

What's on in Arts Marketing Research?

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The aim of this article is to provide an overview of current studies and contributions from cultural marketing research and, where applicable, to identify topics and approaches that are currently receiving increased attention. For this purpose – analogous to an article published in this journal in 2015 with the same objective (BEKMEIER-FEUERHAHN/ADAM/OBER-HEILIG 2015) – six relevant academic journals of cultural management and the non-profit sector were reviewed (see table 1). Unlike in the 2015 article, the *Journal of Cultural Management and Cultural Policy* itself was also taken into account as well as the *Journal of Arts Management, Law and Society*. For the compilation in this contribution, articles were selected which relate specifically to marketing issues in the arts sector or have relevance to this field because they deal with problems from the non-profit sector that can be informative for the cultural sector as well. The underlying concept of marketing is broadly defined and includes all measures undertaken to maintain and optimize the external relations of an organization, a project or an artist. Table 1 lists the journals that were taken under review. The review refers to the period April 2020 to July 2021.

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Journal	Frequency of publication	Aims and Scope (excerpts)
<i>Arts and the Market</i>	two issues/year	<ul style="list-style-type: none"> • “theoretically and empirically grounded submissions from across the arts, humanities and social sciences” • “interested both in qualitative and quantitative approaches” • “any aspect of arts marketing and audience research” • <www.emeraldgroupublishing.com/journal/aam#aims-and-scope>
<i>International Journal of Arts Management (IJAM)</i>	two issues plus one special issue/year	<ul style="list-style-type: none"> • “Offers insights into management processes, and the ways in which arts organizations operate within the various disciplines of management, including marketing, human resources, finance (...)” • “Identifies and encourages the development of best practices in the management of culture and the arts” • “Addresses current issues of key relevance to cultural and arts organizations in a rigorous and detailed fashion” • “Provides a forum for challenging and debating coherent theories and models, as well as their application in cultural and arts practice” • <https://gestiondesarts.hec.ca/ijam/>
<i>Journal of Arts Management, Law and Society</i>	6 issues/year	<ul style="list-style-type: none"> • “Articles, commentaries, and reviews of publications address marketing, intellectual property, arts policy, arts law, governance, and cultural production and dissemination, always from a variety of philosophical, disciplinary, and national and international perspectives” • “authoritative resource for the field of performing, visual, and media arts in particular and cultural affairs more generally” • “seeks to increase communication and foster understanding among artists, public and private policymakers, cultural administrators, trustees, patrons, scholars, educators, and lawyers” • “diverse disciplinary viewpoints are represented, encompassing aesthetics, economics, history, law, organizational management, political science, and sociology” • <www.tandfonline.com/action/journalInformation?show=aimsScope&journalCode=vjam20>

Table 1: *List of journals, part 1 . (Source: own illustration)*

The following search terms were applied: marketing, arts marketing, culture, cultural marketing, brands, branding, advertising, advertisement, and social media. In addition, the tables of contents and abstracts of all issues from the period were searched to identify articles that

Journal	Frequency of publication	Aims and Scope (excerpts)
<i>Journal of Cultural Management and Cultural Policy (JCMCP)</i>	two issues/year	<ul style="list-style-type: none"> • “dedicated to international perspectives that address a wide range of issues in cultural management and cultural policy research and practice” • “articles that reflect on organizational structures of creative enterprises, economic and managerial issues (...) as well as creative and aesthetic processes in cultural production, distribution and perception” • “aims to present multifaceted analysis and rich discourse on current issues in cultural management and cultural policy” • “open to any theoretical and methodological approach” (<https://jcmcp.org/aims-scopes/?lang=en>)
<i>Journal of Nonprofit & Public Sector Marketing</i>	five issues/year	<ul style="list-style-type: none"> • “devoted to the study of the adaptation of traditional marketing principles for use by nonprofit organizations and government agencies.” • “broadly interested in the variety of topics included in the domain of nonprofit marketing” • “vital reading for a variety of professionals” • <www.tandfonline.com/action/journalInformation?show=aimsScope&journalCode=wnon20>
<i>Journal of Philanthropy and Marketing (formerly: International Journal of Nonprofit and Voluntary Sector Marketing)</i>	four issues/year	<ul style="list-style-type: none"> • “the ‘go to’ journal for scholars and practitioners active in non-profit and voluntary sector marketing • “disseminate and help shape ideas and techniques that are tested in a rigorous way” • “provoke and challenge approaches to the interface between marketing and philanthropy” • <https://onlinelibrary.wiley.com/page/journal/1097-4644/homepage/productinformation.htm>

