or failure in soliciting support on crowdfunding platforms often depends upon a creator's ability to network and market themselves effectively (Kuppuswamy and Bayus 2013). There is thus the risk of worthy projects or artists failing to secure funding, due to a failure of marketing. Conversely, the likelihood of substandard projects with media-savvy creators securing funding increases. The role of effective marketing in acquiring patronage suggests a potential commodification of the arts in which creative industries turn to the methods of profit-making enterprises to secure their survival.[25]

The final feature of crowdfunding whose potential implications I consider is the role of 'transparency' in the donation process. Recall that many platforms maintain individual users' anonymity but make public the amount each has contributed to the project (Kuppuswamy and Bayus 2013). This transparency sheds light on what aspects of patronage the various platforms prioritise. The anonymity afforded to donors' identities by many accounts is positive in that this anonymity coupled with encrypted browsing data may enable artists and donors under authoritarian regimes to solicit donations or support creators. However, this can work against the principle of transparency within patronage, as anonymous users are harder to hold accountable. In contrast to the protection of users' identities, many platforms make available the amounts each donor has contributed to the project. One consequence of this transparency could be a change in the reasons a donor may have for contributing to a particular project over a rival one. If, for instance, she sees a sizable number of other backers supporting a certain project it increases the likelihood of her choosing to support it as well. That is, popularity, and not aesthetic merit, would become the driving force behind a project's ability to reach its funding targets. This concern builds on that identified above, in which a substandard project with a media-savvy creator is more likely to acquire funding.

An initial implication for the role of the artist stemming from these considerations is this: the democratising potential of crowdfunding can be undermined by a situation in which the ability to market one's project supersedes its artistic merits. In other words, media-savvy artists less equipped to perform an artistic or aesthetic function are more likely to succeed in creating artworks than superior artists who do not possess these skills. It does, moreover, imply that each account of the role of the artist adds an additional function to their primary one, namely the artist being tasked with exploiting the networking opportunities available to them to increase

[25] By 'commodification' I refer to the process by which an article comes to possess secondary, often monetary value. In other words, it becomes a commodity.

their chances of acquiring the necessary funding. On the other hand, the trait of media savviness could undermine artistic elitism in a beneficial way, as funding could reach those who would otherwise not attract the support of the traditional art institutions and modes of patronage. This would, however, introduce a further consideration, namely the tension between popular participation in the arts and a desire to ensure adequate resources are available to the most talented creative practitioners. How to work through this tension is not immediately clear, as the technology and applications of crowdfunding evolve, and as the manner in which practitioners engage with the various platforms.

Crowdfunding's further implications for the role of the artist are not as clear as that above. In the next section, I examine its implications in relation to each of the accounts presented in Part I. I shall follow the order in which they were initially presented and examine both positive and negative consequences that crowdfunding might have.

Crowdfunding and the Artist as Educator:

The first account I consider in my investigation into crowdfunding's implications for the role of the artist is that of the artist as educator. Recall that I conceptualised the account as follows: The artist is tasked with using her creations to educate her audience and inculcate in them a desirable virtue or contribute to their overall moral development.[26] Artists working within this framework may adhere to their society's prevailing system or they may use art as means of promoting an alternative set of values or norms. Their positioning within this value dichotomy affects the implications that crowdfunding may have.

Let us begin by looking at those artists whose moral views match those of the broader society in which they live. For these artists, it is conceivable that they would have access to resources obtained through the traditional modes of patronage. In the case of the Soviet Union, artists whose work promoted the state's ideology received generous support and rewards for their work, as opposed to those who did not toe the party line. For these creators, crowdfunding platforms would not offer a viable source of funding, as they are well-established within their respective forms of patronage. Others may take a more negative view of crowdfunding, in which the online platforms offer support to seditious artists whose work would corrupt the society's morals. In a society like that of Nazi Germany, the availability of alternative modes of patronage supporting undesirable artists would be viewed as having a corruptive influence. Crowdfunding would thus undermine the artist's role to educate her audience, as it is likely that they would

[26] In addition to this conceptualisation, I made explicit my desire to exclude the political use of the account from my analysis.

have come into contact with harmful works beyond the control of the cultural chambers. On this view, crowdfunding's implications would be wholly negative. These implications are, however, problematic for three reasons. First, it is unlikely that crowdfunding necessarily increases the probability of morally offensive art being produced in the way its detractors claim. It is possible that extremely objectionable art would not find sufficient backers within the campaign limits imposed by platforms. Second, funding cuts in the wake of continued austerity measures has meant that most artists have had to seek alternative means of obtaining resources. This would apply even to those artists firmly established within their society's moral framework and funding mechanisms. Lastly, crowdfunding need not lead to the uncontrolled production of morally dubious artworks. The anonymity platforms offer could, under an authoritarian regime, be stripped and measures implemented to moderate the content produced.[27] The risk that crowdfunding poses would thus be negligible, nor would it have necessarily negative implications for the account.

