



Mapping the arts marketing literature

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Abstract

Purpose – The purpose of this paper is to visually map the arts marketing journal literature.

Design/methodology/approach – An extensive title and abstract search was carried out to identify literature on the relationship between art and the market. Papers were then classified by topic. Visual maps were drawn showing topic coverage in relevant areas.

Findings – The literature dealing with the relationship between art and the market is found to be extensive and multi-disciplinary. The search found just over 1,500 papers.

Research limitations/implications – This was a mapping exercise rather than an analysis of the issues. Many different disciplines have a stake in understanding the art-market relationship. Arts marketing scholars can benefit from engaging with research in this area, which is outside the marketing academy.

Practical implications – The maps provide a visual guide to the work, which has already been done across a wide range of disciplines and journals. They enable academic and professional readers to see where knowledge and insights may already exist and where work remains to be done.

Originality/value – Given the recent growth in arts marketing research, the paper provides a timely map of the territory.

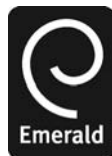
Keywords Arts marketing, Serials, Research work

Paper type Literature review

1. Introduction

Although there is a commonly held view that arts marketing is a minority interest area, this is more akin to a lazy prejudice than a well grounded and clearly considered proposition. It is based on the narrow view of arts marketing. There are, broadly speaking, two ways of talking about it: first, as a discourse about the marketing management of artistic organisations and offerings (the narrow view) and, second, as a discourse about the relationship between the arts and the market (the broad view). The choice of where one is on the narrow-broad spectrum is contextual and strategic. The strategy in this paper is to take the broader view and to seek the fullest possible picture of the academic literature on the art-market relationship. This is in line with the “fresh approach” to arts marketing advocated by O'Reilly and Kerrigan (2010, p. 3) and with Rentschler and Shilbury's view (2008) of arts management as a field which “does not fit neatly within management, marketing, sociology, aesthetics, economics or law, but is a multidisciplinary profession drawing on these and other fields as its platform for scholarship”.

Within the international academy, there are many scholars outside marketing who have a stake in the theorisation of art and its relationship with the market, including, e.g. cultural economists, sociologists of art, aestheticians, music scholars, researchers in film and performance studies and psychologists. It is important that arts marketing, arts management and indeed mainstream marketing scholars should listen to what they have to say. For example, Rentschler and Kirchner's (2010) analysis of who is publishing and citing arts management and marketing articles shows the perceived importance for mainstream marketing of journals such as the *Journal of Cultural Economics*. The importance of this journal is no doubt also related to governments'



enthusiasm for economic measures of the impact of the arts. If we do not pay attention to these strands of thinking, we are left with a version of arts marketing that is simply about marketing a product whose production, status and consumption we do not fully understand. Underlying the broader approach is the belief that there is merit — for policy makers, citizens, scholars and arts professionals alike — in a pluralist or multi-disciplinary understanding of the complexities of the relationship between art and the market. A case in point is the area of music. In this inquiry, in an effort to test the breadth of interest and writing on music marketing and consumption, a particular attempt was made to engage with music journals outside of those that might be considered to have a clear management or marketing connection. As will be shown, the results of this particular search effort have implications for the scope of arts marketing not just in music, but across the other arts areas too.

To help with this exploration, the author makes use of a cartographic metaphor, constructing arts marketing as a territory. The purpose of the paper is to draw a series of maps of this territory based on published academic research. Most literature reviews or surveys are presented in narrative or tabular form, or some combination of both. This paper, however, presents the results in the form of “maps”, or visual diagrams. Of course, the maps are not the territory (Korzybski, 1994). They are representations, projections or constructions of the terrain, interpretations that are based on choices and classifications made during the surveying process. They do not represent some ground truth or set of accurate grid references to some real territory “out there”. Nor is this some kind of cadastral survey, in which every parcel and plot of land is neatly fenced off and its owners labelled. It is more akin to a thematic explorers’ map, which plots clusters of ideas across the territory and invites the reader to visit them – and indeed to travel beyond them. It is hoped that this map of the broader territory of arts marketing will enable scholars to design novel journeys of inquiry.

