# Advanced economics and management of arts

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[Il programma è mutuato con la denominazione: *Visual art management*]

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course’s overall objective is to provide students with an in-depth knowledge of the visual arts market. It illustrates how the visual art system works and which are the current brand communication strategies enacted in this industry, as well as which are the pricing dynamics in the art market. The course is divided into two modules.

The first module (*Visual Arts Management,* Professors Perra and Beccanulli*)* adopts a multidisciplinary approach in order to provide students with the fundamentals of visual arts management and brand communication examining the dynamics and communication strategies that the main “actors” of the current art system enact. In particular, this module teaches students how to read the dynamics of the contemporary visual art system, through a series of case studies regarding galleries, art fairs, auction houses, artists, and collaborations with the fashion world. This module also explores how art galleries, art fairs, and the global art market have changed over the past recent years. A focus is also dedicated to the recent Non Fungible Token global phenomenon and its market. Furthermore, this first module offers a critical perspective on the significance of establishing a brand in this field. It provides an overview of the key pillars of brand management and a deep-dive into the current offline and online brand communication strategy employed in the sector.

The second module (*Advanced economics of arts*, Prof. Nuccio) provides, on the one hand, critical foundations for the economic analysis of consumption, production and innovation in the arts, on the others, theories and methodologies to understand the their impact at the urban level in terms of cultural industries, local economies and labour market.

The aim of the module is to provide students with a solid theoretical understanding of the economic functioning of the art often compared with the contribution of related disciplines. Students will appreciate the complex value of art also observing the relationship between the art production and some form of urban economies and creative industries.

At the end of the first module (*Visual Arts Management,* Prof. Perra), students will:

* Acquire an understanding of the way visual arts are managed in the international art scene through the analysis of the main actors of the art system and specific case studies.
* Gain an understanding of how art galleries, art fairs, and auction houses have changed over the past recent years.
* Be able to analyze the career of an internationally known artist.
* Imagine how the art market and the art of collecting might change in the future.
* Develop conceptual knowledge on the design, content, and use of brand communication strategies in the art field
* Develop critical decision-making by recognizing, assessing, and  
  analyzing the territory in which brands and customers live today.

At the end of the second module (*Advanced economics of arts,* Prof. Nuccio), students will:

* Gain an understanding of economic theories operating at the core of arts and creative industries, in particular relate to consumption and production
* Gain a thorough understanding of innovation processes with focus on digital transformation
* Understand if and how arts produce economic impact on creative industries, cities and regions, looking also at the evolution and structure of the labour market

***COURSE CONTENT***

Module I: *Visual Arts Management* (Prof. Perra)

This module is structured around the following topics:

* Defining the art system through its main “actors”.
* The art market: galleries, art fairs, auction houses, art advisors, online platforms, collectors.
* Artist analysis. Case studies: Andy Warhol, Maurizio Cattelan, YBAs, Damien Hirst, among others.
* When artists question the art market. Case study: Andrea Fraser

Beyond collecting. Case studies: TBA21, Fondazione Sandretto Re Rebaudengo and others.

* The dark side of the art system and the market. Case study: *Velvet Buzzsaw* (2019), a film by Dan Gilroy.
* The Non Fungible Token new market in the digital age.
* What’s next? The art market and the art of collecting in the future.

Module I: *Visual Arts Management* (Prof. Beccanulli)

This module is structured around the following topics:

* *Introducing the Communication Scenario*

\*The Communication process

\*The evolution of the communication process

\*The importance of being a brand in the Art field

* *Brand Management in the Art field*

*\**Defining the brand

\*The intangible assets

\*The brand Positioning

* *Physical and Digital Brand Communication strategies*

*\**The importance of thespace

\*The Public Relations department

\*The difference between cross-branding partnerships, sponsorships, and mecenatism initiatives

\*The Consumer Brand Engagement

\*The storytelling in the Art field

\*The Branding of a Museum and Art Gallery Web Site

\*The Influencer Marketing strategies

\*The dawn of a new brand communication era: Augmented Reality, Virtual Reality, Livestreaming, and metaverse visits.