The above-mentioned points examined crowdfunding's implications for artists who moral views align with those of her society. What, then, are its implications for artists whose views stand in opposition to those of the broader society in which they live? The alternative crowdfunding offers to traditional forms of patronage is interesting for two reasons. First, the large number of potential donors found on the platforms provides a unique opportunity for artists representing minority views to connect with those sharing similar views. This would enable more artists to seek the resources needed to fulfil this particular role.[28] Second, anonymity afforded to users may encourage donors to support artists with shared moral views, but who need or desire to keep this information hidden.[29] The platforms can, moreover, fill the financial gap left by austerity measures. The availability of alternatives thus ensures that some of these artists can continue to produce work and crowdfunding would therefore enable many creators to fulfil the role afforded to them.

---

[27] I do not believe that such developments would be desirable nor would they improve the quality of what is produced; instead, I raise the point to show that crowdfunding is not beyond regulation. Legislation pertaining to equity-crowdfunding, for example, demonstrates the ways in which a society can regulate novel technologies like crowdfunding.

[28] This would be most useful for artists whose moral views are not amenable to traditional modes of patronage. Consider the example of anti-corporatist artist. She would avoid patronage from gallery owners and individuals whose wealth comes from sources with which she disagrees. She would, moreover, be unlikely to seek funding from endowments who receive financial support from corporate sponsors. Crowdfunding platforms would provide a space with which she could interact with others sharing her views and who, in turn, may contribute to her artistic projects.

[29] This would be the case in, say, a donor living within a regressive society but chooses to support pro-LGBT art and artists. Remaining anonymous would be an important factor for such persons when deciding to back a particular project.

There are, however, a number of negative implications for the artist as educator. The most salient of these is the reward structure utilised by many platforms. Recall that many platforms use what is known as reward-based crowdfunding and consists of donors receiving tangible, non-financial rewards for their contribution. For those who adhere to the view of artist as educator, this has two possible outcomes. First, it risks excluding those artists whose work or project is not amenable to the exchange of rewards. This would not affect all practitioners, however. The problem shown by empirical studies demonstrating the role rewards play in sustaining a campaign and motivating potential donors to contribute (Kuppuswamy and Bayus 2013). Second, the use of rewards as a motivator has the potential to undermine the promotion of moral virtue advocated by the account. If the purpose of art is the inculcation of moral virtue in an audience, then the introduction of a reward structure would undermine this goal, as the artist would have to rely on the support of those contributing for the wrong or dubious reasons. This would be most alarming to creators who wish to maintain consistency between the principles that drive them to fulfil a certain role and background philosophical belief systems in which intentions are afforded greater significance than outcomes.[30]

Crowdfunding's implications for the role of the artist as educator can be summarised as follows: Those whose values align with the society in which they live may find crowdfunding a less viable option than the existing modes of patronage. Others who hold these values may, instead, view the existence of these platforms as a subversive element that enables the promotion of dubious morals and ethical values. For artists whose work promotes an alternative set of moral values, crowdfunding offers a means through which they can engage with a pool of donors who may share their beliefs. Additionally, the anonymity offered by the platforms could encourage sympathetic donors to contribute to projects without fear of being associated with a project. The most serious negative implication for this account is that of the rewards-based crowdfunding system. On the one hand, it risks excluding those artists whose work is not amenable to the exchange of rewards; on the other hand, it risks undermining the moral aspect of art's social function and thus affects the artist's ability to fulfil her role. Empirical research looking at how artists with different ethical commitments respond to crowdfunding's implications

[30] This statement would form the basis of an interesting study looking into the difference in opinions on this issue among artists who identify as deontologists and those belong to consequentialist schools of thought. Future research by those within the field of Experimental Philosophy may find this a rewarding area of research.

would, I believe, offer useful insights into the phenomenon and help refine or expand upon the outcomes mentioned previously.[31]

Crowdfunding and the Artist as Dissident or Critic:

In the preceding subsection, I looked at crowdfunding's implications for the artist as educator. In what follows, I discuss its implications for the artist as progressive dissident or critic. I have conceptualised the account as follows: The artist is tasked with creating art objects which challenge the prevailing political orthodoxies in pursuit of progressive ends. This may include protesting a certain state of affairs, commemorating or reinterpreting a past historical event for political ends, or advancing an alternative set of principles to those currently underpinning the existing political system. I have called this the progressive interpretation of the account.

