

MARKETING THE VISUAL ARTS IN NEW ZEALAND

A Critical Analysis of Promotional Material by Christchurch's Art Galleries

A thesis submitted to the
Auckland University of Technology
(School of Communication Studies)

In particular fulfilment of the requirements for the degree of
Master of Arts (Communication Studies)

Primary Supervisor: Sigrid Norris

Candy Lange
October, 2007

ATTESTATION OF AUTHORSHIP

“I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.”

Candy Lange

October 2007

ETHICS APPROVAL

This research has obtained ethic approval 06/108 from the Auckland University of Technology Ethics Committee on October 10, 2006.

TABLE OF CONTENT

Attestation of Authorship	i
Ethics Approval	ii
Table of Content	iii
Acknowledgements.....	vii
Abstract.....	viii
Abbreviation Index.....	x
List of Figures and Images	xi
 Introduction.....	 1
 1. Literature Review	 5
1.1 Cultural Market Environment	8
1.2 Traditional Marketing.....	13
1.2.1 Corporate Identity	16
1.2.2 Advertising	19
1.2.3 Relationship Marketing	20
1.3 Public Relations	24
1.4 Arts Marketing	26
1.5 Galleries in a Culturally-Constituted World	34
1.6 Summary	38
 2. Methodology	 39
2.1 Research Perspective	41
2.2 Qualitative Analysis & Research Ethics	43
2.3 Case Study.....	47
2.4 Discourse Analysis.....	49
2.4.1 Scollon & Scollon (2003): Discourse in Place – Language in the Material World	50
2.4.2 Kress & van Leeuwen (1996; 2006): Reading Images – The Grammar of Visual Design.....	53

2.4.3 <i>Fairclough (1992): Discourse and Social Change</i>	55
2.5 Interviews	60
2.6 Visibility/Involvement Model: Categorising Promotion Materials	62
2.7 Summary	65
3. Galleries in Christchurch.....	66
3.1 Social Life in Christchurch in the 19th Century.....	67
3.2 The Early Beginnings (1850 – 1899)	69
3.3 Towards Professionalism (1900 – 1945)	72
3.4 Need for Change (1946 – 2000)	75
3.5 Cultural Precinct (2005 – Present).....	78
3.6 Summary.....	79
4. Centre of Contemporary Art.....	80
4.1 Organisational Context	82
4.1.1 <i>Historical Background</i>	82
4.2 Organisational Profile	84
4.2.1 <i>Promotion</i>	85
4.2.2 <i>Analysis: Mission Statement</i>	89
4.3 Organisational Reality	93
4.3.1 <i>Analysis: Signage</i>	93
4.3.2 <i>Analysis: Physical Invitations</i>	101
4.4 Discussion and Conclusion	106
4.5 Summary.....	115
5. Christchurch Art Gallery	117
5.1 Organisational Context	119
5.1.1 <i>Historical Background</i>	119
5.2. Organisational Profile	125
5.2.1 <i>Promotion</i>	127
5.2.2 <i>Analysis: Mission Statement</i>	129
5.3 Organisational Reality.....	138
5.3.1 <i>Analysis: Signage</i>	138
5.3.2 <i>Analysis: Physical Invitations</i>	146

5.4 Discussion and Conclusion	153
5.5 Summary	161
6. Campbell Grant Galleries	162
6.1 Organisational Context	164
6.1.1 <i>Historical Background</i>	164
6.2. Organisational Profile	166
6.2.1 <i>Promotion</i>	166
6.2.2 <i>Analysis: Mission Statement</i>	167
6.3 Organisational Reality	169
6.3.1 <i>Analysis: Signage</i>	169
4.3.2 <i>Analysis: Physical Invitations</i>	176
6.4 Discussion and Conclusion	181
6.5 Summary	183
7. Discussion and Conclusions	184
7.1 Review of Research Perspective.....	185
7.2 Discussion	187
7.2.1 <i>Visibility/Involvement Model</i>	189
7.3 Conclusions	194
7.3.1 <i>Strategic Planning</i>	194
7.3.2 <i>Personality of Director</i>	197
7.3.3 <i>Public Relations</i>	198
7.4 Recommendations	199
7.4.1 <i>Centre of Contemporary Art</i>	202
7.4.2 <i>Christchurch Art Gallery Te Puna o Waiwhetu</i>	203
7.4.3 <i>Campbell Grant Galleries</i>	205
7.4.4 <i>Broadening and Deepening the Audience</i>	206
Bibliography	209

Appendices.....	I
A. Theory: Analysis of Research Data	I
B. Theory: Analysis of Mission Statements	II
C. Practice: Analysis of Mission Statement, Vision & Policy	III
D. Theory: Analysis of Signage.....	IV
E. Practice: Analysis of Signage	V
F. Theory: Analysis of Invitations	VI
G. Practice: Analysis Invitations	VII
H. Theory: Analysis Interviews	VIII
I. Practice: Interview Transcription and Analysis Sample.....	IX
J. COCA Branding.....	XV
K. CAG Branding	XVI

ACKNOWLEDGEMENTS

I am greatly indebted to the following people for their time, inspiration and energy. I have immense gratitude for their support during that fascinating, stimulating and challenging time in my life.

I wish to thank my primary supervisor Sigrid Norris whose guidance and motivation were integral to finishing this thesis. Her advice and helpful comments were a great source of inspiration and support. I am very grateful to Sigrid for helping me to feel confident about my ideas and work. In addition, I thank my second supervisor Rosser Johnson for his time, advice and trust in me allowing me to complete the thesis in Christchurch.

I would also like to thank Frances Nelson for her inspiration and support during my first year at AUT. The idea for this thesis was born out of endless talks about New Zealand's history and culture.

I am very grateful to my flatmate and Christchurch sculptor Llew Summers. His knowledge about and contacts within the New Zealand arts scene were invaluable for my research. I also thank Llew for making the enormous effort of proofreading my final draft.

I am eternally thankful to my partner Mat for his unconditional love, patience, and encouragement. When things weren't going according to plan, Mat was always there to give me the support I needed. I also like to thank his wonderful family for their support. The way they integrated me into their family made it so much easier for me to be separated from my own family.

Der größte Dank gebührt meiner Familie: meinen Eltern, meiner „kleinen“ Schwester und meinen Grosseltern. Ohne eure Geduld, emotionale und auch finanzielle Unterstützung hätte ich das Studium gar nicht erst angefangen. Und ohne euch hätte ich nicht den Mut und Willen gehabt, diesen Schritt zu Ende zu gehen. Thank you!

ABSTRACT

This thesis illustrates the development of a new methodological tool for arts marketing, called the visibility/involvement model, through a critical analysis of promotional material of Christchurch's art galleries. The methodological tool provides insights into the quality of the art galleries' marketing activities, categorising promotional material according to their level of visibility/public accessibility and required individual involvement. The promotional material was considered according to three different dimensions of meaning: (1.) The textual dimension of meaning (Fairclough, 1992); (2.) The visual dimension of meaning (Kress and van Leeuwen, 1996; 2006); (3.) The local dimension of meaning (Scollon and Scollon, 2003).

The innovation of the newly developed model lies in the combination of these three dimensions coming from the three different theoretical and methodological areas of thought: Critical Discourse Analysis, Systemic Functional Analysis, and Mediated Discourse Analysis. The model takes the above mentioned three dimensions together in order to categorise and assess a gallery's current marketing approach, and to then recommend a gallery's enhancement of marketing strategies to either deepen or broaden their audience. The visibility/involvement model also provides understanding of a gallery's underlying ideology and can explain why a certain gallery emphasises a particular marketing approach more than another cultural organisation and what implications that might have for future developments.

This thesis challenges the view that traditional marketing strategies apply to arts marketing. Following Venkatesh and Meamber's (2006), who account for the cultural production process, drawing on McCracken (1986; 1988), this thesis attempts to engage in a holistic arts marketing approach.

In order to attempt a holistic analysis, the thesis is based on analysis of galleries' visual signs, mission statements, and sent-out invitations. A central argument in the thesis is that each class of promotional material implies different properties, and hence requires an altered promotion strategy based on the target audience and the main communicative intention. The concept entails that the audience becomes narrower and more homogeneous from the category of visual signs to the class of sent-out invitations. Likewise, the communication needs to become more personal and specific. The audience layer model, an application of the visibility/involvement model introduced in the final chapter of this thesis, illustrates the relationship between the audience and promotional material.

ABBREVIATION INDEX

CAG	Christchurch Art Gallery Te Puna o Waiwhetu
CC	Corporate Communications
CCC	Christchurch City Council
CD	Corporate Design
CG	Campbell Grant Galleries
CI	Corporate Image
COCA	Centre of Contemporary Art
CPIT	Christchurch Polytechnic Institute of Technology
CSA	Canterbury Society of Arts
D&A	Design & Arts College of New Zealand
IP	Interactive participants
KPIs	Key Performance Indicators
MAG	Robert McDougall Art Gallery
PR	Public relations
RP	Represented participants

LIST OF FIGURES AND IMAGES

Figure 01: Marketing Mix; Adapted from: Kotler, P. (2000).....	16
Figure 02: Arts Organisation's Public, Adapted from Kotler & Scheff (1997).....	30
Figure 03: The Cultural Production Process	33
Figure 04: Dimensions of Meaning	49
Figure 05: Visibility/Involvement Model	63
Figure 08: Information Value COCA Sign.	99
Figure 07: Theory of Shared Services Matrix System.	126
Figure 08: Information Value CAG Sign.	144
Figure 09: Marketing Orientation of Galleries	189
Figure 10: Effective Communication, Adapted from Kotler & Scheff (1997)	195
Figure 11: Relation between Promotion Materials and its Audience.....	199
Figure 12: Classes of Gallery Promotion Materials	201
Figure 13: Deepening and Broadening an Audience	207
Image 01: COCA.....	95
Image 02: COCA	96
Image 03: COCA Invitation	103
Image 04: CAG Vision (Paradigm Shift, 2006)	132
Image 05: CAG.....	140
Image 06: CAG.....	141
Image 07: CAG Invitation, Front	148
Image 08: CAG Invitation, Back	149
Image 09: CG	172
Image 10: CG.....	173
Image 11: CG Invitation, Front.....	178
Image 12: CG Invitation, Back.....	179
Image 13: COCA banner	XV
Image 14: Gallery Branding.....	XVI
Image 15: Screenshot CAG web site	XVI
Image 16: Use of gallery font.....	XVII
Image 18: CAG	XVIII
Image 19: CAG	XVIII

INTRODUCTION

This thesis proposes a new methodological tool for arts marketing, called the visibility/involvement model, developed in the process of critically examining the success of marketing activities used by New Zealand art galleries at a crucial stage in their development to further advance their role as cultural intermediaries.

As the main contribution of this thesis, the visibility/involvement model is an analytical tool, which classifies promotional material used by cultural organisations.

The promotional material was considered according to three different dimensions of meaning: (1.) The textual dimension of meaning (Fairclough, 1992); (2.) The visual dimension of meaning (Kress and van Leeuwen, 1996; 2006); (3.) The local dimension of meaning (Scollon and Scollon, 2003).

The new methodological model draws these meaning dimensions together in order to evaluate the quality of a gallery's current marketing strategy and provides explanations as to why certain organisations rely on specific marketing strategies more than others. The visibility/involvement model can be applied by art galleries and other cultural organisations to manifest their key audience, and thus, their communicative focus. It is also the foundation of practical recommendations to enhance a gallery's marketing strategy to either deepen or broaden their audience.

