# Marketing the Arts: A Quantitative Literature Review

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## ABSTRACT

The objective of this paper is to present a portrait of the evolution of the field of arts marketing (excluding consumer behavior in the arts) over the last four decades. Based on a systematic examination of 849 articles published between 1980 and 2022, the analysis centers on mapping the evolution of the field during this time period with respect to publication (e.g., number of articles, quality of journals), authorship (e.g., productivity, collaborations), research themes (e.g., product, price, place, promotion), research context (e.g., theater, museums, music), and research operations (e.g., sampling, measures, analysis).

**Keywords**: marketing of the arts, quantitative literature review, arts and the market

## Introduction

Despite hundreds of articles published on the subject, there appears to be no general literature review on arts marketing. A literature search by the authors has revealed that there are 38 articles that either present a partial census or address the field of arts marketing in some way. Seven of these were published between 2000 and 2009, and 31 between 2010 and 2024. These papers can be classified into three main groups: systematic specific literature reviews, meta-analyses, or knowledge synthesis.

Examples of systematic specific literature reviews include Acharya and Rahman (2016) who examined museums and heritage in their thematic review on place branding, Brooks (2021) who did a literature review of factors associated with celebrity worship, Chirico et al. (2015) who looked at the concept of flow as a state and a trait in musical performance, composition and listening, and Gohoungodji and Amara (2024) who reviewed the factors that have an impact on sustainability practices in music festivals. Carrillat et al. (2018) provide a notable meta-analysis in which the impact of star brand equity and product reviews by consumers and critics on box office success is examined.

As regards literature syntheses, Woo Lee and Hee Lee (2017) presented a critical review of research in contemporary art in America, Courchesne et al. (2021) reviewed articles published during the last 50 years on the socialization of consumers in the family with respect to the arts, Colbert (2017) has offered a state-of-the-art analysis of arts marketing and a historical perspective on marketing thought in the field, and Colbert (2023) published a synthesis of articles appearing in scientific journals on consumer behavior in the arts and culture since 1980.

Although these articles represent relevant and significant contributions in arts marketing, they constitute a fragmented and limitative view of the field. More precisely, little is known about the process by which knowledge in arts marketing is developed through research in general, where this knowledge is disseminated, and who are its main contributors. The literature review presented in this paper addresses these gaps and, in addition, adopts a broader view of arts marketing by encompassing major categories of products and research focus in this field

such as the performing arts (theater, dance, classical and popular music), museums and historic sites, and cinema.

## Method
### *Selection of articles*
This literature review investigates research on arts marketing published in peer-reviewed journals between 1980 and early 2022 across all academic disciplines. EBSCOhost and ProQuest were used to locate articles whose full-text contained keywords referring to the marketing of arts. A total of 5933 articles were retrieved and exported to Endnote. Upon removal of duplicates and screening of each article for relevancy, 562 articles were retained. Additional articles from one of the authors' bibliography were included, bringing the total number of articles for analysis to 849.

### *Coding*
Each article was first coded according to its nominal information (title, journal, year of publication, authors' name, authors' institution). The other coding dimensions were defined using the stages of the scientific method as a guiding framework (see Figure 1). That is:

Corpus of knowledge: inclusion of a literature review (yes/no).

Theorization: use of a theory (yes/no); development of an original conceptual framework (yes/no); research themes – product/brand (yes/no), price (yes/no), place (yes/no), promotion (yes/no), segmentation (yes/no), fundraising/sponsorship (yes/no), critics (yes/no), word-of-mouth (yes/no), illegal downloading (yes/no), and satisfaction (yes/no); research context – theater (yes/no), dance (yes/no), classical music (yes/no), performing arts centers (yes/no), museums (yes/no), art galleries (yes/no), heritage sites (yes/no), popular music (yes/no), films (yes/no), platforms (yes/no), festivals (yes/no), and arts and cultural organizations (yes/no).

Operations: consumers as participants (yes/no); managers as participants (yes/no); measuring instruments – psychometric assessment (yes/no), reliability assessment (yes/no), discriminant validity assessment (yes/no), use of existing scales (yes/no), construction of original scales (yes/no); number of studies, and replication (yes/no); research methods – experiment (yes/no), survey (yes/no), observation (yes/no), ethnography (yes/no), case studies (yes/no), qualitative research (yes/no), and secondary data (yes/no).

**Figure 1. A Schematic Representation of the Scientific Method**
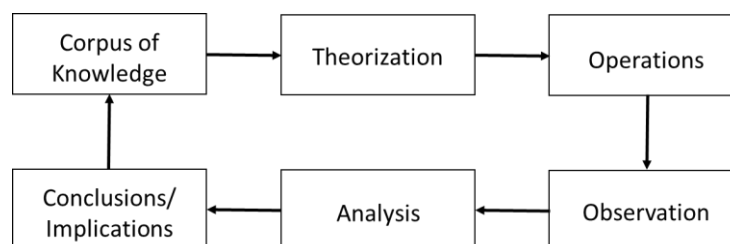


Observation: total sample size, convenience sampling (yes/no), quota sampling (yes/no), panel (yes/no), purposive sampling(yes/no), use of students (yes/no), and use of adults (yes/no).

Analysis: correlation (yes/no), regression (yes/no), chi-square (yes/no), ANOVA (yes/no), factor analysis (yes/no), cluster analysis (yes/no), descriptive analysis (yes/no), SEM (yes/no), mediation/moderation (yes/no), thematic/discourse analysis (yes/no), and grounded theory (yest/no).