2. Method

General electronic searches were undertaken at title and abstract level within EBSCO, Advances in Consumer Research, and Google Scholar. In addition, journal-specific searches were undertaken within the eight core arts management journals (Rentschler and Kirchner, 2010) namely: the *International Journal of Cultural Policy*; *Journal of Arts Management, Law and Society*; *Journal of Cultural Economics*; *International Journal of Arts Management*; *Poetics*; *Media International Australia*; *Museum Management and Curatorship* and *Asia Pacific Journal of Arts and Cultural Management*. In addition, specific searches were undertaken on *Creative Industries Journal*, *Consumption Markets and Culture* and *Cultural Trends*. A wide range of keywords and keyword combinations was used relating to the arts (general and specific, high and low, classical and popular), culture, marketing and consumption. No date restrictions were entered. With the exception of music (see Figure 10), there were no forays into journals in specific arts areas. This search produced a total of 1,516 papers. The titles and abstracts were interpreted for relevance to arts marketing, as broadly understood. The final categorisation of topics and sub-topics emerged from the iterative analysis and grouping of the paper abstracts. Each paper was allocated to a single topic area to avoid double counting. Where a paper covered more than one issue, it was allocated to the topic area, which was interpreted as being its primary focus. Finally, mind-mapping software (iMindMap 4.1) was used to develop graphical representations of arts marketing. It should be stressed that this paper does not deal analytically with the

issues but rather seeks to show them in relationship to one another. Table I shows the number of papers in each of 17 areas.

The areas of cultural economics, creative and cultural industries, cultural policy, arts marketing management, and arts consumption are generic, i.e. all (but a very few) papers in those areas that related to one of the five arts areas (music, performing arts, film, fine art and literature) were allocated to the relevant area. For example, a paper on the cultural economics of the performing arts was allocated to the performing arts; a paper in cultural economics about the general issue of value was allocated to cultural economics. This means that the five arts areas may contain papers written from perspectives in cultural economics, the creative and cultural industries, cultural policy, arts marketing management or arts consumption. The benefit of this classification is that it groups papers from different perspectives in the same arts areas, helping to show areas of connection within the relevant area.

3. Maps of the territory of “arts marketing”

In this section, ten maps of different areas of the territory of arts marketing are presented, starting with an overview map, and followed by maps of relevant topics in cultural economics, creative and cultural industries, cultural policy, arts marketing management, arts consumption, and four of the five different arts areas, namely, film, fine art, performing arts, and music. The maps of these area focus only on those topics within them that are interpreted as being relevant to arts marketing in the broader sense. Note that where there are a large number of papers for the mapped area, the finer “terrain” shown has to be selective for reasons of space. The graphic format follows a simple mind-mapping style facilitated by the computer software.

Topic	Journal papers
Music	488
Performing arts	121
Cultural policy	118
Art and business	116
Film	108
Fine art	108
Cultural economics	85
Festivals	72
Arts marketing management	66
Creative and cultural industries	59
Arts consumption	50
Artists	45
Research methodologies	21
Art and aesthetics	18
Literature	18
Art and technology	12
Art and sociology	11
Total	1,516

Table I.
Categorisation of
references

Note: The reason for the particularly large number of papers from Music is discussed below

Overview map

Figure 1 is a visual representation of the topic categorisation, with the areas being: cultural policy, art and business, cultural economics, festivals, arts marketing management, creative and cultural industries, arts consumption, artists, research methodologies, art and aesthetics, literature, art and technology, art and sociology, performing arts, film, fine art, and music. These were the topics which presented themselves after the sorting process. Clearly some have far more references than others. However, rather than subsuming the smaller topics, such as art and sociology, it was felt better to show their relative size in terms of published papers. While there are many studies dealing with social aspects of the different art forms, macro studies of the arts and sociology are relatively limited in number. The art and business topic contains product placement, sponsorship and philanthropy, among other topics.

Cultural economics

The cultural economics literature (Figure 2) is concerned with general theoretical issues, performance appraisal, pricing, value and valuation, impact analysis, efficiency and subsidies. It must be stressed that this is a representation of the topic as interpreted from within arts marketing, and based on the literature surveyed, and does not purport to be a description of the entire field of cultural economics.