Crowdfunding has proven popular with artists whose values or beliefs about the role of art have made it difficult for them to operate within the traditional modes of patronage. As was shown in Part II, there is clear evidence of crowdfunding's use in political campaigns and activism. This creates a host of opportunities for politically-inclined theories of art, although the exact implications are unclear.

The features of crowdfunding most likely to influence the account and its practitioners are the anonymity of platforms, the number of potential donors, the role of reward-based incentives, and the artist's responsibility for ensuring their campaign's success. Each of these will have positive and negative implications for the artist as dissident, and I consider them holistically.

The first feature whose implications I consider is the anonymity afforded to those on crowdfunding platforms. This anonymity was discussed in a preceding section and I illustrated how identities but not contributions remain anonymous. In this part of the discussion, I focus on the anonymity of donors and I examine the transparency of contributions in my examination of the next feature of crowdfunding. The platforms' policy of maintaining donor anonymity is important in two key respects. First, it enables creators to solicit funds from backers who need to remain hidden for a number of reasons, such as fear of political repression. Dissident artists are thus provided with a pool of donors who would otherwise be excluded from the patronage of political art. This anonymity is not afforded to many creators, however. Whilst artists are provided with a greater number of potential backers, those residing in authoritarian regimes or working on controversial projects are vulnerable to various forms of repression. Additionally,

[31] To my knowledge, no such research has been conducted as of January 2019. Should such a project be undertaken, it would provide an opportunity to assess the different implications identified by practitioners and those looking at the issue from a theoretical perspective.

anonymous donors make it difficult for artists to vet potential donors to ensure that their safety is not compromised. Second, it can make it harder for creators to form sustainable funding networks to ensure that critical art projects receive funding from alternative modes of patronage. That is, building up networks of reliable backers may prove more sustainable and may help reduce the risks associated with anonymous backers. That anonymity may increase the number of donors willing to contribute to a project is uncontroversial. What remains unclear, however, is anonymity's implications for the artists themselves. There is no reliable data on the actual risks posed to artists by anonymous donors nor is there any literature on the sustainability of crowdfunding platforms for artists who adhere to the account. In the absence of such data, it is unclear as to how relevant these potential implications are.[32]

The number of potential donors from which an artist may solicit contributions is the second feature of crowdfunding whose implications are relevant to the account of artist as dissident or critic. A number of scholars have noted that crowdfunding has been lauded for its supposed role in democratising the arts (Brabham 2017). The use of online platforms to collect small contributions from multiple donors could be said to democratise the arts in either of the following ways. First, it enables more individuals to participate in the process of supporting and producing art. Patronage would not be the reserve of a wealthy few, nor would the funds available for artists go to a select elite; instead, any person could, theoretically, support or seek funds online. Second, the public could be seen to 'vote' for the art and artists it wishes to support through its online contributions. This differs from the procedures of many national endowments in which panels of experts handle the disbursement of funds. Again, this has both positive and negative implications for the role of the artist.

Let us look first at the positive implications the supposed democratisation of the arts may have for the role of the artist. There are, I believe, three main positives. The first concerns the increased likelihood of radical artists finding support from likeminded individuals. This is important as radical artists are less likely to operate within traditional modes of patronage and may struggle to market their ides to a popular audience. The crowdfunding platforms thus provide niche political ideas with a platform they might otherwise lack. Second, a larger pool of donors reduces the possibility of artists having restrictions placed upon their work by benefactors. As there is no single individual who controls the funds given toward a project, progressive artists may experience greater creative autonomy than those supported by

[32] It may be the case, for instance, that the actual risks posed to artists are negligible or that creators have created networks to ensure a sustainable mode of funding their projects. They are thus potential implications but more research is needed to understand how this aspect of crowdfunding affects the artist's ability to fulfil her function.

endowments or individual patrons. This is made even more likely when considered in combination with the first, as the donors may themselves hold similar political views and thus not wish to censor their expression. Lastly, the increased number of donors means that projects which succeed in their fundraising initiatives can be seen as having a certain level of 'popular support'. This would help to legitimise and possibly encourage further engagement with the works' progressive themes.