Conclusions/implications: managerial implications (yes/no); theoretical implications (yes/no).

The coding task was performed by two judges (graduate students in marketing). Each was assigned half of the articles randomly. After a training session with two of the authors using several articles as examples, the judges proceeded with their coding task, working independently. Upon completion of their task, each judge coded an additional 25 articles randomly selected from the list of articles of the other judge, allowing the computation of inter-judge agreement scores based on a subset of 50 articles. This was deemed sufficient to verify the extent to which the judges agreed overall. The mean percentage of inter-judge agreement across 80 coding dimensions is equal to 0,92, a result that was deemed very acceptable. Following this, the judges organized a reconciliation session to define the final codification.

The research themes and research context dimensions generated a significant number of "other" which were content-analyzed to create additional categories: research focus – audience, consumer psychology, authenticity, performance, consumption, value, and experience; research product – arts, jazz, cultural event, literature, non-profit organization, and visual art.

**Results**
***Publication trends***
The analyses presented in this first section of the results are centered on the main elements that constitute the production of knowledge in the field of arts marketing, namely the journals in which the articles are published and the authors of these articles.

*Number of articles over the years*
The number of articles published during each of the 43 years that this literature review covers is graphically displayed in Figure 2. In Table 1, this information is organized according to four 10-year periods and a fifth period comprising the years 2020 to 2022 (a single article in 2022).

**Figure 2. Number of Articles in Arts Marketing Published during the 43-year Period**
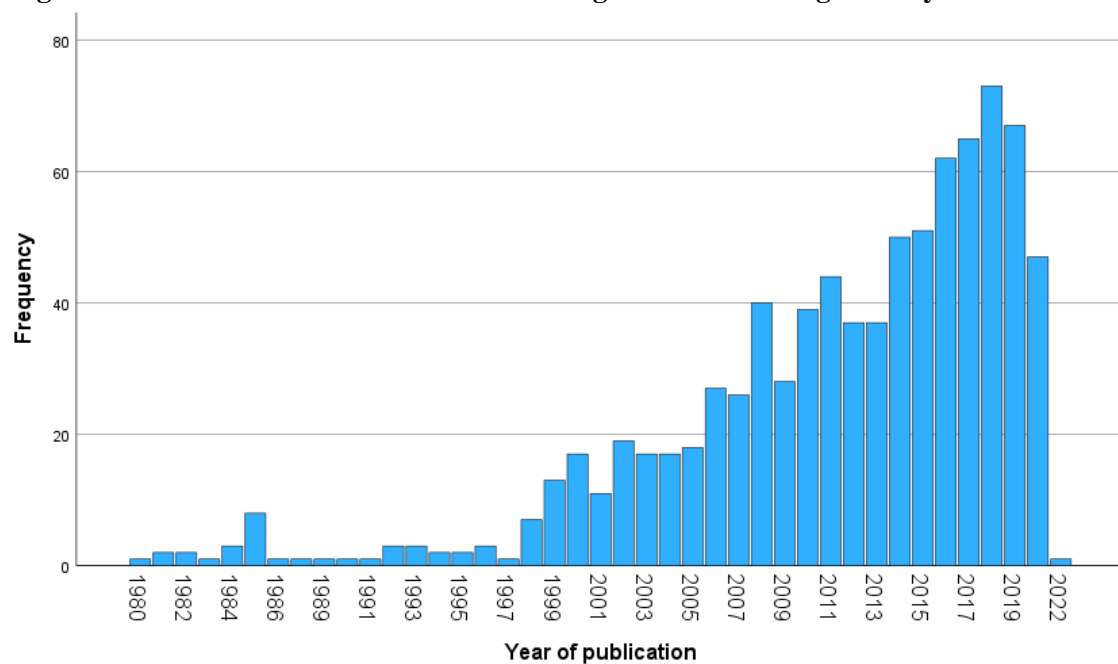
**Table 1. Number of Articles in Arts Marketing Published over Five Time Periods**

|  | 1980-1989 | 1990-1999 | 2000-2009 | 2010-2019 | 2020-2022 |
|---|---|---|---|---|---|
| Number of articles | 20 | 36 | 220 | 525 | 48 |

As can be seen, there has been a steady increase in the number of published articles centered on the marketing of the arts. For instance, whereas only 20 articles were published between 1980 and 1989, a total of 525 were published during the 2010-2019 decade, which represents an increase of 2,625%. This bears witness to a quite remarkable growth of interest in this research domain.

*Journals*
About half of the articles having been published during the examined time periods appeared in a dozen of journals. There are 18 journals in which 10 articles in arts marketing or more were published (see Table 2)[1]. The most popular journals are *International Journal of Arts Management*, *International Journal of Nonprofit and Voluntary Sector Marketing*, *Journal of Arts Management, Law, and Society*, *Journal of Cultural Economics*, *European Journal of Marketing*, *Arts Marketing*, and *Arts and the Market*.

*Journal quality*
The Publish or Perish platform (Harzing, 2010) was used to generate Google Scholar-based quality indices for each of these journals and each time period examined. Six indices were retained: number of papers, number of citations, h-index, g-index, hI,norm, and hA-index. These were submitted to a factor analysis in order to produce a unique quality score. The results of this analysis showed that a single factor explained 88.1% of the total variance. The factor scores (minimum = -1.02, maximum = 2.85) were linearly transformed to a score ranging from 1 (lowest quality) to 10 (highest quality). The evolution over the five time periods of this journal quality mean score applied to the articles considered in this research is displayed in Table 3.

