



Editorial: terraforming *Arts Marketing*

Terraforming
Arts Marketing

Noel Dennis

Teesside University Business School, Teesside University, Middlesbrough, UK

Gretchen Larsen

King's College London, London, UK, and

Michael Macaulay

Teesside University Business School, Teesside University, Middlesbrough, UK

5

Abstract

Purpose – The purpose of this paper is to introduce the inaugural edition of *Arts Marketing: An International Journal* and highlight its vision for arts marketing and establish its research agenda.

Design/methodology/approach – Relevant articles are discussed through the prism of current academic thinking and the latest policy developments affecting the arts.

Findings – It is found that arts marketing promotes significant academic debate, and practical insights are offered into the ways in which the arts (broadly understood) can grow in a commercial world.

Research limitations/implications – Creative solutions are needed not only to offset, but to enable arts marketing itself to grow as a discipline: marketers need to embrace the arts equally as much as artists need to embrace the market.

Practical implications – The “creative insights” section will bring practitioner expertise into the field of the arts from a variety of different perspectives.

Social implications – The arts, in their varying forms impact on all of society in some shape or form. This journal aims to help raise the profile of the arts, which will in turn, benefit society as a whole.

Originality/value – This introduction establishes a broad arts marketing research agenda for the future.

Keywords Arts marketing, Consumption, Serials, Literature

Paper type Research paper

Any science-fiction fan will know that “terraforming” is the creation of a liveable habitat on a new and uncharted planet. We feel that it is a suitable image with which to welcome you all to the inaugural edition of *Arts Marketing: An International Journal*. Pioneering work has paved the way for the development of arts marketing, but it is only very recently that various arts marketing academics have started to band together to create their own distinct habitat on planet academia. As such this journal, the world's first academic journal dedicated to the burgeoning field of arts marketing, is both exploring uncharted territory and also drawing together a diverse but united band of thinkers, practitioners and all those who have a passion for the arts. In this editorial, we highlight the characteristics of the habitat of *Arts Marketing: An International Journal* which is one in which we believe the arts marketing discipline can flourish.

There have been many outstanding scholars who have contributed to the foundations upon which the discipline can grow and develop its own identity, all of whom show that arts marketing should be taken seriously as an academic pursuit. As with most emerging academic fields, this initial work has usually been associated with, or even subsumed under, other disciplines. In the case of arts marketing, this has most



Arts Marketing: An International
Journal
Vol. 1 No. 1, 2011
pp. 5-10

© Emerald Group Publishing Limited
2044-2084
DOI 10.1108/20442081111129833

obviously occurred in the field of consumer research, particularly in the areas of arts consumption experiences (e.g. Goulding, 2001; vom Lehn, 2006; Joy and Sherry, 2003), meaning and the self (e.g. Goulding *et al.*, 2002; Holbrook, 1986; Larsen *et al.*, 2010; North and Hargreaves, 1999), cultures of consumption (e.g. Holt and Thompson, 2004; Kozinets, 2001), the aesthetic consumer (e.g. Venkatesh and Meamber, 2008) and audience development (e.g. Hayes and Slater, 2002; Hazelwood *et al.*, 2009). Other pockets of arts marketing research in the wider marketing field include creativity and innovation research (e.g. Kern, 2006; Fillis, 2009), brands and branding (e.g. O'Reilly, 2005; Schroeder, 2010), marketing orientation (e.g. Dennis and Macaulay, 2007; Fillis, 2010) and marketing theory (e.g. Brown, 2006, 2008, 2009). At the same time, arts marketing has attracted interest from those in fields outside of marketing such as arts management, cultural sociology, cultural economy, culture and consumption studies, celebrity studies, museology, performance studies and art economics, as noted by Larsen and O'Reilly (2010).

Such pioneering endeavour has recently begun to find a foothold of its own. Arts marketing has gained increasing acceptance as a distinct field by organisations such as the United Kingdom (UK) Academy of Marketing whose related Special Interest Group run an annual international colloquium on arts, heritage, non-profit and social marketing, and as a specific idea among the world of arts and management. There are arts marketing tracks at various conferences including the Australia New Zealand Marketing Association Conference, the UK Academy of Marketing Annual Conference, the International Association of Arts and Cultural Management (AIMAC), and the Macromarketing Conference. Such recognition has been bolstered by recent books such as Kerrigan *et al.* (2004) and O'Reilly and Kerrigan (2010), as well as a special editions of *Consumption, Markets and Culture* (Warren and Rehn, 2006; Bradshaw and Shankar, 2008; Kerrigan *et al.*, 2009), *Marketing Intelligence and Planning* (Dennis *et al.*, 2009), the *International Journal of Culture, Tourism and Hospitality Research* (Larsen and O'Reilly, 2010), *Journal of Marketing Management* (Bennett *et al.*, 2010) and the *European Journal of Marketing* (Bennett *et al.*, 2011).

