

Arts Management: A New Discipline Entering the Millennium?

Yves Evrard, François Colbert

Introduction

This past decade saw the birth of AIMAC, the International Association for Arts and Cultural Management, which held its fifth conference at the Helsinki School of Economics and Business Administration, following previous conferences in Montreal, Paris–Jouy-en-Josas, London and San Francisco. With this birth, the question arises as to the possibility of the emergence of a new discipline – that of “arts management.” Indeed, the launching of the AIMAC conference can be taken as a sign that arts management was asserting its autonomy from cultural economics, which has in the past, through its conferences, served both the scientific communities, cultural economists and researchers in arts management. The founding in late 1998 of the *International Journal of Arts Management* (IJAM) contributed even further to stimulate research in arts management, to improve its standards of quality and to increase its dissemination, while at the same time reinforcing its legitimacy both at a practical/managerial and an academic level.

This article takes advantage of the symbolic value of the dawn of the new millennium to raise a number of questions about this potential new discipline and to analyze the contributions it has made as well as the trends that characterize it. In the first part, we will look at

the object of this discipline, its relationship to society at large and its closest neighbours (related fields of investigation). We will then show that arts management is not simply a transposition of general management approaches to a specific field of application, but rather that research developed within the arts sector can be said to contribute in several ways to general management knowledge. After identifying some of these contributions, we conclude with an analysis of the evolution of publications related to our field in scientific management journals, and argue that the evidence strongly suggests that arts management is becoming, if not a new discipline, then a major subfield of management.

The Object of Our Discipline

In this section, we undertake to answer a number of questions concerning the object of our discipline (What is art?); its relationship to society at large (What influences how arts management is accepted and practiced?); and its closest neighbours (What fields show similarities or complementarities with our own discipline in terms of their object or approaches?).

A Crisis in Art Definition

If we look at the philosophical field of aesthetics, there appears to be a crisis in the

Yves Evrard is professor of marketing at Groupe HEC, Jouy-en-Josas, France. He is co-chairman of AIMAC and deputy editor of IJAM. His main research areas are marketing, consumer behaviour and arts management. He is the author of several books and has contributed to numerous articles in French and international journals.

François Colbert is professor of marketing and cultural policy at l'École des Hautes Études Commerciales de Montréal, where he is the Chair of Arts Management and the head of the Diplôme d'études supérieures spécialisées en gestion d'organismes culturels, a graduate program in arts management. He is the author of *Marketing Culture and the Arts* and is currently Vice-Chair of the Canada Council for the Arts.

definition of art (Seguy-Duclot, 1998; Barrère and Santagata, 1999; some authors even use the term “de-definition”; Rosenberg, 1972). This crisis is particularly manifest in contemporary art, where it is the subject of much debate (Michaud, 1997; Heinich, 1998).

Historically, three sources of the definition of art may be, more or less successively, identified:

– In the classical tradition, art is identified with beauty (Lacoste, 1986); criteria are defined to characterize the object (*the work of art*) and may be based on the imitation of nature, as in the traditional Platonic perspective, or on the artist’s technical mastery of his craft. The two other conceptualizations of art are based on the notion of *subjectivity* and were developed progressively starting in the Renaissance,¹ with the emergence of the subject (Ferry, 1990); two types of subject will be influential: the artist and the so-called “consumer”;

– First came the separation between artist and craftsman (artwork/craftswork; Moulin, 1992); the pre-eminence of the artist in relation to his work culminated in the Romantic period and the age of modernity; the artist was freed from the laws of imitation, notably but not exclusively by the new techniques of reproduction; the value of art came to be based on the artist’s subjective interpretation, or representation, of the world. In this definition, it should be noted that we are left with the problem of the definition of who is an artist, which may be based on genius (Nietzsche), the sublime (Romantic paradigm; Sherringham, 1992), intentionality (cognitive approach; Goodman, 1968), or auto-definition and peer judgments (institutional approach; “art world”; Becker, 1982; Dickie, 1988);