As can be seen in Table 3, the journal-based mean quality score of articles increases during the first two time periods (from 1980 to 1999) and decreases thereafter ($F_{[4, 493]}$ = 4.69, $p < .001$). This is expected because this quality index does not take into account the cumulative quality of a journal. For example, the mean journal-based quality of the articles having published articles in the 17 journals during the 2010-2019 period is equal to 3.03. This number reflects journal quality for this period only. However, this score is inherently disadvantaged relative to previous periods because in general more recent articles are less likely to be cited. In the case of the 25 articles published in the 2020-2022 period, this is even more the case because the number of years of citation potential is less than two. Since the observed decline in quality from 1990 to 2019 is small (from 3.64 to 3.03 – not statistically significant), it can be concluded that the quality has been maintained despite the inherent reduced potential of citation. Therefore, it seems appropriate to conclude that, overall, the quality of articles has increased.

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[1] There are in fact 17 distinct journals since the Arts Marketing journal changed its name for Arts and the Market in 2014. The analyses presented subsequently are therefore based on 17 journals.

**Table 2. List of Journals having Published at least 10 Articles
in Arts Marketing between 1980 and 2022**

| Journal | Number of articles | Rank |
|---|---|---|
| International Journal of Arts Management | 114 | 1 |
| International Journal of Nonprofit and Voluntary Sector Marketing | 53 | 2 |
| Journal of Arts Management, Law, and Society | 37 | 3 |
| Journal of Cultural Economics | 34 | 4 |
| European Journal of Marketing | 32 | 5 |
| Arts Marketing: An International Journal | 31 | 6 |
| Arts and the Market | 30 | 7 |
| Journal of Marketing Management | 22 | 8 |
| International Journal of Event and Festival Management | 21 | 9 |
| Museum Management and Curatorship | 20 | 10 |
| Psychology & Marketing | 20 | 10 |
| Journal of Nonprofit & Public Sector Marketing | 18 | 12 |
| Journal of Business Research | 16 | 13 |
| Journal of Marketing | 14 | 14 |
| Poetics | 12 | 15 |
| Tourism Management | 12 | 15 |
| Cultural Trends | 11 | 17 |
| Journal of Consumer Research | 10 | 18 |

**Table 3. Mean Quality Scores over Five Time Periods**

| | 1980-1989 | 1990-1999 | 2000-2009 | 2010-2019 | 2020-2022 |
|---|---|---|---|---|---|
| Number of articles | 11 | 26 | 139 | 299 | 25 |
| Mean quality score | 1.49 | 3.64 | 3.29 | 3.03 | 1.81 |
| Standard deviation | (0.67) | (2.47) | (2.01) | (2.20) | (1.00) |

*Authors*
A total of 1,373 different authors contributed to the arts marketing literature during the examined time periods. Table 4 contains the names of the authors whose name appears in at least five articles published between 1980 and 2022.

The number of articles according to the country of origin of the authors (up to 5 authors) is displayed in Table 5. This analysis is limited to countries having at least 10 articles based on the country of origin of the first author. Using this rule, the countries that have produced the most published research in arts marketing between 1980 and 2022 are, in decreasing order, the USA, the UK, Australia, Canada, France, and Spain.

**Table 4. List of Authors having Published at least Five Articles
in Arts Marketing between 1980 and 2022**

| Author | Number of articles | Rank |
|---|---|---|
| Colbert, F. | 19 | 1 |
| Rentschler, R. | 14 | 2 |
| Camarero, C. | 11 | 3 |
| d'Astous, A. | 11 | 3 |
| Holbrook, M. B. | 11 | 3 |
| Boerner, S. | 9 | 6 |
| Giraud Voss, Z. | 9 | 6 |
| Hume, M. | 9 | 6 |
| Cuadrado, M. | 8 | 9 |
| Garrido, M. J. | 8 | 9 |
| Kruger, M. | 8 | 9 |
| Fillis, I. | 7 | 12 |
| Hausmann, A. | 7 | 12 |
| Jobst, J. | 7 | 12 |
| Saayman, M. | 7 | 12 |
| Vom Lehn, D. | 7 | 12 |
| Voss, G. B. | 7 | 12 |
| Addis, M. | 6 | 18 |
| Carù, A. | 6 | 18 |
| Gainer, B. | 6 | 18 |
| Hede, A.-M. | 6 | 18 |
| Mencarelli, R. | 6 | 18 |
| Slater, A. | 6 | 18 |
| Walmsley, B. | 6 | 18 |
| Baumgarth, C. | 5 | 25 |
| Bennett, R. | 5 | 25 |
| Davis, J. C. | 5 | 25 |
| Derbaix, M. | 5 | 25 |
| Goulding, C. | 5 | 25 |
| Hennig-Thurau, T. | 5 | 25 |
| Kerrigan, F. | 5 | 25 |
| Legoux, R. | 5 | 25 |
| Pulh, M. | 5 | 25 |

