

# Marketing orientation and activities in the arts-marketing context: Introducing a Visual Artists' Marketing Trajectory model

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**Abstract** Answering the call by Fillis, this paper aims to build an 'arts-marketing orientation' model by exploring the parallel relationship that exists between the Product Life Cycle (PLC) and the notion of the 'career trajectory' (as it applies to visual artists). In so doing, this paper provides a finer-grained understanding of the marketing orientation and activities of visual artists as they progress through their career. Qualitative analysis of the data (and the subsequent development of the Visual Artists' Marketing Trajectory model) suggests that the marketing orientation and activities undertaken by visual artists deviates significantly from the assumptions underpinning traditional marketing theory. Unlike customer orientation (central to traditional marketing theories), this research suggests that in the arts-marketing context, the marketing orientation and activities of visual artists change according to the career trajectory stage in question.

**Keywords** arts marketing; qualitative method; marketing orientation; visual arts; Product Life Cycle

## Introduction

Since the late 1990s, arts marketing has emerged as an important subfield of the marketing discipline (see Boorsma & Chiaravalloti, 2010; Jyrama & Ayvari, 2010; Lehman, 2009; O'Reilly, 2011; Rentschler & Shilbury, 2008; Schroeder, 2005; Slater & Armstrong, 2010). Early explorations of the subfield served to define the elements of the arts and cultural sectors of society, and used extant marketing theory to explain the behaviour of producers and consumers in art markets (see Evrard & Colbert, 2000; Hirschman, 1983; Rentschler, 1998; Scheff & Kotler, 1996; Thomas & Cutler, 1993). This work adopted a 'managerial approach to marketing' (Larsen & O'Reilly, 2010; Venkatesh & Meamber, 2006), and assumed that there was a customer-driven interaction between art producers and art consumers, much the same as that which exists between product/service manufacturers and final consumers (Hill, O'Sullivan,

& O'Sullivan, 2003; Kotler, Kotler, & Kotler, 2008; Kotler & Scheff, 1997; McDonald & Harrison, 2002). For example, Botti's (2000) investigation of arts consumption and artistic value compared a product-oriented and a customer-oriented approach to arts marketing that assumed there was a clear definition of 'product' and 'customer' in the arts and cultural sectors. Similarly, Gainer and Padanyi (2002) investigated the relationship between market orientation and performance in arts organisations, but did so within the framework of profit-making firms' customer-producer relationships. While Askegaard (1999) discussed the 'problems' inherent in understanding arts consumption and formulating marketing strategies in the performing arts, the premise was that marketing for the arts was 'not a special case' (p. 22).

More recently, there has been recognition that the assumptions that underpin extant marketing theory possesses considerable deficiencies when attempting to explain the idiosyncrasies that exist in the arts marketing context (Bradshaw, 2010; Colbert & Martin, 2009; Fillis, 2004; Lange, 2010; Lee, 2005; O'Reilly & Kerrigan, 2010); and in particular, the marketing orientation and activities of visual artists as their careers progress from 'unknown amateurs' through to 'famous professionals' (Bain 2005; Harrison, 2009; Throsby & Zednik, 2010). One of the central issues surrounds the impetus underpinning the 'production' of art works. Whilst artists of all genres might seek an audience for their output (i.e. 'consumers'), their artistic creativity is primarily 'self-oriented' rather than 'consumer-oriented' in nature (Fillis, 2006; Hirschman, 1983; Kubacki & Croft, 2011).

In addition, there is a discrepancy between the nature of the relationships that exist between 'producers' and 'consumers' in consumer goods markets as opposed to arts markets. Unlike the dyadic relationship that exists between manufacturer and final consumers in the traditional marketing sense, the arts marketing context comprises a complex set of collaborative interrelationships between art producers, their audience, and key intermediaries (Jyrama & Ayvari, 2010; Meyer & Even, 1998). These collaborative interrelationships mean that the perceptions of quality and the potential for artists to be considered 'successful' are collectively constructed and directly related to individual artists' reputation as established by key stakeholders in the art world (Martin, 2007). Recognising this disconnect, Butler (2000) stated that '... conventional marketing concepts are challenged by values and practices in the arts' (p. 360). This recognition has ultimately led to Fillis's (2011) call for an exploration of the parallels that exist between traditional marketing and arts marketing approaches and thereby '... contribute to the building of more robust arts marketing theory' (p. 18).

To address Fillis's (2011) call, this paper explores the parallel relationship that exists between the career trajectory concept (as it applies to visual artists) and the Product Life Cycle (PLC) model (see Brooks & Daniluk, 1998; Charland, 2010; Galenson & Kotin, 2007; Hellmanzik, 2009). These two concepts are comparable in that they both recognise a stages model of development, with the career trajectory notion providing a framework for describing the behaviour and activities of the visual artist over their career, and the PLC focusing on changes in marketing strategy over time in consumer markets (Kirschbaum, 2007). The concepts are also comparable in that they depict an array of viable stratagem and marketing activities for a given stage of development in order to maximise returns on investment (i.e. market share and/or profit at the firm level, and reputation/standing at the individual level). The following discussion integrates the career trajectory concept with the PLC into a Visual Artists' Marketing Trajectory (VAMT) model with the aim of providing insight

into the marketing orientations and activities of visual artists from an arts marketing perspective.

## Literature review

The career trajectory concept (as it applies to visual artists) presents a framework to describe the reputational resources, art production, and career opportunities available to visual artists over their lifetime (Galenson & Kotin, 2007; Hellmanzik, 2009; Martin, 2007; Throsby & Zednik, 2010). Whilst there is a paucity of academic research into visual artists' career trajectory, existing empirical research has grouped artists into four broad categories: 'unknown', 'emerging', 'established', and 'famous' (Canada Council for the Arts, 2005; Galenson & Kotin, 2007; Martin, 2007; Throsby & Zednik, 2010). In the 'unknown' stage, artists are largely uninfluenced by market preferences (i.e. there is no specific demand for their output), their output may or may not be marketable in its own right, and they have no reputation as a visual artist in the marketplace (Throsby & Zednik, 2010). During the 'emerging' stage, visual artists undertake specialised training in their field (not necessarily academic), and have created a 'modest' independent body of work (Canada Council for the Arts, 2005). During the 'established' stage, visual artists have been able to create an extensive body of independent work and have cultivated a nationally (and perhaps some limited internationally) recognised contribution to their discipline (Canada Council for the Arts, 2005). During the 'famous' stage, visual artists' reputation/persona are inseparable from their output, and the level of perception concerning the quality (and value) of their output rests largely on the 'legitimacy of its creator' (Martin, 2007, p. 17) and on their status outside the arts community (Marshall & Forrest, 2011).

The PLC model, on the other hand, was first formulated by Theodore Levitt in 1965, and posited that products conformed to a stages-based model of development (Golder & Tellis, 2004; Karlsson & Nystrom, 2003; Mohan & Krishnaswamy, 2006). According to the PLC, products (and services) have a tendency to follow a biological progression from conception (i.e. idea generation) through to death (i.e. withdrawal from sale; Bollen, 1999; Narasimhan, Tsalluri, & Mahapatra, 2006). This progression through the PLC is generally presented in five distinct stages: development, introduction, growth, maturity, and decline. During the 'development' stage, a business undertakes the necessary marketing research to identify gaps in the market, and to determine unmet needs or wants for a given target market (Mohan & Krishnaswamy, 2006). Once the ideas generated in the development stage are manifest in a product that is ready for market testing, it is said to have entered the 'introduction' stage. During this stage, the product may be redeveloped to overcome unforeseen shortcomings in its design, or indeed, as is more likely, fail outright (Connell et al., 2001; Hlavacek, Maxwell, & Williams, 2009).