The negative implications that the democratising feature of crowdfunding has for the role of the artist as dissident or critic relate to the problem of using popularity as a marketing tool and concerns for the quality of art that may be produced. Popularity- as indicated by a large number of donors and a successful campaign- may result from crowdfunding's democratisation of patronage, but it should be viewed as demonstrating popular support. Popular crowdfunding campaigns are not necessarily the result of an innovative idea or a strong desire to support a public good like the arts. Instead, the success of a campaign depends largely upon a creator's ability to market and network with potential donors. It is unlikely that many radical artists would have the training or desire to engage in this type of behaviour to solicit funds.[33] The platforms would thus be available as alternatives to the traditional modes of patronage, but they would not offer a reliable source of funding for these artists. The second issue concerning the use of popularity as a metric is the potential for the quality of art to suffer. A popular campaign does not necessitate that the art produced will be of a higher quality or more successful in achieving its goals than a less popular project. In fact, a popular project may succeed more because of its artist's personality and media savvy than its artistic or progressive merits.[34]

The third feature of crowdfunding relevant to the topic at hand is the role of rewards in motivating potential donors. Unlike the implications for the first account, rewards can have positive implications for those adhering to this account. Rewards for supporting a political project may include having one's name associated with the finished product or being involved in other areas of its production. The rewards given to contributors could thus serve to increase their attachment to a project and thus raise the probability of them contributing more at a later date. This would be most important to artists who wish to foster progressive political action through their work, as it allows them to involve individual persons in the act of creation and possibly reinforce the behaviour. The use of rewards positively would not apply to all projects,

[33] Some artists may feel that doing involves compromising on political principles. It is also likely that many progressive ideas may struggle to resonate with a popular audience at first.

[34] Brabham (2017) argues that panels of experts are well-positioned to support projects with a political agenda provided they also possess artistic merit. If this is correct, then crowdfunding may not benefit the majority of artists whose work possesses critical, but not popular, appeal.

however. Fears of repression or physical distance between artists and backers may make this type of reward structure unworkable. Additionally, there remains the problem of rewards altering the reasons for contributing to a project. The use of rewards may undermine the public's pursuit of the artist's ends, as the behaviour relies upon a method of exchange and not internal reasons for acting in a particular way. The artist may thus succeed in creating projects whilst failing to satisfy her role's emphasis on promoting political engagement.[35]

The final feature of crowdfunding who implications I consider here is the artist's responsibility for managing a funding drive and ensuring that her project obtains the necessary funds. The problem with this is the additional burden placed upon the artist and the difficulty in successfully fulfilling both roles simultaneously. In other words, a creator who succeeds in her role as dissident may not possess the skills needed to network and market herself on internet platforms. Artists who choose to make use of crowdfunding platforms and who have the potential to excel in creating progressive artworks may fail to exploit fully the funds available from potential backers. Crowdfunding thus has a paradoxical implication for the artist as dissident or critic: On the one hand it increases the number of political artists who do not have to rely on traditional modes of patronage; on the other hand, it may reduce the number of artists who acquire the funds they need to create works capable of fostering progressive political action.

This concludes the analysis of crowdfunding's implications for the role of the artist as dissident or critic. As was the case with the first account, crowdfunding's implications are neither wholly negative nor wholly positive. For adherents of this account, crowdfunding has the potential to increase popular participation in the process of patronage and the strategic use of rewards can further the artist's ends. Crowdfunding can, however, result in decreased quality in the arts, as popular projects succeed on the basis of media savvy and not political or aesthetic merit. Additionally, there remains the concern that rewards may alter the contributors' reasons for supporting a project and thus undermine a creator's intentions. In the next section, I look at crowdfunding's implications for the role of the artist as creator of successful art objects.