The research focuses on publicly accessible promotion materials of art galleries. Art galleries are essential part of the New Zealand culture, and are crucial in creating ideas about the distinction between high and low culture as well as between nature and culture (Rose, 2000). They exist in a changing and increasingly competitive environment, which is marked by struggles to communicate the *right* messages to the *right* audiences. This study aims to overcome some of these struggles by providing an analytical tool and practical recommendations.

The specific research questions addressed in this study are:

- What is the general approach to marketing and promotion of art galleries?
- What are significant themes within a gallery's communication strategy?
- How important is the mission statement for the organisation's self-projection and as a marketing instrument?
- Does signage play a significant role within a gallery's communications strategy?
- What impact do personal invitations have on the relationship between a gallery and its members or clients?

The *first* chapter gives an overview about the existing literature on arts marketing; presenting current approaches and identifying research deficiencies. One focus lies on Venkatesh and Meamber's (2006) model of the cultural production process. Chapter *Two* outlines the research design and methodology

employed in this thesis. It also presents the visibility/involvement model, which plays an important role for the classification of promotional material.

Chapter *Three* briefly summarises the history of art galleries in Christchurch in order to draw coherent lines in development and structure of the research objects of this thesis. The *fourth* chapter is dedicated to the first case study dealing with the promotion of the Centre of Contemporary Art (COCA), a Trust, which is considered a not-for-profit organisation. As the gallery does not receive major funding by national or local authorities, it heavily relies on its membership scheme. The following chapters, *Five and Six*, examine two different kinds of galleries and their marketing approach: the Christchurch Art Gallery Te Puna o Waiwhetu (CAG), a not-for-profit organisation funded and operated through the Christchurch City Council, and the privately owned dealer gallery Campbell Grant Galleries (CG).

All galleries presented in this thesis are located in Christchurch. This allows shared socio-demographic structures and historical developments. Each organisation presents a different type of gallery. McDermott Miller Ltd (1998) classifies New Zealand galleries and museums into three categories “based on their relative level of involvement in bringing contemporary New Zealand art before the public” (p.40). According to his account, the Christchurch Art Gallery Te Puna o Waiwhetu falls into the category of locally funded galleries with national significance. The Centre of Contemporary Art belongs to a group of galleries, which are locally funded and have local significance. However,

McDermott Millers Ltd's (1998) classification does not consider private dealer galleries while this thesis views private dealer galleries as another important class of galleries. Because of this, categorisation of the galleries in the thesis is based on their structure and resources.

The findings of the case studies will be discussed in the *eighth* chapter. Finally, in chapter *Nine* I shall discuss the research findings, draw conclusions and present beneficial suggestions for the galleries' marketing strategies.

1. LITERATURE REVIEW

This chapter gives a short introduction into the discussion about what good are the arts (Carey, 2006) and what defines visual arts in New Zealand. Second, it provides an outline of the market environment of cultural organisations, presents classification systems for cultural consumers, and summarises traditional marketing approaches. Moreover, the chapter introduces three selected concepts that play an important role within modern marketing and are relevant for this study: corporate identity (CI), advertising, and relationship marketing. Third, it gives an overview about the role and significance of public relations (PR) within the promotion mix of an organisation's marketing. Fourth, the chapter reviews current theories on arts marketing and argues that Venkatesh and Meamber's (2006) account on cultural production offers a coherent model to conceptualise arts marketing. Finally, the last paragraphs of this chapter delineate the role of galleries in the context of a "culturally-constituted world" (McCracken, (1988, p.xiv).

The literature review provides a profound knowledgebase and insight into the ideas evolving around marketing cultural organisations. It also argues that there are deficiencies in the academic field of arts marketing.

What counts as art and what are the arts actually good for? The answers to those questions vary significantly and touch philosophical spheres, as well as (almost) scientific ones.

The arts “provide us with powerful pleasure. They expand our imaginative sense. They are windows into historical epochs and into realms of pure fancy and fantasy. They sharpen our intellectual discriminative powers and, for example in music, develop human technical capacities to the highest degree possible. The arts incite emotional experience of an intensity and variety nowhere else available and take us deep into alternative human sensibilities” (Dutton, 2006, p. D8).

“Art n

1. A technique or method used in the deliberate creation of an image or object.
2. Collectively, the various techniques and methods by which images and objects can be created.
3. An activity or process in which acquired skills or knowledge are applied to presenting an idea in visible form.
4. Any or all of the products resulting from such techniques, methods or activities.” (Longman Dictionary of Art, 1986, p.12)

“The term ART as we now understand it began to take on its modern meaning in the 18th Century: an original creation, produced by an individual gifted with genius. This creation is primarily an object of aesthetic beauty, separate from everyday life. Not solely political propaganda, not a religious nor sacred object, neither magic nor craft, this thing called Art did not exist before the modern era” (Staniszewski, M.A. 1995, in Kolb, p. 24).

In his book *What Good are the Arts*, writer John Carey (2006) concludes that a work of art is “anything that anyone has ever considered a work of art, though it may be a work of art only for that one person” (Carey, 2006). Carey’s statement, although very general, takes into the account that art needs to have an audience to be considered art. Furthermore, Carey’s definition of what counts as art also supports the argument that art affects every individual in a different way. Art is a highly personal experience.

“In the final analysis, the artist may shout from all the rooftops that he is a genius; he will have to wait for the verdict of the spectator in order that his declarations take a social value and that, finally, posterity includes him in the primers of art history” (Marcel Duchamp, 1973).

Beatson and Beatson (1994) argue that the arts have the potential, either alone or in concurrence with other cultural factors, to influence all spheres of social life. In order to elucidate their argument, they present five essential functions of art: the affective function (art and pleasure), the communicative function (art and knowledge, the integrative function (art and identity), the political function (art and power), and the economic function (art and wealth).

What defines visual arts? According to Creative New Zealand, the visual arts in New Zealand include (but are not confined to) “sculpture, painting, printmaking, photography, drawing and installation” (2007, p.105).

1.1 Cultural Market Environment

Cultural institutions such as galleries operate in an environment which is shaped by its cultural actors (Venkatesh & Meamber, 2006), and where art is “distanced from the life world (Habermas, 1984) but, paradoxically, was made increasingly subject to market forces” (Venkatesh & Meamber, 2006, p.23). Two mindsets influence commercial culture: cultural optimism and cultural pessimism (Cowen, 1998). Supporters of cultural pessimism, foremost promoted by the Frankfurt School and Birmingham School (Cowen, 1998), believe that culture is in decline (Bennett, 2001) and that culture is corrupted through economic forces. On the contrary, cultural optimism represents the view that the influence of the market has positive outcomes for cultural developments. Cowen (1998) argues that material wealth helps relax external constraints on the artists' creativity and encourages artists to push their boundaries. Consequently, this results in cultural diversity, and the split between high culture and low culture.

The distinction between high culture (or high art) and low culture (or low/popular art) “indicates the sophistication of modernity, not its corruption or disintegration” (Cowen, 1996, p.40) and is becoming much more difficult (Staniszewski, 1995, In: Kolb, 2000). Traditionally, high culture refers to works of art, which gain greatest critical approval (Cowen, 1996) and are produced with the central focus on the internal objectives of the producer (Kolb, 2000). Low culture includes popular items that focus on the needs of the consumer

rather than the artist (Kolb, 2000). Cowen argues that low culture “appeared to be gaining at the expense of high culture. But in fact, such growth eventually transforms popular culture into high culture” (Cowen, 1996, p.42). To exemplify his thought, Cowen (1996) explains that Shakespeare's plays were regarded popular art at their time but represent high art today.

According to Gans (1997, In: Kolb, 2000), cultural classes are defined along a continuum between high and low culture which comprises four levels of culture. On the level of high culture, art is something exclusive created by an artist who is inspired by an artistic vision. Members of high culture have the responsibility and knowledge to interpret art and its *hidden meanings* in order to appreciate it. Usually, members of that level are born into it and have a certain educational background. The middle class audience comes from a professional background. Members expect that art not only has a secret meaning to the artist but also includes a comprehensible message for the audience. Middle class audience members enjoy art and famous artists who eventually become a brand themselves. According to Gans' model, lower middle class members do not have a form of higher education. They seek for art, which is not only enjoyable but also easily understandable and carries values of society. The artist is seen as someone who produces art for the mass audience rather than for himself/herself. The last level of cultural life introduced by Gans is the stratum of the working class culture. Members of that level have limited education and seek action-orientated art forms to relax or escape the daily routine. Gans' classification provides valuable knowledge to understand cultural audiences of a

society. However, his strata model does not fully apply today anymore (Kolb, 2000). “With mass education a reality, individuals have the opportunity to move up the social hierarchy” (Kolb, 2000, p.34). Besides, modern technology requires that members of all cultural classes have a certain educational standard. Therefore, both facts have actually increased the number of people in the high-class level. Marketing managers of cultural organisations should understand that they cannot assume only to talk to one preferred group of people anymore because social groups are changing dynamically and constantly (Kolb, 2000).

The recent emergence of a new type of cultural consumer (Kolb, 2002) gives cultural organisations a new platform for their marketing activities. The new cultural consumer is part of the current generation and has no objection to combining high art and popular art (Kolb, 2002). Today, even amongst artists there is less concern about the “boundary between high art and popular culture” (Kolb, 2002, p.23). This liberal orientation enables cultural organisations to target a new audience that is less exclusive and demanding than the traditional clientele.

The differentiation between high and low art demands a selected view on how to market the cultural product. Most artists naturally tend to be reserved towards marketing. This is mainly due to their reluctance to make concessions to consumer's expectations (Fraser, Kerrigan, Özbilgin, 2004). The challenge for cultural organisations is to “still be true to the artistic vision of the organisations

[...] while serving the community at large” (Kolb, 2002, p.18). Principally, organisations dealing with high art are concerned about the artistic integrity of their offerings. Contrariwise, organisations dealing with popular art “in the for-profit world can change the artist's product to the point where it is unrecognisable to the original creation [...] if that is what the marketplace wants” (Kolb, 2002, p.5).

Another matter concerning cultural organisations is success evaluation. In *Capturing Value - How Culture has become a Tool of Government Policy*, John Holden (2004) refers to the difficulty of how to measure the instrumental value of culture. Although culture is seen as an integral and essential part of civil society its value “cannot be adequately expressed in terms of statistics” (Holden, 2003, p. 21). Holden argues further that culture gains its legitimacy chiefly from the support through governments and other public organisations, and from widely acknowledged experts. Nevertheless, cultural organisations still need to justify regularly their existence and contribution to a society's well-being. Holden's suggestions in order to overcome those problems involve, for example, for cultural organisations to “demystify themselves” (Holden, 2003, p.11), as well as a better alignment with customer's needs and wishes (e.g. extend opening hours of galleries and libraries, and the like). Matarasso (1996) argues that the evaluation of arts programmes needs to be approached creatively. His proposed *Five Stage Process* provides a framework for arts organisation to develop projects and determine their impact (Matarasso, 1996). However, he acknowledges that his research is based on “no more than an exploration of the

key ethical and practical issues which arise from any attempt to assess the social value of the arts” (Matarasso, 1996, p.1). It is still pending to present an acknowledged holistic empirical concept of how to evaluate the success of cultural organisations that is “clear, provable and helpful in making the most of culture and creative activity” (Matarasso, 1996, p.1).

1.2 Traditional Marketing

Marketing fully developed after World War II when the market shifted from a seller's market into a buyer's market. Marketing is defined as a “social and managerial process by which individuals and groups obtain what they need and want through creating and exchanging products and values with others” (Kotler, Brown, Stewart & Armstrong, 2001, p.5). It is concerned with dynamic interrelationships between an organisation and its customers (Christopher, Payne & Ballantyne, 1994). Fundamentally, marketing does not start when the product has entered the market but far in advance. It is the sum of all activities, which influence the development and promotion of a product or service.