Figure 1.
Overview map

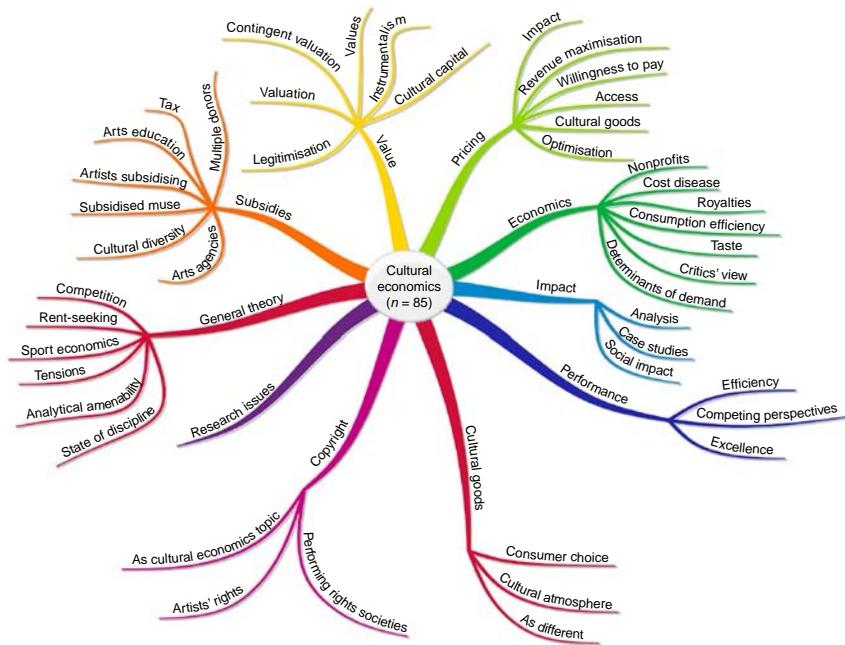


Figure 2.
Map of cultural economics
literature

Creative and cultural industries

This fast-expanding area (see Figure 3) has many topics of relevance to arts marketers, including: clusters, creativity, entrepreneurs, urban development, management and policy. This is an important discourse for arts marketing, as it touches on very substantive issues at a macro level.

Cultural policy

Apart from general discussions about cultural policy and the need for one, this area covers such important and relevant topics as politics, the role of arts agencies, the case for and against state support, European policy, the policy process and instrumentalism, as well as containing a number of relevant case studies (see Figure 4). Again, this is a very important discourse for arts marketing, as it deals with significant issues for the field. It would be difficult to mount a credible discussion of arts marketing without a detailed examination of cultural policy.

Arts marketing management

On the basis of the literature surveyed under this topic heading, the key areas in generic arts marketing management (as distinct from the literature found in the applied areas) are:

- arts organisations;
- entrepreneurship;
- strategies;
- arts management; and
- the role of marketing (see Figure 5).