– Then came the third definition, which is sometimes perceived as being consecutive to a rupture (or an “epistemological breakthrough”) embodied in the work of artists such as Duchamp and, later, Warhol, who exposed ordinary objects (“fountain” or bottle rack), in a museum or exhibition context. This rupture was reinforced by attacks made in the name of democracy on the artist/audience dichotomy (everybody can be an artist, cf., Beuys; Antoine, 1998; or at least have their 15 minutes of fame, Warhol). According to this perspective,² beauty no longer resides in the object itself, but in the eye of the “regardeur” (to use Duchamp’s expression); art is now defined by a specific kind of relationship or interaction – what may be termed an “*aesthetic relationship*” (Genette, 1997) – between the object and the “consumer.”

These three definitions have clear consequences for arts management. In the first two cases, and more specifically in the second, a logic of the autonomy of art predominates (though the artist may nonetheless take into account the desires of his “commanditaire” or sponsor; Moulin, 1992). The role of management is centred on the process of disseminating a predefined offer. In the third definition, consumer behaviour and marketing become part of the process of creation itself; active reception (versus passive absorption or recognition of beauty) becomes the main focus of attention (as may be the case, for instance, in hi-tech management or marketing).

Art and Society

The place of art within society may also be considered in relation to three perspectives –

ABSTRACT

The past thirty years have seen a steady increase in the number of publications in arts management. In addition to the founding of several specialized journals, a major scientific conference was organized in 1991 (International Conference on Arts and Cultural Management). Moreover, close to 400 training programs in cultural management are offered in institutions around the world. All of these signs point to the existence of major research activity and the development of a strong interest for management practices in the arts and cultural sector. Is it possible that, as we stand on the cusp of a new millennium, we are witnessing the birth of a new discipline? Or perhaps a new subdiscipline? How does arts management contribute to the discipline of management itself? This article explores these questions from various angles and proposes several avenues for further research.

KEYWORD

Arts management

namely, religion, education and entertainment:

– Some consider that, in modern society, art plays the role of a substitute for *religion* (Fumaroli, 1991; Ferry, 1996). In this context, museums are seen the cathedrals of our time; art thus becomes a basis, a foundation for social ties and social cohesion;³

– In the second approach, art is seen as part of a citizen's continuing *education*; in other words, it is perceived as an integral part of the life of a good citizen, and access to it must be favoured as a complement to formal education. This perspective is the basis for public policies aimed at the democratization of art in a universalist perspective;

– The *entertainment* perspective places art more firmly in the area of leisure activities; its consumption is based on consumers' free choice and individual tastes, and is subject to general market laws.

These three perspectives generate debate at a societal level and have, of course, important consequences for arts management. The religious perspective opens the way for proselytism (conversion of new followers; ritualization), while the educational perspective calls for the implementation of norms (what should be taught). Both the religious and educational perspectives share common features: it is generally considered that the offer (art) is strictly autonomous and cannot be subjected to the slightest change; the context of implementation is usually non-profit management. On the other hand, the entertainment perspective perceives art as being more or less like any other economic sector (with specificities arising from its conditions of production and consumption, as in any sector); the context is frequently for-profit. The opposition between the religious/educational

and entertainment perspectives is at the heart of the discussions between Europe (particularly France) and USA on the inclusion or exclusion of cultural products in general trade agreements.

Neighbouring Fields

Arts management shares links (similarities/complementarities) with a number of other fields, both academic and managerial. These links are specifically addressed in several conference and journal papers. Three areas may be identified as being our closest neighbours: tourism, sports and communication.