The modern marketing philosophy (Kotler & Andreasen, 1991) evolved over several decades and through different approaches. The first marketing management approach, with product focus, emerged when markets first appeared around the turn of the 20th century. The product orientation of companies implied that success would come to those businesses “that bring to market goods and services they are convinced will be good for the public” (Kotler & Andreasen, 1991, p. 40). The product, therefore, must offer “the most quality, performance and innovative features” (Kotler et al., 2001, p.12). The product-orientated approach developed into a production-orientated marketing approach when more efficient production processes and new distribution ways (e.g. department stores and later supermarkets) had been invented. Still, the market was dominated by the fact that the demand for a product exceeded its

supply. The production-orientated approach implied that those businesses would be successful that have the lowest costs and the most efficient production and distribution systems. However, the depression of the 1930s proved the product and production approach to be deficient. The general demand for goods shrank, the competition grew bigger and, therefore, the new challenge for organisations was to convince consumers to buy their commodities. Instead of changing their products in order to attract customers, businesses heavily relied on their sales skills and increased budget for advertising, personal selling, and sales promotion (Kotler & Andreasen, 2001). Until the 1980s, the existing marketing philosophies had one fact in common. They focused on the organisation and its products. The customer was not the organisation's main concern. Towards the end of the 20th Century, consumer behaviour had changed and new consumer research was available. Hence, a new marketing approach had to emerge. Outside-inside marketing replaced inside-outside marketing (Kotler & Andreasen, 2001). The new customer-orientated approach entails “that achieving organisational goals depends on determining the needs and wants of the target market and delivering the desired satisfactions more effectively and efficiently than competitors” (Kotler et al., 2001, p.15). Furthermore, the new philosophy necessitated that employees were well selected and trained in order to fulfil their customers' wishes and needs. The most recent marketing management philosophy is the societal concept (Kotler et al., 2001). It refers to superior questions concerning the society's well-being, environmental issues, as well as demographic changes. Next to those present marketing philosophies, a number of modern marketing trends developed

(McKenna speaks of “the old and the new marketing”; 1991, p.5). For instance: non-profit marketing, which evolved in the 1970s, international marketing, direct marketing, Internet marketing, relationship or loyalty marketing, place and person marketing, brand marketing and political marketing.

The traditional marketing model applies for most commercial and industrial organisations (Colbert, Bilodeau, Nantel & Rich, 2000). The process usually starts with the market and a need, which a company strives to fulfil. Therefore, a business uses given evidence (provided by a “marketing-information system”; Colbert et al., 2000, p. 15) in order to evaluate the existing need, resources, and the company's mission. According to the research findings, the organisation then develops a marketing strategy based on the marketing mix and adjusts the elements to “produce the desired effect on the potential customer” (Colbert et al., 2000, p. 16).

A fundamental marketing concept is the marketing mix, which describes a “set of controllable marketing variables that the company blends to produce the response it wants in the target market” (Kotler et al., 2001). In a seminal work on the marketing mix, Borden (1964) introduces 12 different elements. McCarthy (1964) simplifies the model, which then becomes well known as the 4 *Ps*: product, place, price and promotion. A few years ago the 4 *Ps* were changed into the 7 *Ps*, incorporating physical evidence, people, and process. However, marketing expert Kotler (2005) argues that the 4 *Ps* should be converted into the 4 *Cs* in order to reflect the customer's power in modern marketing

approaches. The 4 Cs are: customer value (formerly known as product), customer costs (formerly known as price), customer convenience (formerly known as place), and promotion becomes customer communication.

The following table illustrates the single aspects of the original marketing mix comprising product, price, place, and promotion.

Product	Price	Place	Promotion
An organisation's good-service combination (Kotler et al., 2001)	Indicator for the costs and considerations necessary (Boaz, 2006)	Channels of distribution, mainly characterised by its length (Boaz, 2006)	"The art of communicating a message." (Boaz, 2006, p.201)
Quality	List Price	Channels	Sales Promotion
Design	Discounts	Coverage	Advertising
Features	Allowances	Assortments	Sales Force
Brand	Payments	Locations	Public Relations
Name	Credit Terms	Inventory	Direct Marketing
Packaging		Transport	
Sizes			
Services			
Warranties			
Return			
Figure 01: Marketing Mix; Adapted from: Kotler, P. (2000)			

1.2.1 Corporate Identity

There are three concepts playing an important role within modern marketing: corporate identity, advertising, and relationship marketing. Each concept embraces one aspect of promotion, which plays an integral part within the analyses at a later point of this study. Mission statements or organisational

policies are part of an organisation's corporate identity. Visual display signs incorporate advertising aspects, and personal letters/invitations sent out by an organisation can be categorised as a tool of an organisation's relationship marketing. In the following, I shall delineate each concept further.

The concept of corporate identity refers likewise to an organisation's strategy and goal (Kiessling & Spannagl, 1996). A corporate identity combines an organisation's corporate behaviour (CB), corporate design (CD), and corporate communications (CC). It represents the organisational values, norms and beliefs and originates from the history and purpose of the organisation. Traditionally, a vision or mission statement is the first step towards a corporate identity (Kiessling & Spannagl, 1996). An organisation's mission statement defines the organisation's "reason to be" (Byrnes, 2003, p.87). It is "one of the most visible and powerful articulations of the culture and usually relates to values and meaning [...] and provides guidance for people to act" (Kezar & Kinzie, 2006, p.152). Before a statement can be formulated, usually comprising one or two sentences, the organisation goes through a planning process that involves a mission analysis (organisation's purpose), a situation analysis (SWOT analysis), and a resource analysis (Byrnes, 2003). Morpew and Hartley (2006) argue that the formulation of an organisation's mission has two potential benefits. First, a clear mission statement is instructional. It helps members of the organisation to "distinguish between activities that conform to institutional imperatives and those that do not" (Morpew & Hartley, 2006, p. 457). The second benefit refers to inspiring and motivational effects of mission statements

that symbolise a shared sense of purpose. Furthermore, those statements are used as marketing documents communicating an organisation's values, beliefs and history to the public.

However, Morphey and Hartley also point out that mission statements are regarded as “collections of stock phrases” (Morphey & Hartley, 2006, p. 457), or as Fairhurst (1993) puts it mission statements have a “strategic level of generality and ambiguity” (p.336). The chosen language in mission statements often intends to suggest an “an all-purpose purpose” (Morphey & Hartley, 2006, p. 458). Traditionally, mission statements communicate that nothing is beyond an organisation's reach and fail to acknowledge organisational limitations. An examination of mission statements by Chait (1979) revealed that most mission statements are very similar to each other due to their formulation of “vague and vapid goals” (Chait, 1979, In: Morphey & Hartley, 2006, p. 459).

“Mission Statements stand a little apart from the normal recursive that produce and reproduce everyday social and institutional customs (Giddens, 1979). [...] Rather, genre-exemplars of this type have a ghostly immanence over and above plethora of regulations, instructions and procedures” (Swales & Rogers, 1995, p. 226).

Despite the criticism, Morphey and Hartley, among others, underline the importance of a mission statement for an organisation due to its instructional and motivational benefits. The significance of a corporate identity lies in the creation of an ideal consistent image of the organisation. It determines the organisations branding and creates a point of reference for all shareholders. However, it reflects an ideal state and not the organisational reality. Permanent

controlling and adjusting are necessary in the process of successfully implementing and maintaining a corporate identity.

1.2.2 Advertising

The second relevant marketing concept is advertising which is part of an organisation's promotion mix. It refers to “any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor” (Kotler & Scheff, 1997, p.301). Kotler and Scheff (1997) identify four characteristics of advertisement. These are a highly public mode of communication (public presentation); pervasiveness; amplified expressiveness, which relates to the dramatising nature of advertising; and impersonality. Common tools within advertising are, for example, print and broadcast ads, packaging, mailing, symbols, logos, and display signs (Kotler & Scheff, 1997). The most valuable element of an organisation's advertising is its brand. A brand is a “synthesis of product characteristics in the mind of the consumer” (Colbert, 2002, p.8). The brand of an organisation represents its image. According to Boorstin (1992), images possess six characteristics. Images are synthetic. They are especially created to serve a purpose. For example, an organisation's brand name is an artificial construct, which symbolises the organisation it stands for. An image is also believable. In other terms, “it serves no purpose if people do not believe in the image” (Kotler & Scheff, 1997, p.380). Furthermore, Boorstin (1992) claims that images are passive. This refers to the fact that the image is already believed to be concordantly with the reality (Kotler & Scheff, 1997).

“Once an image is there, it becomes more important than the organisation itself. In the beginning the image is a likeness of the organisation; finally the organisation becomes a likeness of the image, and its conduct seems mere evidence” (Kotler & Scheff, 1997, p.380).

Furthermore, images are vivid, concrete, simplified, and ambiguous. These properties relate to the aspects of distinction and adaptability. Individuals are more likely to remember concrete and simple images than too complex ones. In addition, images need to leave room for adaptability to unpredictable future purposes.

Buchholz and Wördemann (2000) describe five portals which brands need to address in a consumer’s mind. Two portals relate to the traditional use-value of products. Given brands offer persuasive benefits and represent a logical and practical choice; hence, they are preferred by consumers. The *norms and values portal* outlines the relationship between a consumer’s moral values and the brand. The *identity and self expression portal* establishes a connection between the brand and a character or identity desired by the consumer. The *emotions or love portal* implies that consumers choose a particular good or service because they *love* the brand.

1.2.3 Relationship Marketing

The final concept, relationship marketing, marks the shift from trying to maximise the profit on each individual to maximising mutually beneficial relationships with customers, distributors, dealers and suppliers (Kotler et al., 2001). The term relationship marketing refers to a number of relationships and

related marketing tactics (Palmer, 1995). Christopher, Payne and Ballantyne's (1991) "six markets model" (p.21) illustrates the market environment of (most) organisations, including the customer market, influence markets, employee (recruitment) markets, supplier markets, referral, and internal markets; the highest priority being the customer market. Each demand means either a new or a repeat customer. Instead of concentrating on strategies to attract new customers, relationship marketing primarily focuses on retaining current ones and creating long lasting customer relationships. One main reason for that is that costs are much higher to win new customers in a market environment determined by competition than keeping current customers satisfied. Another reason is that losing a single customer does not only mean losing a single purchase but a "lifetime of patronage" (Kotler et al., 2001, p.12). The overall credo for companies in terms of relationship marketing is keeping the customer satisfied. According to Christopher, Payne and Ballantyne (1991), relationship marketing distinguishes itself from transaction-orientated marketing (Kotler, 1992) through its focus on audience retention, high emphasis on audience service, high commitment to the audience, and high audience contact. The concern for quality guides all activities.

Gordon, McKeage and Fox (1998) summarise three dimensions relationship marketing tactics are categorised along: continuity, individualisation, and personalisation. Continuity refers to mail sent-out on a frequent base. This "implicitly or explicitly suggests that it is the continuous nature of the interaction between parties that distinguishes relationship marketing from

other forms of marketing” (Gordon, McKeage & Fox, 1998, p. 445). Individualisation implies that an organisation customises their marketing mix to people’s individual needs, and thus provides greater value. Personalisation refers to personal relationships established between the company and the customer. One crucial element within all relationship marketing strategies is involvement (Gordon, McKeage & Fox, 1998): “each of the three tactical components of a relationship marketing strategy appears to be most effective when individuals are involved with a product category” (Gordon, McKeage & Fox, 1998, p. 455). Involvement, a significant concept to explain consumer behaviour (Mittal & Lee, 1989), is described as perceived personal relevance (Zaichkowsky, 1985), or a motivational state of mind of a person with regards to an object or activity (Mittal 1983). Mittal and Lee (1989) argue that there are two main forms of involvement: product involvement and purchase involvement (or brand-decision involvement). The sources of involvement can be classified into three groups (a) utilitarian value, concerning the physical performance of a product (Sheth, 1974); (b) sign-value, referring to the ability to signal something about the self to others (Gordon, McKeage & Fox, 1998); and (c) hedonic value, which describes sensory pleasure. According to Gordon, McKeage and Fox (1998), involvement creates an ongoing commitment on the part of the consumer relating to his/her thoughts, feelings, and behavioural response to a product or organisation. Relationship marketing tactics that focus on continuity may reinforce this kind of consumer commitment while relationship marketing tactics emphasising individualisation and personalisation “require this sort of

active participation on the part of the buyer, and are therefore unlikely to be successful when a buyer's involvement is low" (p. 449).

