THE PLACE OF THE INDIVIDUAL ARTIST IN THE ARTS MANAGEMENT DISCIPLINE

DR SUZETTE MAJOR
Head of ideaschool
EIT Hawke's Bay
Private Bag 1201
Hawke's Bay Mail Centre
Napier 4142
NEW ZEALAND
smajor@eit.ac.nz

Dr Suzette Major currently heads ideaschool at the Eastern Institute of Technology (EIT) in Hawke's Bay, New Zealand. Prior to this managerial appointment, Suzette has held academic positions with Waikato University, Victoria University, WINTEC and Deakin University, as well as undertaking the company directorship of Arts.Biz Ltd. Suzette's teaching and research activities are centred on the creative industries, arts marketing and New Zealand film.

ABSTRACT
At its most fundamental level, the arts management academic discipline brings together the two subjects of 'arts' and 'management'. In reality however the merging of these two subjects does not necessarily reflect an as equal footing as the name suggests. This paper analyses three aspects of the arts management discipline: the research being published in academic journals, the teaching of arts management at tertiary institutions and the current structure of the arts industry. The findings suggest that these three elements appear to be at odds: while the vast majority of cases that form the body of research are on small to medium size arts organizations, the vast majority of arts practitioners being trained in arts management or operating within the sector are individual self-employed freelancers. As a result, this research calls into question the potentially skewed focus of arts management research and suggests a potential re-orientation of the discipline towards individual artists in order to bring arts management research more in-line with tertiary teaching and industry practice.

Arts management discipline
Arts organizations
Individual artists
Creative industries
Tertiary teaching

INTRODUCTION
This study places individual artists at its heart and considers the position of the self-employed creative practitioner within three contexts: (1) as the focus of arts management academic research (2) as the student of arts management qualifications at tertiary institutions and (3) in practice within the burgeoning creative industries. The research suggests that these three aspects are currently at odds in terms of the individual artist – that while the vast majority of cases that form the body of research are on small to medium size arts organizations, the vast majority of arts practitioners being trained in arts management or operating within the sector are individual self-employed freelancers. This begs the question of whether a re-orientation of arts management research towards individual artists is required or if this incongruity between research and practice is nebulous and therefore no action is necessary. Either way, this research asks the arts management academic community to draw breath and consider who we are researching, the direction that our discipline is taking and whether we are unintentionally moving away from the very creative practitioners that make up the arts industry.

THE EVOLUTION OF THE ARTS MANAGEMENT DISCIPLINE

Arts management, as an academic discipline is born from the on-going extension of management thinking to new and diverse activities. For example in the marketing realm, marketing models were initially focused on the direct transfer of tangible entities that exhibit utilitarian meaning (Bagozzi, 1975; Houston & Gassenheimer, 1987) and then extended to a more generic view of marketing which recognized the generalized and complex exchange of offerings that embody symbolic or mixed meanings (Kotler & Levy, 1969). As the understanding of marketing grew, so did its *application* to various non-business activities such as non-profit marketing, religious marketing, political marketing, cause-related marketing and, of course, arts marketing. In short, arts marketing – as an example of an arts management field – is born from applying management thinking to the arts.

It is understandable therefore that conventions common to the general management discipline are embedded in the arts management sub-discipline. This includes a research focus on organizations (SMEs through to large multinationals) and the categorization of research within management topics such as strategic management, human resource management, finance and accounting, and marketing and consumer behavior. While there are convincing arguments that arts management is an academic discipline in its own right (Evrard, 2002; Evrard & Colbert, 2000), it still appears to be largely bound by management focused topics and organizational focused research.

This study was particularly interested in the focus and context of arts management research relative to tertiary education and industry practice, and asked four fundamental questions:

To what extent is arts management research focused on arts organizations compared with individual artists?

Within which arts sectors is arts management research typically contextualized?

Is the tertiary education of arts management students occurring primarily within arts or management faculties?

To what extent is the arts industry made up of arts organizations compared to individual artists, and within which sector are they primarily operating?

ARTS MANAGEMENT RESEARCH

The extent to which arts management research is focused on arts organizations and/or individual artists was examined by reviewing the content of articles published across 2 academic journals: the *International Journal of Arts Management* established in 1998 and the *Asia Pacific Journal of Arts and Cultural Management* established in 2003. The *Journal of Arts Management, Law and Society* – initially established in 1971 as the *Performing Arts Review* – was also scanned at a high level as part of this analysis. These three publications are the only current academic journals that contain the terms "arts management" in their title and it was upon this basis that they were selected. The content of each article was reviewed and categorized into the binary groupings of: arts organization or individual artist, and then subsequently grouped into particular creative sectors including performing arts, museums, visual arts, dance, film and so forth. Both the abstract and keywords of each article was particularly useful in this exercise and wherever possible the author's own terminology was used in the categorization process. Only those articles that had a clear focus on arts organizations and/or individual artists were categorized; if the content held no specific organizational or individual focus then its topic was simply listed in a separate column as neither arts organization nor individual artist focused.