Table 1: *List of journals, part 2 . (Source: own illustration)*

were not categorized under any of the above keywords but still met our understanding of marketing. The abstracts of results were then reviewed, and those whose relevancy was determined negligible were stricken from the review. A total of 39 articles satisfied the preliminary screening conditions. The selected articles were then examined in terms of overarching topic areas. In cases of overlap between the identified

topics, the area that was more central to the article in question was selected as the category of summary.

Digitalization (10 papers)

The category to which most of the papers could be assigned was digitization. This also has to do with the fact that the *Journal of Cultural Management and Cultural Policy* published a special issue on digital arts and culture in Summer 2021. Thus, digitalization also offers new opportunities for cultural institutions and actors in classic fields of marketing: SALVADOR/BENGHOZI (2021) examine the strategic adjustments with regard to a digitized product range at French publishing houses while SCHWARZ/HEIN/CLAUSBRUCH (2021) investigate the potential of digital referral marketing in the cultural sector, also with regard to young target groups. However, the use of digital communication opportunities also requires new skills and focus on the design and management of digital offerings and the channels through which they are distributed: GROSS/JENE/HÜCKELHEIM (2021) identify quality characteristics of artists' and musicians' YouTube channels by means of quantitative and qualitative content analysis, JAMI POUR/SADEGHI/YAHYAEI (2020) investigate corresponding factors in digital games used in advertising, and VAN DE WERFF et al. (2021) look at the online performance of music. FOGEL/CRISCIONE's (2020) research observes the success of internet and social media advertising for films, based on demographic categories such as sex and race. In all cases, it becomes clear that these are not purely marketing tasks, but that a well-coordinated interplay between the content offered, the fit with the corporate identity and, finally, precisely tailored communication is decisive for success. When comprehensively designed technologies can lead to enabling more meaningful cultural experiences, as ROEDERER/REVAT/PALLUD (2020) found in a study of digital cultural mediation (including virtual reality applications). However, digitalization also poses specific problems for marketing as it affects and alters patterns of art reception: A study by FORTUNA/MODLIŃSKI (2021) addresses the phenomenon that more and more paintings are created by Artificial Intelligence (AI). The authors find that these works are valued less by the audience than human-created paintings. However, artistry and overall impression mediate this perception. Another example is a study that examines the binge-watching phenomenon which brings the hardly

studied issue of “post-series depression” (PSD). PSD describes a sad feeling that a consumer experiences when a series comes to an end. The influence of PSD on fans’ willingness to buy merchandising is studied by KOTTASZ/BENNETT (2020). PIANCATELLI/MASSI/HARRISON (2020) use the case study of an art platform to examine the impact of new digital intermediaries on how the art market and art reception are changing. They find that managers and galleries do not appreciate the way in which art has become less exclusive, while consumers enjoy a higher level of accessibility and co-creative practices.

Co-Creation (5 papers)

In fact, co-creation forms a perspective for numerous other studies in the field of marketing, in close connection with digitalization, which facilitates co-creation to a great extent. Co-creation means the integration of external resources into the value creation processes. Admittedly, the term thus points beyond marketing and also refers to cultural production. For co-creation to succeed in cultural production, communication is central as it processes the shaping and consolidating of external relationships with stakeholders and maintaining visibility among them. From a network perspective, WICKHAM/LEHMAN/FILLIS (2020) show the various interconnections and interdependencies among artists at all stages of artistic production and distribution. GÖKBULUT ÖZDEMİR/FILLIS/BAŞ COLLINS (2020) show with two examples from Turkey, in the context of art and tourism, that collaborative value creation is possible and useful across sectors as well. Also obvious is the communicative involvement of the audience in the production process and by doing so giving digital cultural offerings an experiential aspect (HOLST/ASCHEBRENNER/HUBER 2021). But co-creation is also suitable for more specific problems: stakeholders may be communities that have been victims of displaced art but are now to be involved in the curatorial development of these works (CUI/VAVOULA 2021). Although most articles tend to focus on the possibilities of co-creation, this principle can also be problematic in the artistic field, as a study by RADERMECKER (2020) shows. In the case of artworks that are created collaboratively by several artists, the price that can be achieved in auctions decreases, even though such collaborations are common in the art sector.

