

Research in Arts Marketing: Evolution and Future Directions

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ABSTRACT

Arts marketing has emerged as a flourishing research domain over the last few decades. Reflecting on the nature and evolution of arts marketing research, we propose a selective review of the literature on the marketing and consumption of arts and culture. Specifically, this review examines the defining characteristics of arts marketing research, as well as key themes and contributions, with the goal of identifying promising future directions. © 2014 Wiley Periodicals, Inc.

It has been almost 45 years since arts marketing began to slowly emerge as a subdiscipline within the field of marketing research. Although a considerable amount of audience research was conducted previously, it rarely extended beyond the descriptive mode. Following a seminal article by Kotler and Levy (1969) on broadening the marketing concept, the 1970s saw the development of several specialized areas of marketing, with reference material dealing specifically with marketing in small- and medium-sized businesses, hospital settings, service industries, not-for-profit organizations, and within other industrial sectors. This period also witnessed the beginning of philanthropic marketing and the first attempts at integrating these concepts into the arts sector (Kirpalani, 1975; Levy & Crepiel, 1975; Nielsen & McQueen, 1974).

With the expansion of arts marketing research into a multidisciplinary field addressing a variety of topics (O'Reilly, 2011) and with its own publications, conferences, and training programs (Evrard & Colbert, 2000; Fillis, 2011), researchers continue to question the nature of the field, its legitimacy as a subdiscipline, and its contribution to marketing knowledge. Their enquiries point to three observations that may inhibit or spur the flourishing of arts marketing research. The first pertains to the object of the discipline—that is, what is art? As Evrard and Colbert (2000) argue, the crisis in the definition of arts within the philosophical field of aesthetics opens up various interpretations as to the boundaries of art and thus arts marketing. The second, related, observation concerns the distinction between art and marketing and, further, between arts marketing research and marketing research in general. Bradshaw's (2010) axiomatic review provides an insightful analysis of these questions, concluding that the traditional conceptual polarization of art and marketing is problematic and inviting further creative exploration of the tensions and contradictions between the two fields. This reflection leads to the third issue of the contribu-

tion of arts marketing to marketing knowledge. Though a considerable portion of arts marketing research focuses on the transposition of marketing models, concepts, and approaches to a specific field of application, reviews suggest that it has also made unique contributions to the broader areas of marketing and consumption research (Evrard & Colbert, 2000; Fillis, 2011).

Building on these reflections, in particular the contribution by Evrard and Colbert (2000), we conduct a selective review of arts marketing research with the goal of identifying key contributions to the field of marketing and consumption and proposing fruitful directions for future research. Our goal is not to provide an exhaustive review of research in these areas but, rather, to identify the specificities of the arts sector and analyze how these have shaped research in the field. This encompasses research that has extended marketing theories, models, and concepts to the specific context of the arts, as well as research that is indigenous to the arts marketing domain. Our analysis also concentrates on research in the not-for-profit sector with a product-oriented mode of production, prototypical in form; this includes museums and heritage generally and the performing arts (Colbert, 2012). The first part of the article focuses on research on arts consumption and examines how our definition and understanding of cultural consumption has evolved. The second part analyzes our current understanding of the theory and practice of arts marketing. The third part discusses ways in which arts marketing has influenced mainstream marketing and identifies promising avenues for development of the field.

EVOLUTION AND UNDERSTANDING OF ARTS MARKETING CONSUMPTION

The domain of culture and the arts is one of consumption characterized by a unique social and

experiential dimension. In the first part of this article, we focus our attention on research that develops theory grounded in arts consumption through two broad themes. First, we examine the sociology of cultural participation and more specifically the broadening of cultural participation beyond the traditional “highbrow–lowbrow” distinction. Second, we explore the experiential arts consumption theme through several aspects: conceptualizing experience, the emotions that shape arts consumption, and the symbolic dimension of cultural experiences.