The data collected is presented in Appendix 1. As shown, a detailed analysis of 338 articles over a 14-year period (1998-2012) was conducted. Of those articles, around 68% were focused on arts organizations while only 6% specifically spoke to or of individual artists. A further 4% of these articles discussed both arts organizations and individual artists and the remaining 22% were not specifically focused on either arts organizations or individual artists. Figure 1 below summarizes this data.

FIGURE 1: FOCUS OF ARTS MANAGEMENT ARTICLE: ARTS ORGANIZATION AND/OR INDIVIDUAL ARTIST

	Arts organization focus	Individual artist focused	Both arts organization and individual artist focused	Neither arts organization nor individual artist focused
Asia Pacific Journal of Arts and Cultural Management	27	7	3	28
International Journal of Arts and Cultural Management	204	11	12	46
TOTAL	231	18	15	74

Beyond these very 'blunt' figures, the content of the articles within each category is also revealing. Interestingly, of the 18 articles that had a specific focus on individual artists, the majority was either conducting a sector analysis (i.e. industry focused) or was discussing training or career needs (i.e. education focused). Those articles that held neither an organizational nor individual artist focus were typically about arts audiences or cultural policy. In terms of the creative sectors within which the arts organizations and/or individual artists were discussed, the overwhelming majority was within the context of museums/galleries. Figure 2 below provides an analysis the 264 articles that had been identified as focusing on either an arts organizations and/or an individual artist and considered them in terms of the creative sector(s) that was discussed. It is important to note that some articles referenced more than one creative sector – that article is therefore presented in the graph across multiple categories; readers should therefore be wary of converting these figures into percentages. Due to the wide range of creative sectors that were contextualized in the 264 articles, small sub-categories have been merged for ease of interpretation.

With reference to the data presented in Figure 2, a number of points should be considered:

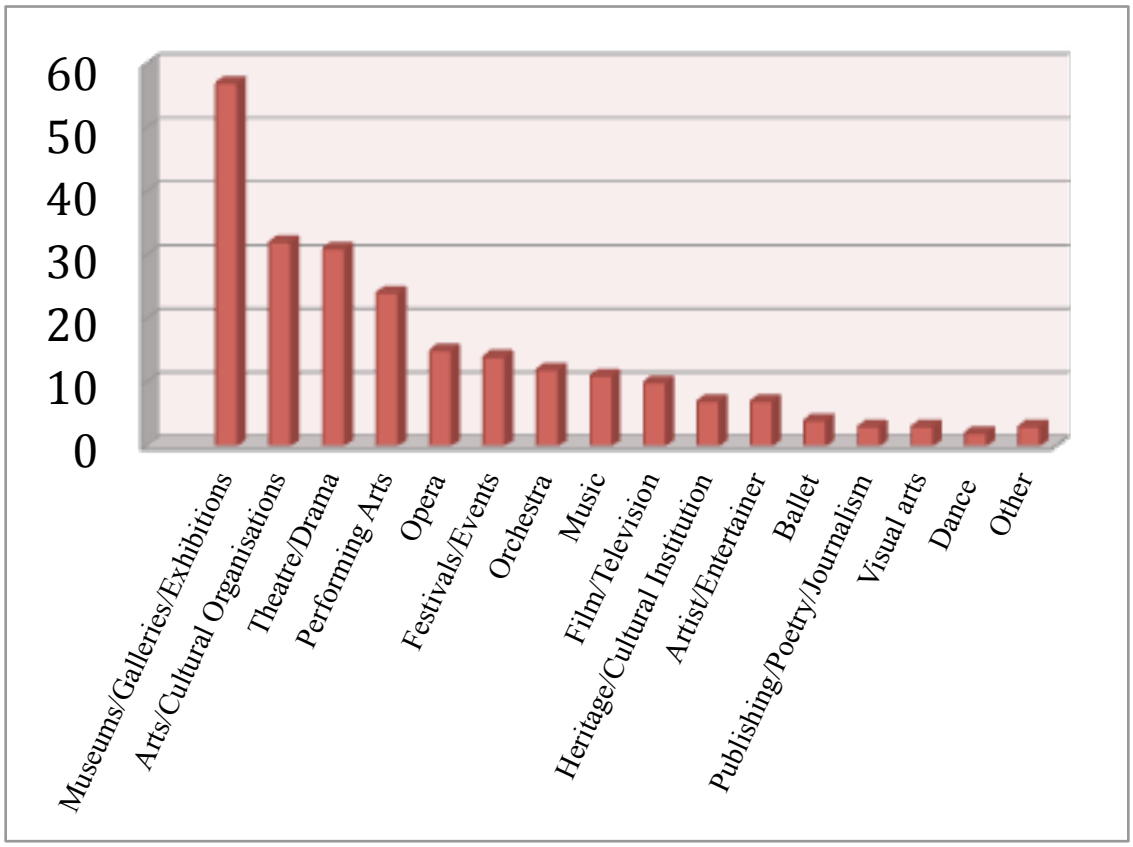
The term 'museum' is unclear – some authors appear to be referring to public institutions responsible for care and conservation of cultural and artistic artifacts, whereas others speak of 'museum' as an art gallery hosting art collections and touring exhibitions. The term 'gallery' is equally problematic as the gallery circuit is itself complex and includes public galleries, private galleries, community galleries, dealer galleries and so forth. As such, reference to 'museums' 'galleries' 'exhibitions' or 'art museums' were categorized together.