A product or service that survives through the introduction stage to the point where its demand, sales, and profitability rapidly increase is said to have entered the 'growth' stage of development. It is in this stage that competition is most intense as companies compete to maintain their relative market shares (Golder & Tellis, 2004). When the level of sales and profitability finally reach a plateau, the product has entered its 'maturity' stage of development, and any further expenditure on R&D is likely to be restricted to product modification and improvement (and perhaps to improve production efficiency and quality). Finally, once the product's levels of

sales and profitability begin to decrease to the point where additional expenditure on marketing makes no significant improvement in its market performance (usually due to market saturation or technological obsolescence), it is said to have reached the 'decline' stage. During this stage, a business must decide whether to continue supporting the product line in the short term (i.e. to harvest any potential profit), or to remove strategically financial support altogether.

Hofer (1975) proposed that the PLC offered marketing managers one of the most important frameworks for determining appropriate strategy development over a product's lifetime. More recent research has demonstrated the need for businesses to monitor their product range's stage of development continually, and to adapt their level of investment and marketing activities according to its strategic needs (Karlsson & Nystrom, 2003; Mohan & Krishnaswamy, 2006; Narasimhan et al., 2006). As such, the PLC provides a perspective for the formulation of viable marketing activities across each of the five stages, with each stage possessing distinct characteristics that prescribe different strategy priorities for the effective marketing of a product line. Table 1 provides a summary of the investment and marketing strategy implications of the PLC framework.

On the face of it, it would appear that the VAMT parallels the PLC model in that it represents a framework for mapping the characteristics, marketing orientation, and viable marketing activities of visual artists over their career (see National Association of Visual Artists, 2011). In addition to this *prima facie* relationship, there are also theoretical commonalities. Both the VAMT and PLC recognise the possibility for visual artists and products to move between the various stages at different paces, and both offer the possibility for visual artists and products to skip and regress through stages in a non-linear fashion. Given these inherent similarities, there appears an opportunity to develop the VAMT model to form a more powerful framework for explaining and predicting visual artists' marketing orientation and activities across their career trajectories.

## Method

In order to address this research opportunity, this study comprised a series of semi-structured interviews with 'emerging' and 'established' artists, and a content analysis of the marketing activities reportedly undertaken by six living 'famous' artists. Participants for the interviews were recruited as a convenience sample from the Tasmanian arts community, and were categorised as being either 'emerging' or 'established' artists using the definitions forwarded by Throsby and Zednik (2010): 'emerging', where 'the artist consolidates their early efforts' and 'works hard to achieve a level of professional acceptance'; and 'established', where the artist exhibits 'a degree of commitment and a level of achievement to warrant the description . . . an established practising professional' (p. 30). Whilst it is recognised that the sample has limitations (given Tasmania's relative isolation from the recognised international art scene in North America and Europe, at least as far as Western art is concerned), it is considered that the respondents hold similar views regarding their career trajectories as their contemporaries might in other 'regional' locations. It is postulated here that visual artists may still need to 'progress' through stages regardless of their geographic location, and visual artists seeking a career will want to expand from a smaller market to a larger market as part of that progression.

**Table 1** The PLC and its implications for viable marketing activities.

PLC stage	Development	Introduction	Growth	Maturity	Decline
Production output	No production output beyond prototypes for R&D/marketing purposes	Production levels must meet expected niche demand; Focus on geographical test markets may be required; Out-of-stock problems to be avoided	Production levels increase to match the demand from new mainstream market segments	Early Maturity: Production levels plateau and stabilise at their highest levels; Late Maturity: Production levels decline to match initial decreases in demand	Production output declines to meet the needs of profitable niche markets only; Production output may cease entirely depending on the nature of the industry
Market demand	Latent demand for the specific product; There may be some interest in the yet-to-be-developed product if there is word-of-mouth promotion or teaser campaign activity	Niche demand for the product – but dependent on the nature of the industry (i.e. demand for the product type may be global); Niche markets during this stage tend to be early adopters	Demand for the product expands to include mainstream target markets; New market demand comes from 'second mover' consumers that are not necessarily brand loyal	Demand for the product is established and stable amongst mainstream target markets; Consumers often establish a preference for the product/brand amongst competitive offerings	Demand for the product falls and VACT's not recover in the medium term; Target markets perceive the product to be obsolete in the face of new offerings

(Continued)

Table 1 (Continued).

PLC stage	Development	Introduction	Growth	Maturity	Decline
General marketing activities/goals	Risk assessment; Competitor intelligence gathering; Test marketing of product concept; Marketing strategies developed	Intense promotion activity; Product launch activities; Begin consumer education and trial programs; Establish the distribution strategy for the product; Penetrative or premium pricing strategy	Promotion of product to new mainstream target markets; Expanding the product family to accommodate different use situations as they become apparent	Product differentiation a priority as the number of competitor products increases; Promotion of new uses for the product; Introduce new product features as the market demand becomes more sophisticated	Rejuvenate market (if possible); Reminder promotion; De-marketing activities; Focus on profitable niche markets only; Divestment of the product line altogether
Product recognition	No recognition if the specific product is unknown to consumers; Low recognition if the new product idea is known to target consumers	Initial commercialisation results in limited product recognition – e.g. niche markets such as early adopters	Recognition of the product expands to mainstream target markets; Target customers recognise (potential) new uses for the product	Recognition of the product is maximised to all relevant target markets	Recognition of the product declines as demand for the product diminishes to niche markets
Cash flow/profit	Negative cash flows and negative profit generated (due to initial unmatched R&D/marketing costs etc.)	Sales revenues are generated, but profits tend to be low or negative during this stage due to amortisation of pre-development costs	Sales volume and profitability increases markedly as the product is adopted by mainstream markets	Growth in sales revenue and profitability slows as competitors enter the market	Sales revenues and profitability decline in mainstream markets

Source: Goldner and Tellis (2004); Karlsson and Nystrom (2003); Mohan and Krishnaswamy (2006); Mullor-Sebastian (1983); Narasimhan et al. (2006).

In total, 12 semi-structured interviews were conducted (i.e. with six emerging artists and six established artists), each of which lasting between 60 and 90 minutes. The interview questions were framed in three sections: the first concerned the significance and/or relevance of marketing to the visual arts generally; the second sought to identify the individual artists' actual marketing activities; the third aimed at exploring the artists' rationale for using them. As such, the interviews contained both standardised interview questions (i.e. common to all participants) and specific interview questions (i.e. aimed at the key participants' specific history). Examples of standardised questions asked during the interviews include the following:

- Do you believe that there has been an increase in the use of marketing in the visual arts in recent years?
- How important do you believe marketing is to the visual arts generally?
- Do you believe an individual artist can market themselves?
- Is it possible to be successful, in a commercial sense, without marketing yourself?
- Do you believe marketing has played any role in your career at all?
- Do you believe that you undertake any activities that could be called marketing?
- Do you undertake any activities where you seek to make contact with people that might further your career, for example visit galleries or enter prizes?
- Do you have any plans or strategies regarding promoting your work or yourself?