1.3 Public Relations

Simply speaking, public relations (PR) means the management of communication between an organisation and its publics (Grunig & Hunt, 1984). Its purpose is to arrange active communication through goal-orientated information processes (Reineke & Eisele, 1994) to create awareness, influence public opinions, promote and protect reputations (Tymson & Lazar, 2002).

Public relations is part of promotion, a marketing mix element. Kotler & Scheff (1997) refer to the promotion mix as “marketing communication mix” (p. 301). Other elements of the communication mix are advertising, personal selling, and sales promotion. There are two main methods to implement PR within an organisation (Mast, 2002). The first approach refers to the communicative function of public relations and emphasises elements like a two-way communication, the construction of goodwill and sympathy, and the informational function of PR. The second approach applies within marketing theories. Public relations is being seen as an element of the marketing mix. Either way, Mast (2002) argues that there should be no doubt about the importance of public relations within the communication of an organisation. While marketing activities focus on increasing sales, public relations works to establish an atmosphere of confidence and comprehension.

The range of communication activities within PR is broad. It includes the use of written material (e.g. media releases, articles, annual reports, catalogues,

newsletter, magazines, and direct mail letters); audio-visual and electronic material (e.g. website, films or audio material); interviews and speeches (e.g. conferences and conventions, and other presentations); public service announcement; and events (Dickman, 1997). According to Kotler and Scheff (1997), the benefits of effective public relations are related to low costs (especially in comparison with advertising), high credibility (which refers to news in the media based on PR material), and the potential for “dramatising and building the image of an organisation of offering” (p. 303).

1.4 Arts Marketing

Marketing is still a rather new concept for arts organisations and artists. The topic was first introduced towards the end of the 1960s when Kotler (1967) presented his work on Marketing *Management* (Colbert et al., 2000). Research in the arts had to develop to provide “valid, factual information in a period of growing demand for accountability to their many constituencies, both public and private” (Farell, 1975, p.37). Since then, numerous scholars established a large body of literature on marketing culture and the arts. There are three main periods in the development of arts marketing. The Foundation Period from the mid 1970s to mid 1980s is characterised by the learning process of artists and arts organisations to apply the new concepts. The second period, Professionalisation Period, lasted until the mid 1990s and “saw a new understanding that the cultural organisation’s future was tied to success in the marketplace” (Kolb, 2000, p.75). The Creative or Discovery Period, which still lasts today, focuses on the differentiation processes of cultural organisations due to the still increasing marketplace (Fillis, 2002).

The majority of the existing arts marketing literature offers a foundation for exercising arts marketing through adopting conventional marketing theories and practices (Byrnes, 1999; Dickman, 1997; Diggle, 1984; 1994; Hill & O’Sullivan & O’Sullivan, 2003; Kerrigan & Fraser & Özbilgin, 2004; Nicolaou, 2003; Pue, 2002). Brown and Patterson (2000) summarise felicitously: “Certainly there is no shortage of marketing-made-easy books for the arts

community” (p.17). The limitations of traditional marketing theories linked to the arts have been recognised almost simultaneously (Colbert & Bilodeau & Nantel & Rich, 2000; Colbert, 2002; Chong, 2002; Fillis; 2002; Hirschman, 1983; Kolb, 2000; McCracken, 1990; Rentschler, 1999). Cultural organisations “need to know more than just the basics of marketing; they need to know how to develop a marketing strategy and position their product to successfully target the new culture consumer” (Kolb, 2000, p.2).

Colbert, Nantel, Bilodeau and Rich’s (2000) account on *Marketing Culture and the Arts* presents a marketing model for cultural organisations that draws on traditional marketing concepts but acknowledges the “reality of the artistic milieu” (Colbert et al., 2000, p.16). The *raison d’être* of an artistic product is not (necessarily) to fulfil any market needs. Therefore, Colbert et al. (2000) argue that a cultural marketing model is product-centred in order to pay tribute to the complex nature of cultural products. “Cultural marketing is the art of reaching those market segments likely to be interested in the product while adjusting to the product the commercial variables” (Colbert et al., 2000, p.15). In a later, solo-authored paper, Colbert (2002) acknowledges the disparity between high and low culture: while high arts are product-centred, popular art, such as Hollywood Blockbusters, focus on the market. In addition, the article perceptively advocates the fundamental difference between traditional marketing approaches and arts marketing due to the different nature of the products.

However, the product-centred concept does not recognise that the involved organisation needs to be managed and marketed. An audience-orientated approach, on the contrary, acknowledges the need for arts organisations to adopt a marketing orientation that contributes to social development as well as to economic development (Rentschler, 1999). Rentschler's (1996) proposed arts marketing model seeks a balance “between the new economic realities and the need to nurture innovation” (Rentschler, 1996, p.6). All activities within that model are led by the overall aim to achieve the creative mission and to establish the audience needs. Both goals, achieved successfully by developing and implementing strategic arts marketing, using the elements of the marketing mix, concentrating on funding and sponsorship, as well as on relationship marketing, contribute towards a viable and vital arts organisation (Rentschler, 1999)..

Fillis (2002) presents another innovative approach. He proposes a “framework of creative, entrepreneurial marketing” (Fillis, 2002, p. 141), which requires intuition and a certain affinity to inspired risk taking. Drawing on examples of creative self-promotion by avant-garde artists, Fillis encourages research beyond accepted and linear marketing theories and practices. Fillis and Rentschler (2005) elaborate this creative approach further. The authors argue that all elements of conventional marketing approaches comprise aspects of creativity. Furthermore, the article states that a more representative concept of arts marketing can be created by “using art and its data to construct arts marketing theory rather than by applying existing general textbook marketing

theory” (Fillis & Rentschler, 2005). The proposed creative arts marketing paradigm combines potential synergy effects from traditional marketing research, post-modern marketing, and the arts and constructs a foundation for creative and innovative marketing.

In sum, the importance and uniqueness of arts marketing, as well as the boundaries of traditional marketing for the arts, are widely acknowledged (Colbert, 2002; Colbert & Bilodeau & Nantel & Rich, 2000; Dickman, 1997; Fillis, 2002, Fillis & Rentschler, 2005; Kerrigan & Fraser & Özbilgin, 2004; Kolb, 2002; Maitland, 2003; Nicolaou, 2003, Rentschler, 1998, 1999). Several innovative arts marketing models have been proposed (Colbert et al., 2000; Fillis, 2000; Rentschler, 1999), but still, there is “no established and accepted construct of arts marketing” (Rentschler, 1998, p.84), and most of the literature lacks in-depth knowledge on arts marketing and fails to challenge the view of traditional marketing (Fillis, 2002).

A relevant construct towards a holistic framework for arts marketing activities is Venkatesh and Meamber's (2006) conceptualised model of cultural production. According to Lash and Urry (1994/2002), cultural production refers to “the process by which cultural products (including goods, artifacts, visual and experiential objects, services, and art forms) are created, transformed, and diffused in the constitution of consumer culture” (in: Venkatesh & Meamber, 2006, p.12). The underlying assumption of the model is that the cultural

production process “involves a high degree of meaning production and meaning transfer” (Venkatesh & Meamber, 2006, p.25).

An Arts Organisation's Public			
Artists	General Audience	Media	Corporate Sponsors
Management	Subscribers	Labour Unions	Individual Donors
Staff	Competitors	Government Agencies	Public, Private and Corporate Foundations
Board of Directors		Other Interest Groups	
Volunteers			
Figure 02: Arts Organisation's Public, Adapted from Kotler & Scheff (1997)			

According to McCracken's (1986; 1988) account on *Culture and Consumption*, cultural meaning in a consumer society possesses a mobile quality. McCracken describes the meaning transfer exemplarily through explaining the two concepts of cultural meaning: cultural categories (e.g. time and space) and cultural principles (e.g. ideas and values). Both concepts depend on each other; one presupposes the other. The cultural meaning resides in the “culturally-constituted world” (McCracken, 1988, p.xiv), the consumer goods, and the consumer itself (McCracken, 1986). Identified means by which the meaning is drawn out of these locations and transferred between them, are advertising and the fashion system. These means can move cultural meaning from the culturally-constituted world to consumer goods. The meaning transferred to cultural products reflects underlying cultural categories, which share the ways in which the world is characterised by humans (McCracken, 1993). At the end, the individual consumer decodes the meaning through consumer rituals, such

as exchange rituals, possession rituals, grooming rituals, and divestment rituals (McCracken, 1986).

“The development of the system of cultural production is accompanied by a process of differentiation generated by the diversity of the public at which the different categories of producers aim their products. Symbolic goods are a two-faced reality, a commodity and a symbolic object. Their specifically cultural value and their commercial value remain relatively independent, although the economic sanction may come to reinforce their cultural consecration” (Bourdieu, 1997, p. 113).

The cultural production process involves three groups of cultural actors: producers, cultural intermediaries and consumers. The producers, such as artists, architects or designers, produce cultural goods, which can be both tangible and intangible. Cultural intermediaries include individuals or organisations that are concerned with the communication and distribution of produced cultural goods. Those two groups are integral in the process of constitution and distribution of the symbolic meaning added to the tangible or intangible good (Venkatesh & Meamber, 2006). Venkatesh and Meamber (2006) argue that cultural intermediaries, such as galleries, museums, libraries, and operas, help to create the artistic or aesthetic experience for the consumers, through their responsibility in the meaning transfer process. Consumers, then, “transform the cultural products into objects of meaningful consumption experiences” (Venkatesh & Meamber, 2006, p.13)

Bourdieu (1997) specifies the role of the cultural intermediary:

“The art trader is not just an agent who gives the work a commercial value by bringing it into the market; he is not just the representative, the impresario, who ‘defends the authors he loves’. He is the person who can proclaim the value of the author he defends [...] and above all ‘invests his prestige’ in the author’s cause, acting as a ‘symbolic banker’ who offers as security all the symbolic capital he has accumulated” (p.77).

In order to understand the origin of the cultural production model it is necessary to briefly review previous developments within the field of marketing for cultural organisations. Venkatesh and Meamber (2006) identify four main orientations. The first approach, the managerial orientation, focuses on the principles of arts marketing and developed around the early 1970s. The role of marketing is to act as an intermediary in the cultural production system. The second approach recognises the limitations of the previous orientation. It turns attention to the consumption of the arts, emphasising experiential, symbolic, and hedonic components (Venkatesh & Meamber, 2006). The third orientation (developed around the 1980s) builds upon the consumption orientation and emphasises the significance of the arts in everyday life situations. Marketing works as a framework for cultural production rather than an intermediary. The authors state that through the influence of postmodernism and cultural democratisation, “life is becoming more like the arts: ephemeral, experiential, and image or style-based” (Venkatesh & Meamber, 2006, p.17). The fourth, cultural product orientation, asserts that cultural products provide insights into consumer culture. Marketing is important throughout all phases of the cultural production process. All of those orientations, to varying degrees, motivate the model of Venkatesh and Meamber (2006).