Some authors simply spoke of 'art organizations' without reference to a specific example and thereby placing that organization within a particular creative sector. As such, reference to 'art organizations' or 'cultural organizations' were simply left as a category in its own right. The term 'performing arts' was also employed and categorized in a similar manner.

The 'music' category includes articles that covered classical and choral music as well as the recording industry. The only musical form that was given a specific category was orchestra because they were mentioned so frequently.

The 'other' category included research about public libraries, circus arts, and cultural tourism organizations.

FIGURE 2: CONTEXT OF THE ARTS MANAGEMENT ARTICLE IN TERMS OF CREATIVE SECTOR(S)



As shown, the vast majority of the arts management research had a particular emphasis on museums/galleries or theatre/drama companies. Just 7 articles spoke only and specifically of 'an artist', one of those being a career profile of Guy Latraverse, the "father of Quebec show business" (Leblanc & Lapierre, 2001). Other articles classified individual artists within a particular creative sector, such as Salvemini and Delmestri's (2000) analysis of the film industry that spoke specifically of "independent actors". While organizations are of course made up of individual 'creatives', for the vast majority of cases it is the management of the organization or company that was typically the focus of the article rather than the individuals within it.
Overall this analysis suggests that the academic research being published in recognized arts management journals appears to be primarily organizational focused. Individual artists operating as a sole trader within the arts industry are given lesser specific consideration. This seems at odds with the arts industry which is primarily made up of individual creative practitioners working as freelance contractors. Furthermore, arts management education appears to be increasingly taught from within art schools with an aim of teaching their emerging artists how to manage themselves rather than to management students exploring how to apply their management skills to art organizations.

ARTS MANAGEMENT EDUCATION

In order to further delve into the intricacies of arts management as an academic discipline, an analysis was conducted on the tertiary institutions in Australasia that offer arts management qualifications. This data is presented in Figure 3.

FIGURE 3: ARTS MANAGEMENT TERTIARY QUALIFICATIONS: AUSTRALIA AND NEW ZEALAND

Institute	Where	Name Of Qualification	Position Of Qualification Within Tertiary Institute	
			Management Faculty	Arts Faculty
Australian Edith Cowan University	Perth, Western Australia	Bachelor of Arts (Arts Management) Bachelor of Arts (Arts Management) Honours Graduate Certificate in Arts Management Graduate Diploma in Arts Management Masters in Arts Management		Western Australian Academy of Performing Arts
Whitecliffe College of Arts and Design	Auckland, New Zealand	Masters of Arts in Arts Management		Arts and Design School
Auckland University of Technology (AUT)	Auckland, New Zealand	Masters of Arts Management Masters of Business Administration (Arts Management)		Faculty of Design and Creative Technologies
University of New England	NSW, Australia	Graduate Certificate in Arts Management		School of Arts
Deakin University	Melbourne, Australia	Graduate Certificate of Arts and Entertainment Management Masters of Arts and Entertainment Management	School of Management & Marketing	
University of Technology Sydney	Sydney, Australia	Graduate Certificate of Arts Management Graduate Diploma of Arts Management	UTS Business School	
Queensland University of Technology	QueenslandAustralia	Graduate Certificate in Creative Industries (Creative Production and Arts Management) Masters of Creative Industries (Creative Production and Arts Management)		Creative Industries Faculty
Royal Melbourne Institute of Technology (RMIT)	Melbourne, Australia	Graduate Diploma in Arts Management Masters of Arts (Arts Management)		School of Art
University of Melbourne	Melbourne, Australia	Post Graduate Diploma in Arts and Cultural Management Masters of Arts and Cultural Management		Graduate School of Humanities and Social Sciences
University of New South Wales	New South Wales, Australia	Graduate Certificate in Art Administration Graduate Diploma in Art Administration Master of Art Administration*		College of Fine Arts
University of South Australia	Adelaide, Australia	Graduate Diploma in Management (Arts and Cultural Management) Masters of Management (Arts and Cultural Management)	School of Management	
Central Queensland University	Sydney campus, Australia	Graduate Certificate in Arts Administration Master of Creative Enterprise (Arts Administration)		School of Education and the Arts
Example of a specialized tertiary institute offering arts management				
Australian Institute of Music	Sydney, Australia	Bachelor of Music (Arts Management)		Music Institute
Example of an arts management major *within* a degree				
Macquarie University	Sydney, Australia	Bachelor of Arts with a major in Arts Practice and Management		Faculty of Arts