The timely introduction of *Arts Marketing: An International Journal* provides a much needed, permanent habitat in which the diverse conversations emerging from these spaces can be continued and developed. These conversations inform, and are informed by, an exploration of the various relationships between marketing and the arts (e.g. Bradshaw, 2010), and theory and practice, at a range of analytical levels from the micro to the macro. Thus we envisage that the development of arts marketing as a field will not only depend on thinking about the theory and practice of marketing in the context of the arts, but also on engaging in discussions about how arts marketing theory and practice can contribute to discussions of wider institutions such as the market, the economy, media, society and culture. Such a vision inherently requires that *Arts Marketing: An International Journal* be multi- and inter-disciplinary in its scope.

The appearance of *Arts Marketing: An International Journal* is timely not just in academic circles, however, and we hope that contributors will address some stark problems facing the art world in all of its forms. In the UK, for example, the arts are currently in the midst of a major crisis: as part of the current coalition government's spending review, funding for the arts has been decimated. The Department for Culture, Media and Sport has recently announced that the Arts Council for England's budget will be cut by nearly 30 per cent over the next three years. It has also abolished 19 out of 55 arts organisations including the UK Film Council and the Museums, Libraries and Archives Council; while other organisations such as the Theatre Trust,

have been declassified and have had all funding withdrawn. These funding issues have come into effect at a regional and local level as well, with many local councils targeting the arts for savings: Somerset County Council, for example, has recently announced a 100 per cent reduction in all arts funding; and London councils are removing their entire arts budgets, worth approximately £3 million.

Of course such issues are not confined to the UK and reflect wider trends in the relationship between arts and commerce occurring around the world. Recent research into museums and galleries, for example, demonstrates the need to change in terms of governance arrangements and commercial outlook, which are entirely context specific and based on factors such as locale, market share and types of collection (Paroissien, 2006). And a recent Arts Council England (2010) report highlights ways in which funding is being tackled internationally, with the increasing importance of endowments, legacy donations and other philanthropic activity. As an academic journal with an international scope, *Arts Marketing: An International Journal* is a space in which issues related to the global and common, and also the specific and local theories and practices of arts marketing can be examined.

Arts marketing problems require creative solutions supported by rigorous research. *Arts Marketing: An International Journal* is dedicated to publishing high-quality contemporary research into arts marketing and we strongly encourage creativity and innovation in the development of marketing theory and practice. As such, the work published in the journal will challenge and build upon current orthodoxy in arts marketing and will be of interest and value to a wide range of people interested in arts marketing, including academics, arts marketing practitioners, artists and policy makers. The creative insights section (from Vol. 1, issue 2) will introduce the practitioner voice to complement the academic content and provide readers with the opportunity to examine issues surrounding the practice of marketing the arts. The journal adopts a broad view of the arts, including all sectors of the creative industries such as visual arts and crafts, museums, performing arts, music, film, cinema, literature and also of the disciplinary perspectives that can inform the field.

Thus the arts marketing habitat terraformed by *Arts Marketing: An International Journal* is one characterised by creative and innovative, multi- and inter-disciplinary dialogues and discourses about a variety of relationships between marketing, the arts in their broadest sense, theory and practice, which make a valuable contribution to a diverse and international arts marketing audience.

As a first contribution within this habitat, *Arts Marketing: An International Journal* showcases five excellent and diverse papers. The first two papers by Ian Fillis and Daragh O'Reilly set the scene for arts marketing knowledge by tracing the development and mapping the field. Fillis's investigation traces the evolution and development of arts marketing research, from its origins in research in the not-for-profit sector through the "arts vs commerce" debate that has raged throughout the decades in many different forms. Fillis highlights a number of areas in which arts marketing can move forward and raises important questions for the future of the discipline. While this paper is essentially an extremely comprehensive literature review of the arts marketing literature, it also adopts an appropriate and creative methodological approach, biography that Fillis executes with great aplomb.