Tourism is a very large economic sector. In fact, it is said to be the third-largest sector worldwide, despite its lower visibility compared to certain other sectors (the oil or automotive industry, for example), due to the fact that its development depends mainly on small or medium-size firms, and not, at least until now, on global giants. Among tourist activities, the segment of "cultural tourism" is growing rapidly. Indeed, art (museums,⁴ exhibitions, festivals, etc.) serves as a strong magnet for tourists (Rojek and Urry, 1997). These developments have consequences for public policy (analyses of the economic impact of cultural activities may be used to support the legitimization of public expenditures on art and culture) as well as for the management of cultural institutions (at a general policy level, they can affect the choice of activities). Such consequences are felt not only at the local level, but also at the national and international level; for example, in terms of marketing, sales are not only made with individuals, but with tour operators, in a business-to-business mode. Furthermore, they also impact on the development of derived products, such as the

RÉSUMÉ

Depuis trente ans, le nombre de publications sur la gestion des arts ne cesse de croître. Il existe maintenant des revues spécialisées, et l'année 1991 a vu la création d'une conférence scientifique majeure (*International Conference on Arts and Cultural Management*). De plus, on compte près de 400 programmes de formation en management culturel dans le monde entier. Ce sont là les signes d'une activité de recherche importante et d'un intérêt certain pour les pratiques de gestion dans le domaine des arts et de la culture. Assistons-nous, à l'aube du nouveau millénaire, à la naissance d'une nouvelle discipline? D'une sous-discipline? Quelle contribution la gestion des arts peut-elle apporter à la discipline même du management? Le présent article explore les différents aspects de cette question et propose des pistes de réflexion.

MOT CLÉ

Management des arts

souvenirs sold in museum shops, etc. Globally, this relationship between tourism and the arts is one of complementarity, and we can expect it to grow in the future. Some tourist activities may even be considered to be cultural in nature, at least from an anthropological point of view (the discovery of ancient civilizations or other ways of life, for instance; cf. Kirshenblatt-Gimblett, 1998).

Sports present several parallels with arts management, and more specifically with the performing arts (Yonnet, 1998; Bourg and Gouquet, 1998). Both fields share a dual set of activities (amateur practice versus the consumption of events). There is a personalization of the relationship through an identification of the consumer/spectator with the performer (champion/artist). Both areas produce derived consumer products (T-shirts, objects, etc.). One of the main differences is that, in sports, the creation of patrimonial value is considerably less significant (people do not usually watch a repeat broadcast or buy a video cassette of a sports match, although there are some exceptions, as in France with the World Cup soccer final). Another difference is that much of the attraction of sports events lies in the uncertainty of the outcome; in the case of theatre, on the other hand, many spectators know before entering the show how it will end, and this does not impede the show's success, as the case of the movie *Titanic* attests.

Communication, and in particular the media industries, is an obvious close neighbour of the arts, to the point that some even consider it a part of the field ("Culture and Communication"). Since an in-depth analysis of the links (complementarities and contradictions) existing between the fields of the arts/culture and media/communication lies beyond the scope of this article, we will limit

ourselves to a few brief remarks. The media system is the main channel for the dissemination of both the artwork itself (for reproducible forms of art) and of information about the arts. The development of new technologies (digitalization) will have a tremendous and largely unforeseen impact on artistic activities, rendering possible such things as virtual visits of museums using CD-ROMs; the distribution of music over the Internet without physical supports such as a record; personalized marketing of cultural products; etc. But the links between culture and communication are, in fact, not so straightforward, and their marriage will not necessarily lead us to a promised land. There are, for instance, several contradictions in terms of the patrimonial dimension and complexity of the former field, versus the instantaneity (event-centred emphasis) and simplification that characterize the latter.

Contributions of Arts Management to General Management

Arts management is frequently perceived as constituting a new terrain for the dissemination of managerial thought, a view that is particularly common in the management field. This approach perceives the arts as a managerially underdeveloped area that would benefit from being fertilized (some would even say "normalized") by the importing of managerial knowledge and techniques. This perspective obviously questions the specificity of arts management and casts doubt on the academic legitimacy of research in this field. On the other hand, the impulse of many people in the arts is often to reject managerial

RESUMEN

Desde hace 30 años, el número de publicaciones sobre la gestión de las artes no deja de crecer. Existen ahora revistas especializadas, y en el año 1991 se llevó a cabo una conferencia científica de gran importancia (International Conference on Arts and Cultural Management). Además, hay cerca de 400 programas de capacitación en gestión cultural en el mundo entero. Son señales de una actividad importante en lo relativo a la investigación y de un interés manifiesto por las prácticas de gestión en el campo de las artes y de la cultura. En vísperas del nuevo milenio, ¿estamos presenciando el nacimiento de una nueva disciplina? ¿De una subdisciplina? ¿Qué contribución la gestión de las artes puede aportar a la disciplina de la gestión? En este artículo, se exploran los diferentes aspectos de esta cuestión y se proponen temas de reflexión.