Crowdfunding and the Artist as Creator of Successful Art Objects:

Thus far, I have examined crowdfunding's potential implications for the artist as educator and the artist as dissident or critic. In what follows, I discuss crowdfunding's implications for the artist

[35] As mention previously, there is a dearth of empirical literature on this aspect of the topic. As a result of this, it is difficult to assess how serious these implications really are for the role of the artist. I believe that my analysis points to a number of probable outcomes, but it would unwise to make definitive statements in the absence of empirical findings.

as creator of successful art objects. I show that crowdfunding has fewer negative implications for this account than was the case with the previous two. In fact, the most problematic implication concerns crowdfunding's relationship to the autonomy of a particular work of art.

The role of the artist as creator of successful art objects refers to the position holding that the artist is tasked with the creation of art objects for their own sake and is not expected to fulfil additional social roles in the process. By successful art objects, I refer to those works of art which succeed in an aesthetically significant way, such as successfully eliciting an aesthetic experience in the beholder.[36]

What then are crowdfunding's implications for the artist as creator of successful art objects? There are, I believe, four primary considerations. First, it is not immediately clear how popular crowdfunding platforms may prove among artists holding this view. The success that many abstract artists, for example, have in securing wealthy benefactors, patrons and grants would suggest that they would not need to identify alternative modes of patronage. The platforms may, however, be more popular among younger artists who have yet to establish themselves within the existing art institutions. Additionally, there is no literature which examines the popularity of modes of patronage among artists holding different views about the role of art and the ethics of using various sources of funding. It is thus difficult to gauge how artists adhering to the account would engage with the various platforms or to understand their reasons for doing so.

A second implication that is clearer to understand is the artist's responsibility for marketing her project and ensuring that it meets it funding goals. Unlike the first two accounts, this responsibility would not have the same negative implications for artists adhering to this account. In the contemporary art world, an individual's success requires strategic branding and personal marketing to ensure that one builds connections with gallery owners and wealthy collectors.[37] The demands imposed by time constraints and the need to market one's project could distract the artist's full attention from the artwork. This would, in turn, result in an inferior work being created.

Third, commercially successful practitioners may employ other incentives to motivate contributors such as a share in the work's sale price or interest on the amount invested. This would not apply to lesser-known artists, however, but it remains an incentive structure that would not be found amongst practitioners of the previous accounts. Moreover, the creation of a successful art object need not imply that contributors donate for the right reasons. As a result,

[36] This would be similar to the functional definition of art proposed by Beardsley (van Maanen 2009). Another major proponent of this position is that of Clive Bell (2011).

[37] This is most clearly seen in the case of artists like Damien Hurst and Jeff Koons who display remarkable business acumen and generate vast sums through their participation in the art world.

the use of rewards to incentivise giving need not cause problems for the creators and their artistic intentions.

A fourth potential implication, and the most salient negative one, is the concern that crowdfunding and crowdfunding platforms may negatively affect a work's autonomy and independence. This would not apply to all creators or theorists, but those who value the autonomy of art may consider the commercialisation of patronage and personal marketing as undermining a spectator's ability to perceive the work independently of other considerations. For example, if an individual has contributed to a project and receives a share of its equity, it makes it more likely that they will not be able to experience the work without considering non-aesthetic factors. That is, the features of crowdfunding are not amenable to the values of art's autonomy. This is not a fatal problem, however. First, a number of theorists have challenged the autonomy of art and the importance it receives (Waswo 1980). For these theorists, the aesthetic success of a given project may depend upon the relationship established between creators and consumers. In other words, aesthetic autonomy is a hindrance to the artist's role as creator of successful art objects. Second, not all creators who view the artist's role as being the creator of successful art objects view art's autonomy as a necessary feature of aesthetic success. In other words, it is not a negative implication for the account as a whole; rather, it is negative for those who hold that artistic autonomy is a requirement for aesthetic success.

Crowdfunding's implications for the artist as creator of successful art object differ from those of the other accounts, and this difference can be explained by the account's exclusion of social responsibilities from the artist's role. As a result, contributors' reasons for donating to a project do not pose similar obstacles to those faced proponents of the previous accounts. Moreover, the role of personal marketing in achieving success within the contemporary art world suggests that artists adhering to the account may have greater success in achieving their funding goals on the various crowdfunding platforms. The biggest issue for the account remains the role of art's autonomy in creating a successful art object. For those who believe in its importance, crowdfunding may be viewed as having the potential to undermine an integral component of art. For others, however, such considerations are not problematic.

An Overall Assessment of Crowdfunding:

In the preceding subsections, I have examined crowdfunding's implications for the artist as educator, the artist as dissident or critic, and the artist as creator of successful art objects. In this brief discussion, I would like to examine some general themes that emerged from my preliminary investigation and what this may mean for future work on the topic.