**Table 5. Number of Articles in Arts Marketing Published
between 1980 and 2022 by Authors' Country of Origin**

| Country | First author | Second author | Third author | Fourth author | Fifth author | Total |
|---|---|---|---|---|---|---|
| USA | 183 | 128 | 63 | 9 | 2 | 385 |
| UK | 165 | 88 | 36 | 11 | 3 | 303 |
| Australia | 63 | 49 | 21 | 8 | 1 | 142 |
| Canada | 60 | 38 | 23 | 4 | 1 | 126 |
| France | 50 | 45 | 20 | 5 | 3 | 123 |
| Spain | 40 | 42 | 27 | 3 | 1 | 113 |
| Germany | 36 | 21 | 12 | 4 | -- | 73 |
| Italy | 35 | 26 | 13 | 5 | -- | 79 |
| The Netherlands | 22 | 12 | 10 | 3 | 1 | 48 |
| China | 13 | 10 | 4 | 3 | 1 | 31 |
| South Africa | 13 | 13 | 4 | -- | -- | 30 |
| Taiwan | 11 | 6 | 4 | 1 | -- | 22 |
| New Zealand | 10 | 8 | 4 | 1 | -- | 23 |

In order to assess the international nature of published research in arts marketing during the 1980-2022 time period, the number of distinct countries corresponding to authors of different countries of origin was computed for each article in the database. The evolution over time of the mean number of distinct countries is presented in Table 6.

**Table 6. Representation of Distinct Countries in Arts Marketing Research**

| | 1980-1989 | 1990-1999 | 2000-2009 | 2010-2019 | 2020-2022 |
|---|---|---|---|---|---|
| Number of articles | 20 | 36 | 220 | 525 | 48 |
| Mean number of distinct countries | 1.15 | 1.08 | 1.14 | 1.20 | 1.25 |
| Standard deviation | (0.49) | (0.37) | (0.38)) | (0.44) | (0.43) |

With the exception of the 1980-1989 time period, the data contained in this table show an increase over time of the number of distinct countries (based on the authors' country of origin) represented in the published articles on arts marketing. Taking into account the small number of articles corresponding to the 1980-1989 time period, it seems appropriate to conclude that the degree of internationalization of published research in arts marketing has increased steadily (linear trend: $F_{[1, 825]} = 3.95$, $p < .05$ – excluding the 1980-1989 time period).

*Synthesis of publication trends*
The results of the analyses presented above attest to the dynamism of the field of arts marketing. Since 1980, the number of articles published in peer-reviewed journals has increased in an almost exponential fashion. Although more than 200 journals have been

involved in this process, about half of these articles have appeared in less than 20 journals. Based of Google Scholar-generated journal quality indices, the data indicate that the quality of the journals in which articles in arts marketing were published increased markedly (i.e., by 203.4%) between 1980 and 2019. There is an astonishingly high number of researchers having published during the time periods covered in this study (1,373), but only 25 have published 5 articles or more. Research in arts marketing has been conducted in a great number of countries, but the bulk of publications originate from six countries, with the USA and the UK being the most prominent contributors. Finally, based on the country of origin of the authors, the results reveal that research in the marketing of the arts has become over time more and more international.

### *Research trends*
The results presented in this section are organized following (a commonly accepted version of) the stages of the scientific method (see Figure 1) which offers a convenient structure to see how knowledge in arts marketing has developed during the examined time periods.

### *Corpus of knowledge*
A total of 825 articles (i.e., 97.2%) contain one or more sections presenting a literature review. Since in this case, and in other subsequent cases, there is little variance in the variable of interest, comparisons between time periods are not presented.

### *Theorization*
A total of 712 articles (i.e., 83.9%) make reference to one or more existing theories (e.g., Bourdieu's theory of cultural capital, Fishbein and Ajzen's theory of reasoned action). This percentage does not change significantly across the five time periods considered.

An original conceptual framework is presented and tested in 254 of the 849 articles contained in the database (29.9%). As shown in Table 7, this tends to increase over the years; while 10% of articles refer to an original conceptual framework in the 1980's, 33.3% do so during the 2020-2022 period. This tendency is however not statistically significant (Chi-square = 4.29, $p > 0.30$)[2]

### Table 7.  Presence of an Original Conceptual Framework in Articles in Arts Marketing Published between 1980 and 2022

| | | Time Period | | | | |
|---|---|---|---|---|---|---|
| | | 1980-1989 | 1990-1999 | 2000-2009 | 2010-2019 | 2020-2022 |
| **Original Conceptual Framework** | Yes | 2 (10.0%) | 10 (27.8%) | 65 (29.5%) | 161 (30.7%) | 16 (33.3%) |
| | No | 18 (90.0%) | 26 (72.2%) | 155 (70.5%) | 364 (69.3%) | 32 (66.7%) |

At the theorization stage of the research process, a research focus is generally defined. In Table 8, the research focuses for which a minimum of 48 articles (i.e., about 5% of the population of articles) were published between 1980 and 2022 are listed and examined across the different time periods. Research focuses that did not achieve this minimum are the following: illegal downloading (0.9%), consumer satisfaction (3.7%), audience (4.5%), authenticity (1.3%), critics (4.4%), performance (2.5%), consumption (2.9%), value (2.1%), and experience (2.4%).

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[2] A note on statistical significance. Although, whenever appropriate, the results of statistical tests are presented in this paper, one should keep in mind that the data analyzed in this study consist in the population of articles in arts marketing during the time periods and that, consequently, inferential statistics could logically be considered irrelevant.