PALABRA CLAVE

Gestión cultural

approaches (Chiapello, 1998). This attitude leads to another type of difficulty in legitimizing our activities, this time on an ethical or ideological basis.

Finally, the emergence of arts management as a discipline faces a double deficit of legitimacy, caught as it is between opposing objections originating, on the one hand, in the arts field, and, on the other, in the management field. Faced with this situation, arts management researchers could attempt to legitimize or justify their activities by adopting a defensive stance. Or, on the other hand, they can adopt a more offensive stance by studying the research in arts management in order to identify the contributions of arts management to general management, thereby demonstrating that the exchanges between these areas are not only one-way (see for instance, the analysis of the links of aesthetics with organization, Ramirez, 1991, or with management, Guillet de Monthoux, 1998).

In the following, we identify a few of these contributions as they pertain to several subdisciplines of management.

Strategic Management

Two areas of contribution can be identified in the subdiscipline of strategic management: *project* management and *innovation* management.

The art world is accustomed to managing *discontinuity*: many artistic activities are based on project development (the production of a show or a movie, for instance). This is an essential topic in an era that demands flexibility, an era in which the dominant form of a firm's activity is no longer one of managing a continuous flow of existing products. Most artistic activities are *prototypical*. The analysis of such innovation processes is a contribution to an economy dominated by technological change.

Human Resources Management

In the area of human resources management, dealing with *intermittent workers* is another facet of the management of discontinuity/flexibility mentioned in the preceding section.

Another area of contribution is *leadership* (Mintzberg, 1998). Many arts organizations have developed charismatic modes of leader-

ship that generate specific styles of motivation; these may be carried over to other sectors where creative work (on knowledge, for instance) plays an important role in the activities.

In these sectors, the issue of *dual management* (a common problem in the arts sector, with the combination, whether synergistic or conflictual, of artistic and managerial competencies) is also frequently encountered. In attempting to resolve this problem of complexity, dual solutions may be applied in firms, either at an individual level (for instance, two people managing a firm, with a task specialization – one dealing mainly with internal problems, the other with external matters such as communication) or at an organizational level (for instance, the separation of roles between a *directoire* and a *conseil de surveillance*, found in corporate structures in France).

Finance and Accounting

Two characteristics of artistic products give rise to specific difficulties for accounting and financial analysis in the cultural sector: *immateriality* and *patrimoniality*. Problems related to immateriality are not unique to the cultural sector (cf. Goldfinger, 1994), but combined with patrimonial properties (the value of an artistic good may fluctuate over time with the evolution of public tastes), it raises specific difficulties for the evaluation of the assets (portfolio of rights, etc.) of firms in this sector (cf. Vogel, 1998; Turbide and Huskin, 1999).

Marketing and Consumer Behaviour

An analysis of AIMAC conference proceedings shows that marketing and consumer behaviour have been the most productive research areas in the field of arts management (cf. supra).⁵ It is possible to identify contributions by arts management to general management knowledge in both areas.

Although often rejecting the term “marketing,” the cultural field has a long history of developing practices related to supply-side marketing. Here, definition of the offer precedes the existence or consciousness of demand and guides the market. Marketing thus plays a more proactive role and could even be said to practice “proselytism.” This

approach to marketing can be said to have similarities with the traditional definition of the role of marketing as “responding to” consumers’ needs and desires. Another specificity of marketing in the cultural field is that, due mainly to severely limited communication budgets, but also to consumer involvement through word-of-mouth communication, arts marketing has developed strategies based on direct communication and interpersonal exchanges through such things as “street marketing” or “buzz marketing.”