I have maintained that crowdfunding's implications for the role of the artist are neither wholly positive nor wholly negative. In fact, crowdfunding's positive aspects are connected to its negative ones. Take the case of the anonymity afforded to potential donors on the various platforms. I have demonstrated that this anonymity is positive in that it may encourage donations from patrons wishing to keep their identities secret as well as encouraging possible engagement with themes and projects without fear of, say, political repression. These positives are closely connected to negatives like the fact that anonymity does not extend to creators- thereby opening them up to repression- and potential difficulties associated with forming reliable networks to support political artists.

This connection between crowdfunding's negative and positive implications is found in all three accounts and can be extrapolated to make the following four observations. First, crowdfunding is not the panacea to the financial crisis plaguing the creative industries nor is it a robust response to the difficulties posed by continued austerity measures. Whilst its emergence has provided alternative sources of funding for many creators, its negative implications for the role of the artist shows that it is not a replacement to traditional modes of patronage. In fact, crowdfunding would achieve its best results when used in conjunction with traditional modes of patronage and public support for the arts (Brabham 2017).

Second, crowdfunding requires that artists succeed in an additional respect to that already proposed by a particular account. In other words, the artist must succeed as promoter and networker if she is to acquire the funds needed to pursue a certain project. Her ability to fulfil her role educator, dissident or creator of successful objects no longer depends on artistic ability or merit alone. It remains to be seen, however, whether the continued popularity of crowdfunding platforms forces more creators to adapt to the new requirements.

Third, crowdfunding can utilise a rewards system to encourage donor support and this may lead to a profound shift in the motivations persons may have for supporting the arts. Previously, desires for religious favour or a belief in the arts as a public good were primary reasons for choosing to support a project. The introduction of rewards has the potential to alter this. Further research is needed to assess the exact role rewards play in the patronage of art projects that are not amenable to the exchange of rewards for donations. Additionally, further time is needed to determine if the shift in motivators is a short-term phenomenon arising as a response to novelty or if it's a long-term pattern whose effects would require further study.

Lastly, the uncritical positive reaction to crowdfunding platforms and the failure to subject its implications to rigorous analysis requires urgent attention from the philosophical community. As crowdfunding's popularity grows and the technology becomes more advanced and specialised,

the analysis offered above may soon prove outdated or insufficient. Greater attention must therefore be paid to the effects of new technologies within the Philosophy of Art, as well as detailed studies of their implications within specialised areas. This was a limitation of the current project and I hope that future work will conduct more detailed analyses than I was able to offer.

The Investigation's Limitations and Avenues for Future Research:

In what follows, I offer a critical assessment of my preliminary investigation into crowdfunding's implications for the role of the artist, and highlight areas where future research may improve upon my own limitations. As this constituted a preliminary investigation into the subject, I have had to be selective in the accounts considered and the areas on which to focus. There are several ways in which future research may expand upon this project.

In my conceptualisation of the accounts of the role of the artist, I focused on particular interpretations on the accounts or relied on certain sources in constructing them. I believe that the dearth of literature of the topic, in conjunction with the immense body of literature on subjects traditionally studied in the Philosophy of Art, necessitated that I be selective in choosing sources. In doing so, the analysis remained focused and paid sufficient attention to the position in question. Future research on the topic may begin by expanding upon my conceptualisations or examining crowdfunding's implications for other accounts of the role of the artist. These may include the political interpretation of the artist as educator mentioned in Part I, or the conservative interpretation of the artist as dissident or critic.

Alternatively, future scholars may choose to examine crowdfunding's implications for other topics of interest to the Philosophy of Art. They may, for example, examine its implications for the ontological status of art objects produced using resources obtained through crowdfunding platforms. Such research would contribute significantly to our understanding of crowdfunding and its relation to the arts, and it would also offer greater insight into the effects of patronage more broadly.

The current investigation's limitations should not be viewed as detrimental to my analysis and the findings made. Instead, I believe that the limitations are the necessary product of research into new subject areas.

Conclusion:

In the above-mention points I examined crowdfunding's implications for the role of the artist, and focused on its implications for the artist as educator, the artist as dissident or critic, and the artists as creator of successful art objects. I began the paper with a brief discussion of my reasons for choosing to focus on the role of the artist over other areas of interest and followed this up with a look at each of the accounts considered and the literature associated with them.