Both the standardised and specific interview questions were formulated to facilitate the aggregation and analysis of the data such that a model of their marketing activities could be developed. The collection of primary data in this way allowed the participants to tell their own story, and facilitated direct access to their marketing activities, as well as their perceptions of their relevance to their career development (Clandinin & Connelly, 1994). This is consistent with research conducted in an industry sector where marketing is viewed with suspicion and where it is instructive to allow "artists' voices to speak in their own terms about their 'take' on art and marketing" (O'Reilly, 2005, p. 264). In order to triangulate the data gathered through the interview process, secondary data sources pertaining to emerging and established artists were also examined. For both cohorts, the following documentation was collected: extracts from commercial gallery and/or personal websites, exhibition catalogues and essays, and any marketing collateral (exhibition invitations, business cards, etc.).

In order to identify a sample of 'famous' artists, this study adapted criteria forwarded by Thompson (2008): that is, an artist that (a) has made an indelible mark on the art world; (b) has a name and a body of work that laypeople are aware of; and (c) produces artwork that sells at premium prices at prestigious art auctions or undertakes international commissions. With these criteria in mind, this study collected secondary data on the marketing activities of the following artists: Banksy (UK), Christian Boltanski (France), Tracy Emin (UK), Damien Hirst (UK), Jeff Koons (United States), and Ai Weiwei (China). For each of these famous artists, the following documentation was collected: reputable newspaper and magazine interviews, art theory and art criticism texts, television documentaries, Internet podcasts, and extracts from the artists' 'official' or commercial gallery website.

Each of the primary interview transcripts and secondary data sources were subject to a rigorous content analysis process that followed the five-stage protocol forwarded by Finn, White, and Walton (2000), Hodson (1999), and Neumann (2003). The content analysis and the verification of the conclusions drawn were facilitated by the use of the NVivo (v8) software package. In the method literature, it has been emphasised that computer software programs such as NVivo, are of significant value in qualitative analysis and any subsequent theory building (Kelle, 1995; Richards & Richards, 1995; Weitzman & Miles, 1995). During stage one, the aims and objectives of the research were identified, and the first-round coding rules were developed. Coding refers to the process of converting information into contextual values for the purposes of data storage, management, and analysis allowing theme identification (Ticehurst & Veal, 2000). Using the literature review as a guide, we decided initially to organise the data by the variables listed in Table 2. In the second stage of the content analysis, all of the interview transcripts and secondary data were converted into MS Word format, and entered into a codified NVivo database. At regular intervals, inter-coder reliability checks were taken to ensure that the data were coded consistently with the rules set in stage one. In the third stage of the

**Table 2** Stage one coding rules.

<b>Nodes</b>	<b>Description</b>
Artist establishment stage	Concerns the career stage of an artist: the extent to which the artist has produced a body of work that is recognised in the art world at various levels of reputation.
Unknown	An artist that has no reputation in any market for visual art output.
Emerging	An artist that has (a) academic or non-academic training in his or her field; (b) who is at an early stage in his or her career; and (c) who has created a modest independent body of work.
Established	An artist that is (a) at a mature stage in his or her career; (b) who has created an extensive body of independent work; and (c) has reached an advanced level of achievement with a recognised contribution to their discipline area.
Famous	An artist that has (a) has made a significant impact on the art world; (b) has a reputation and body of work known by the general public; and (c) produces art work that sells at premium prices and appears in major international exhibitions.
Artists' output	Concerns the extent to which artists and their output are seen as separate parts of the artistic product, and how this might determine artists' marketing strategies.
Market demand	Concerns the demand for artists' output and the nature of the market segments from which that demand stems, linked then to potential marketing strategies.
Artists' marketing activities	Concerns the type of marketing activities undertaken by artists and the extent to which these are self-funded or undertaken by external sources: seen as a consequence of the previous two categories.
Artists' recognition	Concerns the extent to which artists are recognised in the various communities with which they interact.
Cash flow/earning capacity	Concerns the level the artists' careers are subsidised by themselves and external funding sources.



content analysis, the coded data were further interrogated to detect any significant themes that emerged in visual artists' marketing activities over time. The trends and emerging themes detected in the analysis formed the basis for establishing the second round of data categories. As was the case in stage one, the second round of coding rules were developed prior to the coding of the data itself (to maintain a consistent approach between researchers), and to provide a protocol for others to follow should they wish to replicate the analysis. In the final stage of the content analysis, the results of the second-round coding were refined and the research findings finalised.

In order to facilitate the theory building process, memos were maintained about the data, the first- and second-round coding categories, and the relationships between them as they emerged (Wilson, 1985). Table 3 provides a summary of how the data were interrogated and how the relationships between the categories were determined through the memo analysis process. NVivo has a facility for the creation and retention of such memos for later consideration and analysis. Utilising the memo capability within the NVivo package, memo reports were generated by the software after 'stage two' coding. From these reports, the trends and emerging themes became clearer. The themes emanating from the second round of coding form the basis of the results section that follows.

## Results

### *A proposed VAMT model*

The proposed VAMT model offers a framework for conceptualising the marketing orientation and activities of visual artists at each of the stages of career trajectory. The VAMT and PLC models mapped neatly together, with the PLC's 'pre-development' stage equating with 'the unknown visual artist', the 'introduction stage' with the 'emerging visual artist', the 'growth stage' with the 'established visual artist', and 'maturity stage' with the 'famous visual artist'. The 'decline stage' of the PLC, in which products lose their market share to changes in consumer preferences and/or innovations in the marketplace, was not mirrored so neatly by the VAMT. Although we recognise that 'popularity' can fluctuate, we suggest that once visual artists have achieved a significant level of fame, or infamy (especially when it is at the international level), there is little possibility of them losing it to changes in tastes and/or because new visual artists' output 'takes their place' (e.g. visual artists such as Picasso, Manet, Monet, Van Gogh, and Dali, to name but a few, have remained world famous despite their mortality decades in the past). The decline stage, therefore, may equate to other visual artist career factors that can occur after fame has been achieved; for example their death, or indeed any other reason for a cessation of output that would render them in a 'post-career stage' (e.g. their retirement, incapacitation, etc.). During such a stage, an artist's output may have what could be termed 'enduring maturity', where the artistic product continues selling long after the cessation of output, or indeed may even increase in value. We suggest that the arts marketing activities and strategies would then involve a third-party arrangement (e.g. a trust), and fall therefore outside the scope of this particular model.

As with the traditional PLC, our data (see Appendix A) support a VAMT model capable of identifying the marketing orientation and activities that correspond to visual artists' particular career stage. The VAMT, therefore, offers a framework

**Table 3** Processes for data interpretation.

Tactic	Procedure
Noting patterns and themes	When observing phenomena, gestalt psychology holds that people tend to perceive events in their entirety rather than their constituent parts. Therefore, as data relating to artist output, market demand, marketing activities, artist recognition, and cash flow/earning capacity were interrogated using text-based search functions, recurring patterns and themes were noted in order to consolidate individual facets of the information.
Seeking plausibility	Miles and Huberman (1994) suggest that when drawing inferences ‘ . . . often happens during analysis that a conclusion is plausible, “makes good sense”, “fits” . . . so plausibility, and intuition as the underlying basis for it, is [valuable]’ (p. 246). The plausibility of the VAMT model was determined by comparing the emergent data patterns against the assumptions underpinning the PLC model in Table 1.
Clustering	Organising primary and secondary data in to clusters aids in their interpretation by grouping themes that have similar characteristics. In this research, the clustering of data culminated in the determination of interconnected themes (i.e. marketing orientation, artists’ output, market demand), which themselves formed part of the second-round coding process.
Noting relationships between variables	Determining the nature of the relationship between the independent variable (i.e. the career stages of the visual artists) and the data relating to marketing orientation, market demand, marketing activities, and cash flow/earning capacity allowed the researchers to ascertain how these variables change directly, change inversely, or demonstrated no relationship at all.
Finding intervening variables	An intervening variable is one that theoretically affects the observed phenomenon but cannot be observed directly. When variables in this inquiry seemed to be related but provided an unsatisfactory explanation, the data were interrogated/triangulated further for possible intervening variables.
Making conceptual or theoretical coherence	Having gleaned evidence from the data that appeared to form converging patterns and identify relationships, theory was inducted from that evidence.