CULTURAL PARTICIPATION AND CULTURAL CAPITAL

Artistic products are rich in cultural meaning and are generally construed as playing an important social role. Researchers describe, for instance, how the involvement of the British government in promoting and disseminating the arts is anchored in the assumption that the arts possess universal value (Lee, 2005) and promote social inclusion (Durrer & Miles, 2009). Hence, there has been great interest in understanding the determinants of participation in the arts—that is, the degree and forms of arts consumption—as well as the social implications of this participation.

The results of numerous surveys conducted in the past 45 years suggest that highbrow arts—such as classical music, opera, live theater, and ballet—tend to attract an educated, affluent, predominantly female audience (see, for instance, Donat, 1996; Fernandez-Blanco & Prieto-Rodriguez, 1997; McCaughey, 1984; Myerscough, 1986; Rubinstein, 1995; Throsby & Withers, 1979). While descriptive approaches fail to explain this audience composition (Ryans & Weinberg, 1978), sociological studies have illuminated the question.

In *Distinction*, Pierre Bourdieu (1984) offers an influential account of consumer taste, cultural participation, and social reproduction. According to Bourdieu’s thesis, one’s family background endows one with a particular volume of economic capital (money, wealth, etc.), social capital (networks and connections), and cultural capital (distinctive tastes, skills, and knowledge). These resources are socially rare and are distributed unevenly across the social hierarchy. The configuration of a person’s capital resources produces a particular “habitus”—that is, a set of inclinations, dispositions, and orientations—that structures cultural practices. In particular, high endowment of cultural capital enables a consumer to appreciate more challenging highbrow arts. Cultural consumption is thus characterized by a distinction effect, whereby class-related factors drive consumption patterns, which in turn symbolize status, reinforce class boundaries, and further legitimize certain forms of art.

A large body of research has investigated whether and how Bourdieu’s (1984) observations on the role of cultural capital and habitus in France during the 1960s and 1970s can inform our understanding of cultural

consumption across various societies and over time. Although early studies supported cross-national applicability (DiMaggio, Useem, & Brown, 1979), some challenged its usefulness (Hall, 1992; Lamont & Lareau, 1988) and argued in favor of an effacement thesis whereby socially structured highbrow and lowbrow cultural preferences are disappearing (Featherstone, 1991). More recently, researchers have revisited Bourdieu’s theory to suggest various contextualized reinterpretations that are coherent with a socially hierarchized system of cultural preferences. Peterson (1992) makes a significant contribution in this regard by introducing the concept of the “omnivore” to describe the eclectic cultural participation by consumers of higher socioeconomic status in the United States; whereas Bourdieu’s consumer with high cultural capital participates exclusively in highbrow cultural activities, the omnivore is characterized by a high level of cultural participation in both highbrow and lowbrow arts. According to the omnivore effect, cultural consumption expresses social distinctions but these distinctions should be understood in terms of the volume and diversity of cultural consumption rather than being construed strictly along a highbrow–lowbrow continuum: members of the higher social classes are characterized by their appreciation of a broad range of cultural products—both highbrow and lowbrow—whereas members of the lower social classes consume mostly popular cultural products.

In an insightful rereading of Bourdieu’s (1984) theory of taste, Holt (1997, 1998) points out that in a context where consumers across the social hierarchy increasingly consume similar products and the frontier between elite and popular cultural objects becomes blurred, social distinction is expressed not in the *content* of cultural consumption—the type of cultural products consumed, or “objectified taste” (p. 103)—but in the *manner* in which cultural products are consumed—consumption practices or “embodied taste” (p. 103). For instance, Holt reveals how social distinction between consumers with different levels of cultural capital endowment who consume the same cultural object might be expressed through their appreciation of this object: whereas consumers with higher cultural capital adopt a detached and critical stance toward the object, consumers with lower cultural capital tend to embrace a self-referential interpretation.

In sum, there is no consensus in the literature regarding the genesis of taste, its expression through consumers’ cultural participation, or its social role in a postmodern context where art forms and social structures are more intricate, fluid, and permeable (Prior, 2005). These questions remain rich grounds of investigation for researchers interested in market-mediated power relations. They also have value for researchers, managers, and policymakers who wish to understand or influence cultural participation. To this end, Holbrook, Weiss, and Habich (2002) argue that distinction, effacement, and the omnivore effect are not mutually exclusive and that a combination of these perspectives

may offer a rich interpretation of cultural consumption. Empirical studies (Sintas & Álvarez, 2004, 2005) illustrate the usefulness of this approach for segmentation purposes in cultural markets.