Branding (6 papers)

A scan for papers concerning brands, branding, brand image etc. turns up a number of articles in this review. VASHISHT et al. (2021) research how in-game brand placements are received based on their level of fit to the game. Moreover, non-profit organizations are not excluded from these issues of branding. FEBRIANI/SELAMET (2020) find that brand image can help a nonprofit in garnering more volunteers. NAIRN/GUINIBERT (2020) research states that changes in cultural policy force arts organizations to consider both the artistic and commercial values in order to stay afloat, these sometimes conflicting views can then make the organization's identity unclear. A branding strategy can also be useful and relevant for individuals: PETRIDES/ FERNANDES (2021) develop a conceptual model to help visual artists build a successful career, which requires skills in entrepreneurship, marketing, branding and consequently managing one's own reputation.

The issue of artification of products to sharpen the branding was addressed by both MASÈ et al. (2020) and JOY et al. (2021). In the article by JOY et al. (2021), artification is applied to the product of wine, focusing specifically on how the relative culture and heritage of the long-lived product provided a foundation on which to sell the wine as a piece of artistic heritage. However, the paper by MASÈ et al. (2020) takes a more clinical approach, analyzing data from luxury brands who seek out collaboration with artists in order to "artify" their products. Beyond just the articles mentioned here, many others in the collected publications make at least a brief mention of the impact their research may have for brands.

Funding and Procurement Marketing (8 papers)

As to be expected when examining literature regarding the arts and nonprofits, quite a few papers deal with funding and resource availability or, in other terms, procurement marketing. In this sense, SARIKAYA/BUHL (2021) develop a dynamic optimization model that helps to determine the ideal balance of fundraising and service expenses. LEE/KIM/RANUCCI's (2020) paper takes a look at another trade off decision, examining the relationship between an organization's needs for funds, versus their need to maintain distance for fear of ill effects on their

reputation. Lastly, qualitative research by LEE/CHAN/PRENDERGAST (2020) looks at nonprofits' market orientations, and how these are affected by private and public funding. A qualitative study by LI/MEN/YUE (2020) explores, in the context of Chinese markets, how nonprofits can build and use practices in shaping long-lasting donor relationships based on the stewardship-theory. A study by NAGESWARAKURUKKAL/GONÇALVES/MOSHTARI (2020) shows – also based on interview data – how small and medium-sized nonprofit organizations can use online solutions to increase the efficiency of their fundraising efforts.

While these considerations refer to non-profit organizations, but can also be interesting for the art sector, other articles explicitly refer to problems of cultural institutions: A paper by FONSECA/PAÇO/FIGUEIREDO (2021) looks into marketing strategies for philharmonic bands which may aid them in attracting and amassing the appropriate resources. Furthermore, work from both POMPE/TAMBURRI/MUNN (2020) and GROSS/ROTTLER/WALLMEIER (2021) delve into prices and sales, with the former dissecting the characteristics of those who buy tickets and how they might be affected by price, and the latter discussing the implications of a pay-what-you-want pricing strategy.

Social Impact (4 papers)

In several articles, the *Journal of Arts Management, Law and Society* deals with topics that lie at the interface of cultural policy and marketing in our understanding. The underlying question is how clear the institutions are about whom they want to and should address, and how well they succeed in doing so. To empower cultural institutions to tackle this issue, VERMEULEN/MAAS (2021) develop a conceptual framework for measuring and managing cultural participation and social impact. SKAGGS (2020) deals with this topic also on a strategic level coming from a cultural equity perspective. She examines the extent to which addressing specific social groups is embedded in the mission statements of local arts agencies in the U.S. The research shows that 26 of 55 agencies refer to the goal in their mission statements, and 17 also name specific groups that they particularly want to address with their work. That it is important not only to know one's own (marketing) goals, but also the expectations of the target groups is shown in a study by AYALA/CUENCA-AMIGO/CUENCA (2021). Against the background of an audience development approach, they surveyed museum visitors in