Following on from Fillis, O'Reilly's paper expands this terrain further, and provides and extensive overview of arts marketing literature. His article attacks the "lazy prejudice" against arts marketing and opens up debate through the pursuit of a broad discourse on the relationship between arts and the market. O'Reilly stresses

the interdisciplinary nature of arts marketing and presents ten maps of its terrain. The use of the maps is a very useful and creative tool to demonstrate the vast and potential territories of arts marketing. After reading this paper, readers will be left feeling very enthused and optimistic about the future of arts marketing research. The salient point in this article is that the field of arts marketing demonstrates huge potential and future research should be embracing disciplines beyond marketing.

Both Fillis and O'Reilly give us an insight into the vast terrain of arts marketing. The remaining three papers focus on specific aspects of art marketing, starting with the paper by Jodie Kleinschafer and colleagues who explore segmentation in regional art galleries. Using in-depth interviews and a survey methodology, Kleinschafer and colleagues explore market segmentation to investigate how members of art galleries identify, behave and contribute to their gallery through promotion and donation behaviours. They conclude by identifying and contrasting three segments, which each have varying characteristics and require treating in their own distinct ways. Kleinschafer and colleagues' paper is an interesting contribution to the literature, but is equally one that should be embraced by arts marketing practitioners working in the abundance of arts galleries across the globe.

Moving to jazz and film, Finola Kerrigan and Noel K. Dennis explore the notion of cultural capital as a means of exchange between arts and the market. Using an innovative, dual-introspective methodology they discuss Louis Malle's *Lift to the Scaffold* in terms of its cinematic impact, and its Miles Davis score. Kerrigan and Dennis suggest that such cross-cultural artefacts are a mechanism for arts marketing interchange, and using Bourdieu's notion of cultural capital they ask questions about what it is to appreciate different media simultaneously and how this can impact one's own interpretation of self: as a film fan, a music lover or a consumer of the arts more generally.

Rounding off the first edition is Stephen Brown's fascinating and entertaining paper on the world of book marketing. Brown argues that the creative industries, in particular the book business, have long had an awareness of marketing and commercialisation. He discusses how the best-selling authors are marketing savvy and in so doing, revisits and challenges the age-old art vs commerce debate. In addition Brown calls for a change in the way that marketing research is presented and suggests that story telling has the potential to have more impact than simple hard facts. Brown's paper is written with aplomb and, like Fillis and O'Reilly's papers, he shows that the future for arts marketing is exciting and packed with research opportunities in both the academic and practitioner arenas.

Closing thoughts

So, here we are, the inaugural issue of *Arts Marketing: An International Journal*. The process to get us to this stage has been long and not without its challenges, but it is clear from this editorial and the papers in this issue that our journal is timely and serves a segment of marketing academia that has been neglected for some time. It is evident that the potential for research into arts marketing is boundless and we very much hope that *Arts Marketing: An International Journal* will be the place for emerging research in the field. Brown highlights in his paper that art leads the market and we sincerely hope that arts marketing discourse will flourish, and also challenge the, sometimes banal, marketing papers that can be found in the terrain of marketing academia.