As shown, there are currently 12 tertiary institutions in Australia and New Zealand that offer an undergraduate or graduate qualification specifically in arts management. Further to these 12 institutions, there are numerous universities/polytechnics delivering a qualification that includes an arts management major, e.g. a Bachelor of Arts with a major in Arts Practice and Management offered by Macqurie University in Sydney, or a specialized tertiary institute offering arts management as part of their degree such as the Australian Institute of Music's Bachelor of Music (Arts Management).

Of the 12 tertiary institutes offering a range of arts management qualifications, nine sat within the arts faculty e.g. RMIT's School of Art, and three sat within the management/business faculty, e.g. Deakin University's School of Management & Marketing. This is an interesting statistic given the origins of the arts management discipline with the management realm. Despite been born from an extension of management thinking into the arts sector, arts management now appears to sit prominently within art schools as opposed to management faculties. Without further analysis, it is difficult to ascertain any differences in the content of these qualifications as a result of teaching emerging artists or emerging managers. The data presented in Figure 3 clearly calls for further research to compare curricula to determine if arts management education differs depending on to whom it is being taught. It would also be interesting to map the career development of these graduates to ascertain if they become individual artists operating within the creative sector or managers of arts organizations.

ARTS INDUSTRY

It could be argued that distinguishing between an arts focus or management focus to arts management is nonsensical – that whether we are talking about individual artists managing themselves or the application of management models to arts organizations has few implications. However, while the majority of arts management studies focus on organizations, the majority of practitioners operating within the arts sector are individual freelancers. A study of the New Zealand creative industries for example found that "70% of artists can be broadly categorized as self-employed or freelance individuals while 17% are employed and drawing a salary or wages. By comparison, only 13% of the New Zealand labor force is self-employed" (Creative New Zealand, 2003, p. 44). A more recent analysis of employment in the New Zealand creative sector similarly emphasized the significance of individual creative practitioners, showing that the highest growth in arts employment over the past 5 years has occurred with freelance graphic designers, photographers, fashion designers or architects (Ministry for Culture and Heritage, 2009). A similar picture highlighting the significance of the individual artist is demonstrated elsewhere such as the Australian study, *Do you Really expect to be Paid?* which found that "the majority of artists now work as short or longer-term contractors rather than as employees" (Throsby & Zednik, 2010, pg 13).

The creative sectors that appear most prominent in the arts industry in New Zealand (as an example) include film and television, design, software development and publishing (NZIER, 2009). Interestingly these sectors play only a small part in the academic research in arts management and calls into question what may be at the very heart of this conflict – a matter of definition.

DEFINING 'THE ARTS' IN ARTS MANAGEMENT

To open the question 'what are the arts?' is to invite complexity and debate. It is a question that has attracted interest from early Greek philosophers to the current day. Yet, arts management as an academic discipline needs to determine if the 'arts' they we exploring are indeed the 'arts' we mean to explore. If we define the 'arts' in the broadest sense of the creative industries – a term that has gained prominence in the economies of the 21st century – then arts management should be as much focused on design, computer software and even architecture as it is on traditional fine and performing art forms such as art museums and theatre. Indeed the very definition of the 'creative industries' rests on individual talent and skill:

The creative industries are those industries which have their origin in *individual* creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property (Department of Culture, Media and Sport, 2001, emphasis added).

And these individuals are further categorized under creative industries frameworks into 13 sectors: advertising, architecture, arts & antiques, crafts, design, fashion, film, software design, music, performing arts, publishing, television and radio. These creative sectors, coupled with the individual focus in the creative industries definition, appear in conflict with the research undertaken in arts management. Where are the printmakers, the painters, the actors, the musicians, the designers, the software developers or the architects in arts management? What research is conducted on and for them? Is the organizational focus of arts management research just as applicable to such individual creative practitioners or are there particular idiosyncrasies of working individually as an "artist" that require attention from arts management academics?

CONCLUSION

As is typical of research, this study opens more questions than provides answers. Nevertheless, the findings suggest they are significant questions to ask as they lie at the very heart of the arts management academic discipline. The research published in arts management journals appears to be primarily organizational focused and conducted within the context of traditional arts sectors such as museums/galleries and theatre. However, tertiary institutions are changing – it is the arts faculties with art students that now primarily teach arts management; and the arts industry is changing to increasingly be referenced as the burgeoning creative industries. So this research simply asks the arts management academic community: do we also need to change?