The supply-side marketing approach does not mean that there is no need to analyze the market. On the contrary, it is important to identify prospective consumers and to understand the social integration of new products – i.e., to optimize reception of the offer. We can identify two main contributions made by arts management research in the area of consumer behaviour:

- *immaterial value*: In the arts sector, value is not restricted to utilitarian considerations, but also includes several immaterial dimensions (hedonistic, symbolic, etc.). Consumption does not destroy the value of the good;⁶ on the contrary, it may increase its symbolic value by lending an aura of success. As mentioned previously, the so-called consumer may contribute to the definition of art itself; the identification of the various dimensions of the interaction between art and consumers may contribute to the understanding of this relationship (Evrard and Aurier, 1996);

- *experiential paradigm*: The development of the “experiential” paradigm (cf. Holbrook and Hirschmann, 1982; Bourgeon and Filser, 1995), which includes affective and emotional factors as well as intrinsic motivation, has been largely based on the analysis of cultural consumption. This paradigm constitutes an alternative to the formerly dominant paradigm of information processing based on cognitive factors and a utilitarian perspective.

The Birth of a New Discipline?

The preceding discussion shows that arts management is closely linked to the society in which it evolves, that the redefinition of art as an aesthetic relationship between the

object and the “consumer” means that consumer behaviour and marketing become part of the creative process, and that research in this field contributes in several ways to the body of general management knowledge. The question that now arises is whether these facts point to the emergence of a new discipline.

In order to answer this question in the affirmative, one must be able to demonstrate the existence of a body of knowledge – arts management – that is distinct not only from other disciplines such as medicine, sociology and anthropology, but, most importantly, from the discipline in which it originated – management. It is a complex question, particularly considering that the discipline of management itself comprises many subdisciplines, such as marketing and financial management, to name only two. In the case at hand, it is our opinion that arts management is situated at the intersection of a theoretical structure (management) and a sector (the arts) thus making it possible to talk about a subdiscipline that is distinct from management. Far from diminishing its importance, we believe that this subdiscipline is just as important as cardiology or neurology are in medicine. While still a part of management, arts management has also, over the years, evolved into a specific body of knowledge, placing it in a class of its own.

The birth of a new discipline or subdiscipline becomes apparent from the moment that new knowledge, concepts or theories arise that differ from those that already exist (Bartels, 1976). Our argument concerning the contribution of arts management to general management knowledge points to the first signs of this purported birth; concepts such as *managing discontinuity*, *intermittent workers*, *dual management*, *immateriality* and *patrimoniality* indicate a clear contribution to the field of management. But there are also four indirect signs that point to the emergence of a new discipline:

- the publication of articles in major discipline-based journals;
- the publication of articles in specialized scientific journals;
- the organization of scientific conferences focusing specifically on the new discipline;
- the creation of specialized training programs.

Indeed, it can be said that a body of knowledge is constituted through research and publications, and that the new knowledge thereby acquired is transmitted via specialized training programs. The expansion and accumulation of this knowledge is what lends legitimacy to a new discipline, allowing it to eventually be regarded as a discipline in its own right.

Publications in Arts Management

Using the usual search engines, we set out to conduct a statistical analysis of the number of articles on arts management that have appeared in discipline-based and specialized scientific journals. We limited the scope of our search to the traditional management disciplines, leaving aside cultural economics and cultural policy, which we regard as two separate fields and which, it should be noted, have their own specialized journals (refereed): the *Journal of Cultural Economics*, published since 1977, and the *International Journal of Cultural Policy* (formerly known as the *European Journal of Cultural Policy*), founded in 1994. Moreover, the *Journal of Arts Management, Law and Society*, which was founded in the early 1970s, offers articles on both arts management and cultural policy. The *International Journal of Arts Management* (IJAM), for its part, deals exclusively with issues related to the arts and arts management.

