



SYLLABUS

ARTS MARKETING IN A GLOBAL CONTEXT

Instructor: Dr Katy Layton-Jones

Katy_lucy_jones@yahoo.co.uk

Contact hours: 40

LONDON, ENGLAND

COURSE DESCRIPTION

The Arts are one of Britain's biggest commercial successes. From the Beatles to Tate Modern, the V&A to Downton Abbey, the British creative and heritage sectors are worth billions of pounds per annum. Yet, most people remain ignorant of the complex and extensive marketing strategies that underpin their commercial success. Using the global city of London and the wider UK as a case study, this course will unmask the techniques that have made the British arts scene such a successful global brand. Combining lectures, field visits, guest speakers and practical project work, the course will immerse students in an industry that is typically hidden in plain sight.

COURSE OBJECTIVES

- [1] Understand the ways in which marketing is effectively planned in the arts sector to achieve the objectives of distinctive organisations and agencies.
- [2] Appreciate the spectrum of accountability and transparency vis-à-vis the relationship between producers, institutions, government, customers, and the wider public.
- [3] Understand how campaign objectives are determined by the marketing strategy, and how media and creative strategies are drawn up.
- [4] Comprehend the art of presenting creative proposals to prospective clients; of pitching ideas in a way that will optimally engage and move marketing management.
- [5] Appreciate and respond to the changing nature of contemporary arts marketing

INSTRUCTIONAL METHODOLOGY

London contains an array of commercial, public, and charitable art institutions and companies that employ a range of marketing strategies. A combination of lectures, research visits and guest lecturers will introduce you to the numerous and ever-changing approaches to arts marketing in the form of branding, PR, advertising, sponsorship, friends groups, and even diplomacy.

METHOD OF EVALUATION (GRADING)

Class Participation = 10%

Assignment 1 = 15% 1000 word proposal for a PR campaign to promote the British Museum in the wake of recent scandals.

Assignment 2 = 25% 1500 word case study of an existing marketing strategy for a current exhibition or art venue in London.

Assignment 3 = 20% approx. 1250 words. Bath case study: marketing national heritage. A puff piece about Bath and its attractions targeted at a choice of three demographic groups.

Final project = 20% Marketing campaign for a chosen artist, gallery, venue or service. *Supporting portfolio (individual)

Final project = 10% Marketing campaign for a chosen artist, gallery, venue or service. *Group 'pitch' (group)

COURSE SCHEDULE

Class content	Readings and Assignments
<p><u>Class 1: Introduction - 'Two countries divided by a common language'</u></p> <p>Lecture: Course expectations, assessment program and module scheme. The key characteristics of British culture and society and the implications for the arts and marketing. Department of Culture Media and Sport. Conceptualising marketing and advertising. The basic rules and roles of marketing. Taglines. USPs.</p>	<p>Read</p> <p>General preparation for the course: The regulatory context in the UK: www.asa.org.uk Explains how the ASA [Advertising Standards Authority] regulates via a voluntary code all non-broadcast UK advertising.</p> <p>The government department responsible for promoting and funding arts and culture (DCMS): https://www.gov.uk/government/organisations/department-for-culture-media-and-sport</p> <p>Terry Flew, 'The Origins of Creative Industries Policy', <i>The Creative Industries: culture and policy</i> (2012) (9-32).</p>
<p>Part I: Exploring the marketplace</p> <p>An introduction to the range of institutions, companies, clients and consumers in London's art world and an exploration of their various marketing strategies.</p>	
<p><u>Class 2: Selling the World</u></p> <p>Lecture: Introduction to the British Museum as a controversial flagship global museum and charitable commercial enterprise.</p> <p>Visit: The British Museum to explore their 'key attractions' strategy, disaggregated merchandise offer, visitor and friends policies.</p>	<p>Read</p> <p>https://www.britishmuseumshoponline.org/</p> <p>Tiffany Jenkins, 'Who Owns Culture', <i>Keeping Their Marbles</i> (2016) (202-250)</p> <p>Hartley et al., 'Markets', <i>Key Concepts in Creative Industries</i> (2013) (131-134)</p>