EXPERIENTIAL ARTS CONSUMPTION

In their seminal article establishing the foundations of an experiential view of consumption, Hirschman and Holbrook (1982) call for an examination of the creative, affective, and symbolic dimensions of consumer behavior. Although the consumption of virtually any product may entail an experiential component, the authors argue that cultural products are particularly rich in symbolic meaning and multisensory properties. The development of the experiential perspective of consumption and the development of arts consumption research over the last 30 years have thus been largely intertwined. In this article, we examine research on consumer experiences in the arts—the nature of such experiences, their emotional content, the co-creation practices they entail, and their symbolic dimension.

Conceptualizing Experiences

The concept of experience has attracted considerable attention both in the marketing literature in general and in the arts marketing literature. Carù and Cova (2003) argue that we need a clearer definition of the conceptual domain of experience. They propose a typology of consumption experiences based on a distinction between experiences that involve exchanges with the market (consumer experiences) and those that result from relations with family, friends, or the state without market exchanges (consumption experiences), as well as a distinction between memorable “extraordinary experiences” and more mundane “ordinary experiences.”

It is also relevant to distinguish between *aesthetic experiences*, the interactions between a person’s mind and art objects, and *service experiences*, which encompass a broad range of activities surrounding an aesthetic experience. Research in the context of museums (Goulding, 2000; Joy & Sherry, 2003a) and the performing arts (Carù & Cova, 2005; Hume, Mort, Liesch, & Winzar, 2006) suggests that the service environment affects consumers’ aesthetic experiences. This is what Aurier and Passebois (2002) call the contextualized aesthetic experience. Developing a richer understanding of this relationship constitutes an important issue for arts marketers whose responsibilities do not encompass the artistic product at the core of aesthetic experiences but pertain to the service activities that surround and significantly influence it. It should thus remain an interesting area of investigation for researchers. Since the differentiation of product and service offers outside the realm of the arts often draws on aesthetic elements, insight into aesthetic experiences is also relevant for marketing researchers more broadly. In recent work,

for instance, Biehl-Missal and Saren (2012) adopt a critical approach, examining how aesthetic encounters in retail environments can lead to aesthetic manipulation.

The distinction between aesthetic and service experiences also establishes arts consumption as a fertile ground from which to cultivate our understanding of consumer motivation. Indeed, an aesthetic experience is autotelic in nature, intrinsically motivated and consumed as an end in itself (Hirschman and Holbrook, 1982), in contrast to consumption experiences, which may be extotelic, or motivated by an external goal (Cskiszentmihalyi, 1997). Since different individuals may consume the same cultural product with distinct motives—such as visiting a museum (Debenedetti, 2003) to enjoy the aesthetic experience versus visiting as a way to enjoy some leisure time with a friend—this context provides a unique setting in which to examine the impact of motivation on various consumption dimensions such as emotion, appreciation, or satisfaction.

Cultural Experiences Are Rich in Emotions

Arts consumption is largely motivated and shaped by emotions. Research reveals, for instance, the driving role of nostalgia—a bittersweet longing for the past—in arts consumption and its effect on consumer experiences. Holbrook and Schindler (1989, 1994) and Schindler and Holbrook (2003) illustrate how consumers evoke the past in discussing their musical preferences and how favorite music during teenage years and early adulthood influences preferences in later life. Goulding (2001) examines the role of nostalgia in older individuals’ experience of consuming history during museum visits and finds that nostalgia is experienced differently depending on the consumer’s life circumstances. Indeed, elderly visitors who belong to close-knit social groups and who are comfortable with and empowered in their current life situation experience nostalgia in museum visits as a temporary, amusing emotion, whereas elderly consumers who feel alienated and lack control over their life situation seek refuge in nostalgia as a temporary escape that allows them to manage their negative emotions. This type of research leads to significant managerial insight, notably in terms of segmentation. More broadly, cultural experiences constitute a rich context in which to develop our understanding of the role of emotions in consumption.