**Table 8. Research Focus in Articles in Arts
Marketing Published between 1980 and 2022**

| | | Time Period | | | | |
|---|---|---|---|---|---|---|
| | | 1980-1989 | 1990-1999 | 2000-2009 | 2010-2019 | 2020-2022 |
| **Product/Brand** | Yes | 4 (20.0%) | 12 (33.3%) | 66 (30.0%) | 179 (34.1%) | 21 (43.8%) |
| | No | 16 (80.0%) | 24 (66.7%) | 154 (70.0%) | 346 (65.9%) | 27 (56.3%) |
| **Price** | Yes | 5 (25.0%) | 10 (27.8%) | 15 (6.8%) | 33 (6.3%) | 21 (43.8%) |
| | No | 15 (75.0%) | 26 (72.3%) | 205 (93.2%) | 492 (93.7%) | 43 (89.6%) |
| **Distribution** | Yes | 0 (0.0%) | 4 (11.1%) | 15 (6.8%) | 35 (6.7%) | 3 (6.3%) |
| | No | 20 (100.0%) | 32 (88.9%) | 205 (93.2%) | 490 (93.3%) | 45 (93.8%) |
| **Promotion** | Yes | 3 (15.0%) | 7 (19.4%) | 35 (15.9%) | 100 (19.0%) | 7 (14.6%) |
| | No | 17 (85.0%) | 29 (80.6%) | 185 (84.1%) | 425 (81.0%) | 41 (85.4%) |
| **Segmentation** | Yes | 2 (10.0%) | 8 (22.2%) | 24 (10.9%) | 57 (10.9%) | 8 (16.7%) |
| | No | 18 (90.0%) | 28 (77.8%) | 196 (89.1%) | 468 (89.1%) | 40 (83.3%) |
| **Fundraising/ Sponsorship** | Yes | 2 (10.0%) | 2 (5.6%) | 20 (9.1%) | 32 (6.1%) | 4 (8.3%) |
| | No | 18 (90.0%) | 34 (94.4%) | 200 (90.9%) | 493 (93.9%) | 44 (91.7%) |
| **Word-of-Mouth** | Yes | 0 (0.0%) | 1 (2.8%) | 9 (4.1%) | 33 (6.3%) | 1 (2.1%) |
| | No | 20 (100.0%) | 35 (97.2%) | 211 (95.9%) | 492 (93.7%) | 47 (97.9%) |
| **Consumer Psychology** | Yes | 6 (30.0%) | 6 (16.7%) | 22 (10.0%) | 81 (15.4%) | 7 (14.6%) |
| | No | 14 (70.0%) | 30 (83.3%) | 198 (80.0%) | 444 (84.6%) | 41 (85.4%) |
| **Arts/Culture Organizations** | Yes | 4 (20.0%) | 1 (2.8%) | 17 (7.7%) | 25 (4.8%) | 0 (0.0%) |
| | No | 16 (80.0%) | 35 (97.2%) | 203 (92.3%) | 500 (95.2%) | 48 (100.0%) |

An examination of the numbers displayed in Table 8 leads to a few conclusions. The interest in products and brands as a research focus has tended to increase over the years, although this trend does not reach statistical significance (see footnote 2). Pricing, as a research focus, has experienced a general decline in interest (Chi-square = 29.85, $p < .001$). Interest in consumer psychology has increased over the years, but this trend is not statistically significant. Finally, there is no significant tendency over time as regards the interest in distribution, promotion, fundraising & sponsorship, and word-of-mouth. This is the case also for segmentation studies,

although there are more articles published with this research focus in the 1990's (not statistically significant).

A final element of the theorization stage consists in looking at the arts and cultural products that researchers in arts marketing have studied during the 1980-2022 time period. Table 9 displays the results of this analysis for the 8 products that correspond to a minimum of 48 articles (i.e., about 5% of the population of articles) published during the period. The products that did not reach the 5% threshold are: art galleries (3.1%), cultural events (1.2%), heritage sites (2.7%), jazz (1.9%), literature (2.4%), platforms (3.1%), and visual arts (1.5%). Based on the data contained in Table 9, it can be concluded that theater, classical music, and the performing arts have experienced a decrease in interest during the 43-year period. In the case of theater, this decrease is nearly statistically significant (Chi-square = 8.77, $p$ = .07). On the other hand, the interest in popular music and festivals has increased over the years in a statistically significant way (festivals: Chi-square = 10.93, $p < .05$; popular music: Chi-square = 16.11, $p < .01$). There is no clear tendency across the time periods in the case of opera and movies. However, one notes that dance was most popular as a studied product in the 1980's, although the number of articles is rather small. In the case of movies, interest in this product is the highest in the 1990's and the 2020's (Chi-square = 13.65, $p < .01$).

*Observation*
The observation stage in the scientific research process depicted in Figure 1 mainly consists in defining the elements that provide the data upon which the analyses and the results are produced.

For 53% of the articles in arts marketing published between 1980 and 2020, the units of observation are consumers. This percentage is relatively stable across the time periods, except in the 1980's where only 30% of the articles involved consumers as participants. In about 19% of the articles, the units of observation are managers. There is no particular tendency across the time periods, except for a much smaller percentage of articles (i.e., 2.8%) in the 1990's that report having used managers as respondents. Other types of participants (e.g., children, donators) are used in about 8% of the articles.

In one-third of the articles, the sampling method that was used is not mentioned. When it is, it consists in 73.5% the cases (i.e., 416 articles) in convenience sampling. Other sampling methods include quota sampling (37 articles), panels (11 articles), and purposive sampling (95 articles).