Spain. It turned out that visitors expect an orientation towards cultural diversity from the institutions. How to succeed in not only reaching people communicatively, but also mobilizing them is examined by ALSHAWAAF/LEE (2021). They emphasize the importance of collective mobilization and public participation when it comes to the meaning of cultural democracy, which has so far been discussed mainly against the background of cultural policy but not participation. They use the example of the Guggenheim Helsinki to show how collective mobilization led to a stronger orientation of cultural policy towards national identity.

Others (6 papers)

Some papers could not be attributed to the categories above. These were two papers that focus on the family as a site of learning about cultural reception practices. COURCHESNE/D'ASTOUS/COLBERT (2021) engage in an extensive literature synthesis that brings together research-based knowledge about cultural consumption from a 50-year period and a variety of research areas like psychology, education, sociology and marketing. LA VILLE/BADULESCU/DELESTAGE (2021), on the other hand, develop a concept based on an action research process that enables families with older children in particular to visit museums in a way that is tailored to this specific target group.

Also not fitting into the above categories were three papers dealing with the consequences of the Corona pandemic and its impact on the relationship between cultural institutions and their audiences (GALLA 2020; MOON 2020; ROSIN/GOMBAULT 2021). These papers, all theoretical, call for a radical rethinking of how cultural institutions see themselves, seizing the moment to address longstanding issues such as sustainability and inclusivity vis-à-vis all stakeholders, and to establish human-centered management. These demands for fundamental change admittedly go far beyond the field of marketing. However, it also centrally affects marketing if it is understood in the sense described above as shaping the relationships with the stakeholders of a cultural institution and is therefore mentioned here.

Furthermore, an article by LUSSIER (2021) deals with the question of cultural mediation, a term that is gaining in importance in the cultural scene in Québec, Canada. According to the author the term has overlaps with marketing but has so far remained vaguely defined. The study therefore examines the mediating practice of cultural workers in Québec