REFERENCES

Bagozzi, R. 1975. "Marketing as exchange." Journal of Marketing, 39, October, p. 32-39

Creative New Zealand. 2003. Portrait of an Artist. Wellington, New Zealand: Creative New Zealand Arts Council of New Zealand Toi Aotearoa.

Department of Culture, Media and Sport, UK. 2001. Creative Industries Mapping Document, Retrieved from www.culture.gov.uk/global/publications/archive_2001/ci_mapping_doc_2001.htm , accessed 18 May 2004.

Evrard, Y. 2002. "Arts Management as a Model for the 'New Economy'", REAd – Ediç o, Vol 6, No 3, Retrieved from http://www.read.ea.ufrgs.br/edicoes/pdf/artigo_245.pdf, accessed 8 April 2013.

Evrard, Y & Colbert, F. 2001. "Arts management: A new discipline entering the Millennium?", International Journal of Arts Management, Vol 2, No 2, pp. 4-13.

Houston, F. and Gassenheimer, J. 1987. "Marketing and exchange." Journal of Marketing, 51, October, p. 3-18.

Kotler, P. & Levy, S. 1969. "Broadening the concept of marketing" Journal of Marketing, 33, p. 10-15.

Leblanc, F. & Lapierre, L. 2001. "Guy Latraverse and Show Business: A Story of Successful Co-management", International Journal of Arts Management, Vol 4, No 1,, pp. 58-71.

Major, S. 2009. "Creative Entrepreneurs and Artists: Is There A Difference?" Asia Pacific Journal of Arts and Cultural Management, Vol. 6, No 1.

Ministry for Culture and Heritage. 2009. Employment in the Cultural Sector. Wellington, New Zealand: Ministry for Culture and Heritage, Te Manat Taonga.

Ministry for Economic Development. 2002. The Creative Industries in New Zealand – Economic Contribution. Wellington, New Zealand.

NZIER. 2009. "The Creative Sector in New Zealand - Mapping and economic role." Report to New Zealand Trade & Enterprise, New Zealand.

Rentschler, R and Kirchner, T A. 2012. "Arts management/marketing journal citation analysis : assessing external impact." Arts Marketing : an international journal, Vol. 2, no. 1, pp. 6-20.

Salvemini, S. & Delmestri, G. 2000. "Governance in the Movie Industry", International Journal of Arts Management, Vol 2, No 2, pp. 59-73.

Throsby, D. and Zednik, A. 2010. Do you really expect to get paid? NSW, Australia: Australia Council for the Arts.

APPENDIX 1: ARTS MANAGEMENT JOURNAL ANALYSIS

Asia Pacific Journal of Arts and Cultural Management
Est. 2003

Year	Volume	Broad Topic Of Article	Arts Organization Focus	Individual Artist Focus	Creative Sector	**Other Topics Covered In That Volume With No Specific Context**
2003	Vol 1, No 1	Entrepreneurship and marketing	√		Performing arts	
		Management and leadership	√		Festivals	
						Arts Policy Copyright issues Arts Management Curriculum
2004	Vol 2, No 1	Career management and development		√	Film, video, digital media practitioners	
						Arts Policy Cultural difference Management of culture Cultural infrastructure
	Vol 2, No 2	Sector analysis		√	Professional visual arts	
		Privatization	√		Orchestra	
						Politics and censorship Regional cultural events
2005	Vol 3, No 1	Arts Leadership	√		Arts Organizations	
		Art infrastructure		√	Visual arts	
						Public relations City planning strategies Arts sponsorship
2006	Vol 4, No 1	Cultural values	√		Visual arts Organizations	
		Arts Leadership	√		Performing arts Organizations	
						Creative cities Cultural policy (x2)
	Vol 4, No 2	Marketing Aboriginal art		√	Indigenous arts	
		Audience development	√		Indigenous theatre	
						Cultural heritage Indigenous art market Event management of art exhibitions
2008	Vol 5, No 1	Social capital	√		Museums	
		Governance	√		Arts Organizations	
		Arts infrastructure	√		Regional art galleries	
		Relationship marketing	√		Orchestra	
						Arts participation
2009	Vol 6, No 1	Sector analysis	√		Indigenous performing arts	
		Cultural value	√		Indigenous performing arts	
		Creative entrepreneurship		√	Visual arts	
		Leadership	√		Performing arts	
		Community Enterprise	√		Theatre	
						Creative industries sector analysis
	Vol 6, No 2	Globalization	√		Performing arts	
		Ethical cultural practice		√	Individual creative practitioner	
						Cultural value (x3)