The information about sample size is not always available either. The mean sample size calculated from all studies where the information is available is 566. Retrieving from this calculation the extreme values associated with governmental surveys (a survey with 25,270 respondents and one with 13,528) leads to a mean sample size of 496.

**Table 9. Art and Cultural Products in Articles in Arts Marketing Published between 1980 and 2022**

| | | Time Period | | | | |
|---|---|---|---|---|---|---|
| | | 1980-1989 | 1990-1999 | 2000-2009 | 2010-2019 | 2020-2022 |
| **Classical Music** | Yes | 4 (20.0%) | 2 (5.6%) | 27 (12.3%) | 41 (7.8%) | 2 (4.2%) |
| | No | 16 (80.0%) | 34 (94.4%) | 194 (87.7%) | 484 (92.2%) | 46 (95.8%) |
| **Dance** | Yes | 2 (10.0%) | 2 (5.6%) | 1 (5.0%) | 29 (5.5%) | 1 (2.1%) |
| | No | 18 (90.0%) | 34 (94.4%) | 209 (95.0%) | 496 (94.5%) | 47 (95.8%) |
| **Festivals** | Yes | 0 (0.0%) | 0 (0.0%) | 14 (6.4%) | 56 (10.7%) | 7 (14.6%) |
| | No | 20 (100.0%) | 36 (100.0%) | 206 (93.6%) | 469 (89.3%) | 41 (85.4%) |
| **Movies/Cinema** | Yes | 1 (5.0%) | 11 (30.6%) | 26 (11.8%) | 65 (12.4%) | 10 (20.8%) |
| | No | 17 (95.0%) | 25 (69.4%) | 194 (88.2%) | 460 (87.6%) | 38 (79.2%) |
| **Museums** | Yes | 1 (5.0%) | 9 (25.0%) | 49 (22.3%) | 118 (22.5%) | 10 (20.8%) |
| | No | 19 (95.0%) | 27 (75.0%) | 171 (77.7%) | 407 (77.5%) | 37 (79.2%) |
| **Performing Arts** | Yes | 6 (30.0%) | 4 (11.1%) | 31 (14.1%) | 42 (8.0%) | 4 (8.3%) |
| | No | 14 (70.0%) | 32 (88.9%) | 189 (85.9%) | 483 (92.0%) | 44 (91.7%) |
| **Popular Music** | Yes | 2 (10.0%) | 2 (5.6%) | 18 (8.2%) | 92 (17.5%) | 11 (22.9%) |
| | No | 19 (90.0%) | 34 (94.4%) | 202 (91.8%) | 433 (82.5%) | 37 (77.1%) |
| **Theater** | Yes | 5 (25.0%) | 10 (27.8%) | 36 (16.4%) | 79 (15.0%) | 3 (6.3%) |
| | No | 15 (75.0%) | 26 (72.2%) | 184 (83.6%) | 446 (85.0%) | 45 (93.7%) |

*Operations*

The operations stage of the scientific method comprises two main elements: the measures and the methods that are used in the research. Table 10 displays relevant data concerning the measures, that is, the extent to which (1) existing scales are used, (2) original scales are developed, and (3) psychometric assessment is deployed (reliability, discriminant validity).

**Table 10. Scales and Reliability Assessment in Articles in Arts Marketing Published between 1980 and 2022**

| | | Time Period | | | | |
|---|---|---|---|---|---|---|
| | | 1980-1989 | 1990-1999 | 2000-2009 | 2010-2019 | 2020-2022 |
| **Existing Scales** | Yes | 3 (15.0%) | 7 (19.4%) | 48 (21.8%) | 142 (27.0%) | 15 (31.3%) |
| | No | 17 (85.0%) | 29 (80.6%) | 172 (78.2%) | 383 (73.0%) | 33 (68.9%) |
| **Original Scales** | Yes | 2 (10.0%) | 4 (11.1%) | 41 (18.6%) | 66 (12.6%) | 2 (4.2%) |
| | No | 18 (90.0%) | 32 (88.9%) | 279 (81.4%) | 459 (87.4%) | 46 (95.8%) |
| **Reliability** | Yes | 2 (10.0%) | 8 (22.2%) | 55 (25.0%) | 125 (23.8%) | 12 (25.0%) |
| | No | 18 (90.0%) | 28 (77.8%) | 165 (75.0%) | 400 (76.2%) | 36 (75.0%) |
| **Discriminant Validity** | Yes | 1 (5.0%) | 5 (13.9%) | 42 (19.1%) | 93 (17.7%) | 8 (16.7%) |
| | No | 19 (95.0%) | 31 (86.1%) | 178 (80.9%) | 432 (82.3%) | 40 (83.3%) |

On the basis of the data displayed in Table 10 one can see that the use of existing scales has increased over the years. This linear trend is statistically significant (Gamma = 0.16, $p < .05$). There seems to be a curvilinear trend concerning the development of original scales, with a peak in the 2010-2019 time period (Chi-square = 9.30, $p < .06$). As regards the psychometric assessment of scales, the proportion of articles in which reliability is estimated is the lowest during the 1980's. This latter result may be due to a greater awareness among arts marketing researchers of the importance of reliability following the publication of the *Journal of Marketing* special issue on reliability and validity in 1979 (Churchill, 1979; Peter, 1979) or it may be explained by the fact that the number of studies using consumers as participants – thus allowing the computation of such reliability index as Cronbach's alpha – is the lowest during this period. The same comment can be made regarding the assessment of discriminant validity.