Note: This table is adapted from Miles and Huberman (1994).

for both identifying which career stage visual artists are currently experiencing (by analysing their current marketing activities and how the art producer/art consumer market interact), as well as suggesting viable strategies for progressing through to the next stage of career development. Analysis of the primary and secondary data revealed five distinct thematic areas that distinguish visual artists at the different stages of their career trajectory: marketing orientation, artists’ output, market demand, artists’ marketing activities, and cash flow/earning capacity. Appendix A presents examples of the coded data for each of these thematic areas.

**Marketing orientation, artists' output, and market demand**

Our analysis demonstrated interdependency between the marketing orientation, artists' output, and market demand themes that necessitates a combined discussion here. Analysis of the data indicated that during the 'unknown' stage of visual artists' career, there was no specific demand for their output, and market preferences played only an indirect role in their planned art production (i.e. 'unknown' visual artists demonstrate an awareness of current trends in the arts markets that they have interest in). However, as the visual artists in this study progressed from the 'unknown' through to the 'emerging' stage of their career, there was a marked increase in the influence of market preferences on their planned production, albeit limited to niche geographic markets. That is, these visual artists demonstrated an understanding that pursuing a career in the arts required an attempt to satisfy the market demand they faced in their local area and as it manifest to the type of art produced:

I'm still in the early stages of trying to work out what my particular kind of styles is. At the moment I'm just producing different lines of work for potentially kind of different markets. (Interview – emerging artist 1)

It becomes very difficult to work out where your market might be, but if it's in the right place it might be big enough to actually make a living from it. (Interview – emerging artist 1)

Similarly, there were attempts by the visual artists to define better their contribution to their chosen field, such that their output could become associated with their name or persona more readily by potential buyers (i.e. as opposed to their art output being effectively considered 'anonymous'). The data demonstrated that once visual artists were able to define their contribution to their field successfully, their output became 'intertwined' with their name and reputation (i.e. they had progressed onto the 'established' stage of their career):

I think it's definitely not just yourself that you're selling, its yourself and your artwork, you've got to come together as a package, you can't sell one without the other. I have to go in, but for me I love making what I make; that I'm willing to make sacrifices as is put myself in positions that might be awkward or uncomfortable for the chance to do that. (Interview – emerging artist 6)

In the progression to the 'famous' stage of career development, the nature of visual artists and their output changes from being 'intertwined' to become 'inseparable'; that is, visual artists' reputation and persona have developed to such an extent that they are considered a 'cultural phenomenon' (i.e. recognised beyond the boundary of the various 'art markets' served by visual artists to include the wider community). It is during this stage of career development that visual artists face strong market demand for the output they produce:

In the West, [Ai Weiwei]'s name was once known only in art circles. After his collaboration with the architects Herzog and de Meuron on Beijing's Olympic stadium – it was his idea to make it look like a bird's nest – his fame spread, especially when he gave an interview in which he announced that he had 'no

interest' in the Olympics or in the Chinese state's propaganda – and that, no, he would not be attending the opening ceremony. (Cooke, 2008)

That's something else I like also. They give me money and I give them nothing. (Christian Boltanski, cited in Tate Online, 2011)

### **Artists' marketing activities**

In terms of artists' marketing activities, analysis of the data indicated that 'unknown' visual artists only attempted to market their output occasionally and in a rather ad hoc manner; that is, the analysis of both primary and secondary data highlighted the unknown visual artists' propensity to participate occasionally in local area art shows, amateur art competitions, and attend art courses.

There may be a perception among younger artists that 'do it yourself' is the best kind of ethos for this thing, but a gallery or galleries that has 20 or 30 artists in their stable can only really dedicate a small portion of their time to promoting you, so in order to make some of these contacts happen, I think you do have to be fairly self-sufficient about it. (Interview – emerging artist 2)

As the visual artists sampled progressed from the 'unknown' through to the 'emerging' stage of their career, there was an increase in the regularity and focus of the marketing activities performed, as well as a desire to increase their reputation in the art community. Whilst the visual artists sampled maintained their participation in local art shows and contests, there were additional efforts to establish quality websites dedicated to the visual artists' output and history, and to seek out commercial gallery attention for their work. It was apparent that at the 'emerging' stage of career development, it was important for the visual artists to establish relationships with art galleries, and to build their legitimacy and reputation through third-party endorsement of their work:

Whether its state funded museums or institutions like that or its commercial galleries . . . it's a personal relationship between an artist and a dealer or an artist and a series of people from institutions. (Interview – emerging artist 2)

I think actually entering prizes is marketing, it really is marketing because what you're saying is a respected person within this world has said what I do is good enough to be in an exhibition so it's ok. (Interview – emerging artist 6)

I think it's crucial for marketing purposes because I think a lot of connections you can make now can be through the Internet, through entering competitions or sending applications off and you can send together you know you can send a folio of some PowerPoints but as a whole a webpage can have you know it can be a bit more personal and it can show a broader range of your practice and I think it shows a sign of professionalism and belonging. (Interview – emerging artist 6)

As the visual artists sampled progressed from the 'emerging' to the 'established' stage of their career, their marketing activities remained focused on building their reputation in the art community. However, their efforts sought to accomplish this end at the national rather than the local or state level. As such, the visual artists endeavoured to enter both national and international art competitions and gain external validation of their work from national and international reviewers:

I think artists trade very heavily on a reputation and a certain image that the art world has of their work. (Interview – established artist 5)

You just want those judges to see your work and even if they don't select it for the competition, you put your name in front of them . . . and hopefully sometime down the track they recognise that or see your name again, and again you're constantly putting your name out there, under the noses of the people that matter. (Interview – established artist 3)

. . . it is important to be able to network . . . if you don't have that, if you have a personality that just doesn't allow you to be like that . . . within the structure of your career you need somebody who's going to take over that role for you . . . (Interview – established artist 4)

In addition to this, there was a recognition that they needed to be able to, in effect, 'outsource' their marketing activities to willing professional third parties – parties that had access to important art networks and infrastructure beyond the ability of the 'emerging' visual artist alone to establish and maintain.