Following this, I examined the concept of crowdfunding and the forms it takes, as well as its application to the creative industries. Next, I looked at its relation to earlier modes of patronage and identified features most likely to have implications for the role of the artist. In the third part of the paper, I expanded upon these features and examined their implications for each account of the role of the artist.

I argued that crowdfunding's implications are neither wholly positive nor wholly negative and emphasised the importance of conducting further research on the topic. I concluded the paper with a critical evaluation of the paper's limitations and how future research may expand upon my initial investigation.

Reference List:

Adajian, Thomas. "The Definition of Art", *The Stanford Encyclopedia of Philosophy*, (Fall 2018 Edition), Edward N. Zalta(ed.) URL = https://plato.stanford.edu/entries/art-definition/.

Agrawal, Ajay, Christian Catalini, and Avi Goldfarb. "Some Simple Economics of Crowdfunding." *Innovation Policy and the Economy* 14, no. 1 (2014): 63-97.

Andre, Carl, Hans Haake, John Perreault, and Nemser Cindy. "The Role of the Artist in Today's Society." *Art Journal* 34, no. 4 (1975): 327-31.

Bell, Clive. *Art* . Scotts Valley, California: CreateSpace Independent Publishing Platform, 2011.

Boeuf, Benjamin, Jessica Darveau, and Renaud Legoux. "Financing Creativity: Crowdfunding as a New Approach for Theatre Projects." *International Journal of Arts Management* 16, no. 3 (2014): 33-48.

Brabham, Daren C. "How Crowdfunding Discourse Threatens Public Arts." *New Media & Society* 19, no. 7 (2017): 983-999.

Bradner, Eric. "Sanders doesn't want billionaires' backing." *Edition CNN Politics.* April 30, 2015. https://edition.cnn.com/2015/04/30/politics/bernie-sanders-presidential-run-first-interview/ (accessed November 13, 2018).

Camus, Albert. "Create Dangerously ." In *Create Dangerously* , by Albert Camus, 1-33. London: Penguin Books, 2018.

Cooper, David E. "Leo Tolstoy, On art." In *Aesthetics: The Classic Readings*, edited by David E Cooper, 164-165. Malden, MA: Blackwell, 1997.

Danchev, Alex. *100 Artists' Manifestos: From the Futurists to the Stuckists.* London: Penguin Classics, 2011.

Danto, Arthur C. "The Art World." *The Journal of Philosophy* 61, no. 19 (1964): 571-84.

Dickie, George. "An Artistic Misunderstanding." *The Journal of Aesthetics and Art Criticism* 51, no. 1 (1993): 69-71.

Dickie, George. "The Institutional Theory of Art." In *Reading Aesthetics and Philosophy of Art: Selected Texts with Interactive Commentary*, edited by Christopher Janaway, 167-85. Malden, MA: Blackwell, 2006.

Dickie, George. "The Myth of the Aesthetic Attitude." *American Philosophical Quarterly* 1, no. 1 (1964): 56-65.

Elsen, Albert. "Lively Art from a Dying Profession, the Role of the Modern Artist." *The Journal of Aesthetics and Art Criticism* 18, no. 4 (1960): 446-55.

Finn, Peter, and Petra Couvee. *The Zhivago Affair .* London: Harvill Secker , 2014.

Gaut, Berys. "The Ethical Criticism of Art." In *Aesthetics and Ethics: Essays at the Intersection*, edited by Jerrold Levinson, 182-203. Cambridge: Cambridge University Press, 1998.

Gaztambide-Fernández, Rubén A. "The Artist in Society: Understandings, Expectations, and Curriculum Implications." *Curriculum Inquiry* 38, no. 3 (2008): 233-65.

Heywood, Andrew. *Politics.* 4th . Basingstoke, United Kingdom: Palgrave MacMillan, 2013.

Hu, Ying. "Regulation of Equity Crowdfunding in Singapore." *Singapore Journal of Legal Studies*, 2015: 46-76.

Hursthouse, Rosalind, and Glen Pettigrove. "Virtue Ethics", *The Stanford Encyclopedia of Philosophy*, (Winter 2018 edition), Edward N Zalta(ed.), URL = <https://plato.stanford.edu/archives/win2018/entries/ethics-virtue/>.