<p><u>Class 3: Selling the brand</u></p> <p>Visit: The Victoria and Albert Museum. The V&A is more than just a museum; it is an education provider, home to the National Art Library, and a global leisure destination. During this visit, we will research the ways in which the V&A uses its unique collection to construct and promote these different functions under one coherent brand.</p>	<p>Read</p> <p>www.vam.ac.uk</p> <p>Julie Atherton, 'The emotional connection between customers and brands' <i>Social Media Strategy</i> (2023) (23-27)</p> <p>Mark Einstein on Branding in <i>Advertising: what everyone needs to know</i> (2017) (16-23)</p>
<p><u>Class 4: Serving a global market</u></p> <p>Lecture: Explanation of the role of private art buyers, agents and galleries in the global art market. The establishment of artists' reputations, the art 'investment', advertising and competing in a competitive commercial marketplace.</p> <p>Visit: Private commercial gallery (e.g. Mayor Gallery). Tour and conversation with commercial art dealer.</p>	<p>Read</p> <p>www.mayorgallery.com</p> <p>Terry Flew, 'Consumption, Markets, Technology and Cultural Trade', <i>The Creative Industries: culture and policy</i> (2012) (111-132).</p> <p>Hartley et al., 'Agent/Agency', <i>Key Concepts in Creative Industries</i> (2013) (9-11)</p> <p>Assignment 1 due = 1000 word proposal for a PR campaign to promote the British Museum in the wake of recent scandals.</p>
<p><u>Class 5: To the highest bidder</u></p> <p>Lecture: Exploring the ethical context of the international market in historical art, its impact on PR, the commercial and legal implications of Artists Resale Rights.</p> <p>Visit: Sotheby's Auction House.</p>	<p>Read</p> <p>https://www.sothebys.com/en/ https://www.christies.com/en</p> <p>https://www.bonhams.com/department/AFR/african-oceanic-and-pre-columbian-art/</p> <p>The Sotheby's Price-fixing Scandal: https://confluence.cornell.edu/display/tam2011/The+Sotheby's+Price+Fixing+Scandal</p> <p>https://www.christopher-mason.com/journalism-articles/2018/7/5/auction-house-afire-sothebys-priceless-reputation</p>
<p><u>Class 6: Representing the creative</u></p> <p>Lecture: Introduction to the range of professional and charitable organisations that represent the commercial and professional interests of creatives, including self-representation and open studios.</p> <p>Visit: Royal Society of Painter Printmaker Etchers (RE) and Royal Watercolour Society (RWS), Bankside Gallery. Tour and introduction to the membership model and its commercial benefits.</p>	<p>Read</p> <p>Hartley et al., 'Institution', <i>Key Concepts in Creative Industries</i> (2013) (115-118)</p> <p>https://www.royalwatercoloursociety.co.uk/ https://www.re-printmakers.com/ https://www.banksidegallery.com/ https://camopenstudios.org/</p>
<p>Part II: Strategy and Delivery</p> <p>In this part of the course we focus on the practical application of existing strategies and developing new approaches, particularly in the digital age.</p> <p>Read: Pete Barry, 'The Strategy', <i>The Advertising Concept Book</i> (2016) (pp 43 – 57).</p>	