I was part of [gallery omitted], until they recently closed . . . and knowing that their website was just so good . . . that I just felt quite happy to be represented by them and people say they 'Googled' me and found out about . . . but they never expressed any frustration about a lack of information, so I presume the information is out there. (Interview – established artist 6)

I've decided that commercial galleries that are their job and their websites are much more efficient at doing that I think. My work is represented on them in reasonably comprehensive ways. I don't want to be taking enquiries about work. (Interview – established artist 1)

A review of the data suggests that an indicator that artists have progressed to the 'famous' stage of the career trajectory is the point where they are able to outsource their marketing activities fully to commercial art galleries (or agents) and, in fact, do not need to put any personal effort into 'selling' their artwork, other than through activities organised by their representatives. At this stage, visual artists are able to trade off their celebrity status and reputation and are invited to participate in media interviews, write books on special topics in art, and participate in art fairs, exhibitions, biennales, and so on. Indeed, some deliberately manipulate their image to reinforce their celebrity status; Jeff Koons is an example of how strategic 'famous' visual artists can be in this respect:

In an era when artists were not regarded as 'stars', Koons went to great lengths to cultivate his public persona by employing an image consultant and placing advertisements in international art magazines featuring photographs of himself surrounded by the trappings of success. (Akbar, 2007)

The first work in each of his [Koons] series is placed with a museum or with a branded collector, often at a discount. The sale is usually negotiated before the work is completed. Subsequent work in the series is marketed with the announcement that Saatchi, or Broad, or Pinault, or the Museum' has one. (Thompson, 2008, p. 89)

### **Cash flow/earning capacity**

In terms of cash flow/earning capacity, analysis of the data indicated that during the 'unknown' stage of visual artists' careers, the majority (if not all) of the costs associated with the production of art output are borne by visual artists themselves (or their families/partners). Analysis of the primary and secondary data indicates that the majority of 'unknown' visual artists experience negative cash flow/income generation from their endeavours:

Most likely they would be in training, either still at university or having only been a few years out. Bear in mind that apparently something like 90–95 per cent of fine arts graduates never go on to practice art. In which case, the majority of 'unknown' artists would never move to the 'emerging' stage. (Interview – emerging artist 5)

It would appear that, as with products in the equivalent PLC stage, a majority of 'unknown' visual artists fail to progress from this stage in the VAMT due to an eventual lack of interest (by visual artists themselves) and a concomitant lack of income generation (from the local art consumers). This stage, therefore, would appear to be the most perilous for visual artists to navigate, and a stage at which policymakers may intervene in an education context:

When I went through my 3 or 4 years of study there was no talk about what happened after art school. Now we talk about a thing called professional development and part of that professional development will be how do you promote yourself, or I'm not sure whether marketing is perhaps the right word for what we do, but how do you deal with the fact that when you leave art school no-one knows who you are and if you want to go on as a visual artist you need to raise some awareness. (Interview – established artist 3)

As the visual artists sampled progressed from the 'unknown' through to the 'emerging' stage of their career, there was evidence that some income was generated from art output sales to local buyers. However, 'emerging' visual artists must still subsidise their art endeavours through other forms of paid employment.

I've had probably ten or more different jobs . . . so I was living off that and then someone suggested I may as well do Centrelink [the Australian federal Government's social security department]. (Interview – emerging artist 3)

I support myself with my arts practice and with scholarships because I'm currently doing my MFA Masters of Fine Art with an Australian postgraduate award. (Interview – emerging artist 6)

The major differential detected between the 'emerging' and 'established' stages of the VAMT was that the visual artists had generated significant levels of market awareness and reputation in the broader art community to be represented by more than two commercial art galleries (typically in different national regions). This representation is vital for the artists to be able to generate income sufficient to assist continuing their art production in the medium to long term, but does come at a cost in terms of the gallery–artist relationship:

Yes, well galleries will go halves with you, but I certainly know that through [gallery name omitted], our catalogues, the work sells off the catalogues. (Interview – established artist 4)

I've always had a very, very positive sort of view of my galleries and even though when I tell friends that aren't in the industry what commission is paid on a sale of a painting they all express huge indignation about 40 per cent, but I've always been quite at ease with it because I feel that I can go off into the wilderness, you know metaphorically speaking, and stare into my navel, and I know that I'm being represented, 365 days a year. (Interview – established artist 6)

I would say it's almost impossible unless you're already well-established and then take that role on yourself and there are cases of that, but you would need to be very established before you do that, because we pay something like 40% to the gallery, to do all that stuff, all that which takes time and energy and I just don't have that energy to do it. (Interview – established artist 4)

Similarly, the step between the 'established' and 'famous' stages appears to rest upon the visual artists' ability to generate their entire income from sales, commissions, and other arts career-related activities (i.e. there is no need for the 'famous' visual artists to generate any income from non-arts-related endeavours to support themselves), which in turn stems from their significant reputation in the art world and being represented by multiple international commercial galleries. Damien Hirst, for example, is often presented in the media as a visual artist that has achieved an international level of fame that allows him to command significant prices for his output:

Damien Hirst, creator of the \$12 million stuffed shark, is one of a very few artists who can claim to have altered our concept of what art and an art career can be. Hirst claimed to be worth £100 million at the age of forty. This means that he was worth more than Picasso, Andy Warhol and Salvador Dali combined at the same age. (Thompson, 2008, p. 67)

### ***Applying a VAMT model***

As has been demonstrated above, each of the thematic areas identified in the data – marketing orientation, artists' output, market demand, artists' marketing activities, and cash flow/earning capacity – form common aspects in evidence across the visual artists' career stages. However, in a similar manner to the PLC, the VAMT's stages are not necessarily equally weighted; artists might not progress past 'unknown', or may spend a considerable time at 'emerging' before moving to 'established', or artists may even be able to progress from 'unknown' to 'established' (if they won an international prize, for example). Nonetheless, each VAMT stage presents its own distinct marketing orientation and activities, with a clear progression through a career trajectory. This suggests that visual artists can move to the 'next' stage of their career by adopting a certain marketing orientation and undertaking that stage's marketing activities. For example, from the themes 'marketing orientation' and 'marketing activities', it can be seen that it is important for 'emerging' artists to undertake market research into multiple geographic areas, establish relationships with multiple art galleries, and build their reputation in the art community more broadly in order to advance to the next career stage. Table 4 provides a summary of the VAMT model.

**Table 4** Visual Artists' Marketing Trajectory (VAMT) model.

Artists' establishment stage	'Unknown' artists	'Emerging' artists	'Established' artists	'Famous' artists
Equivalent PLC stage	Development	Introduction	Growth	Maturity
Marketing orientation	Artists are indirectly influenced by market preferences; Artists tend to focus on their own interests	Artists interact with relevant niche market segment(s) that demonstrate interest/demand for their work	Artists interact with multiple market segments that demonstrate interest/demand for their work	Artists are unconcerned by market preferences; Artists interact with premium markets for their work
Artists' output	Artists are not recognised as such in the community; The art is completely separate from the artists in the mind of art consumers	Artists have limited primary/niche market exposure only; Artists attempt to define how their work contributes to the art world	Artists and their art are intertwined but remain separate entities; Artists are exposed to a growing primary market for their output and are known in the art community	Artists and their art are inseparable; Artists are exposed to primary and secondary markets for their output and are known in the general community
Market demand	Art may or may not be marketable; No specific demand for the artists' output	Niche demand only for the artists' output in specific geographic regions	Increasing demand for the artists' output from new market segments in different geographic regions	All art output is marketable; specific demand for output from wealthier segments (can be existing or future output)

(Continued)



Table 4 (Continued).