Janaway, Christopher. "Art, Value, and Philosophy." In *Reading Aesthetics and Philosophy of Art: Selected Texts with Interactive Commentary*, edited by Christopher Janaway, 5-7. Malden, MA: Blackwell, 2006.

Kieran, Matthew. "Forbidden Knowledge: The Challenge of Immoralism." In *Art and Morality*, edited by Jose Luis Bermudez and Sebastian Gardner, 56-73. London and New York: Routledge, 2003.

Kuppuswamy, V, and B L. Bayus. "Crowdfunding Creative Ideas: The Dynamics of Project Backers in Kickstarter." *SSRN Electronic Journal* 5 (2013): 1-37.

Marshall, Jessica. "Kickstart Your Research." *Proceedings of the National Academy of Sciences of the United States of America* 110, no. 13 (2013): 4857-59.

Mayakovsky, Vladimir. "Manifesto of the Flying Federation of Futurists." In *100 Artists' Manifestos: From the Futurists to the Stuckists*, 134-35. London: Penguin Classics, 2011.

Orwell, George. "Why I Write ." In *Essays* , by George Orwell, 1-7. London: Penguin Books, 2014.

Pappas, Nickolas. "Plato's Aesthetics", *The Stanford Encyclopedia of Philosophy*, (Fall 2017 Edition), Edward N. Zalta(ed.) URL = <https://plato.stanford.edu/archives/fall2017/entries/plato-aesthetics/>.

Pauly, Herta. "The Autonomy of Art: Fact or Norm?" *The Journal of Aesthetics and Art Criticism* 18, no. 2 (1959): 204-214.

Plato. *The Republic.* Edited by Benjamin Jowett. Mineola, New York: Dover Publications, Inc, 2000.

Reese, Jessica, and Kurtz Miller. "Crowdfunding for Elementary Science Educators: A way to bridge the gap betweencurriculum needs and financial support." *Science and Children* 54, no. 6 (2017): 55-59.

Scholz, Barbara C. "Rescuing the Institutional Theory of Art: Implicit Definitions and Folk Aesthetics." *The Journal of Aesthetics and Art Criticism* 52, no. 3 (1994): 309-25.

Skidelsky, Edward. "But is It Art? A New Look at the Institutional Theory of Art." *Philosophy* 82, no. 320 (2007): 259-273.

Snyder, Jeremy. "Crowdfunding for Medical Care: Ethical Issues in an Emerging Health Care Funding Practice." *Hastings Center Report* 46, no. 6 (2016): 36-42.

Srinivasan, Shruti. "Crowdfunding and Performing Arts: A Case Study of a Crowdfunded Indian Classical Dance Festival." *Academic International Conference on Interdisciplinary Business Studies.* Oxford, United Kingdom: AICIBS, 2016.

Stafford-Bloor, Seb. "The Fans Agency: “See how good you really are…”." *Tifo Football.* August 28, 2018. https://www.tifofootball.com/features/the-fans-agency-see-how-good-you-really-are/ (accessed September 23, 2018).

Steinweiss, Alan E. *Art, Ideology, and Economics in Nazi Germany: The Reich Chambers of Music, Theater, and the Visual Arts.* Chapel Hill & London: The University of North Carolina Press, 1993.

Thundafund. *Fokof Crowdfunding.* n.d. https://www.thundafund.com/project/fokofpolisiekar.

Tolstoy, Leo. *What is Art?* London: Bloomsbury, 2006.

van Maanen, Hans. "The Institutional Theory of George Dickie." In *How to Study Art Worlds: On the Societal Functioning of Aesthetic Values*, by Hans van Maanen, 17-29. Amsterdam: Amsterdam University Press, 2009.

Voltaire. "Candide." In *Candide and Other Works*, by Voltaire, 75-150. Ware, Hertfordshire: Wordsworth Editions, 2014.

Vygotsky, Lev S. *Educational Psychology* . Boca Raton, Florida: CRC Press , 1997.

Walton, Kendall L. "Categories of Art." *The Philosophical Review* 79, no. 3 (1970): 334-67.

Waswo, Richard. "The "Autonomy of Art" is a Wish, Not a Fact." *Criticism* 22, no. 4 (1980): 341-56.

Watercutter, Angela. "When SXSW Money Crunch Hits, Kickstarter Comes to the Rescue." *Wired.* March 09, 2012. https://www.wired.com/2012/03/getting-to-sxsw-kickstarter/ (accessed November 20, 2018).