Stimulating research opportunities also stem from investigations into the nature of emotions aroused through cultural experiences. For instance, an ongoing debate in the field of psychology pertains to the existence of aesthetic emotions as a special type of emotion distinct from everyday emotions (for a review, see Juslin, 2013). Consumer research, such as Joy and Sherry’s (2003b) examination of how embodied emotions and cognitions shape art appreciation in museum experiences, has the potential to address these questions.

The Symbolic Dimension of Cultural Experiences

Cultural products are rich in symbolic meaning that consumers use to construct, sustain, and enact identity projects. Recent research points to two promising directions in this area. One theme pertains to the intersection between self and others in cultural experiences. For instance, Larsen, Lawson, and Todd (2009) examine the consumption of music as self-representation in social interaction and highlight how symbolic consumption involves the adoption of fluid self-conceptions and group-specific product meanings. A group can also be construed as the consumption unit in shared cultural experiences, as illustrated in O'Sullivan's (2009) study of a symphony orchestra audience as a consuming community, which underscores the tensions between perceptions of individual and collective identities and experiences.

Hesmondhalgh (2008) proposes a second avenue for examining the symbolic dimension of cultural experiences, that of adopting a critical perspective in order to investigate emotion and identity in music consumption. His analysis reveals how music consumption is embedded in a capitalist system of intensified consumption and status competition, reminding us of the importance of questioning the social and historical contexts in which consumption take place.

THEORY AND PRACTICE OF ARTS MARKETING

The domain of arts and culture has a strong service component. The fact that artistic products often share the four characteristics that define service organizations (Boorsma, 2006; Evrard & Colbert, 2000; White, Hede, & Rentschler, 2009) has stimulated several investigations into the concepts of quality perception, satisfaction, and loyalty in the arts (e.g., Harrison & Shaw, 2004; Hume & Mort, 2010; Johnson & Garbarino, 2001; Swanson, Davis, & Zhao, 2006). This type of study generally delivers incremental theoretical contributions by exploring the generalizability of established models, identifying boundary conditions, and proposing adaptations to a specific context. It also provides valuable managerial insight for developing marketing activities in cultural organizations. For instance, the results of an examination of drivers of repurchase intentions in the performing arts (Hume & Mort, 2010) underscore the importance of peripheral service elements, suggesting that managers should broaden their strategic focus beyond the core artistic product.

In this section, we explore three central themes in arts marketing research: an emerging challenge to the traditional "supply-side marketing" assumption underlying arts marketing; the role of consumers as co-creators of artistic experiences; and unique aspects of arts marketing management—that is, branding of artistic products, pricing of artistic products, cultivat-

ing customer loyalty, and incorporating unique funding sources such as fundraising and sponsorships.

THE SUPPLY-SIDE MARKETING ASSUMPTION

A fundamental issue related to marketing management in the arts is the nature of the product—that is, the "sacredness" of the artistic work as the product of *an artistic process impermeable to the influence of marketing*. In this premise, arts marketing developed with a product orientation as opposed to a market orientation. We are, however, slowly shifting away from this supply-side marketing assumption that the product resides outside the realm of marketing.

Professional arts marketers are familiar with the concept of "a product in search of an audience (a market)," a vision at odds with the marketing concept that emphasizes "a market in search of a product." The arts marketer traditionally has no say in the production of the product. This is a romantic view of the artist that is shared by most people in the not-for-profit arts sector (Lee, 2005). As Kubacky and Croft (2011) show, however, the position among artists is more nuanced. There are clearly different artistic identities among artists. Some would claim to have one only identity, that of pursuing self-realization and eschewing the market; these artists look down upon those pursuing commercial objectives with their art. On the other hand, there are those who have a dual identity "as creative artists to satisfy their interior needs, and as entertainers to make a living" (p. 814). A third group is composed of artists who see themselves as artistic marketers of their work.