Artists' establishment stage	'Unknown' artists	'Emerging' artists	'Established' artists	'Famous' artists
Artists' marketing activities	Attempt occasional ad hoc self-marketing activities: <ul style="list-style-type: none"> <li>• Attend art courses</li> <li>• Participate in local area art shows</li> <li>• Enter local area amateur art prizes</li> </ul>	Undertakes regular self-marketing activities: 'unknown artist' activities PLUS: <ul style="list-style-type: none"> <li>• set up a personal website</li> <li>• self- or co-fund gallery exhibitions</li> <li>• seek to attract commercial gallery attention/seek an additional commercial gallery</li> <li>• Participate in invited group or solo exhibitions relevant to status</li> </ul>	Combination self-marketing/commercial gallery – seek to gain reputation from external reviews of their work: <ul style="list-style-type: none"> <li>• enter select national art prizes</li> <li>• apply for international/national funding opportunities</li> <li>• participate in multiple commercial galleries' activities (commissions, exhibitions, advertising, media) in different geographic areas</li> </ul>	Marketing activities outsourced to commercial gallery/agents – artists attempt to maintain their personal status as a premium artist/art offering: <ul style="list-style-type: none"> <li>• participate in activities managed by galleries or agents, e.g. biennales, international/national art fairs, exhibitions, etc.</li> <li>• participate in 'celebrity' activities, e.g. TV shows, media interviews, books, etc.</li> </ul>
Cash flow/earning capacity	All costs of producing/performing the art are borne by the artists; Negative cash flow/income generation	Costs predominately borne by the artists; limited income from niche sales; career largely subsidised by salaried employment	Some costs covered by grants and/or commissions; income from sales and art-related activities, as well as salaried employment	Significant percentage of costs borne by grants and/or commissions; artists earn income from art career-related activities exclusively

## Conclusion

This paper sought to provide a finer-grained understanding of the marketing orientation and marketing activities of visual artists as they progress through their career. Analysis of the data (and the subsequent development of a VAMT model) suggests that the marketing orientation and marketing activities undertaken by visual artists deviate quite significantly from the assumptions underpinning traditional marketing theory. Unlike the customer orientation assumed across traditional marketing theories (see Hill et al., 2003; Kotler et al., 2008; Kotler & Scheff, 1997; McDonald & Harrison, 2002), this research suggests that in the arts marketing context (insofar as it relates to visual artists), the marketing orientation changes according to the career trajectory stage in question. These changes present a number of important implications for both theory and practice.

### *Implications for theory*

During the ‘unknown’ stage of their career, visual artists tend not to display any formal marketing orientation at all. Instead, their attention appears to be introspective towards their own artistic needs and interests, and their production output remains indirectly influenced by extant market preferences (e.g. guided by any training they may have had and their experience of other visual artists’ work). It is during this stage, therefore, that ‘unknown’ (and perhaps even ‘emerging’) visual artists need to take measures to ensure that their output is perceived as original by the market. During the ‘emerging’ stage of their career, visual artists reported interaction with niche market segments – however, only after they demonstrated an interest or demand for their output. This suggests a somewhat benign understanding of the marketing concept, and the visual artists’ marketing activities seem limited to defining how their artistic competencies appeal to the niche market’s specific demand. In many respects, emerging artists are marketing novices, and are seeking to ascertain who they need to interact with to build a profitable audience (i.e. a target market) for their work.

During the ‘established’ stage, visual artists interact with multiple target markets whose interest has manifest into commercial demand for their positively differentiated output. During this stage, visual artists face more than just ‘niche market’ demand, and demonstrate a complex interaction with various substantial target market segments (through an intermediary distribution channels such as a commercial galleries and/or the professional arts community). This interaction provides visual artists with greater information about the demand requirements of the target market segments, and enables visual artists to establish and manage their desired reputation in the art world more effectively. Established visual artists are able to achieve these outcomes by focusing their marketing orientation (and marketing activities) on the selection of appropriate intermediaries and representatives in the art world. During the ‘famous’ stage of their career, visual artists are able to ignore market preferences and demand generally. Instead, they are able to focus their marketing efforts on interacting with premium markets where there is considerable capital demand for their output. At this stage of their career, visual artists’ reputation is inseparable from their output, and their marketing orientation (and associated marketing activities) can be wholly outsourced to commercial galleries and other professional agents.

Consistent with the assumptions underpinning the PLC model (insofar as they relate to the marketing of products and services), the VAMT model suggests that there are a set of appropriate marketing orientations and activities that are suited (or indeed are expected to be present) in particular stages of visual artists' careers. Similarly, the VAMT model provides some guidance as to the expected marketing orientation (and associated marketing activities) to be demonstrated at a given stage, as well as the marketing challenges to be met should visual artists wish to advance their career to the next stage of development.

### ***Implications for practice***

In essence, the VAMT model suggests that the marketing orientation of visual artists will necessarily develop according to the career trajectory outlined by Throsby and Zednik (2010). During the 'unknown' stage, visual artists will tend to possess a very limited marketing orientation, and will demonstrate little, if any, demand for formal marketing research and marketing strategy development. During the 'emerging' stage, visual artists focus greater attention on the commercial demand for their output – but any deliberate marketing activity appears limited to a small number of niche-market opportunities and mainly involves the development of a differentiated reputation in their field. During the 'established' stage, visual artists are aware of what marketing is required, and are now in a position to outsource this work almost entirely to professional marketing intermediaries. During the 'famous' stage, visual artists have little, if any, need to incorporate a marketing orientation into their art production, given that their work is actively sought after by art consumers (in both the primary and secondary art markets) and a considerable amount of their output is commissioned.

In addition to the marketing orientation discussed above, the VAMT also provides insight into the set of viable strategies and/or expected behaviours for visual artists wishing to progress to the next stage of their career development. With regard to the marketing activities of visual artists, the VAMT model indicates that marketing does have a role in individual artists' practice without necessarily jeopardising their creative integrity. The VAMT indicates that whilst visual artists may not necessarily be called upon to produce art for specific target markets (although some most certainly do), they do need to make an effort to define and interact with their various audiences (which Thompson (2008), notes includes peers, curators, and commercial galleries, as well as art buyers and viewers) in order to help build their reputation and career in their field. It would appear that the majority of the marketing activities discussed here relate to the cultivation and careful management of external validation by multiple salient stakeholder groups as a means of building reputation. It also appears that the relationships between artists as producers and their markets is complicated by this need for external validation, which in turn affects the artists' market orientation as they move through their career.

As with the research underpinning the PLC model (which has empirically demonstrated that as many as 95% of new products and services fail to advance beyond the introductory stage of development; see Berggren & Nacher, 2001; Chan & Ip, 2010; Stevens & Burley, 1997), the VAMT model highlights a need for aspiring visual artists to advance through the career stages as efficiently as possible or else face a potentially high risk of 'career-development' failure. It would appear critical that aspiring visual artists need to be aware of the marketing challenges

associated with the next stage of career development, and take deliberate measures to market their output appropriately (i.e. to be able to define their contribution to the art world, and to market this contribution effectively in a crowded art marketplace). Given the increasing emphasis within government policy on the role of the cultural industries as drivers of urban and regional development (see Evans, 2009), advice on how artists can become more economically self-sufficient appears timely.

### ***Opportunities for further research***

The VAMT model suggests that the marketing orientation (and associated marketing activities) of visual artists does indeed differ from the assumptions underpinning the producer and consumer relationship in traditional marketing contexts. Further research opportunities afforded by this research include a more detailed exploration of the VAMT model, particularly that based upon primary data analyses of the 'unknown' and 'famous' career stages theorised here. Similarly, more detailed analysis is needed of visual artists working at the 'global brand level' and/or those who no longer produce art at all (see the discussion concerning the 'post-career' stage above). Given the limitations imposed by the Tasmanian sample noted previously, it would also be useful to replicate this research with emerging and established visual artists in other regional contexts, and in one of the recognised international art hubs, such as London or New York. There is also scope to investigate how a VAMT model might be applied to other national cultural backgrounds (e.g. visual artists from Eastern nations, or those located on the African continent), as well as those focused on other forms of art and cultural production (such as musicians, actors, etc.). As the VAMT model posited here is framed in relation to individual visual artists, it may also be valuable to theorise a model focused on the organisational level; that is, there is an opportunity to explore whether visual arts organisations progress through developmental stages over time. There is also an opportunity to explore how other traditional marketing theories may be adapted to explain other important aspects of the arts marketing field (e.g. buyer behaviour/motivation theory to explore art buyer characteristics and art-related segmentation strategies; business-to-business marketing channel design to explore how commercial galleries/museums/collectors contribute to the value chain, etc.).