Specialized journals are not the only means to disseminate new knowledge. In the case of a new discipline, researchers will give preference to their own discipline-based journals (*Journal of Marketing*, *Administrative Science Quarterly*, etc.). An analysis of the literature must therefore take into account both types of journals: discipline-based and specialized. Our survey of the number of articles published since 1970 shows a marked increase (see table below) in scientific articles on arts management. In fact, the number of such articles tripled during our reference period, from only 20 in 1970-1979 to 63 in the first six years of the 1990s. This figure will easily surpass 100 for the decade of the 1990s, since the *International Journal of Arts Management* alone published 31 such articles in 1998 and

TABLE

EVOLUTION OF PUBLISHED ARTICLES IN ARTS MANAGEMENT

Year	Main Journals	Specialized Journals	Total
1970-1979	11	9	20
1980-1989	37	9	46
1990-1996	53	10	63

1999. Thus, in the space of thirty years, the production of scientific articles dealing with arts management has increased significantly, with many of these articles being published in major discipline-based journals (101).

Furthermore, all disciplines organize a regular event or activity – usually on an annual or biennial basis – that brings together researchers in order that they may share their findings with the international scientific community. This type of gathering, which has existed in cultural economics since 1979 (International Conference on Cultural Economics), has been taking place in arts management since 1991, the year of the first International Conference on Arts and Cultural Management. The biennial AIMAC conference attracts 150 to 200 researchers whose work touches on themes related to arts management; the conference proceedings are published, thus favouring the dissemination of knowledge in this field. A total of 335 papers have been published in the proceedings of the five AIMAC conferences. Forty-nine texts were published following the first conference (1991), while the proceedings of the most recent AIMAC conference (1999) contained 93 papers. It should be noted that, in the period from 1979 to 1989, the International Conference on Cultural Economics also published several papers on arts management.

As for the AIMAC conference, marketing accounted for close to half of the papers given at the first five conferences, with a total of 113 texts. Within this discipline, the papers were distributed as follows: Consumer Behaviour and Audience Research (56), Marketing Strategy (22), Arts Marketing (26) and Corporate Sponsorship (9).

The other management disciplines were represented as follows: Strategic Management/

Planning (69), Human Resources Management (40), Operations Management (8), Arts Management Training and Research (12), Cultural Policy/Public Funding (68) and Others (6).

The two disciplines that made the strongest contribution to the increase in the number of papers published between the first AIMAC conference in 1991 and the last in 1999 were Marketing (21 papers at the 1991 conference compared to 47 in 1999) and Strategic Management/Planning (7 in 1991 and 22 in 1999); these two categories represent 50.5% and 23.5% respectively of the total number of papers given at the most recent conference, for a total of 74% of the 93 texts that were published.

This predominance of marketing-oriented papers in the AIMAC proceedings is interesting, particularly considering that this discipline does not occupy the top niche in the *Journal of Arts Management, Law and Society* (Morgenstern, 1997); in fact, out of 160 articles on arts management published in this periodical between 1969 and 1995, only 32 are concerned with marketing, with the three other main categories represented by Management (71), Financial Management (25) and Human Resources Management (18). Moreover, in its five issues to date, the *International Journal of Arts Management* has offered its readers 24 articles on management, eight on Marketing, three on Human Resources Management and two on Financial Management. As for the *Journal of Cultural Economics*, it should be noted that it has published an average of one article on arts management annually since it was first launched, not counting, of course, articles dealing with price, one of the four variables of the marketing mix.

Arts Management Training Programs

The existence of specialized training programs also attests to the presence of a discipline and contributes to the dissemination of knowledge.

Two phases can be identified in terms of the development of training programs in arts management; the first period, one of slow growth, lasted from 1966 to 1980, while a sec-

ond, more rapid period of growth stretches from 1980 to the present. Yale University in the United States is generally credited with having created the first university program in this field, by offering, in 1966, a concentration in arts management as part of its Master's Degree in Fine Arts (M.F.A.). Similar offerings were subsequently made by other universities, including City University in England in 1967, St. Petersburg Theatre Arts Academy in 1968 (Russia) and York University in Canada in 1969. Close to thirty such programs had been created by 1980, and this number had climbed to over 100 in 1990; our most recent count reveals that nearly 400 programs are being offered in 1999.