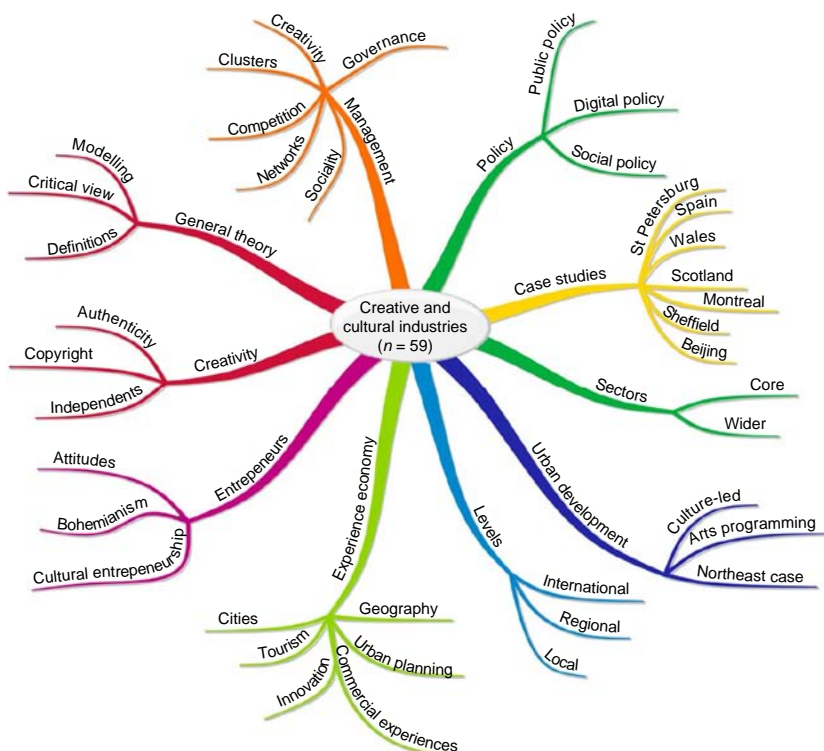


Figure 3.
Map of creative and
cultural industries
literature



Figure 4.
Map of cultural policy
literature



Figure 5.
Map of arts marketing
management literature

As one would expect, areas of particular importance are the structure of the arts organisation and the role of marketing within it.

Arts consumption

As can be seen from Figure 6, the literature on arts consumption covers a wide range of topics. Note that this map excludes journal articles which address the consumption of particular art forms. However, the very variety of the topics covered prompts the thought that what is needed is a meta-analysis of the key issues in arts consumption, which is based on a consideration of the generic papers in this map as well as those consumption papers in the five arts areas.

Film

The film literature is dominated by issues to do with stars, distribution and success (see Figure 7). However, issues to do with production, consumers and critics are also important.

Fine art

Within fine art, the literature on auctions and investment is highly important, as one might expect. Marketing issues include pricing and the internet, with artists' careers, exhibitions and a range of economic issues also featuring (see Figure 8).