<p><u>Class 7: Learning from the Past</u></p> <p>Visit: Museum of Brands. Draw on the historical archive of advertising to identify key branding themes, strategies and approaches.</p>	<p>Read https://museumofbrands.com</p> <p>Pete Barry, 'The Campaign', <i>The Advertising Concept Book</i> (2016) (pp 92 – 98).</p> <p>David Ogilvy, 'How to build great campaigns', <i>Confessions of an Advertising Man</i> (1963 - 2013 edn.), 107-120)</p>
<p><u>Class 8: Tie-ins, art and TV</u></p> <p>Lecture: Above the Line (ATL) and Below the Line (BTL) marketing. The role of the BBC, tie-ins, anniversaries and the art market.</p> <p>Case study: Paul Cummins and Tom Piper, <i>Blood Swept Lands and Seas of Red</i> (2014) https://www.hrp.org.uk/tower-of-london/history-and-stories/tower-of-london-remembers/#gs.hs7qqd</p>	<p>Read Davies and Sigthorsson, 'Marketing and Distribution of Creative Products', <i>The Creative Industries: from theory to Practice</i> (2013) (158-173).</p> <p>Alan Wolk's (2015) <i>Guardian</i> feature on the 30 second ad at: https://www.theguardian.com/media-network/2015/jun/22/30-second-commercial-advertising-outdated</p>
<p><u>Class 9: 'Off the Wall'</u></p> <p>Guest Lecture: Clare Farrell: Branding Extinction Rebellion</p> <p>Now recognised by the V&A as a ground-breaking campaign, the Extinction Rebellion marketing strategy drew on crowd-sourcing and participant creativity to combine environmental messaging and art production. The result is a new form of 'anti-market' marketing.</p>	<p>Read https://99designs.com/blog/creative-inspiration/guerrilla-marketing</p> <p>Research field work: Gorilla marketing and Spitalfields.</p> <p>Assignment 2 due = 1500 word case study of an existing marketing strategy for a current exhibition or art venue in London.</p>
<p><u>Class 10: The remote visitor</u></p> <p>Lecture: An exploration of how art institutions, artists and commercial galleries are creating 'vicarious' viewings and experiences to extend their market.</p> <p>Class research task: reaching the world</p>	<p>Read Julie Atherton, 'Understand how social media is utilized in business. Marketing and interpreting customer expectation', <i>Social Media Strategy</i> (2023) (6-16)</p>
<p><u>Class 11: Project development</u></p> <p>Final project and pitch preparation under supervision. Opportunity to complete additional market research.</p>	<p>Readings and preparation for your final project</p>
<p><u>Class 12: 'The Pitch'</u></p> <p>Assessment: Class group 'pitches' for marketing strategies.</p>	<p>Readings and preparation for your final project</p> <p>Final project = 20% Marketing campaign for a chosen artist, gallery, venue or service. *Supporting portfolio (individual)</p> <p>Final project = 10% Marketing campaign for a chosen artist, gallery, venue or service. *Group 'pitch' (group)</p>

<p><u>Additional Day Trip Excursion</u></p> <p>Visit: City of Bath - marketing a city of culture</p>	<p>Read</p> <p>Research the following organisations, their remit and role in marketing arts and culture: English Heritage www.english-heritage.org.uk The National Trust www.nationaltrust.org.uk/ Historic Royal Palaces www.hrp.org.uk/ Visit Britain www.visitbritain.com/ The Art Fund www.artfund.org/</p> <p>Assignment 3 = 20% approx. 1250 words. Bath case study: marketing national heritage. A puff piece about Bath and its attractions targeted at a choice of three demographic groups.</p>
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ATTENDANCE

Attendance is mandatory, whether in class or on visits. See attendance policy.

Required Readings

The course does not track a single text as there is no one work that encapsulates the material being treated. Moreover, a lot of topics/issues, especially in media tariffs, account moves, digital practice et al., go out of date quickly. Readings will be provided from a range of sources and all classes will be supported by each week's slides plus article handouts.

Useful sites

www.moreaboutadvertising.com Highlights major ad industry news & stories; free and updated daily

www.asa.org.uk Explains how the ASA [Advertising Standards Authority] regulates via a voluntary code all non-broadcast UK advertising

www.ofcom.org.uk Regulator and competition authority for UK communications industries with responsibility for TV and radio, mobile and other platforms

www.clearcast.co.uk An NGO authorised to certify, prior to transmission, UK TV commercials for code compliance

www.brandrepublic.com Access to ad industry trade titles: highlights free.

www.tellyads.com Archive of over 17000 UK commercials on-tap for instant free[albeit lo-res] access

www.adbrands.net Profiles four favourite 'Ads of the Week'

www.visit4ads Again archived but worth following on "X"