An avenue for the resolution of this question may be a customer orientation instead of a market orientation, as proposed by Voss and Voss (2000), or, as Jaworski, Kohli, and Sahay (2000) put it, the concept of "driving market" instead of "market-driven." To drive patrons (market) successfully could mean, for instance, innovating continuously in terms of programing in order to attract potential theater lovers and keeping them interested with new products, leaving aside the desires of those who are satisfied with known products (Voss & Voss, 2000). As with any market, the arts market is not homogeneous but segmented. For example, one can distinguish between consumers who seek new and challenging experiences (lovers of contemporary art) and those who wish to relive a known experience by attending a classical music concert made up of symphonies that they like. For those who are seeking new and challenging experiences, the organization should adopt a product focus, continually trying to innovate in order to attract this segment.

CULTURAL EXPERIENCES AND CONSUMER CO-CREATION

A growing body of literature questions the traditional distinction between production and consumption,

documenting instances of coproduction, co-creation, or prosumption, whereby consumers participate in creating and giving meaning to products, services, and experiences. Co-creation practices are an integral part of artistic experiences, as consumers engage in cognitive, emotional, and imaginal practices to appropriate and make sense of a cultural product (Caldwell, 2001). For instance, Carù and Cova (2005, 2006) illustrate how consumers participate in creating an immersive experience by reducing the perceived distance between themselves and a work of art. This appropriation involves a three-step process: first identifying one element of the artistic element that is familiar and provides a foothold in the experience (nesting), then exploring related but new elements of the artistic product to expand one's realm of knowledge or one's comfort zone (investigating), and ultimately attributing idiosyncratic meaning to the aesthetic experience (stamping).

Research suggests that various market forces favor a growing role for cultural consumers as active participants. The ideology behind several art movements, for example, encourages the elimination of a boundary between production and consumption to promote democracy over capitalism. This is evident in Chen's (2012) analysis of the Burning Man festival, where organizers and participants reconceptualize art as a gift to others and seek to broaden the conception of who can produce art, to encourage the creation of interactive and communal forms of art that involve the audience, and to reshape arts consumption as a shared experience that bestows specific meaning. Nakajima (2012) further argues that the emergence of the Internet and other information and communication technologies has helped to blur the distinction between producers (artists) and consumers (audiences).

White, Hede, and Rentschler (2009) illustrate the potential of research on art experiences to inform marketing theory in this area. Their exploration of coproduction and co-creation in art experiences contributes to the service-dominant logic model by broadening the number of relevant stakeholders involved, underscoring the temporal dimension of and intersections between coproduction and co-creation, and revealing the importance of consumer engagement in these activities. They also identify three actors in this process of co-creation and coproduction: the consumer, the artist performing on stage, and the organization itself.

ARTS MARKETING MANAGEMENT

Research related to marketing variables is a latecomer to the arts marketing literature (Pérez-Cabanero & Cuadrado-Garcia, 2011; Rentschler & Shilbury, 2008). Throughout the 1990s, for instance, research papers on consumer behavior constituted the majority of presentations at the International Conference on Arts and Culture Management (hosted by AIMAC—Association internationale de management des arts et de la culture), while in the past decade, the contributions on

marketing variables have grown to almost an equivalent number of papers.

Branding

For an arts organization, the importance of branding has been signaled by several authors, mainly for museums (Caldwell, 2000; Caldwell & Coshall, 2002; Scott, 2000). Other researchers have measured different aspects related to brands, such as brand extensions (D'Astous, Colbert, & Fournier, 2007), drivers and impediments (Evans, Bridson, & Rentschler, 2012), or the strength of a brand related to e-branding (Plaza, Haarich, & Waldron, 2013). Based on the general brand and marketing orientation literature, Baumgarth (2009) argues for the implementation of the brand concept internally, within the organization, as a potential contributor to the cultural and economic success of museums. In short, he examines "the relationship between the 'internal anchorage' of a museum brand and the success of its 'products'." This model distinguishes among four layers of brand orientation in a logical and process-oriented structure. The research shows that internal brand orientation as a value has a positive effect on the brand-oriented norms dimension (e.g., the formal integration of brand communication), which in turn affects the next two layers of brand orientation, artifacts (architecture, staff uniforms) and behaviors (such as research on the brand or marketing initiatives). According to Baumgarth, internal brand-orientation elements have a strong impact on the performance of arts organizations—in this case, museums—by achieving both market goals and cultural goals. His study was the first to show that brand orientation has a positive impact in a cultural setting.