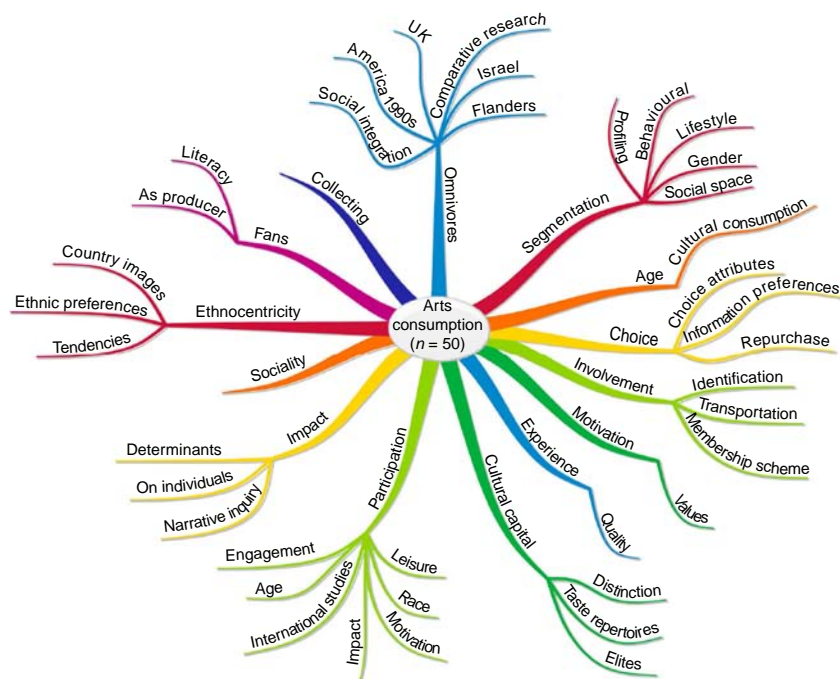


Figure 6.
Map of arts consumption
literature

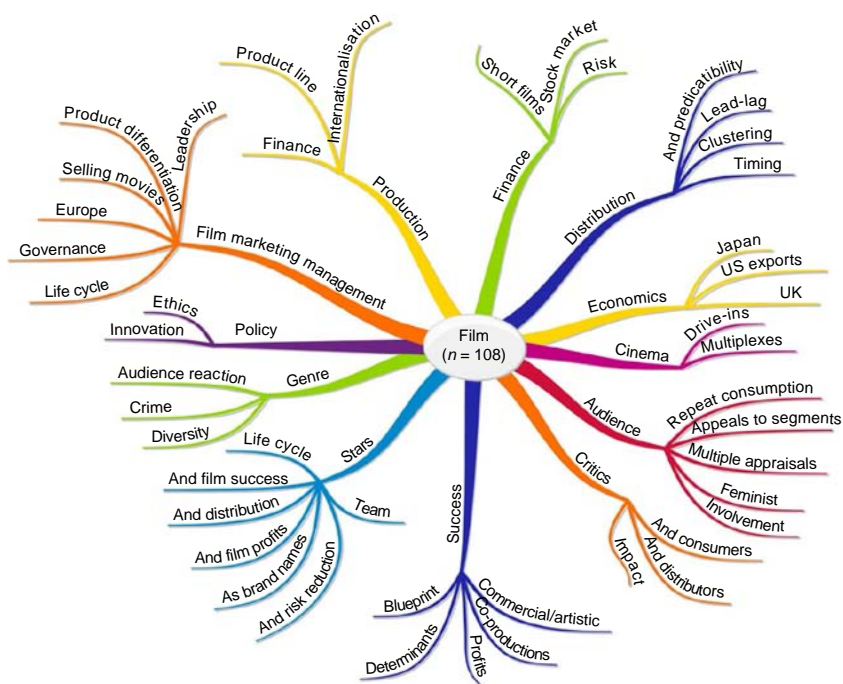


Figure 7.
Map of film literature

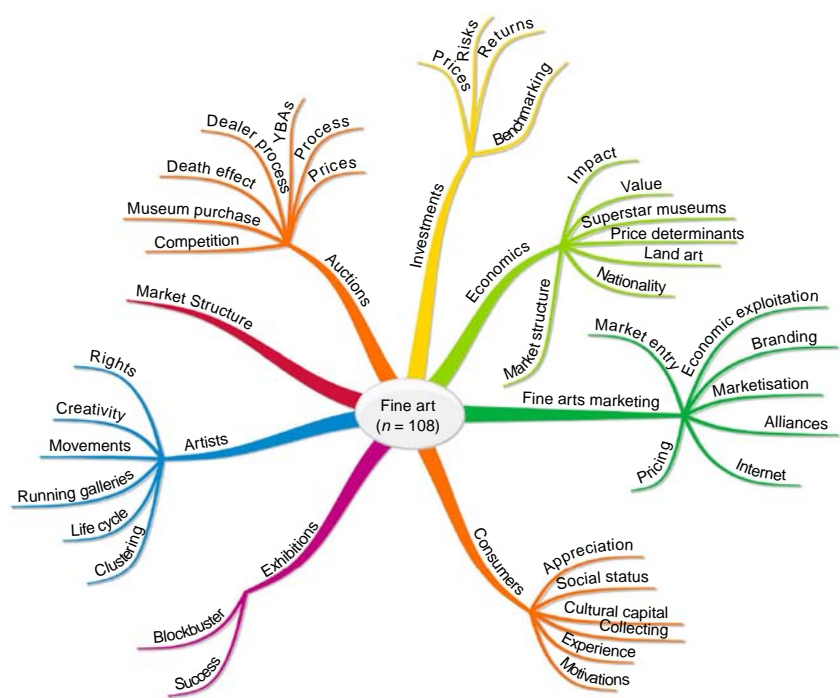


Figure 8.
Map of fine art literature

Performing arts
This map indicates that a balanced set of work has been done on many aspects of the performing arts, including sponsorship, consumption, policy, economics, marketing, forecasting and programming (see Figure 9).

Music
In order to test what the article yield might be if the search were extended to journals which do not have an overt management, business, economics or marketing focus, extensive searches were carried out within music journals such as *Popular Music and Society* and *Popular Music* (see Figure 10). The result was a significantly higher number of articles than for those arts areas where an equivalent search had not been carried out – four times as many, compared to performing arts and fine art. It is, therefore, entirely conceivable that, were similar search strategies to be employed in relation to the other arts areas, significant numbers of additional papers would be identified that would be relevant to area of arts marketing, broadly conceived. On this occasion, time and resources did not permit those searches to be carried out; however, this is clearly an area for further work.

A wide range of scholars are working in this area, resulting – as can be seen from the map – in detailed coverage of issues such as genre, consumption behaviour, musician/group identity and behaviour, market structures, market strategies and market mechanisms, as well as the well-worked areas of file sharing, downloading and piracy.