In looking at the different types of programs offered, two aspects of the question should be taken into account: the academic level for which each program is intended and the paterinity of the program within the institution.

We can identify three levels of training in arts management: seminars for managers, undergraduate programs and graduate programs. Some institutions offer development seminars intended for managers of cultural enterprises. These short-term seminars allow managers to acquire specific skills and do not usually lead to a diploma. Most of the existing programs, however, do have degree-granting status; many are programs at the graduate level, but a number of programs are also offered leading to an undergraduate degree. It is interesting to note that arts management is not only taught in traditional management schools or faculties, but that a number of programs have been created within arts faculties, particularly in theatre and art history programs (museology). Students graduating from this type of program receive a Major in Arts Management. It should be mentioned that theatre and museology programs sometimes only offer only one course on arts management, as opposed to a comprehensive program. Also, instruction is dispensed mainly by lecturers who are practitioners in the field. Indeed, universities offer very few full-time tenure-track positions for professors wishing to pursue an academic career specifically in arts management as a discipline. On the other hand, many researchers are affiliated with business schools, without necessarily teaching classes in arts management alone.

Conclusion

To summarize, the indicators we have chosen to examine in this paper reveal that arts management is in the process of becoming a subdiscipline that is distinct from the rest of the management field. The number of scientific articles dealing specifically with arts management is growing, specialized journals are being published, scientific conferences are being organized on a regular basis and the number of specialized training programs is rising steadily.

Like other industries, the arts and cultural sector is feeling the effects of globalization, which is perceived as a problem by stakeholders in the field because of the pressure it brings to bear on domestic markets and, therefore, on cultural organizations. At the same time, government support has led to an increase in the number of firms being created, thereby intensifying the competition for a clientele that has not followed the upswing in the supply curve. Both these factors have generated a demand among managers for management tools that are adapted to the specific realities facing cultural organizations. Response to this demand initially came in the form of training programs, followed later by research studies carried out initially by government organizations (mainly on audiences) and, subsequently, by the academic research community.

Before we can say with certainty that we are indeed dealing with a new discipline, more systematic research into arts management thought and the uncovering of further evidence is necessary. This is the next step that awaits us.

The new millennium will propel the economy into a new cycle (some even call it a “new economy”) based on innovation and information technology, whereas the 20th century was characterized by an economy of continuity based on mass production. This new economy may call for a new type of management. In this context, arts management’s potential contribution appears even more significant. Indeed, it could play a major role in the edification of a new managerial paradigm adapted to the new economic age, particularly in light of the fact that the arts and culture have always dealt with innovation, information, symbols and discontinuity.

Notes

1. The term “aesthetic” was used for the first time by Baumgarten in 1750, in the title of a treatise on the analysis of taste.
2. Which may be qualified – but the issue would require further development – as “postmodern.”
3. This perspective can be associated with the birth of art as sacred and ritualized, even though meanings may shift over time (cf. contemporary debates on the so-called “primitive” arts: Are the objects of ancient civilizations religious, artistic or utilitarian? Should they be treated in a scientific way – anthropological perspective – or exhibited in an art museum context?
4. See, for instance, the impact the new Guggenheim Museum has had on the image and tourism industry of the city of Bilbao, Spain.
5. Specific textbooks have also been published in this area (cf. Colbert, 1993; Kotler and Scheff, 1997).
6. Let us recall that the semantic origin of the word “consumption” is “destruction,” which is why the word “consumer” is etymologically inappropriate in the arts sector.