Cultural Actors		
Cultural Producer	Cultural Intermediary	Cultural Consumer
Artists, architects or designer, etc.	Galleries, museums, libraries or operas, etc.	Gallery and visitors, Theatre attendees, etc.
Produce cultural goods that can be tangible (physical) or intangible (immaterial)	Are concerned with the communication and distribution of produced cultural goods	Buy, visit, enjoy, experience cultural products
Constitute and distribute the symbolic meaning added to the cultural products		Transform the cultural products into objects of meaningful consumption experiences
Symbols attached to the cultural product operate as code or language		Perceive symbols and transform into meaning
Figure 03: The Cultural Production Process		

The cultural production model allows drawing conclusions about the use of promotional materials (e.g. advertising posters, signage or brochures) by cultural intermediaries. In the process of meaning transfer, “symbols attached to the cultural product operate as a code, or language, that contributes to the understanding of meaning. The use of symbols is context dependent” (Venkatesh & Meamber, 2006, p.18). The authors argue that within the consumer's decision process of purchase the meaning of a product is as important as its functionality. Symbols “are what consumers perceive and transform into meaning” (Venkatesh & Meamber, 2006, p.18). The significance for the arts comes through their *marketisation* (Venkatesh & Meamber, 2006): “It is through the interaction between the consumer and the art that aesthetic experience (and hence cultural production) is materialised” (Venkatesh & Meamber, 2006, p.23). In a contemporary consumer society, art “has become marketised” (Venkatesh & Meamber, 2006, p.23).

1.5 Galleries in a Culturally-Constituted World

In McCracken's (1988) "culturally-constituted world" (p.xiv), galleries are intermediaries playing a crucial role within the process of transferring cultural meaning from the cultural actor to the consumer. Pearce (1992) describes galleries as a copula in the circuit of art diffusion that marks the arts distinct from other aspects of society. Although "museums and galleries cannot present and transmit absolute knowledge and are no longer viewed with the same authority that they once had" (Corsane, 2005, p.9), their role in acknowledging the significance of the arts in society, is still beyond dispute (Joy, 1998). Galleries act as "repositories of the past through the acquisition, classification, interpretation, and framing of art objects and ethnographic artifacts" (Joy, 1998, p. 264). Joy (1998) argues that even though all types of galleries have the purpose of circulating and exhibiting art, their motivation is different. According to her account, commercial galleries are small businesses, operated by the owner or manager, and follow the mandate of selling art works in a manner unlike all other types of galleries. Crane (1987) describes commercial galleries as gatekeepers of art at entry level. On the other hand, public galleries, which are funded and run by the government, exhibit shows that are usually curated, free of charge and open to the public (Joy, 1998). Yet, both, commercial and public galleries are seen as ritual spaces:

"Some of the sanctity of the church, the formality of the courtroom, the mystique of the experimental laboratory joins with the chic design to produce a unique chamber of aesthetics" (O'Doherty, B., 1979, p.24).

The architecture of a gallery or museum conveys significant symbolic meaning. The building of a contemporary gallery signifies the level of modernity or post-modernity of the city and even country it represents (Ballé, 2002). Moreover, the architecture of the gallery “is a statement about how art is regarded” (De Groot, 2006, p.12), and how the organisation wants to be perceived (Chong, 2002). The historical development of museums, and later galleries, shows the conversion of interpretation concerning the architecture of those cultural institutions.

According to Ballé (2002), the purpose of museums in the 17th and 18th Century was foremost for academic and educational intentions. Art collections had been established for prestigious and scientific reasons. During the late 1700s, collections were accessible to the public. The concept of the museum as a public institution was manifested during the French Revolution. “Galleries and museums for instance have moved from being more or less private royal and aristocratic institutions to places that are open to everyone” (Davey, 2004, p.45). Throughout the 19th Century, museums maintained their function as “guardians of the national heritage” (Ballé, 2002, p. 134). The overall duty of a cultural institution was to contribute to the visitor's education and the national identity at large. With that responsibility and gained independence, museums confirmed their status as public spaces and temples for the arts (De Groot, 2006) by inhabiting buildings of symbolic meaning (e.g. Altes Museum in Berlin). The Industrial Revolution in England encouraged the opening of numerous small museums. Thus, all cultural institutions had been awarded a

certain “social usefulness” (Ballé, 2002, p.135). The 19th Century is referred to as the Golden Age of museums (Ballé, 2002). However, the scope of most museums was limited to the fine arts. Many museums became “places of amusement for the elite and temples of heritage” (Reberieux, M., 1991; IN: Ballé, 2002, p.135). The Nazis in the Third Reich misused the exclusive role of cultural institutions for propaganda purposes in order to display ideal cultural values. Post-war, museums lost their glamour of the Golden Age and gained an archaic and conservative image (Ballé, 2002). After huge criticism in the 1970s/80s about the role of museums as a “tool of social distinction and reproduction” (Ballé, 2002), the position of cultural organisations changed through the introduction of cultural policies; first in the US, and later in Europe. Cultural institutions benefited from the involvement of the government and the newly created awareness of cultural heritage. Soon the image of museums changed into one of cultural organisations as media to “enhance culture and education” (Ballé, 2002, p.137). The allocation of private and public resources had a major impact on the structural development of museums and galleries. For example, the number of museums in Germany rose from 1000 up to 4000 between 1960 and 2000. These numbers represent a general trend for most Western countries during that period. Along with these structural changes, cultural organisations experienced a significant move towards modernisation (Ballé, 2002). The most visible evidence of this development was the architecture of museum and gallery buildings.

The accessibility and the content of modern media have had a significant impact on the development of museums and galleries towards modernisation. Television has created “a desire for instant sensation, celebration of the banal and constant change. The arts have responded and so, to some extent, have the buildings that house them, some of which adopt similar strategies of surprise, shock and superficiality” (Davey, 2004, p.45). Cultural institutions drastically changed their activities and followed a broader interest in the relationship between the arts, sciences, and society (Ballé, 2002).

“[...] the democratic art of the twentieth century, has left little impact on architecture and the built environment [...] but “the power of television has perhaps caused other buildings for the arts to change and, in some cases, the nature of art itself” (Davey, 2004, p.45)

The modern face of cultural institutions also created new problems. It became difficult for museums and galleries to find a balance between their temporary and permanent collection. Another issue concerns the nature of the cultural institution: Are modern museums and galleries shrines for the arts or entertainment centres? This question has to be addressed evaluating the organisation’s key audiences and their needs and expectations (Balle, 2002).

1.6 Summary

In the preceding sub-chapters, I described the market environment of cultural organisations introducing the concept of commercial culture (Cowen, 1997) and its main influences: cultural optimism and cultural pessimism. Furthermore, I introduced the discussion about the distinction between low and high culture, utilising Gans' (1997) strata of the cultural consumer. The chapter also provided insight into the development of traditional marketing and the application of the marketing mix. I introduced the concepts of a corporate identity, advertising, and relationship marketing in order to provide a knowledgebase for further detailed discussion in later chapters of this study. In addition, the review of traditional marketing theories created an essential foundation for the discussion of marketing for the arts. The literature review presented current orientations and models; arguing that Venkatesh and Meamber's (2006) account on cultural production provides a useful framework towards a holistic arts marketing construct. Furthermore, it proved that there are still fundamental deficiencies within the field of arts marketing. Finally, the chapter conceptualised the development and role of galleries in a culturally-constituted world (McCracken, 1988).

2. METHODOLOGY

This chapter outlines the research design and method employed in this thesis. The outset of the approach has been fundamentally qualitative. The focus lies on discourse analysis evolving around the use of language, images, and the emplacement of signs in the material world. The motivation for collecting the samples from the galleries is not in order to generalise but to provide a set of comparable data to show similarities and differences.

The data assembled and researched in this paper is comprised of gallery material visible and accessible to the public to varying degrees. The present analysis is based upon a body of data consisting of three mission statements (or: visions or policy statement), two relevant photos of the signage of each research object, one invitation sent out by each gallery, and a number of interviews with related individuals.

In the following, I shall delineate my perspective and role as a researcher. Moreover, I will give a short introduction into qualitative analysis and ethical issues, which can occur before, during, or after the research. Second, I introduce case studies as a chosen format for this study. Third, I elaborate the concept of discourse analysis applied in this research, comprising three approaches: Fairclough (1992), Scollon and Scollon (2003), and Kress and van Leeuwen (1996; 2006). Fourth, I outline how I use socio-linguistic interviews (Schiffrin, 1987) in order to complement the data collection and analysis. Finally, I shall

propose a model to classify promotional materials that are objective to the analyses. I have devised this methodological model utilising elements of the concept of individual involvement within relationship marketing and the notion of document classification systems (Altheide, 1996; Bryman, 2004). The model is called the *visibility/involvement model*.

2.1 Research Perspective

Research is a process, which creates knowledge. It is essential for a researcher to know with which paradigm he/she is able to identify the most in order to pick the best suitable research method. Stanley Deetz (1996) provides us with a model of two dimensions for analytic distinctions: (1) Consensus and Dissensus, (2) Local/Emergent and Elite/A priori. This model helps researchers to find their own paradigm. The Consensus/Dissensus dimension draws notice to the “relationship of research to existing social order” (Alvesson & Deetz, 2000, p. 25). Researchers who tend to Consensus treat existing orders as “natural and unproblematic” (p. 26), whereas Dissensus pays attention “to research programmes which consider struggle, conflict, and tension to be the neutral state” (p. 27). However, Deetz and Alvesson (2000) also point out that “in real time, every consensus arises out of and falls into dissensus, every dissensus gives away to emerging (if temporary) consensus” (pp. 27-28). The Local/Emergent and Elite/A priori dimension is concerned with “where and how research concepts arise” (p. 28). One important difference between both concepts is the use of language. Experiences and results of an elite/a priori researcher become coded into the specific researcher’s language system. Local/Emergent researchers, on the other hand, “produce a form of knowledge with less lofty claims” (p. 30). Moreover, the Local/Emergent and Elite/A priori dimension may also lead to conclusions about the researcher’s political engagement with different groups in society.

My *Weltanschauung*¹ is mainly influenced by my childhood and education, growing up in the political system of the German Democratic Republic (former East-Germany). I consider myself a person with a strong emphasis on social behaviour and a distinctive sense of justice. According to Positioning Deetz' (1996) dimension model, I consider myself a local/emergent when it comes to the origin of problems and concepts. In addition, I take the position of dissensus in relation to dominant social discourse. It is my objective to approach each research object with the *same* attitude; being an observer not guided by prejudices and vague assumptions but research facts and academic theories. Moreover, it is my intention to contribute to the vivid discussion about arts marketing.

¹ German; means view of live in a philosophical way

2.2 Qualitative Analysis & Research Ethics

Kayrooz and Trevitt (2005) define research as “a process of systematically collecting and analysing valid and reliable information in a given context” (2005, p. 4). Furthermore, it is the purpose of research to identify and formulate problems, provide alternatives for future planning, monitor performance, and evaluate outcomes, impacts or processes. “The ultimate goals of research are to formulate questions and to find answers to those questions” (Dane, 1990, p. 5). Nevertheless, the immediate goal of research can be exploration, description, prediction, explanation or action. Exploratory research involves an attempt to determine whether a phenomenon exists. Descriptive research examines a phenomenon to fully define it or differentiate it from other phenomena. The aim of predictive research is to identify relationships in order to speculate about coherence and incidents. Explanatory research includes the examination of a cause-effect relationship between two or more phenomena. It is used to determine whether an explanation is valid, or which of the competing explanations is more valid. Action research is conducted to solve a social problem (Dane, 1990).