As shown in Table 11, various research methods have been reported in the articles on arts marketing published between 1980 and 2022. Since more than one method can be employed in a research, the sum of articles reported in this table is greater than the total number of articles in the database. The numbers in Table 11 indicate that surveys are the most popular form of collecting data in arts marketing research (45.9% of articles) followed by qualitative research (38.3%). In Table 12, the use of research methods is examined across the time periods (percentage of articles within parentheses). As can be seen, the use of experimentation has decreased over the years, whereas that of observation, ethnography (small number of articles), case studies, and qualitative research has increased.

**Table 11. Research Methods in Articles in Arts
Marketing Published between 1980 and 2022**

| Method | Number of articles | % of total responses | % of total articles |
|---|---|---|---|
| Experiment | 49 | 4.5% | 6.5% |
| Survey | 344 | 31.3% | 45.9% |
| Observation | 47 | 4.3% | 6.3% |
| Ethnography | 34 | 3.1% | 4.5% |
| Case studies | 100 | 9.1% | 13.3% |
| Qualitative | 287 | 26.1% | 38.3% |
| Secondary data | 238 | 21.7% | 31.7% |
| Total | 1,099 | 100.0% | 146.5% |

**Table 12. Research Methods in Articles in Arts Marketing across the Time Periods**

| | 1980-1989 | 1990-1999 | 2000-2009 | 2010-2019 | 2020-2022 |
|---|---|---|---|---|---|
| Experiment | 2 | 4 | 10 | 31 | 2 |
| | (16.7%) | (13.3%) | (5.5%) | (6.4%) | (4.4%) |
| Survey | 6 | 14 | 103 | 203 | 18 |
| | (50.0%) | (46.7%) | (56.6%) | (42.2%) | (4.0%) |
| Observation | 0 | 1 | 9 | 35 | 2 |
| | (0.0%) | (3.3%) | (4.9%) | (7.3%) | (4.4%) |
| Ethnography | 0 | 0 | 6 | 24 | 4 |
| | (0.0%) | (0.0%) | (3.3%) | (5.0%) | (8.9%) |
| Case studies | 0 | 2 | 20 | 71 | 7 |
| | (0.0%) | (6.7%) | (11.0% | (14.8%) | (15.6%) |
| Qualitative | 0 | 3 | 68 | 199 | 17 |
| | (0.0%) | (10.0%) | (37.4%) | (41.4%) | (37.8%) |
| Secondary data | 5 | 10 | 47 | 159 | 17 |
| | (41.7%) | (33.3%) | (25.8%) | (33.1%) | (37.8%) |

*Analysis*

This stage of the scientific method (Figure 1) concerns the different methods of data analysis that have been used by arts marketing researchers since 1980. The relevant data are displayed in Table 13. Because more than one method of analysis can be used in a research, the sum of articles reported in this table is greater than the total number of articles in the database. As can be seen in Table 13, simple descriptive analyses are used in a good proportion of the articles (30.0%), which is expected. The other most popular methods of analysis are discourse analysis (15.6% of the articles), regression analysis (14%), and correlation analysis (10.5%).

Data that concern the evolution of methods of analysis over the years are displayed in Table 14. This analysis is restrained to methods of analysis that are mentioned in at least 5% of articles. There are significant differences between the 1980-1989 time period and the other time periods in almost all cases. As can be seen, mediation/moderation analyses as well as discourse analysis have been more frequently used from the 2000's and on. There is no clear tendency that emerge for the other methods.

**Table 13.  Methods of Analysis in Articles in Arts
Marketing Published between 1980 and 2022**

| Method | Number of articles | % of total responses | % of total articles |
|---|---|---|---|
| Correlation | 173 | 10.5% | 24.4% |
| Regression | 232 | 14.0% | 32.7% |
| ANOVA | 106 | 6.4% | 15.0% |
| Factor analysis | 110 | 6.6% | 15.5% |
| Cluster analysis | 43 | 2.6% | 6.1% |
| Decriptive analysis | 497 | 30.0% | 70.1% |
| SEM | 78 | 4.7% | 11,0% |
| Mediation/moderation | 110 | 6.6% | 15.5% |
| Discourse analysis | 259 | 15.6% | 36.5% |
| Grounded theory | 12 | 0.7% | 1.7% |
| Chi-square | 35 | 2.1% | 4.9% |
| Total | 1,655 | 100.0% | 233.4% |

**Table 14. Methods of Analysis in Articles in Arts Marketing across the Time Periods**

| | 1980-1989 | 1990-1999 | 2000-2009 | 2010-2019 | 2020-2022 |
|---|---|---|---|---|---|
| Correlation | 5 | 9 | 40 | 103 | 16 |
| | (16.7%) | (34.6%) | (24.0%) | (22.4%) | (35.6%) |
| Regression | 6 | 14 | 51 | 143 | 18 |
| | (50.0%) | (53.8%) | (30.5%) | (31.2%) | (40.0%) |
| ANOVA | 0 | 5 | 33 | 63 | 5 |
| | (0.0%) | (19.2%) | (19.8%) | (13.7%) | (11.1%) |
| Factor analysis | 0 | 5 | 27 | 72 | 6 |
| | (0.0%) | (19.2%) | (16.2%) | (15.7%) | (13.3%) |
| Descriptive analysis | 7 | 16 | 121 | 326 | 27 |
| | (58.3%) | (61.5%) | (72.5%) | (71.0%) | (60.0%) |
| Mediation/moderation | 0 | 2 | 29 | 70 | 9 |
| | (0.0%) | (7.7%) | (17.4%) | (15.3%) | (20.0%) |
| Discourse analysis | 0 | 2 | 54 | 187 | 16 |
| | (0.0%) | (32.3%) | (32.3%) | (40.7%) | (35.6%) |