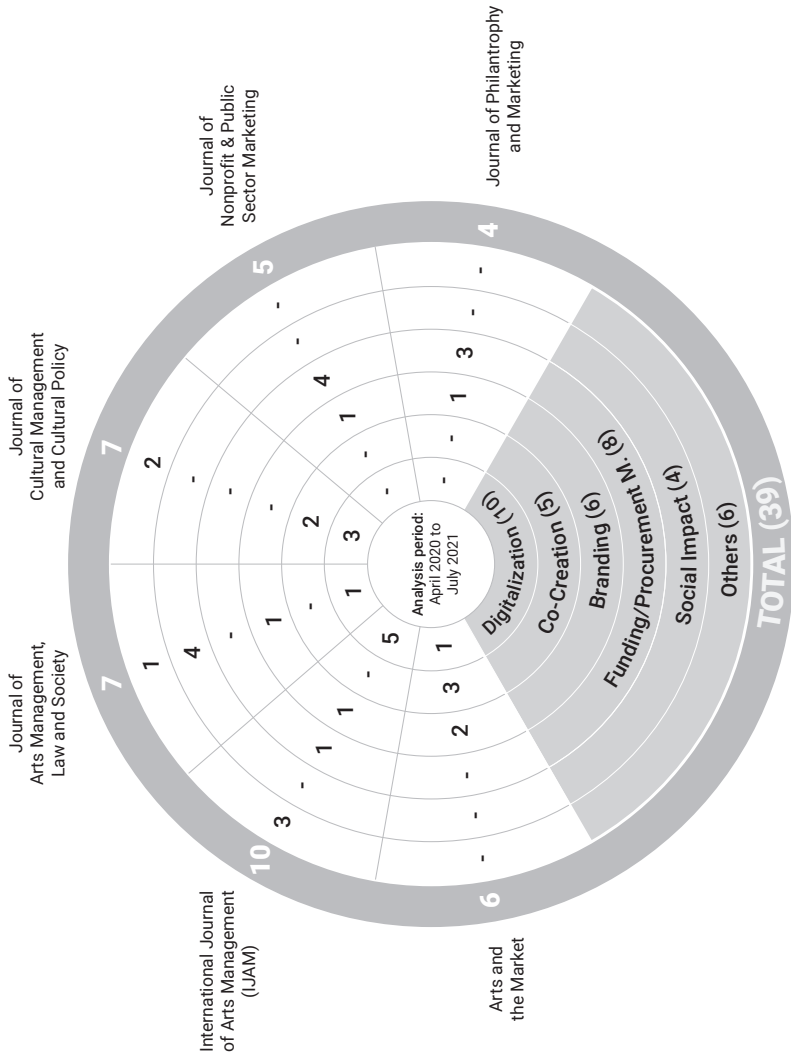


Figure 1: Synopsis of journals and topics

and finds that they are involved in mediation projects to a much greater extent than might initially appear.

Conclusion

This brief overview shows which topics have recently been addressed in research on cultural and nonprofit marketing (Figure 1). Digitalization as a megatrend with corresponding effects on marketing is of particular importance. Digital modes of communication are accompanied by a changed relationship between the institution and the public, even beyond the purely digital, which has been summarized under the category “co-creation”. The change in this relationship, in turn, makes it worthwhile to reconsider questions of organizational identity, which on the one hand gains new importance in a volatile, rapidly changing environment and is – on the other hand – negotiated in more open, participatory processes. It is therefore not surprising that interest in cultural branding remains high. The topics mentioned here have been covered in particular in journals that deal explicitly with issues of the cultural field, i.e., *Journal of Cultural Management and Cultural Policy*, *International Journal of Arts Management* and *Arts and the Market*. The topic of branding forms the bridge to the journals that deal more comprehensively with the problems of nonprofit organizations (which include many cultural institutions). Issues of fundraising and procurement marketing are the main focus of these journals and play less of a role in the purely culture-related journals. This may be because these issues are not as central to publicly funded cultural institutions as to be found in great number in central Europe. The *Journal of Arts Management, Law and Society* offered a number of articles on the topic of social impact which relates marketing as an operational function of an institution to issues of cultural policy and the societal role and effectiveness of cultural institutions. Overall, it is striking that the thematic focuses can be assigned to the journals quite clearly, but that there are no explanatory factors for these focal points, e.g. in the aims and scopes of the journals.

While it is relatively easy to establish a thematic focus in the journals, no trends or focal points can be identified with regard to the research methods and designs used. On the contrary, the articles presented here are rather characterized by a wide range of different approaches. These include classical quantitative methods and analysis procedures such as structural equation modeling (KOTTASZ/BENNETT 2020), regression

analysis (POMPE/TAMBURRI/MUNN 2020; RADERMECKER 2020), ANOVA (VASHISHT et al. 2021), cluster analysis (SALVADOR/BENGHOZI 2021) and experiments (FORTUNA/MODLIŃSKI 2021; MASÈ et al. 2020). Likewise, qualitative methods such as document analysis (GROSS/JENE/HÜCKELHEIM 2021), discourse analysis (NAIRN/GUINIBERT 2020) and interview-based analyses (GÖKBULUT ÖZDEMİR/FILLIS/BAŞ COLLINS 2020; LI/MEN/YUE 2020; NAGESWARAKURUKKAL/GONÇALVES/MOSHTARI 2020; WICKHAM/LEHMAN/FILLIS 2020) are encountered. Furthermore, mixed methods (JAMI POUR/SADEGHI/YAHYAEI 2020) and some conceptual-theoretical papers (CUI/VAVOULA 2021; JOY et al. 2021; PETRIDES/FERNANDES 2021; ROSIN/GOMBAULT 2021; SCHWARZ/HEIN/CLAUSBRUCH 2021; VERMEULEN/MAAS 2021) can also be found. A not insignificant number with less frequently used approaches in marketing research such as the qualitative experiment (HOLST/ASCHENBRENNER/HUBER 2021), action research (LA VILLE/BADULESCU/DELESTAGE 2021), autoethnographic studies (GALLA 2020) and field research (VAN DE WERFF et al. 2021) can also be found. Thus, research on cultural marketing also reflects the multidisciplinary and diversity of approaches that characterizes the academic field of cultural management as a whole.

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