Cultural consumers are able to differentiate among companies offering very diverse repertoires and thus to mentally position each theater, seen as a brand (Nantel & Colbert, 1992). They are also able to assign a personality to a venue, in the way that customers do for consumer goods (D'Astous, Colbert, & Fournier, 2007). The positioning of theaters offering a season of several shows imposes managerial constraints and calls for the careful building of a set of products (different plays) that aligns with the image of the brand, throughout a season as well as over the course of several seasons (Assassi, 2007; Mencarelli & Pulh, 2006; Pulh, Marteaux, & Mencarelli, 2008).

Customer relationship management can be seen as part of product management in the arts and thus as part of the development of a theoretical framework on the relations between the arts and customers. Loyalty, satisfaction, and intention to repurchase are important constructs for art managers. Loyalty and repurchase intention are two different constructs, according to Hume et al. (2006) (citing Oliver): "Loyalty is defined as the commitment and preference to re-purchase a particular product or service over time, whereas RI is the intention to engage in the actual behavior of re-buying"

(p. 307). Theater buffs may be seen as loyal to a particular company when they subscribe year after year; their motivations are linked to the core product—that is, the show itself. Entertainment seekers are less involved, focusing primarily on dissatisfiers in the servicescape quality in their intention to repurchase the company's offer; management has to canvass a high-quality servicescape to induce the repurchase process for another production. Emotion seekers will look at the ability of the core offering and the delivery process to stimulate the desired emotion. Perceived quality of the core product and the servicescape are both associated with the quality relationship, which in turn plays on identification with the organization and increases the satisfaction of patrons (Swanson & Davis, 2012). Strong identification with the organization leads patrons to recommend it or to become a subscriber or donor. This strong identification leads to greater sensitivity to the other dimensions of the servicescape. The emotion generated by the core service and by the venue with respect to overall satisfaction can be measured and its role evaluated in recommending the company to others (Palmer & Koenig-Lewis, 2010).

Voss and Cova (2006) explore the effect of genre on satisfaction related to the core product or the servicescape in two theaters, with a view to examining possible differences between men and women relative to assessing the core product and the servicescape. They conclude that for women satisfaction is greater when one perceives that the organization has prosocial values, while for men satisfaction derives from an elevated level of functional service quality. However, they find satisfaction to be the same for men and women in relation to the core service.

Sponsorships and the Promotion Variable

While in the film industry research on the promotion variable is relatively abundant, in the arts very few scholars have chosen this as their field of interest. The subject has been examined through the theme of “promotion and branding” (Scott, 2008) or product recommendation through electronic word-of-mouth (Hausman, 2012b) or the use of social media (Waters & Fenely, 2013). While promotion and advertising has not been a fertile ground for researchers in the arts, an associated element has received some attention.

In the not-for-profit sector, in fact, the consumer market is not the only market for artistic work. Other stakeholders must be satisfied in order for an organization to be successful. Fundraising is a good example (Camarero, & Garrido, 2008; Hsieh, 2010). Donors and sponsors have their own motivations for supporting the arts, and failure to take these motivations into account will lead to a poor outcome (Thomas, Pervan, & Nuttal, 2009). This clearly illustrates the fact that, in the arts as well as in the not-for-profit sector generally, there is a potential for conflict between the mission of the organization and economic imperatives (Olson, Belohlav, & Boyer, 2005); while in the arts an organization's mission is to realize an artistic goal without trying to sat-

isfy the market, the organization must take revenue-generation imperatives into account in order to balance its budget. In this particular market the requirements of donors/sponsors must be considered.