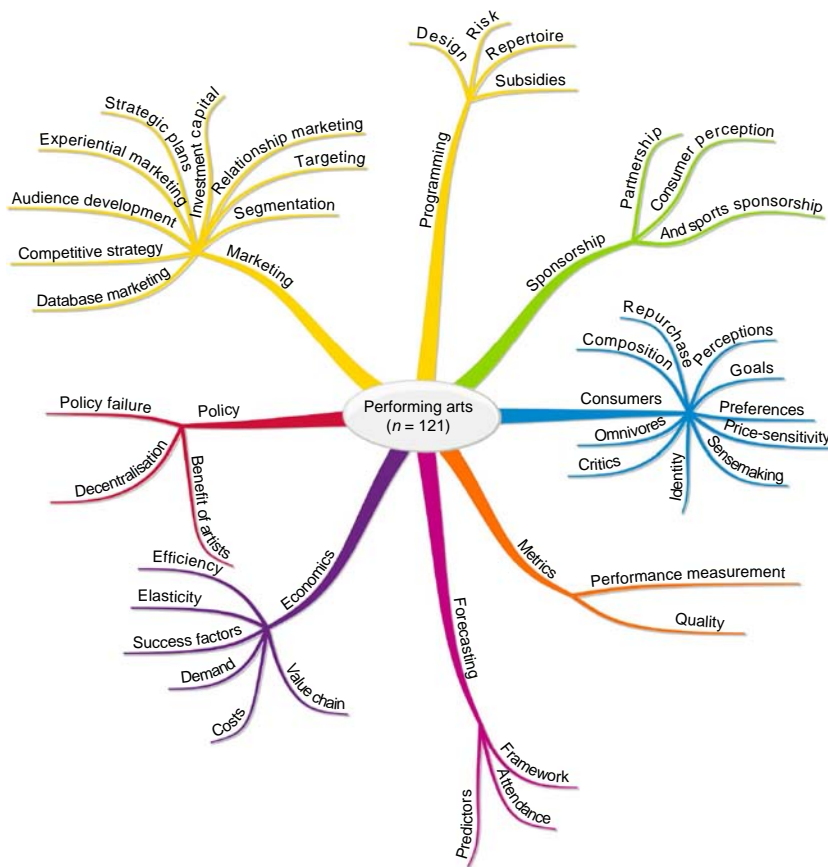


Figure 9.
Map of performing arts

4. Key findings and implications

The search and classification processes resulted in 17 arts marketing areas (Table I). It is possible to make a distinction between seven “macro” areas (creative and cultural industries, cultural policy, cultural economics, art and business, art and technology, art and sociology, art and aesthetics) and nine “micro” areas (arts marketing management, artists, arts consumption, music, fine art, film, performing arts, literature, festivals), with research methodologies completing the picture. A grasp of the literature in the macro areas is important, as it helps to frame and contextualise general arts marketing issues; an understanding of the micro literatures, on the other hand, is important for our ability to identify issues specific to a particular arts area – or indeed common to more than one.

A significant number of papers was found in the area of music. Arguably, detailed searches of journals in performing arts, fine art, film and literature would yield many more papers in those areas. If this argument proves correct, then the scope of the thematic map would need to be expanded even further.

The search has shown clearly that each of the arts areas mapped has its own emphases, e.g. stars and distribution in film, investment and auctions in fine art, and