2010	Vol 7, No 1	Sector analysis	√		Music industry	
		Change management	√		Theatre	
		Gender analysis	√*	√*	Opera/musical theatre	*both individuals and Organizations considered
		Management strategy	√		Non-profit Organizations	
						Urban regeneration
	Vol 7, No 2	Leadership	√		Arts Organizations	
		Managing growth	√		Performing arts centers	
		Organizational analysis	√		Dance company	
						Critical analysis of arts management
2011	Vol 8, No 1	Socio-cultural analysis	√		Festivals	
		Community wellbeing and social impact	√		Indigenous cultural festivals	
		Cultural value	√		Festivals	
						Arts management education
2012	Vol 9, No 1	Urban regeneration	√*	√*	Individual emerging artists Festivals	*both individuals and Organizations considered
		Cultural exchange		√	Visual arts	
		Cultural policy	√*	√*	Arts practitioners Artistic interest groups	*both individuals and Organizations considered
		Case study	√		Collaborative filmmaking	
		Community cultural development	√		Collaborative filmmaking	
						Urban collaborative practice Cultural policy

International Journal of Arts and Cultural Management
Est. 1998

Year	Volume	Broad Topic Of Article	Arts Organization Focus	Individual Artist Focus	**Creative Sector**	**Other Topics Covered In That Volume With No Specific Context**
1998-1999	Vol 1, No 1 Fall	Ticket pricing strategies	√		Theatre	
		Market research	√		Classical music concerts	
		Cultural labor force training	√*	√*	Freelance art workers Employees	*both individuals and Organizations considered
		Training and development	√		Museums	
		Corporate Identity	√		Museums	
		Reputation		√	Visual arts	
		Case study	√		Circus arts Organization	
						Venture capital
	Vol 1, No 2 Winter	Audience attendance	√		Theatre	
		Ticket purchasing behavior	√		Performing arts	
		Sustainability and Organizational effectiveness	√		Public and private arts Organizations	
		Organizational change	√		Museums	
		Market analysis	√		Public libraries	
		Management accounting	√		Non-profit arts Organizations	
		Cultural sector management	√		Museums	
						Cultural economics
	Vol 1, No 3 Spring	Organizational change	√		Ballet, opera and theatre	
		Organizational change	√		Cultural Organizations	
		Market analysis	√		Public theatre	
		Management leadership	√		Festivals	
						Public art Interest based negotiations Copyright and distribution modes

1999-2000	Vol 2, No 1 Fall	Directorship	√		Museums	
		Change management	√		Art museums	
		Empirical typology	√		Cultural Organizations	
		Performance measurement systems	√		Arts and cultural Organizations	
		Sponsorship	√		Cultural institutions	
		Sponsorship	√		Arts Organizations	
		Management control	√		Arts and cultural Organizations	
		Strategic management and leadership	√		Performing arts Orchestra	
	Vol 2, No 2 Winter	Outsourcing	√		Museums	
		Audience research	√		Museums Performing arts	
		Publicity and media engagements	√		Festivals	
		Governance	√*	√*	Film industry Actors	*both individuals and Organizations considered
		Case study	√		Theatre	
						Arts management academic discipline Cultural capitals
	Vol 2, No 3 Spring	Arts management	√*	√*	Artists Art Organizations	*both individuals and Organizations considered
		Branding	√		Museums	
		Audience analysis and market segmentation	√		Performing arts	
		Sponsorship	√		Ballet company	
						Arts marketing Volunteer management
2000-2001	Vol 3, No 1 Fall	Mystery visitor tests	√		Museums	
		Subscription sales	√		Non profit art Organizations	
		Market analysis	√		Television production	
		Organizational values	√		Not for profit professional theatre	
		Organizational management	√		Public sector museums and galleries	
						Consumer behavior Arts funding
	Vol 3, No 2 Winter	Cultural entrepreneurship	√		Orchestra	
		New product development	√		Theatre	
		Customer satisfaction	√		Music festivals	
		Subscriptions	√		Orchestra	
		Leadership and strategy	√		Museums	
						Urban development Experiential labeling and consumer behavior
	Vol 3, No 3 Spring	Leadership	√		Arts Organization	
		Directorship	√		Art museums	
		Innovation management	√		Theatre	
		Cultural economics	√		Opera	
		Cultural economics and arts management	√		Book publishing	
		Case study	√		Orchestra	