*Conclusions/implications*
The last stage of the scientific research process (Figure 1) concerns the conclusions and
implications that researchers draw from their analyses. In the present case, two types of
implications that may appear in articles on arts marketing are examined: managerial
implications and theoretical implications. Managerial implications appear in about 80% of the
articles and, as can be seen from the data presented in Table 15, this percentage has increased
over the years. Theoretical implications are mentioned in about 85% of the articles and it has
increased over the years as well.

**Table 15. Managerial and Theoretical Implications in Articles in Arts Marketing Published between 1980 and 2022**

| | | Time Period | | | | |
|---|---|---|---|---|---|---|
| | | 1980-1989 | 1990-1999 | 2000-2009 | 2010-2019 | 2020-2022 |
| **Managerial Implications** | Yes | 7 (35.0%) | 12 (33.3%) | 44 (20.0%) | 94 (17.9%) | 12 (25.0%) |
| | No | 13 (65.0%) | 24 (66.7%) | 176 (80.0%) | 431 (82.1%) | 36 (75.0%) |
| **Theoretical Implications** | Yes | 10 (50.0%) | 28 (77.8%) | 180 (81.8%) | 457 (87.0%) | 42 (87.5%) |
| | No | 10 (50.0%) | 8 (22.2%) | 40 (18.2%) | 68 (13,0%) | 6 (12.5%) |

*Synthesis of research process trends*

The results pertaining to research trends indicate that research in arts marketing is very much driven by theory, whether the theory has been developed by others (83.9% of articles) or is an original endeavor (about one-third). The main research focuses (or themes) in order of importance (i.e., occurrence) are brands and products, promotion, consumer psychology, and segmentation. There appears to be an increase over the years in the interest for brands and products as well for consumer psychology. While studies that deal with pricing represent a fair share of the total number of articles (i.e., about 8%), a decline in interest for this research focus is evident. Although the arts and culture products that are investigated are numerous, museums, theater, popular music, the performing arts, and movies represent overall the most favored research stimuli by arts marketing researchers. The interest in theater, as well as classical music, has decreased over the years while festivals and popular music show a positive tendency. In the majority of articles (53%), the respondents are consumers. Managers act as research participants in nearly one-fifth of the articles. In most cases (i.e., 73.5%), the participants form a convenience sample. The scales used by arts marketing researchers may have been developed by other researchers (about one-fourth of the articles, with a tendency to increase over the years) or represent original measures (13.5%). Scales are subjected to psychometric assessment in less than one-fourth of the articles (reliability: 23.8%, discriminant validity: 17.6%). Among the various research methods that can be used in arts marketing research, the most popular are surveys, qualitative studies, and secondary data. While the use of experimentation has decreased during the 43-year period considered, that of observation, ethnography, case studies, and qualitative research has increased. The most popular methods of data analysis are descriptive analysis, discourse analysis, regression, and correlation. Finally, managerial and theoretical implications are generally proposed in the majority of articles.

**Discussion and Conclusions**

Marketing the arts and culture is a relatively new field as compared to traditional marketing. It therefore involves a much more limited number of researchers. And yet, when considering the performing arts, museums and heritage (historical sites), music (classical and popular), and cinema sectors as a whole, it can be seen that this represents activities and exchanges with very important economic implications where product attraction plays a fundamental role. Arts and culture products are highly specialized; consumers want to see this particular artist or visit that exhibition. At this level, the emotional relationship between product and consumer is very strong. The results of research can feed into knowledge about services, since the arts have all the characteristics of a service (Évrard and Colbert, 2000).

The results presented in this paper show that the publication of scientific articles on marketing in the arts and culture sector has experienced an important growth since 1980. More and more researchers are taking an interest in the subject. Another sign of this is the number of participants in the biannual conference on cultural management research (AIMAC). Whereas there were 60 papers and 90 participants for the first edition of the conference in 1991 in Montreal, the 2024 edition in Lisbon has attracted over 350 participants. It would be a useful project to apply the methodology used here to papers that have been presented at the AIMAC conferences since 1991.

The research presented in this paper has focused solely on marketing mix variables and has voluntary excluded consumer behavior (solely) articles. Future literature reviews of this field should expand the territory of arts and culture marketing covered to include research that deals specifically with consumer behavior, even though no direct marketing implications are suggested. Interestingly, with reference to Colbert's (2023) article on the latter subject, a similar progression in the number of papers published in consumer behavior can be observed (see Table 16).

**Table 16. Comparison Between the number of articles published
in Arts Marketing and in Consumer Behaviour in the Arts**

|  | 1980-1989 | 1990-1999 | 2000-2009 | 2010-2019 | 2020-2022 |
|---|---|---|---|---|---|
| Arts marketing | 20 | 36 | 220 | 525 | 48 |
| Consumer behavior | 6 | 18 | 112 | 358 | 94 |

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