Module II: *Advanced economics of arts* (Prof. Nuccio)

The module is organized around the following macro topics:

* Evolution of cultural consumption. How do consumers choose what kind of art or artistic and cultural production to enjoy and to buy? What are the motivations and the mechanism behind such a choice which foster cultural and artistic consumption? Most relevant theories will be presented and compared.
* Economics and policy of arts production. Should arts be subsided or left to the market? What are the incentives/shortcomings for supporting one way or the other to funding arts production? There are different economic explanations behind the rationale for combining private and public support to the arts and related policies
* Innovation and digital transformation in the arts. What are the differences between innovation and the new in the arts and in the economy? How to foster digital innovation in the arts? We explore how new technologies have been applied to the arts with different aims and degrees of success
* Arts and local development. The economic impact of the arts have been a relevant topics inside and outside the academic research. Why shall we require and expect economic impact? We present different methodologies of measuring economic impact of the arts and we evaluate the effect of cultural activities in cities and regions. Lastly, we analyise the complex relations between arts and the tourist demand.
* Labour markets in the arts. How relevant is the occupation in the arts and in the creative industries? The analysis of the job markets in the art and its relationship with the creative industries allow to understand the future of skills and competences in arts and the key to success.

***READING LIST[[1]](#footnote-1)***

**Module I**

***Required readings***

* Adam, G. (2017). Dark Side of the Boom: The Excesses of the Art Market in the 21st Century. Surrey, Lund Humphries.
* Taylor, J. (2017). Visual Arts Management, Routledge.[*Acquista da VP*](https://librerie.unicatt.it/scheda-libro/taylor-jeffrey/visual-art-management-9781138684713-709960.html)
* Wallace A. M. (2006). Museum Branding, ALTAMIRA Press *(Ch 2, 3, 10, 11, 12, 13, 14, 15, 16).*

***Additional***

* Adam, G. (2021). *The Rise and Rise of the Private Art Museums.* Lund Humphries.
* Thornton, S. (2014). *33 Artists in 3 Acts,* W.W. Norton and Company.
* Thornton, S. (2008). *Seven days in the art world,* W.W. Norton and Company.
* Thompson, D. (2010). *The $12 million stuffed shark: The curious economics of contemporary art*, Macmillan.

**Module II**

***Required books***

Throsby, D., 2010. *The economics of cultural policy.* Cambridge university press (selected chapters)

***Required readings (discussion papers)***

*Consumption*

Throsby, D., 1994. The production and consumption of the arts: A view of cultural economics. Journal of economic literature, 32(1), pp.1-29.

Lizardo, O. and Skiles, S., 2008. Cultural consumption in the fine and popular arts realms. Sociology Compass, 2(2), pp.485-502.

Nuccio, M., Guerzoni, M. and Katz-Gerro, T., 2018. Beyond class stratification: the rise of the eclectic music consumer in the modern age. Cultural Sociology, 12(3), pp.343-367.

Chan, T.W. and Goldthorpe, J.H., 2007. Social stratification and cultural consumption: The visual arts in England. Poetics, 35(2-3), pp.168-190.

Zukin, S., 1998. Urban lifestyles: Diversity and standardisation in spaces of consumption. Urban studies, 35(5-6), pp.825-839.

*Production*

Ponzini, D. and Jones, Z.M., 2023. Investigating the relationships between cultural heritage and mega-events across heritage-rich cities in Europe. In Cultural Policy Yearbook 2020-2021. Culture in the Cities: Present and Future (pp. 54-66). İletişim Publishing.

Heilbrun, J., 2003. 11 Baumol’s cost disease. A handbook of cultural economics, p.91.

Cowen, T., 1996. Why I do not believe in the cost-disease: Comment on Baumol. Journal of cultural Economics, pp.207-214.

Velthuis, O., 2004. An interpretive approach to meanings of prices. The Review of Austrian Economics, 17(4), pp.371-386.

*Innovation*

Nuccio, M. and Bertacchini, E., 2022. Data-driven arts and cultural organizations: opportunity or chimera?. European Planning Studies, 30(9), pp.1638-1655.

Giannini, T. and Bowen, J.P., 2019. Rethinking museum exhibitions: Merging physical and digital culture—past to present. Museums and digital culture: New perspectives and research, pp.163-193.

Chen, C.L., 2021. Cultural product innovation strategies adopted by the performing arts industry. Review of Managerial Science, 15(5), pp.1139-1171.