2001-2002	Vol 4, No 1 Fall	Sustainability	√		Museums	
		Stakeholder theory	√		Music centre	
		Fund development and Organizational structure	√		Arts Organizations	
		Management control	√		Museums	
		Evaluation and measurement	√		Cultural Organizations	
		Leadership case study		√	Entertainer	
	Vol 4, No 2 Winter	Governance and leadership	√		Arts Organizations	
		Organizational change	√		Cultural institutions Non profit Organizations	
		Cultural identity and tourism	√		Indigenous tourism Organizations	
		Market structure and analysis	√*	√*	Art Galleries Artists	*both individuals and Organizations considered
		Strategic change	√		Theatre company	
					Philanthropy Visitor management	
	Vol 4, No 3 Spring	Leadership and cultural change	√		Opera	
		Audience analysis	√		Theatre, symphony, opera, choral music, dance Organizations	
		Change management	√		Drama Organizations	
		Relationship management	√		Festivals	
		Organizational change and strategy	√		Museums	
						Cultural heritage Audience analysis of fiction literature
2002-2003	Vol 5, No 1 Fall	Arts Management	√		Arts Organizations	
		Ticket sales	√		Theatre companies	
		Services marketing	√		Museums	
		Company profile	√		Vocal ensemble	
						Cultural policy and urban development Consumer behavior and film reviews Audience development and arts policy
	Vol 5, No 2 Winter	Leadership	√		Museums	
		Employment analysis		√	Individuals within the cultural sector	
		Marketing management	√		Museums	
		Company profile	√		Opera	
						Arts administration training
	Vol 5, No 3 Spring	Arts Management	√		Symphony orchestra	
		New product development	√		Performing arts	
		Cultural capital	√		Performing arts	
		Visitor experience analysis	√		Art museums	
		Values and financial stability	√		Ballet	
						Cultural tourism

2003-2004	Vol 6, No 1 Fall	Strategic planning	√		Arts institutions NFP Organizations	
		Organizational identity	√		Orchestra	
		Cultural networks	√		Museums Theatre	
		Advertising effectiveness	√		Cultural events	
		Evaluation of performance	√		Museum	
		Company profile	√		Philharmonic orchestra	
						Leadership and arts marketing
	Vol 6, No 2 Winter	Creative process	√		Film and television industry	
		Cultural marketing	√		Museums	
		Customer satisfaction and intentions	√		Museums	
		Reflective management	√		Theatre	
		Organizational structure	√		Museums	
		Financial investment	√		Performing arts	
		Leadership and management	√		Theatre	
	Vol 6, No 3 Spring	Organizational identity		√	Professional musician	
		New product launch	√		Recording companies	
		Funding and cultural policy	√		Arts Organizations	
		Arts investment	√		Museums	
		Leadership and innovation	√		Opera	
						Change management and cultural policy
2004-2005	Vol 7, No 1 Fall	Arts marketing and entrepreneurship	√		Arts Organizations	
		Arts audiences and competition	√		Olympics and museums	
		Arts / Business relationships	√		Arts Organizations	
		Leadership	√		Museums	
						Functional programming and cultural buildings Audience development Customer preference in popular fiction
	Vol 7, No 2 Winter	Learning and training		√	Individual artist	
		Accounting fraud	√		Commercial theatre	
		Privatization and admission charges	√		Museums	
		Consumer attendance and appropriation	√		Classical music concerts	
		Leadership and management	√		Arts Organization Opera	
						Cinema attendance
	Vol 7, No 3 Spring	Training and research		√	Artists	
		Strategic positioning	√		Art exhibitions	
		New technology and visitor studies	√		Museums	
		Institutional transformation	√		Opera houses	
		Marketing and customer relations	√		Theatre	
						Film reviews and cultural values

2005-2006	Vol 8, No 1 Fall	Attendance reporting and accuracy	√		Museums	
		Value chain analysis	√		Performing arts	
		Piracy and entertainment	√		Music and movie industries	
		Sponsorship and philanthropy	√		Arts and cultural events	
		Market structural analysis	√		Visual arts	
		Leadership and teamwork	√		Film festival	
						Arts administration education
	Vol 8, No 2 Winter	Personality and positioning	√		Cultural festivals	
		Audience and consumer preferences	√		Performing arts	
		Customer relations and membership schemes	√		Provincial theatres	
		Music genre and classification	√		Popular music festivals	
		Arts management	√		Jazz Festival	
						Cultural tourists
	Vol 8, No 3 Spring	Institutional change	√		Museums	
		Positioning and venue	√*	√*	Live performance	*both individuals and Organizations considered
		Audience participation	√		Theatre	
		Career transition		√	Dance	
		Leadership	√		Theatre	
						Media criticism and cultural industries
2006-2007	Vol 9, No 1 Fall	Stakeholder engagement	√		Performing arts	
		Leadership	√		Arts Organizations	
		Value and consumption of culture	√		Museums and monuments	
		Cluster analysis	√		Arts Organizations	
		Company profile	√		Film company	
						Poetry economy
	Vol 9, No 2 Winter	Volunteer management	√		Arts Organizations Theatre	
		Governance change	√		Orchestra	
		Subscriptions and audience loyalty	√		Theatre	
		Arts management	√		Ballet	
						Cultural heritage management Consumer behavior and art luxury products
	Vol 9, No 3 Spring	Leadership	√*	√*	Orchestra Musical conductors	*both individuals and Organizations considered
		Market structural analysis		√	Young visual artists	
		Quality improvement	√		Arts Organizations	
		Theatre programming	√		Theatre Artistic companies	
		Audience and online communities	√		Performing arts Organizations Classical music	
		Leadership	√		Opera	