References

- Arts Council England (2010), *Endowments and the Arts*, ACE, London.
- Bennett, R., Kerrigan, F. and O'Reilly, D. (2010), "Editorial", *Journal of Marketing Management*, Vol. 26 Nos 7/8, pp. 589-92.
- Bennett, R., Kerrigan, F. and O'Reilly, D. (2011), "Guest editors' editorial: nonprofit, social, arts and heritage marketing", *European Journal of Marketing*, Vol. 45 No. 5 (forthcoming).
- Bradshaw, A. (2010), "Before method: an axiomatic review of arts marketing", *International Journal of Culture, Tourism and Hospitality Research*, Vol. 4 No. 1, pp. 8-19.
- Bradshaw, A. and Shankar, A. (2008), "The production and consumption of music", *Consumption, Markets and Culture*, Vol. 11 No. 4, pp. 225-27.
- Brown, S. (2006), *The Marketing Code*, Marshall Cavendish, London.
- Brown, S. (2008), *Agents and Dealers*, Marshall Cavendish, London.
- Brown, S. (2009), *The Lost Logo*, Marshall Cavendish, London.
- Dennis, N. and Macaulay, M.J. (2007), "Miles ahead – using jazz to investigate improvisation and market orientation", *European Journal of Marketing*, Vol. 41 Nos 5/6, pp. 608-23.
- Dennis, N., Larsen, G. and Macaulay, M.J. (2009), "Current issues in arts marketing", *Marketing Intelligence and Planning*, Vol. 26 No. 6, pp. 733-5.
- Fillis, I. (2009), "An evaluation of artistic influences on marketing theory and practice", *Marketing Intelligence and Practice*, Vol. 27 No. 6, pp. 753-74.
- Fillis, I. (2010), "The tension between artistic and market orientation in visual art", in O'Reilly, D. and Kerrigan, F. (Eds), *Marketing the Arts: A Fresh Approach*, Routledge, London.
- Goulding, C. (2001), "Romancing the past: heritage visiting and the nostalgic consumer", *Psychology and Marketing*, Vol. 18 No. 6, pp. 565-92.
- Goulding, C., Shankar, A. and Elliott, E. (2002), "Working weeks, rave weekends: identity fragmentation and the emergence of new communities", *Consumption, Markets and Culture*, Vol. 5 No. 4, pp. 261-84.
- Hayes, D. and Slater, A. (2002), "Rethinking the missionary position: the quest for sustainable audience development strategies", *Managing Leisure*, Vol. 7 No. 1, pp. 1-17.
- Hazelwood, E., Lawson, R. and Aitken, R. (2009), "An essential guide to audience development", *Marketing Intelligence and Planning*, Vol. 27 No. 6, pp. 789-804.
- Holbrook, M. (1986), "I'm hip: an autobiographical account of some musical consumption experiences", *Advances in Consumer Research*, Vol. 13 No. 1, pp. 614-18.
- Holt, D. and Thompson, C. (2004), "Man of action heroes: the pursuit of heroic masculinity in everyday consumption", *Journal of Consumer Research*, Vol. 31 No. 2, pp. 425-40.
- Joy, A. and Sherry, J.F. Jr (2003), "Speaking of art as embodied imagination: a multisensory approach to understanding aesthetic experience", *Journal of Consumer Research*, Vol. 30 No. 2, pp. 259-82.
- Kern, A. (2006), "Exploring the relation between creativity and rules: the case of the performing arts", *International Studies of Management and Organization*, Vol. 36 No. 1, pp. 63-80.
- Kerrigan, F., Fraser, P. and Ozbilgin, M. (2004), *Arts Marketing*, Elsevier, Oxford.
- Kerrigan, F., O'Reilly, D. and vom Lehn, D. (2009), "Producing and consuming arts: a marketing perspective", *Consumption, Markets and Culture*, Vol. 12 No. 4, pp. 203-7.
- Kozinets, R.V. (2001), "Utopian enterprise: articulating the meanings of *Star Trek's* culture of consumption", *Journal of Consumer Research*, Vol. 28 No. 1, pp. 67-88.

-
- Larsen, G. and O'Reilly, D. (2010), "Guest editorial: special issue on creative methods of enquiry in arts marketing", *International Journal of Culture, Tourism and Hospitality Research*, Vol. 4 No. 1, pp. 3-7.
- Larsen, G., Lawson, R. and Todd, S. (2010), "The symbolic consumption of music", *Journal of Marketing Management*, Vol. 26 Nos 7/8, pp. 671-85.
- North, A.C. and Hargreaves, D.J. (1999), "Music and adolescent identity", *Music Education Research*, Vol. 1 No. 1, pp. 75-92.
- O'Reilly, D. (2005), "Cultural brands/branding cultures", *Journal of Marketing Management*, Vol. 21 Nos 5/6, pp. 573-88.
- O'Reilly, D. and Kerrigan, F. (Eds) (2010), *Marketing the Arts: A Fresh Approach*, Routledge, London.
- Paroissien, L. (2006), "Museum governance and funding: international issues requiring local analysis and informed solutions", Intercom conference paper, November, Taipei.
- Schroeder, J. (2010), "The artist in brand culture", in O'Reilly, D. and Kerrigan, F. (Eds), *Marketing the Arts: A Fresh Approach*, Routledge, London, pp. 18-30.
- Venkatesh, A. and Meamber, L. (2008), "The aesthetics of consumption and the consumer as an aesthetic subject", *Consumption, Markets and Culture*, Vol. 11 No. 1, pp. 45-70.
- vom Lehn, D. (2006), "Embodying experience: a video-based examination of visitors conduct and interaction in museums", *European Journal of Marketing*, Vol. 40 Nos 11/12, pp. 1340-59.
- Warren, S. and Rehn, A. (2006), "Oppression, art and aesthetics", *Consumption Markets and Culture*, Vol. 9 No. 2, pp. 81-5.

Corresponding author

Noel Dennis can be contacted at: N.K.Dennis@tees.ac.uk