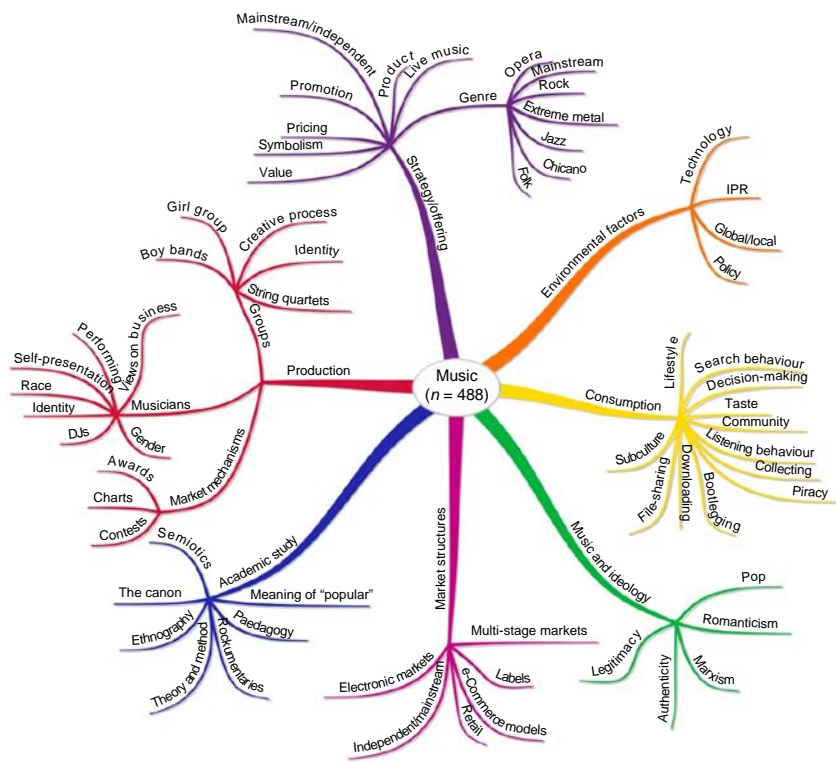


Figure 10.
Map of the music
literature

market structure in music. The area of arts marketing that has arguably received the most evenly spread treatment in terms of production, marketing and consumption issues is performing arts. A wide range of consumption-related issues has been explored generically and across the arts areas. Arguably, however, there is an opportunity for the development of an overarching framework for the understanding of arts consumption and for a more systematic investigation of key consumer studies concepts across the full range of arts areas. There is also little evidence of work on collective consumption or consumption communities within the arts.

The following areas also appear to be fruitful opportunities for future inquiry, principally because they do not appear frequently in the literature identified: live arts consumption experiences; arts consumption communities; arts branding; new methods in arts research; the theoretical link between consumers, fans and audiences; arts and technology (generally speaking); and a comparative study of notions of value and cultural capital across arts areas. In fact, a systematic “compare and contrast” study of the five arts areas identified here would open the way for many targeted studies that would fill gaps in the literature. It could prove particularly interesting if more multi-disciplinary enquiries could be carried out within different arts areas.

The findings also have implications for the teaching of arts marketing. Prospective authors of arts marketing textbooks might wish to consider adopting a broader

framework based on the above list of areas (Table I). Lecturers in arts marketing, to the extent they are not already covering the broad view in their modules, may also wish to reflect on whether the broader view should be taught. It is doubtful that all of it could be successfully covered in one ten-week module. On an appropriate Masters programme, for example, there may, therefore, be scope for two modules, one that covered the more macro and one that covered the micro areas.

Finally, policy makers may find the broader view of arts marketing/management helpful in commissioning systematic literature reviews or developing evidence-based policy in relation to the arts.

5. Limitations

This was a short scoping study rather than a systematic literature review and analysis. It focuses solely on the journal literature, and consequently does not take account of relevant conference papers, books, book chapters or government or multilateral agency reports. It draws a map of the broader territory of arts marketing at a particular point in time. It does not seek to analyse the issues, simply to map the territory based on a range of search directions. It is an interpretive study based on limited time and resources. The specific non-management/marketing search conducted in relation to music was not carried out for the other four arts areas. Consequently, it is entirely possible that an exploration by other scholars would construct a different set of maps, or make modifications to the maps shown in this paper. Further work remains to be done within specific arts areas to bring together literature from different disciplines.

6. Conclusion

Securing publication in leading marketing journals will remain a difficult challenge for arts marketers until editors are persuaded to adjust their filters. This paper demonstrates that there is a substantial body of literature, which can be regarded as directly or indirectly related to the marketing and consumption of the arts. It is hoped that it will stimulate discussion and reflection on the future scope and directions of arts marketing inquiry in so far as it affects research, teaching, practice and policy. The purpose of the paper was not to set out a research agenda, instead to offer a sense of the richness of the field of arts marketing and of the possibilities for further exploration. Arguably, the findings show for the first time in one paper the potential size of the area and the many threads of conversation within it. They also show the need for awareness of, reading in, and dialogue with, disciplines outside marketing, and the potential for more cross-disciplinary research. It is also highly important for arts marketers to scrutinise carefully national and international sectoral and policy studies, as well as remaining in touch with production, marketing and consumption practices in the different arts areas.

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