Whilst heeding recent calls to reconceptualise traditional marketing theories in the arts marketing context, we have deliberately taken the view that research in the arts context contributes to the advancement of traditional marketing theory as well. We have demonstrated that by synthesising the PLC model with the career trajectory concept (as it applies to visual artists), the explanatory power of the PLC is enhanced to accommodate alternate marketing contexts. This allows future research to adapt other extant marketing theories and models using complementary theories from other fields, indicating that our approach has implications for marketing theory beyond the arts marketing context. We believe that Fillis (2006) was entirely correct when he said, 'It is important to realize that art continually impacts on society and changes the way in which we think. This being the case, then art should impact on how marketing is practiced and theorized' (p. 36).

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## Appendix A. Primary and secondary data coding examples

Artists' career stage	'Unknown' artist	'Emerging' artist	'Established' artist	'Famous' artist
Artists' output	I think the seeds are definitely starting to be planted while you're at uni. I think when you start exhibiting, that's when it starts in terms of . . . I guess it's just the momentum, gets more and more as you go along. I think even exhibitions you had while you were at uni are still important. When I went through my 3 or 4 years of study there was no talk about what happened after art school like none. Now we talk about a thing called professional development and part of that professional development will be how do you promote yourself, or I'm not sure whether marketing is perhaps the right word for	I'm still in the early stages of trying to work out what my particular kind of styles is. At the moment I'm just producing different lines of work for potentially kind of different markets. It becomes very difficult to work out where your market might be, but if it's in the right place it might be big enough to actually make a living from it. I went to an art school when I first left school, for a year and a half and I wasn't ready to make that decision then and that's why I did graphics and other things all those years. I think it's definitely not just yourself that your selling, its yourself and your artwork, you've got to come	A painting was acquired by the National Gallery of Victoria of mine, and as soon as that news got out my gallery in Melbourne had a client coming in wanting to buy an \$8,000 painting because they'd heard that. So I think that's very direct . . . I've been doing recently also is trying to get books out there because books have a life much longer than that of an exhibition . . . And then the book clearly has a much bigger audience than exhibitions have, particularly you know if you can get a book that's distributed internationally then you can potentially reach a much bigger audience.	Searle (2011) notes Tracy Emin is a cultural phenomenon as much as an artist, comparing her to the artists Andy Warhol and Joseph Beuys, whose work and persona he considered were as one. 'It's no point asking if Damien Hirst is any good. It's gone beyond that — he's part of popular mythology'. (Glass, 2000, p. 44) . . . Damien Hirst — clever artist, astute entrepreneur, unapologetic brand name and entertainer'. (Glass, 2000, p. 44) 'In the West, Ai's [Ai Weiwei] name was once known only in art circles. After his collaboration with the architects Herzog and de Meuron on Beijing's

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Appendix A. (Continued).

Artists' career stage	'Unknown' artist	'Emerging' artist	'Established' artist	'Famous' artist
	<p>what we do, but how do you deal with the fact that when you leave art school no-one knows who you are and if you want to go on as a visual artist you need to raise some awareness.</p>	<p>together as a package, you can't sell one without the other. I have to go in but for me I love making what I make that I'm willing to make sacrifices as is put myself in positions that might be awkward or uncomfortable for the chance to do that. . . . so if it's like, all of a sudden I haven't sold a painting for a few years or whatever, I'm not going to cry about it or stop painting, so in that sense I suppose having the philosophy that's not dictated to by what the market is saying, but not ignoring the market at the same time because if you want to sell your paintings, that's something that obviously exists, but I think it's more about making the market come to your party, rather than you going to the market.</p>	<p>Most artists do it through galleries, through the commercial gallery system rather than directly. There are a number of reasons for that. The first one would be the gallery, if it's a well-known or respected, prestigious gallery, it's a kind of accreditation for the work. I think an artist has to find an audience for their work and then they have to build that audience over time, through showing the audience work over a period of time and that's you know otherwise you're just kind of doing it on your own in your closet or whatever and it's probably not really art, it's probably more like a hobby or something. I've just recently been on a trip to the Flinders Ranges with a whole group of artists and the ABC filmed</p>	<p>Olympic stadium — it was his idea to make it look like a bird's nest — his fame spread, especially when he gave an interview in which he announced that he had "no interest" in the Olympics or in the Chinese state's propaganda — and that, no, he would not be attending the opening ceremony'. (Cooke, 2008) "There's no room for everybody to be successful. I'm successful in one way. I made two seminal pieces of art — not one, but two. If I never make another piece of art again, it doesn't matter; my name will be somewhere on the list'. (Tracy Emin, cited in Schnabel, 2006, p. 106) "With Ai Weiwei it's sometimes hard to know where life ends and art begins; but perhaps, for him, they are the same</p>

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## Appendix A. (Continued).

Artists' career stage	'Unknown' artist	'Emerging' artist	'Established' artist	'Famous' artist
Market demand	Here, 'unknown' refers to an artist that is aiming to be emerging but who has not met any of the criteria set out for being emerging. Most likely, they would be in training, either still at university or having only been a few years out. Bear in mind that apparently something like 90–95% of fine arts graduates never go on to practice art, in which case, the majority of 'unknown' artists would never move to the	I really wanted to get with galleries and in 2007 I had a solo exhibition that I put on for myself, I organised it all, it was at the [X] and I sent invitations to galleries and people that I wanted to see my artwork. ... for myself as an artist a lot of it is depending on who I'm presenting my work to, I choose different objects or different parts aspects of my arts practice to present to different areas basically	us, and we've been on the arts program on Sunday afternoon ... ... if I went through my CV ... from my perspective ... in some good exhibitions and been shown alongside other artists work who I really admire or like. So that's an achievement. But I realised that I needed to put my work in museums. I need to go and sort of connect with curators. Some artists do that you know as part of their practice automatically. That's the sort of working on their brand in a sense, they're working on establishing bona fides. It's good to be working here ... it's more of a time thing now with my studio practice. I feel I don't have	thing'. [Cooke, 2008] 'In becoming branded, each artist [in reference to Jeff Koons and Tracey Emin] has established a role in popular culture, which is translated into high prices in galleries and at auctions'. [Thompson, 2008, p. 79] ... artists aspire to the status and recognition of the branded artist, those few associated with the world of high-end contemporary art'. [Thompson, 2008, p. 65] 'When the paintings suddenly started going for, like, really big money it definitely weirded me out, and I kind of went away to the middle of nowhere and I stopped making any more paintings. But ... the whole time the auction houses

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Appendix A. (Continued).