2007-2008	Vol 10, No 1 Fall	Governance	√		Cultural institutions Opera	
		Networks and embeddedness	√*	√*	Music industry Majors Independents	*both individuals and Organizations considered
		Bullying	√		Theatre Performing arts	
		Crisis and leadership	√*	√*	Museums Museum director	*both individuals and Organizations considered
						Corporate art and Organizational identity Move genre and country of origin
	Vol 10, No 2 Winter	Governance and financial crisis	√		Not for profit arts and cultural Organizations	
		Market orientation	√		Museums	
		Core and peripheral service and repurchase intention	√		Performing arts	
		Admission charges	√		Public museums	
		Company profile	√		Symphony orchestra	
						Art investment
	Vol 10, No 3 Spring	Positioning strategies	√		Cultural institutions	
		Performance measurement	√		Opera	
		Personality and venues	√		Performing arts	
		Management practices and crisis	√		Opera company	
						Live entertainment and consumer behavior Arts management journal ratings
2008-2009	Vol 11, No 1 Fall	International artist management practices	√*	√*	Bands Musicians	*both individuals and Organizations considered
		Values and positioning	√		Museums	
		Values and performance venue	√		Live performing arts	
		Immersive ICTs	√		Museums	
		Client relationship	√		Museums	
		Management and leadership	√		Shakespearian festival	
						Creative industries definition
	Vol 11, No 2 Winter	Leisure activity market	√		Museums	
		Organizational fields and structuring	√		Museums Theatres	
		Assessment and strategic planning	√		Not for profits Opera	
		Performance measurement	√		NFP Organizations Performing arts	
		Company profile	√		National arts center	
						Cultural policy and heritage conservation
	Vol 11, No 3 Spring	Audience experience	√		Performing arts	
		Brand orientation	√		Museums	
		Children and the museum experience	√		Museums Art exhibitions	
		Destination management	√		Cultural events	
		Experiential marketing	√		Museum	
						Music piracy and music consumption

2009-2010	Vol 12, No 1 Fall	Audience development	√		Theatre	
		Branding and marketing strategy	√		Arts Organizations	
		International marketing	√		Film companies	
		Aesthetic leadership	√*	√*	Orchestra Conductor Filmmaking Film director	*both individuals and Organizations considered
		Re-patronizing behavior	√		Cinema owners Film industry	
		Crisis management	√		Opera	
	Vol 12, No 2 Winter	Value dimensions and drivers	√		Cultural events	
		Cultural entrepreneurship		√	Artists	
		Destination management	√		Heritage Organizations	
		Fan funded labels and customer empowerment	√*	√*	Music industry Artists	*both individuals and Organizations considered
		Alliances and collaboration	√		Performing arts Opera	
		Company profile	√		Classical music festival	
	Vol 12, No 3 Spring	Evaluation and monitoring	√		Not-for-profit arts Organizations	
		Strategic planning	√		Arts Organizations	
		Collaboration and social alliances	√		Arts and culture orientated Organizations	
		Service quality	√		Museums	
		Artistic mission and pricing	√		Theatre	
						Analysis of the 'long tail'
2010-2011	Vol 13, No 1 Fall	Product launch and sales promotions	√		Theatre	
		Mission and lexical analysis	√		Art museums	
		Artistic careers and cultural markets		√	Poets Artists	
		Art leadership	√		Art Organizations	
		Company profile	√		Orchestra	
	Vol 13, No 2 Winter	Fundraising	√		Performing arts	
		Exhibition experience	√		Art exhibitions	
		Service quality and visitor membership	√		Museums	
		Management succession	√		Cultural Organizations	
		Company profile	√		Museums Art gallery	
	Vol 13, No 3 Spring	Charitable giving	√		Museums Heritage institutions	
		Product management and marketing	√		Performing arts	
						Art collections Cultural economics and arts index Evolution of arts management research at AIMAC conferences

2011-2012	Vol 14, No 1 Fall	Market orientation and cultural antecedents	√		Performing arts Organizations	
		Branding and web applications	√		Performing arts	
		Customer loyalty and segmentation	√		Performing arts Theatre	
		Company profile	√*	√*	Journalism center Journalist and novelist	
						Product placement in movies
	Vol 14, No 2 Winter	Governance and financial crisis	√		Arts Organizations	
		Audience behaviors, demand and release date	√		Cinema studios	
		Performance measurement	√		Museums	
		Artistic convergence and business model	√		Theatres	
		Civic leadership and museum expansion	√		Museum	
	Vol 14, No 3 Spring	Knowledge management	√		Music festivals Seasonal Organizations	
		Business models and turmoil	√		Artistic Organization Theatrical touring company	
		Word of mouth and social media	√		Museums	
		Business models and artistic careers		√	Artists	
		Organizational learning and cultural management	√		Cultural institution	