The process of research traditionally follows the structure of (1) identifying a research purpose, (2) creating a research design, (3) choosing one or more relevant methods, (4) collecting data, (5) analysing of the results, (6) interpreting the data, and finally (7) concluding the findings within a report, which does not necessarily have to be in written form. Qualitative research is

inductive. This implies that results of such qualitative research heavily depend on the interpretation skills of the researcher. Furthermore, the qualitative approach aims to identify the “who, what, when, why and how of certain phenomena” (Kayrooz & Trevitt, 2005, p. 110), and, thus, can give an insight in the individual's perspective.

Ethical problems are “those that arise when we try to decide between one course of action and another not in terms of expediency and efficiency but by reference to standards of what is morally right or wrong” (Reese, 1991, p.141). Research requires ethical balance between the researcher’s “obligations to promote intellectual freedom and contribute to knowledge with fair treatment of the very people to whom these obligations are owed and to whom the knowledge is to be contributed” (Dane, 1990, p. 38). Dane (1990) argues that ethical issues appear in three stages: before the project, during the project and afterwards. Ethical issues before the project include voluntary participation, informed consent, deception, physical or psychological harm and self-determination. Voluntary participation refers to the participant's right to choose independently about their attendance in a research project. The ethical balance of voluntary participation includes two separate issues: coercion and awareness. Coercion involves threats or force, as well as offering more than reasonable incentive. However, the concept is not very clear as it is not defined what is regarded as a reasonable compensation for a participant to take part in a research project. Awareness means that the participants are aware of the fact that they take part in a research project. Many projects involve for example unobtrusive

observation. If participants are aware of the fact that they participate in a research project, it might influence their behaviour in terms of giving the right answers (observer's paradox; Labov, 1972). It is crucial to provide potential participants with all the information necessary and to allow them to make a decision concerning their participation (informed consent). "A researcher cannot protect participants from all possible physical harm during a research project" (Dane, 1990, p. 44). Nevertheless, researchers are ethically bound to protect participants from any physical harm or psychological harm (e.g. worry, embarrassment, loss of self-esteem, fear of failure, etc.) that may be reasonably expected to result from the research project. Much of the ethical balancing act involves conducting research without undermining individuals' self-determination.

Ethical issues during the project include the researcher's identity, changes in the behaviour of the participants, and retraction of consent. The researcher's identity may affect someone's decision to participate and, hence, is relevant to informed consent. Researchers have to acknowledge the participant's right to withdraw information and consent at any point of the research. Furthermore, it is an ethical obligation of the researcher to allow participants to decide to quit the project at any time.

Ethical issues after the project include the protection of the participant's anonymity and confidentiality. Anonymity exists "when no one, including the researcher, can relate a participant's identity to any information pertaining to

the project” (Dane, 1990, p. 51). This is especially relevant when the research involves sensitive data of the participants. On the other hand, confidentiality exists when only the researcher is aware of the participant's identities and does not reveal the identity to others.

2.3 Case Study

Case study is one way of doing social science research (Yin, 1994). It is most applicable when it comes to questions of how and why. Case study as a research strategy (Yin, 1994) involves in-depth, longitudinal examination of a single instance or event: a case. However, a case is not necessarily restricted to “a single participant” (Dane, 1990, p. 113). According to Scholz and Tietje (2002), a case can be “a department of a university, a railway company, a city, or even a child” (Scholz & Tietje, 2002, p.1). Furthermore, Scholz and Tietje (2002) state that cases are empirical units, which are used for intentions of demonstration and learning. Their aim is to explore, describe or explain events (Yin, Bateman, Moore, 1985). Case studies are of qualitative descriptive nature and for that reason require detailed investigation including a thorough collection of data – thick description (Geertz, 1973). The concept of thick description involves not only an insightful account of the entity being evaluated, but also the interpretation of the meaning of demographic and descriptive data such as cultural norms, values, attitudes and motives (Tellis, 1997).

The most common types of case study are exploratory, explanatory, and descriptive. The nature of the case studies represented in this thesis is exploratory. Exploratory case studies help the researcher to gain insight into the structure of a complex problem. The result of such an exploratory approach is a hypothesis, a model, or a theory. In this thesis, the approach results in two models: invisibility/involvement model and audience layer model. Exploratory

case studies are similar to pilot studies and suitable for testing cause-and effect relationships (Scholz & Tietje, 2002). The strategy can make use of pattern-matching in order to analyse a complex case. A descriptive case study distinguishes from the exploratory approach in that it requires a descriptive theory or model that guides the collection of data and the case description (Scholz & Tietje, 2002). Other types of case study are, for instance, journalistic (Yin, 1994), and paradigmatic (Flyvbjerg, 2006).

2.4 Discourse Analysis

“Discourse is a practice not just representing the world, but signifying the world, constituting and constructing the world in meaning” (Fairclough, 1992, p.64).

The applied method for data analysis in this thesis comprises three existing approaches. These are Scollon and Scollon's (2003) *Discourses in Places*, Kress and van Leeuwen's (1996; 2006) work on *Reading Images: The Grammar of Visual Design*, and Norman Fairclough's (1992) account on *Discourse and Social Change*. The analysis of the visual promotion materials implicates three different dimensions of meaning: local, visual, and textual. Each dimension is examined utilising one of the mentioned approaches, which is illustrated in the following table.

Dimensions of Meaning		
Local	Visual	Textual
Scollon & Scollon (2003)	Kress & van Leeuwen (2003)	Fairclough (2003)

Figure 04: Dimensions of Meaning

To justify this method, I draw on potential synergy effects and existing connections between the approaches. For example, Scollon and Scollon's (2003) method for analysing the meaning of signs emplaced in the real world partially draws on Kress and van Leeuwen's (1996; 2006) theory of visual grammar to

access the composition of signs. Furthermore, it is my belief that Fairclough's (1992) model of language analysis provides practical notions, which can provide complementary elements for the other scholar's approaches (e.g. in order to analyse the captions of images and the languages in signs).

2.4.1 Scollon & Scollon (2003): Discourse in Place – Language in the Material World

Scollon and Scollon' (2003) work *Discourse in Place: Language in the Material World* introduces the concept of geosemiotics. The theory implies that the meaning of texts and signs in the material world can only be interpreted by considering the physical and social world in which they are emplaced. Furthermore, three sub-systems shape the social action within geosemiotic systems: *interaction order*, *visual semiotics*, and *place semiotics*. *Interaction order* refers to “the way we accomplish our spoken face-to-face discourse in the world” (Scollon & Scollon, 2003, p.82), while visual semiotics represent the interaction order in images and signs (Scollon & Scollon, 2003). *Place semiotics* refer to the notion that “language can either index the community within it is being used or it can symbolize something about the product or business which has nothing to do with the place in which it is located” (Scollon & Scollon, 2003, p.119).

The overall concept within the study of geosemiotics is indexicality, which is part of the interpretation of any sign in several ways. A sign can be an icon (e.g. Smiley face), a symbol (e.g. traffic lights), or an index (e.g. street arrow). Either way, it always carries indexicality as it receives its meaning of how it is used in a

context. Therefore, a sign “only has a meaning because of where it is placed in the world” (Scollon & Scollon, 2003, p.29).

As the human body indexes the world, “much of our communication happens outside of our own awareness” (Scollon and Scollon, 2003, p.48). Interaction order is “the indexable world we use in this discourse” (Scollon and Scollon, 2003, p.82). Scollon and Scollon (2003) draw their concept of interaction order on works by Edward T. Hall and Irving Goffman. They identify four main semiotic resources of interaction order: *the sense of time*, *perceptual spaces*, *interpersonal distances*, and *personal front*. They argue that these non-verbal semiotic resources are indexical in meaning and central to the production and interpretation of discourse in place. *The sense of time* displayed by social actors relates to urgency and monochronism or polychronism. There are five different kinds of *perceptual space*: visual, auditory, olfactory, thermal, and haptic. The concept of *interpersonal distances* that “separate people in face-to-face communication and their meaning” (Scollon & Scollon, 2003, p.53) includes: intimate distance, personal distance, social distance, and public distance. The perception of interpersonal distances can vary within different cultures. *Personal front* describes “personal and physical characteristics and objects one might wear or carry” (Scollon & Scollon, 2003, p.57). This includes virtually anything visible or perceptible, such as clothes or perfume.

The interaction order in images and signs is represented by visual semiotics, another sub-system of geosemiotics. Visual semiotics deal with “how images

represent the real social world” and “how images mean what they mean because of where we see them”, (Scollon & Scollon, 2003, p.84). While, Kress and van Leeuwen (1996; 2006) explicitly present the concept of visual semiotics in their work on *Reading Images*, Scollon and Scollon limit their approach to represented participants, modality, composition, and interactive participants. This limitation is due to the focus on how the interaction order is visually represented (Scollon & Scollon, 2003). In their argument, the sense of interpersonal distance, for example, is captured in images by the size of the image within a frame.

Place semiotics includes notions on a) *code preference*, b) *inscriptions*, and c) *emplacement*. *Code preference* states how a preferred code in multiple codes (e.g. more languages) within a single design depends upon and therefore indexes geopolitical location. *Inscriptions* deal with the physical materiality of language in the world. This includes fonts, materiality, layering, and state changes. The authors argue that those characteristics produce a range of different meanings in the same linguistic message. The three systems of *emplacement* are: a) decontextualised semiotics (e.g. brand names and logos); b) situated semiotics (e.g. common regulatory signs and notices, such as exit signs); and c) transgressive semiotics, which refers to signs that are in the “wrong” (Scollon & Scollon, 2003, p.146) place (e.g. graffiti).

Concluding, Scollon and Scollon (2003) present three principles of geosemiotics. (1) The principle of *indexicality* refers to the concept of all

semiotic signs having as an important part of their meaning how they are placed in the material world. (2) The principle of *dialogicality* describes that all signs operate in aggregates, and that there is always a dynamic among signs. “Each sign indexes a discourse that authorises its placement, but once the sign is in place it is never isolated from another sign in its environment, embodied or disembodied” (Scollon & Scollon, 2003, p.205). (3) The principle of *selection* deals with the notion that “any action selects a subset of signs for the actor’s attention” (Scollon & Scollon, 2003, p.205).

2.4.2 Kress & van Leeuwen (1996; 2006): Reading Images – The Grammar of Visual Design

Kress and van Leeuwen's (1996/2006) visual semiotic system allows multiple readings of the same visual text. Their method is based on semiotic principles and elaborates Halliday’s concept of linguistic meta-functions. Kress and van Leeuwen (1996; 2006) introduce an explicit mode for analysing the meanings established by the syntactic relations between representative participants, interactive participants, the image modality, and the composition. An underlying assumption of the scholars is that “visual language is not – despite assumptions to the contrary – transparent and universally understood; it is culturally specific” (Kress & Van Leeuwen, 2006, p.4).

Generally speaking, an image can be *read* on two levels: denotation and connotation (Emmison & Smith, 2000). Denotation is the first level of signification (Emmison & Smith, 2000, p. 75) and deals with the questions of

what the object is and what the simple and obvious meaning of the sign is. Connotation, the second level of signification (Emmison & Smith, 2000, p. 75), requires further investigation into what the meaning of the image is when denotation and dominant cultural values (associated with the sign and the attitudes, feelings and emotions of the audience) interact. The connotation of the image will also be given by the context of reception, but cannot be captured through image analysis only.