Artists' career stage	'Unknown' artist	'Emerging' artist	'Established' artist	'Famous' artist
<p>'emerging' stage, paralleling the high failure rate of new products.</p>	<p>and making those decisions is quite crucial showing the right things to the right people . . .</p>	<p>enough time to deal with the opportunities that are being presented.</p>	<p>were just selling paintings that I'd done years before and sold for not much money. Or paintings that I traded for a haircut or, yer know, an ounce of weed and they were going for like 50 grand'. (Banksy, cited in Francis, 2010)</p>	<p>In an era when artists were not regarded as "stars", Koons went to great lengths to cultivate his public persona by employing an image consultant and placing advertisements in international art magazines featuring photographs of himself surrounded by the trappings of success'. (Akbar, 2007)</p> <p>The first work in each of his [Koons] series is placed with a museum or with a branded collector, often at a discount. The sale is usually negotiated before the work is completed. Subsequent work in the series is marketed with the</p>
<p>Artists' marketing activities</p>	<p>The earliest stage is that of starting out, setting the foot on the first rung of the ladder, looking for the first breakthrough'. (Throsby &amp; Zednik, 2010, p. 30)</p> <p>Statement by established artist: There may be a perception among younger artists that 'do it yourself' is the best kind of ethos for this thing, but a gallery or galleries that has 20 or 30 artists in their stable can only really dedicate a small portion of their time to promoting you, so in order to make some of these contacts happen, I think you do have to be fairly self-sufficient about it.</p>	<p>Whether it's state funded museums or institutions like that or its commercial galleries . . . it's a personal relationship between an artist and a dealer or an artist and a series of people from institutions. I have found from previous experience it's a chance to sell your work and it led to gallery representation for me so I would definitely recognise the value for prizes. I think actually entering prizes is marketing, it really is marketing because what you're saying is a respected person within this world has said what I do is good</p>	<p>There are opportunities there to put your work out, as perhaps as you've said, that are kind of acceptable within my community and you might take advantage of them. You just want those judges to see your work and even if they don't select it for the competition, you put your name in front of them . . . and hopefully sometime down the track they recognise that or see your name again, and again you're constantly putting your name out there, under the noses of the people that matter.</p>	<p>Subsequent work in the series is marketed with the</p>

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## Appendix A. (Continued).

Artists' career stage	'Unknown' artist	'Emerging' artist	'Established' artist	'Famous' artist
	<p>enough to be in an exhibition so it's ok.</p> <p>I would send out a media release to newspapers, the art critiques in newspapers and approach local television programs, they would be the main ones . . . they're the sort of ways to get your show out there in the public during that period.</p> <p>I try and get as much publicity as I can of thing, newspaper or radio because even having presence on the radio is a good thing.</p> <p>Also, professional networking, continuing to work as an installer, but also working for artist run organisations and so through those . . . essentially take on another role, but it's connected to my work and in a way, even sitting on boards and</p>	<p>I guess, going back to, you know, having some third party saying, this is worth looking . . . the gallery taking out the ad . . . they're saying that they think this work's good.</p> <p>. . . it is important to be able to network . . . if you don't have that, if you have a personality that just doesn't allow you to be like that . . . within the structure of your career you need somebody who's going to take over that role for you . . .</p> <p>. . . galleries are like the Kellogg's to my Cornflakes, and being associated with [gallery in town], people you know respect that because they know the stable of artists that are with [gallery omitted] are of a certain ilk and doing a certain thing. If it's a well-known or respected, prestigious gallery, it's a kind of</p>	<p>announcement that Saatchi, or Broad, or Pinault, or the Museum' has one . . . (Thompson, 2008, p. 89)</p>	

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Appendix A. (Continued).

Artists' career stage	'Unknown' artist	'Emerging' artist	'Established' artist	'Famous' artist
	<p>committees is a form of advertising, a form of marketing. You're making connections with people you wouldn't otherwise meet. I think I suggest a kind of brand through the design choices inherent in the website, so design choices being the way out, the colour scheme, the order of presentation of information, the information that's included and the information that's not included.</p> <p>I think it's crucial for marketing purposes because I think a lot of connections you can make now can be through the Internet, through entering competitions or sending applications off and you can send together you know you can send a folio of some PowerPoint but as a whole a webpage can have you know it can be a bit more personal and it can show a</p>	<p>accreditation for the work. So it's not just the artist saying my work is great but there's some supposedly third party . . .</p> <p>I've decided that commercial galleries that are their job and their websites are much more efficient at doing that I think. My work is represented on them in reasonably comprehensive ways. I don't want to be taking enquiries about work.</p> <p>I was part of [gallery omitted], until they recently closed . . . and knowing that their website was just so good . . . that I just felt quite happy to be represented by them and people say they Googled me and found out about . . . but they never expressed any frustration about a lack of information, so I presume the information is out there. [Artists] who are well established and living off</p>		

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## Appendix A. (Continued).

Artists' career stage	'Unknown' artist	'Emerging' artist	'Established' artist	'Famous' artist
Cash flow/earning capacity	<p>'Earning their first income from creative work is an important milestone in the careers of many artists. Table 15 [omitted here] shows the point of time when artists earned their first income, with an approximately equal number of artists earning their first income before they completed their basic training or within three years of completing their basic training. A small proportion of artists in our</p>	<p>broader range of your practice and I think it shows a sign of professionalism and belonging. I don't have a proper website. When I finish my masters this July I am applying for art start to make a website because I just really need a lot of people wanting to look at it.</p> <p>The gallery is advertising for you and on your behalf, but they're also doing it for their audience and so you can contribute to that advertising, whether that's through say a social network by suggesting 'well this thing's coming up' and sharing links.</p> <p>The first one [exhibition] was funded by me, but that was a commercial gallery, but I wasn't represented by them and then the next one was an ARI and that was a join exhibition with a friend.</p>	<p>their art works have no need to have a website. There name's out there for people that buy art, you know, know who they are.</p> <p>Yes, well galleries will go halves with you, but I certainly know that through [gallery name omitted], our catalogues, the work sells off the catalogues.</p> <p>I've always had a very, very positive sort of view of my galleries and even though when I tell friends that aren't in the industry what commission is paid on a sale of a painting they all express huge indignation about 40%, but I've always been quite at ease with it because I feel that I can go</p>	<p>'That's something else I like also. They give me money and I give them nothing'. (Christian Boltanski, cited in Tate Online, 2011)</p> <p>'The goal is art. You try to achieve art, to move people. You don't use it to make you rich. The moment the goal becomes the money, you fail'. (Damien Hirst, cited in, Salum, 2010, p. 15)</p> <p>'Damien Hirst, creator of the \$12 million stuffed shark, is one of a very few artists who can claim to have altered our concept of what</p>

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**Appendix A.** (Continued).

Artists' career stage	'Unknown' artist	'Emerging' artist	'Established' artist	'Famous' artist
	<p>sample have not earned any income yet from their creative work; these are mostly artists who are still at an early stage in their careers'. (Throsby &amp; Zednik, 2010, p. 32)</p>	<p>I've had probably ten or more different jobs . . . so I was living off that and then someone suggested I may as well do Centrelink [social security department]. I support myself with my arts practice and with scholarships because I'm currently doing my MFA Masters of Fine Art with an Australian postgraduate award.</p>	<p>off into the wilderness, you know metaphorically speaking, and stare into my navel, and I know that I'm being represented, 365 days a year. I would say it's almost impossible unless you're already well-established and then take that role on yourself and there are cases of that, but you would need to be very established before you do that, because we pay something like 40% to the gallery, to do all that stuff, all that which takes time and energy and I just don't have that energy to do it.</p>	<p>art and an art career can be. Hirst claimed to be worth £100 million at the age of forty. This means that he was worth more than Picasso, Andy Warhol and Salvador Dali combined at the same age'. (Thompson, 2008, p. 67)</p>



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