Sponsorship is a form of communication that is used extensively by corporations to promote their brands or products through cultural events. A handful of studies have examined the relationship of sponsorship with the effectiveness of the message (Carillat, Colbert, & Feigné, 2013; Carillat, D'Astous, & Colbert, 2008; Colbert, D'Astous, & Parmentier, 2005) or with the decision-making process (Daellenbach, 2012). Other components of private funding for the arts have also been examined—for instance, the brand personality of the organization and its influence on giving (Stebbins & Hartman, 2013).

Pricing

This is fertile ground for cultural economists—those scholars who study the mechanisms that regulate pricing in the arts, especially paintings and other collectibles. However, pricing as a marketing-mix variable for arts organizations has received little attention from marketing researchers (Colbert, Beauregard, & Vallée, 1998; Rentschler, Hede, & White, 2007). Some authors have studied the extent to which a consumer is willing to pay for a concert (Johnson & Cui, 2013) or a film (Kim, Natter, & Spann, 2009). The research so far has focused on determining which strategy produces the best outcome in terms of a reference price: a minimum price, a maximum price, a suggested price, or an internal price (meaning no price proposed).

There are several pricing issues that call for greater attention from marketing scholars. The meaning and extent of the concept of time as a price component in the decision process and consumption of live arts, as well as the notion of risk perceived (financial, social, psychological) and its marketing implications, are worth examining.

Place

Very few publications deal with this important marketing variable. In the museum and performing arts sectors, organizations offer their products at their own venues, or tour their productions or exhibitions through the equivalent of retail stores (presenters or other museums). One attempt to make a contribution to the literature on the place variable is an article by Ouellet, Savard, and Colbert (2008) dealing with the personality of performing arts venues. There is room for further investigation here.

HOW ARTS MARKETING IS INFLUENCING MAINSTREAM MARKETING

Insights from arts marketing and from the arts itself can fuel research in mainstream marketing. Over the

last 15 years, for instance, researchers have explored what art as a form of enquiry can contribute to the general marketing discipline (Bradshaw, 2009; Mills, 2009; Oakes, 2009; Schulz, 2012). Holbrook's (2007) synthesis of studies based on the jazz metaphor can be viewed as an example of what the arts can bring to traditional marketing. Similarly, studying how well-known visual artists can be considered as brands (Schroeder, 2005), and their capacity to drive the arts market, serves to illustrate the innovative potential of arts marketing research. In their article on poetry in qualitative consumer research, Sherry and Shouten (2002) argue that "poetry can be a vehicle of researcher reflexivity and a form of research enquiry in its own right" (p. 218) and urge researchers to explore what poetry can bring to consumer research (see also Fanning, 2007).

Links have been made in other disciplines as well. For example, many enquiries have been conducted on topics such as art and education, art and health, and art and science. In the management discipline, Lapum, Ruttonsha, Church, Yau, and David (2012) used an art exhibition portraying the patient's perception of his journey to heart surgery as a way to make hospital employees and medical personnel understand how patients feel throughout this experience. Poetry and storytelling presented in the form of an exhibition enabled staff to connect with patients and consider how the experience might be improved.

CONCLUSION

We have attempted to show that a substantial body of research is available on aspects of consumer behavior and marketing management in the arts. Cultural participation and cultural capital is one of these, even though there is no consensus on the genesis of tastes; indeed, this aspect is key to understanding how artistic tastes are formed, which leads to investigation into how marketing operations can nurture those tastes in order to build future audience for the arts. Similarly, since art is an experiential product, the different dimensions of the servicescape have an impact on the appreciation of works of art. More knowledge about how consumers live the experience of visiting an exhibition or attending a show, coupled with a more complete view of the service element, will extend our understanding of this important aspect of the artistic product. Pricing, distribution of cultural goods, the promotion variables, and fundraising and sponsorships are components of the field that are still undeveloped. More enquiries are needed.

Evrard and Colbert (2000) ask whether arts management can be considered a new discipline or a subdiscipline of management. In this article, we have raised a number of questions about an interesting and promising research domain—arts marketing—and have analyzed some of the contributions this domain has made as well as some of the trends that characterize it. If Evrard and Colbert's question has not been fully an-

swered, it has perhaps led to the drawing of a useful roadmap for researchers.

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