According to Kress & van Leeuwen (1996; 2006), the analysis of the meaning of an image includes the following aspects:

- (1) *Narrative*: any process that organises elements within an image into a vector is viewed as a narrative. There are two basic narrative elements: *actor* and *goal*. Any action or point of looking establishes a vector which can point into the image or out at the viewer.
- (2) *Conceptual organisation* deals with how things ‘fit’ together. Generally, there is an element that contains (called a *carrier*) and elements contained (called *attributes*). System of classification can either be overt groupings (e.g. trees) or covert groupings (e.g. individuals who belong together).
- (3) *Interaction* refers to the relationship between represented participants (RPs) and interactive participants (IPs) of an image. RPs are the entities in the image, while IPs are the source and the viewer. The interaction can unfold in three ways: in the relationship between represented participants in image, in the relationship between the represented participants and the audience, and in the relationship between the source and the audience. The interaction between RPs

and IPs has two general forms: it is either a demand, keyed by the gaze as in face-to-face interaction, or it is an offer, keyed by the absence of a direct gaze. But the relationship between RPs and IPs is also affected by the size of the frame and, thus, by a) the implied social distance; b) the obliqueness or frontality of horizontal angle; and c) the vertical angle (high or low).

(4) *Modality* refers to the kind of reality that the image implies exists – the referent. The modality is the mimetic value of the text. Modality markers are, for example, colour (saturation, differentiation, modulation); contextualisation (level of background detail); representation (degree of detail); illumination (range of light and shadow); or brightness (degree of lightness and darkness).

(5) *Composition* is the meaning of spatial organisation of the image. Something depicted on the left (or right) hand side might be interpreted as given (or new) information. Accordingly, top (or bottom) positioning might imply ideal (or real) information value. Two general dimensions of composition are a) salience (the area of the image an element fills – all, most, least etc.) and b) framing (whether an element is in its own fenced-off space or in a common space).

2.4.3 Fairclough (1992): Discourse and Social Change

Fairclough's (1992) account on *Discourse and Social Change* draws together two distinct areas of discourse analysis: sociology and linguistics. According to Foucault (1972), discourse is a “social construct, an ideological mode of thought” (Widdowsen, 1995, p.510). The linguistic approach defines discourse as a use of language. Fairclough's (1992) approach to discourse analysis links language analysis and social analysis and implies that discourse is both a mode of action

and a mode of representation (Fairclough, 1992; 2003). According to Fairclough, there are three main constructive effects of discourse. First of all, discourse contributes to the construction of social identities and subject positions. Secondly, discourse helps to create relationships between people. Thirdly, discourse influences the construction of knowledge and belief systems (Fairclough, 1992). In addition, discourse has four main functions: *identity*, *relational*, *ideational*, and *textual*. *Identity* relates to the ways in which social identities are established in discourse. *Relational* refers to how social relationships are enacted and negotiated. *Ideational* is concerned with ways in which text signifies social processes, entities, and relations. Finally, the *textual* function of discourse refers to how information proceeds, how it is presented, and how it is linked together.

Fairclough (1992) provides a practical guide to his three-dimensional conception of discourse analysis. The analysis of a discourse sample includes (1) *text analysis*, (2) *analysis of discursive practice* (nature of the processes of text production and interpretation), and (3) *social practice* (circumstances that shape discursive practices). I shall explain the three dimensions of Fairclough's approach to discourse analysis in the following paragraphs.

Analysis – Text

In order to analyse a text, one has to distinguish between the meaning potential of a text and its interpretation (Fairclough, 1992). The analysis of a text can be organised under four main headings: vocabulary, grammar, cohesion, and text

structure. *Vocabulary* deals with individual words, whereas *grammar* refers to words combined into clauses and sentences. *Cohesion* relates to the ways in which clauses and sentences are linked together, while the *structure of a text* deals with organisational properties. Other elements of text analysis are force of utterance, coherence and intertextuality.

Analysis – Discourse Practice

The analysis of discourse practice focuses upon text production, distribution, and consumption. Discourse practice should involve micro-analysis (how do participants produce and interpret texts on the basis of their members' resources?) and macro-analysis (what is the nature of the member's resources?). The three dimensions of discourse practice are interdiscursivity, intertextuality, and coherence. The analysis of discourse practice aims to specify the social practices of text production and consumption (e.g. is the text produced/consumed individually or collectively?).

The analysis of *interdiscursivity* helps to specify what discourse types are drawn upon in the discourse sample. The analysis includes the analysis of the particular mix of genres of discourses (e.g. TV documentation, telephone interview, etc.). It also includes the analysis of styles. Furthermore, the analysis of different genres, discourses, and styles are articulated together in the text (Fairclough, 2003).

The *intertextuality* of a text refers to the presence of elements of other texts which may be related in various ways. Intertextuality is “the source of much of the ambivalence of texts” (Fairclough, 1992, p. 104). One can distinguish between manifest and constitutive intertextuality. Constitutive intertextuality of a text is “the configuration of discourse conventions that go into its production” (Fairclough, 1992, p. 104). Manifest intertextuality refers to other texts which are explicitly present in the analysed text (e.g. quotes).

Coherence relates to the “interpretative implications of the intertextual and interdiscursive properties of the discourse sample” (Fairclough, 1992, p. 233). Coherence is a property of interpretations. A text which is coherent contains meaningful relations between its constituent parts. The text in total should, therefore, ‘make sense’.

Analysis – Social Practice

The analysis of social practice aims to answer the question “why the discourse practice is as it is” (Fairclough, 1992, p. 237). Social practice has various orientations, such as economic, political, cultural or ideological (Fairclough, 1992). The social matrix of discourse helps to specify the social and hegemonic relations (e.g. conventional and normative, creative and innovative, or oppositional) and structures “which constitute the matrix of this particular instance of social and discursive practice” (Fairclough, 1992, p. 237).

For the analysis in this work, the weight is on Fairclough's model of text analysis, and the way in which text signifies the world (Fairclough, 1992).

2.5 Interviews

In order to complement the research data collection, I conducted sociolinguistic interviews (Schiffrin, 1987) with relevant participants, such as gallery directors, other gallery staff members, and members of the Christchurch City Council. These interviews are semi-structured which means that the interview schedule works as a frame rather than a strict guide. Many questions are open-ended and usually guarantee “considerable flexibility concerning follow-up questions” (Dane, 1990, p. 129). It is crucial to leave room for follow-up questions and comments for both interviewee and interviewer in order to create a flowing conversation in an atmosphere where the minds are open to new developments and ideas.

The interviews consist of questions that range between very general and specific. For example, rather general questions may be: “How would you describe the relationship between the media and the arts?” or “What general problems occur when a gallery deals with the media?”. More specific questions are: “Do you do media clipping or media content analysis?”, and “What do you expect for the gallery from the media in terms of coverage?”.

The interviews are taped and transcribed afterwards. This is important in order to analyse the collected data. Once an interview is transcribed, the researcher reads it several times and immediately takes notes about everything that appears useful, odd, and/or interesting. Repetitions are of particular interest. Words or synonyms that are used repeatedly by the interviewee throughout the

whole interview identify a strong theme. When re-reading the transcription, the researcher identifies new themes and collects evidence for a theme already identified. For example, in one interview a gallery director emphasises business partnerships and sponsorship agreements. In a second interview, the director explains the importance of event partnerships the organisation's past and future. Therefore, I am able to identify strategic alliances as one strong theme for the gallery.

The researcher also extracts particular strong quotes made by the interviewee. They might not construct a whole theme but equally important, put more weight on existing ones. Identified themes are the foundation for further analysis, which relies on academic theories as well as comparable data from other case studies. In the end, the researcher draws conclusions about the galleries' promotional strategies and future directions.

2.6 Visibility/Involvement Model: Categorising Promotion Materials

Promotion is an integral part of the original and extended marketing mix. It is a “critical ingredient of many marketing strategies. Product differentiation, market segmentation, trading up and trading down, and branding all require effective promotion” (Stanton, Miller & Layton, 1994, p.439). As the most visible element of the marketing mix (Kotler et al., 2001), promotion takes place not only inside an organisation (product, price and place decisions all take place within the organisation), but mainly outside the business in direct contact with the target market. The purpose of promotion is to inform, persuade, and remind the customers of the organisation and its products (Stanton & Miller & Layton, 1994).

The significance of promotion within the cultural production process lies in the ability to transfer meaning between the constituted world, the consumer goods, and the consumer itself (Venkatesh & Meamber, 2006). Venkatesh and Meamber (2006) constrain their approach to advertising and the fashion system as means to transfer meaning. However, the proposed *visibility/involvement model* for this thesis also comprises other visual promotion materials, such as leaflets, letterheads, envelopes, and signage.

The following figure illustrates the relationship between promotion as part of arts marketing and the cultural production process. It also depicts the level of visibility/accessibility and level of involvement for three groups of promotion

materials. The selected representatives of each group are relevant for the latter analysis.

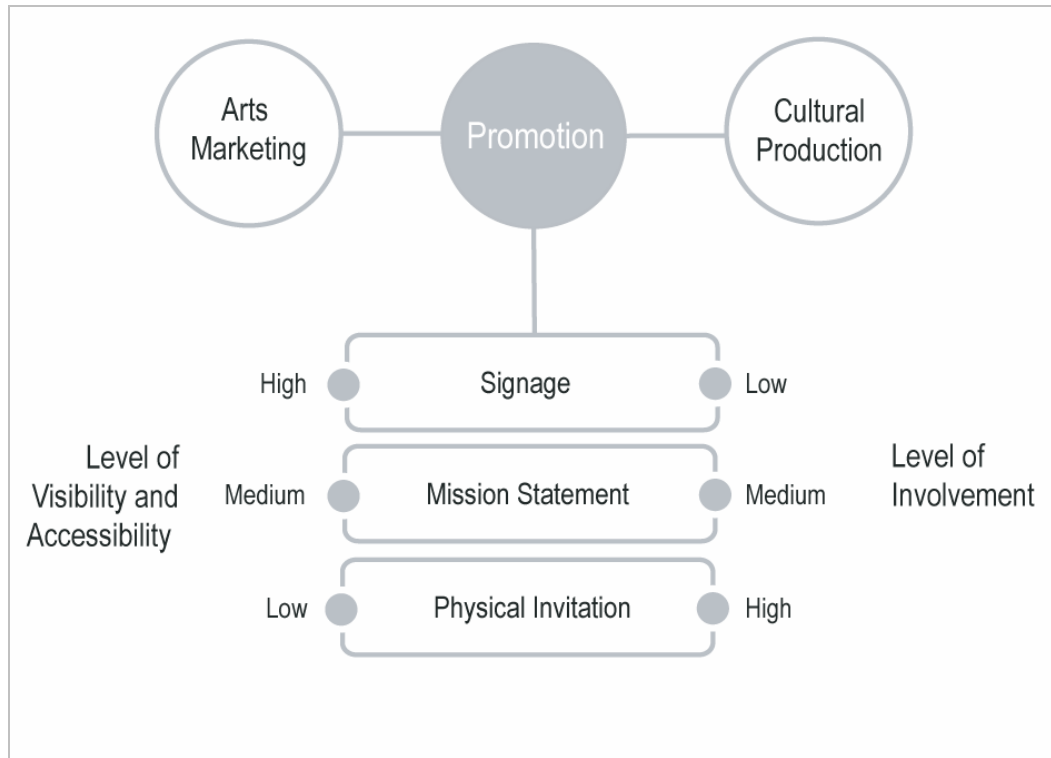


Figure 05: Visibility/Involvement Model

In the following paragraphs, I shall elaborate the meaning of the visibility/involvement model.