Salvador, E., Simon, J.P. and Benghozi, P.J., 2019. Facing disruption: The cinema value chain in the digital age. International Journal of Arts Management, pp.25-40.

Lyubareva, I., Benghozi, P.J. and Fidele, T., 2014. Online business models in creative industries: Diversity and structure. International Studies of Management & Organization, 44(4), pp.43-62.

Li, F., 2020. The digital transformation of business models in the creative industries: A holistic framework and emerging trends. Technovation, 92, p.102012.

*Urban and local development*

Richards, G. and Wilson, J., 2006. Developing creativity in tourist experiences: A solution to the serial reproduction of culture?. Tourism management, 27(6), pp.1209-1223.

Nuccio, M. and Ponzini, D., 2017. What does a cultural district actually do? Critically reappraising 15 years of cultural district policy in Italy. European Urban and Regional Studies, 24(4), pp.405-424.

Cameron, S. and Coaffee, J., 2005. Art, gentrification and regeneration–from artist as pioneer to public arts. European journal of housing policy, 5(1), pp.39-58.

O’Connor, J. and Shaw, K., 2014. What next for the creative city?. City, culture and society, 5(3), pp.165-170.

Salerno, G.M. and Russo, A.P., 2022. Venice as a short-term city. Between global trends and local lock-ins. Journal of Sustainable Tourism, 30(5), pp.1040-1059.

Sacco, P.L., Blessi, G.T. and Nuccio, M., 2009. Cultural policies and local planning strategies: What is the role of culture in local sustainable development?. The journal of arts management, law, and society, 39(1), pp.45-64.

*Labour and impact*

Gutierrez-Posada, D., Kitsos, T., Nathan, M. and Nuccio, M., 2023. Creative clusters and creative multipliers: evidence from UK cities. Economic Geography, 99(1), pp.1-24.

Belfiore, E., 2015. ‘Impact’,‘value’and ‘bad economics’: Making sense of the problem of value in the arts and humanities. Arts and Humanities in Higher Education, 14(1), pp.95-110.

Florida, R., 2014. The creative class and economic development. Economic development quarterly, 28(3), pp.196-205

Lloyd, R., 2002. Neo–bohemia: Art and neighborhood redevelopment in Chicago. Journal of urban affairs, 24(5), pp.517-532.

***TEACHING METHOD***

The course is organized through lectures and involves participants in group works, group presentations and collective discussions. Some external expert and scholars are invited for three different thematic seminars.

Class participation is strongly recommended for both modules. Students are expected to present and discuss in class the assigned materials.

***ASSESSMENT METHOD AND CRITERIA***

Each module will count for 50% of the final overall grade for the course.

MODULE I (Visual Arts Management)

The final grade for attending and not attending students will be based on an written exam with open questions (100%) on the topics covered in class. Questions will be based on Professors Perra and Beccanulli’s classes, slides, books and additional reading materials uploaded on Blackboard.

MODULE II (Advanced economics of arts)

For *Attending students* the assessment will be based on:

* Group presentation (40 % of each student’s grade). Students are required to short presentation and discussion of papers in class. Participation and effort in class discussions will be also considered at the individual level.
* Final group assignment (60% of each student’s grade): students will be required to carry out one major assignment in a team.

*Non-Attending students:*

Students who do not attend classes need to be prepared on the on both full manuals and papers available on BB and will have to submit an individual essay of 10-12 thousands words based on a topic agreed with the instructor. The paper must be sent to the instructor on the day of the exam.

The exam will be composed of two or three open questions on the assigned study material.

***NOTES AND PREREQUISITES***

Language of instructions - English

Attendance –Attendance is highly suggested

International dimension – The course is co-taught by Italian professors but international teaching materials are used throughout the course.

Further information – Additional information regarding the course schedule and delivery, learning assessment, expectations and policies, general announcements, and additional course materials will be posted on Blackboard.

Expectations and policies

Students are invited to behave according to the norms of courtesy and respect both towards the professors and towards each other. Respect includes politeness, openness to active listening and constructive dialogue, and diversity in all its forms.

1. I testi indicati nella bibliografia sono acquistabili presso le librerie di Ateneo; è possibile acquistarli anche presso altri rivenditori. [↑](#footnote-ref-1)