References

- Antoine, J. P., “Une expérience démocratique de l’art – De Duchamp à Beuys,” *Le Débat*, n° 98, January-February 1998, p. 29-48.
- Barrère, C., and W. Santagata, “Defining Art: From the Brancusi Trial to the Economics of Artistic Semiotic Goods,” *International Journal of Arts Management*, Vol. 1, n° 7, winter 1999, p. 28-38.
- Bartels, R., *The History of Marketing Thought*, 2nd Edition, Columbus, Ohio: GRID Series in Marketing, 1976.
- Becker, H. J., *Art Worlds*, University of California Press, 1982.
- Bourg, J. F., and J. J. Gouguet, *Analyse économique du sport*, Paris: Presses Universitaires de France, 1998.
- Bourgeon, S., and M. Filser, “Les apports du modèle de recherche d’expériences à l’analyse du comportement dans le domaine culturel: une exploration conceptuelle et méthodologique,” *Recherche et applications en Marketing*, Vol. 10, n° 4, 1995, p. 5-25.
- Chiapello, E., *Artistes versus managers*, Paris: Éditions Métailié, 1998.
- Colbert, F., *Marketing Culture and the Arts*, Boucherville: Gaëtan Morin Éditeur, 1993.
- Dickie, G., *Evaluating Art*, Philadelphia: Temple University Press, 1982.
- Evrard, Y., and P. Aurier, “Identification and Validation of the Components of the Person-Object Relationship,” *Journal of Business Research*, Vol. 37, 1996, p. 127-134.
- Evrard, Y., Coord., *Le Management des entreprises artistiques et culturelles*, Paris: Economica, 1993.
- Ferry, L., *Homo Aestheticus*, Paris: Grasset, 1990.
- Ferry, L., *L’homme-Dieu ou le sens de la vie*, Paris: Grasset, 1996.

- Fumaroli, M., *L'état culturel, essai sur une religion moderne*, Paris: Éditions de Fallois, 1991.
- Genette, G., *La relation esthétique*, Paris: Éditions du Seuil, 1997.
- Goldfinger, C., *L'utile et le futile. L'économie de l'immatériel*, Paris: Éditions Odile Jacob, 1994.
- Goodman, N., *Langages de l'art*, Nîmes: Éditions Jacqueline Chambon, 1990 (original edition, 1968).
- Guillet de Monthoux, P., *Esthétique du management*, Paris: L'Harmattan, 1998.
- Heinich, N., *Le triple jeu de l'art contemporain*, Paris: Éditions de Minuit, 1998.
- Holbroock, M. B., and E. C. Hirschmann, "The Experiential Aspects of Consumption: Consumer Fantasies, Feelings and Fun," *Journal of Consumer Research*, Vol. 9, September 1982, p. 132-140.
- Kirshenblatt-Gimblett, B., *Destination Culture: Tourism, Museums and Heritage*, University of California Press, 1998.
- Kotler, P., and J. Scheff, *Standing Room Only: Strategies for Marketing the Performing Arts*, Boston: Harvard Business School Press, 1997.
- Lacoste, J., *L'idée de Beau*, Paris: Bordas, 1986.
- Michaud, Y., *La crise de l'art contemporain*, Paris: Presses Universitaires de France, 1997.
- Mintzberg, H., "Covert Leadership: Notes on Managing Professionals," *Harvard Business Review*, November-December 1998, p. 140-147.
- Moulin, R., *L'artiste, l'institution et le marché*, Paris: Flammarion, 1992.
- Ramirez, R., *The Beauty of Social Organization*, Munich: Accedo, 1991.
- Rojer, C., and J. Urry, eds., *Touring Cultures*, London: Routledge, 1997.
- Rosenberg, H., *La Dé-définition de l'art*, Nîmes: Éditions Jacqueline Chambon, 1992 (original edition, 1972).
- Seguy-Duclot, A., *Définir l'art*, Paris: Éditions Odile Jacob, 1998.
- Sherringham, M., *Introduction à la philosophie esthétique*, Paris: Payot, 1992.
- Turbide, J., and K. Huskin, "Managing Non-Profit Arts Organizations Through Management Accounting Systems: Mission Possible?" *International Journal of Arts Management*, Vol. 1, n° 2, winter 1999, p. 68-81.
- Vogel, H. L., *Entertainment Industry Economics, A Guide for Financial Analysis*, 4th edition, Cambridge: Cambridge University Press, 1998.
- Yonnet, P., *Systèmes des sports*, Paris: Gallimard, 1998.