The level of visibility and accessibility refers to how easy or difficult it is for the public to access information conveyed by visual promotion materials of the cultural intermediary. The level of consumer involvement expresses the required commitment of the individual consumer in order to access the material. There are three classes of promotion materials, characterised by their

level of visibility/accessibility and level of involvement. The first class contains an organisation's visual display signs, which holds the highest level of visibility and public accessibility. The individual consumer can easily access the information on signs placed, for example, on the outside of a gallery building or on prominent places in the city. Accordingly, signage holds the lowest level of consumer involvement. The individual is not required to enter a gallery or museum in order to access the information expressed on signs. Mission statements, and other material such as brochures and leaflets, feature a medium level of visibility and accessibility as well as a medium level of consumer involvement. The mission statement of a gallery is not as visible and accessible to the consumer as the signage of a gallery. It also requires individual involvement of the consumer to get relevant documents. For example, the individual consumer needs to enter a gallery and actively accept or take a brochure/information sheet or the consumer needs to visit the gallery web site in order to obtain desired information. The consumer is committed to take action and involve in the process of communication and distribution. The third class includes sent-out invitations or letters sent out by an organisation. A low level of public visibility and accessibility and a high level of individual involvement mark this group. To elaborate: in order to receive an exhibition invitation from a gallery, usually one has to be highly involved with the organisation, e.g. as a member, client, business partner or researcher. The access to sent-out invitations for the wide public is limited, as it requires the high level of individual involvement.

2.7 Summary

The methodology chapter drew an outline of the research method and design employed in this study. The overall approach has been fundamentally qualitative. The main method for this research is discourse analysis. The three approaches used in order to analyse promotional material, which is classified using the visibility/involvement model, are Scollon and Scollon (2003), Fairclough (1992), and Kress and van Leeuwen (1996; 2006). Each approach is utilised to access one dimension of meaning, which is local, textual, or visual. The visibility/involvement model illustrates the relationship between different classes of promotion materials and their level of public visibility/accessibility and the degree of involvement a consumer has to commit to in order to obtain messages conveyed by the material. The research findings are presented in exploratory case studies. Further contribution towards the findings of this study is made through sociolinguistic, semi-structured interviews (Schiffrin, 1987).

3. GALLERIES IN CHRISTCHURCH

Most of the galleries in Christchurch developed along the same historical and social events. The history of the Centre of Contemporary Art (formerly known as Canterbury Society of Art) and the Christchurch Art Gallery Te Puna O Waiwhetu (former Robert McDougall Art Gallery) is often tied together. Usually, the establishment of one gallery had an impact on the already existing cultural institutions or the ones yet to be founded. For instance, the rise of commercial dealer galleries in Christchurch in the 1980s eventually forced the existing and more conservative art institutions to re-think their traditional approach.

In the following section, I shall briefly describe the history of galleries in Christchurch and point out some important events that had an overall impact on their development. The history of galleries in Christchurch can be divided into three main phases: (1) the early beginnings, (2) the development towards professionalism, and (3) the need for change. In order to understand the social circumstances, which influenced the formation of Christchurch's galleries, I shall also give a short overview about the social life in Christchurch in the 19th Century.

3.1 Social Life in Christchurch in the 19th Century

Social life in Christchurch developed along conservatism and strict differentiation between social classes. The city is known for having a “long-surviving influential group that has monopolised social positions and political power for all the city’s history” (Christchurch City Council, 2005, p.193). The wealthy Christchurch upper class predominately included university-educated Englishmen who were successful in wool industry. Also parts of 19th Century elite of Christchurch were stock and station agents, as well as shippers and bankers. This power structure and social system remained very much the same from the 19th to the 20th Century, although the elite’s face slightly changed. Christchurch’s upper class became more urban, dominated by manufacturers and retailers. However, only a few Christchurch businesses grew into national ones. Most members of the Christchurch elite stayed rather local and, therefore, were regarded less “snobbish” (Christchurch City Council, 2005, p.194) than their Auckland pendant.

In the 19th Century and the early 20th Century, Irish Catholics made up a significant part of the working class in Christchurch. The differences between the social classes were best shown in education. For instance, on the contrary to public schools like Linwood High School (today: Linwood College), the Christ’s College (founded in 1851) is regarded exclusive and elite.

Due to the flourishing social development of Christchurch in the 19th Century, the Canterbury Association planned to make Christchurch Canterbury’s centre

of culture and learning. The Association therefore acquired cultural organisations and academic institutions, such as a museum, library, schools, a university, and an arts society.

3.2 The Early Beginnings (1850 – 1899)

The early years of Christchurch's artistic community were primarily dominated by a colonial character, which was shaped by the arrival and departure of amateur and professional artists (Robert McDougall Art Gallery, 1980). Within the first 10 years of settlement, a Philosophical Society had been founded and plans were made to found a Society of Arts. Encouraged by the success of the *Fine Arts Exhibition* in Dunedin (the first of its kind to be held in New Zealand), Christchurch held its first official exhibition in 1870 in the newly built Canterbury Museum. The Christchurch Press commented on the 9th of February 1870 that this was "the first occasion in which the province has been able to achieve any special effect in the promotion and advancement of art" (The Press, 1870, p.2). By 1877, it was evident that an interest in the arts had grown in Christchurch. The opening of a major exhibition held at the Canterbury Museum in 1877 caused crowds so large that not everyone could be admitted (Robert McDougall Art Gallery, 1980).

The growing interest in the arts, "the presence of increasing numbers of professional and amateur artists living in the city" (Robert McDougall Art Gallery, 1980, p.5), and the positive examples set by Auckland and Dunedin where arts societies were successfully introduced to the public, were the main reasons for the establishment of the Canterbury Society of Arts (CSA) in 1880. The CSA is regarded the oldest arts institution in Canterbury (Retrieved August 15, 2007 from <http://www.christchurch.org.nz/Activities/>). Its main objectives were the promotion and support of the fine arts in Canterbury. The fifteen

founder members of the CSA were important members of the city with a background in education or politics. One aim of the new arts society was to provide an “outlet for amateur artists, with the inclusion of important professional artists who exhibited in Canterbury and elsewhere” (Robert McDougall Art Gallery, 1980, p.6). The CSA Annual Report of 1881-1882 underlined the goal of the society not being exclusive but for “...the express purpose of spreading a love of artistic work through the community” (Robert McDougall Art Gallery, 1980, p.6). However, due to the structure of the young Society, it was the responsibility of the Council of the Society to accept works of art for exhibitions. Thus, the strong conservative influence made it difficult to realise the desired liberality of the Canterbury Society of Arts.

The CSA successfully held its first exhibition in 1881, showing the work of prominent artists like John M. Madden, Edwyn F. Temple, and John Gibb. Two years later, the CSA established a permanent collection including paintings by New Zealand artists and a few by British artists. The Canterbury College School of Art was established in 1882 and offered a more formal education in the fine arts for local artists. The new academicism provided many CSA members with teaching jobs and many young artists with a platform to improve their drawing and painting skills.

Over the next decades, a “whole generation of artists were beginning to emerge” (Roberts, 1990, p.1) that did not share the same expectations for art as previous generations. These artists “were prepared to challenge some of the more conservative attitudes, particularly those of the Canterbury Society of Arts”

(Roberts, 1990, p.1). Thus, an independent group of artists split from the Canterbury Society of Arts and enriched the Canterbury arts scene. *The Palette Club* (1889), including artists like William M. Gibb and John M. Madden, helped to improve the quality of Canterbury art by encouraging new artistic production methodologies like *au plein air* painting.

The years of the long depression from 1885 to 1900 resulted in a decreasing public support for the arts. After a poorly visited exhibition by James Peele, The Press reported on “the low prices achieved and made a plea for greater patronage of the arts” (Roberts, 1990). However, the CSA launched their first public gallery in 1889 in Christchurch City, Durham Street, and exhibitions became somewhat like *the* important social event for the wealthy upper class in Christchurch. With the expansion of the Durham Street Gallery, the first major international exhibition of touring works from Europe arrived in Christchurch.

3.3 Towards Professionalism (1900 – 1945)

One major event of the first decade of the new century was *The New Zealand International Exhibition*, which was initiated by Prime Minister Richard J. Seddon and organised with a great support by the Christchurch art community. The exhibition was opened in Christchurch's Hagley Park on 1 November 1906 and presented work from New Zealand, Britain, Australia, South Africa, Canada, and Fiji. After the closing of the exhibition on 15 April 1907, almost 2 million people had seen the artworks. The Canterbury Society of Arts had purchased many of the works for their permanent collection.

The beginning of the new century encouraged many artists to travel overseas and engage with international art trends. This also resulted in an increase in the number of young artists interested in professional academic education. The Canterbury College School of Arts became extremely popular (Roberts, 1990).

However, the First World War has had the greatest influence on the development of the Christchurch arts community and its galleries during the second decade. During the years of war, most public venues, including the building of the CSA, were used for the military or charity fundraising events. Many artists joined the service and, therefore, changed the image of the arts community in Christchurch and New Zealand. Despite the problems that arose for galleries and artists during the war, by the early 1920's ("twenties boom", Robert McDougall Art Gallery, 1980, p.15) Christchurch had established a reputation of having a "strong art community led by an effective art school and

art society” (Roberts, 1990, p.10). In 1922, the Society for Imperial Culture was established with the main objective to promote the arts in Canterbury by encouraging young artists and acquiring artworks for the public collection.

The Group School of Artists, including amongst others Evelyn Page, Rhonda Haszard, and Annie E. Kelly, was established in 1927 and presented an informal arts association of seven graduates from the Canterbury College School of Art who disliked the CSA’s development into a large and impersonal organisation with too strict rules, split from the Society in 1927. The Canterbury Society of Arts had failed, despite many policy changes, to appreciate and support the newness and originality of the work of their younger members (Robert McDougall Art Gallery, 1980). The Group is regarded to be one of the most influential arts associations within New Zealand art history and attracted well-known artists, such as Rita Angus and Colin McCahon. The Group worked and exhibited for 50 years and yet remained in “close and mutually beneficial collaboration with the Society” (Robert McDougall Art Gallery, 1980, p.18) while sticking to their doctrine: “We are a group flying no standard, we have no plank or platform, nor do we make one of having none. The work of each member is distinct, we are representative of no school, we are not afraid of the unusual and the new, nor do we attempt to reduce anything to a formula” (In: C’Ailceta Cooke, 1999, p. 3).

By far the main post-war event was the opening of the Robert McDougall Art Gallery. A public gallery for Christchurch became *necessary* because of storage problems of the CSA due to their expanded permanent collection. Christchurch

businessman Robert E. McDougall donated £25.000 towards a building fund. The new gallery officially opened on 16 June 1932; the first collection of the Robert McDougall Art Gallery included 161 works of art (110 artworks were presented by the CSA, 27 pieces were from a private collection, and the rest were donated to the gallery).

With World War II the new gallery, as well as the existing art institutions, had to face another main event of the 20th Century, which changed most of the existing orders. “The influence of wartime was not total” (Roberts, 1990, p.11). Many artists continued to work as usual. However, the war also changed the public perception of art in New Zealand and by 1945, there was “an eagerness for greater experience through art” (Roberts, 1990, p.11).

3.4 Need for Change (1946 – 2000)

Traditional conservatism still determined the two main art institutions in Christchurch, the CSA and the Robert McDougall Art Gallery. A need for change became evident in 1948 with the *Pleasure Garden Incident*. *Pleasure Garden* by New Zealand born painter Frances M. Hodgkins was amongst the six paintings, which were sent to the Christchurch City Art Advisory Committee on their own request (in charge of purchasing works on behalf of the CSA and the public gallery) by the British Council. At this time, Hodgkins was one of the foremost women painters in Britain. After analysing the works, the Council “respectfully declined” (Roberts, 1990, p.12) Hodgkins’ work. The Council’s decision caused a public outcry and the exclusion of three Council members who were supporting Hodgkins. Amongst them, Margaret Frankel, who then raised the needed money and purchased the *Pleasure Garden* painting. It was offered once more to the Christchurch City Council for hanging it in the Robert McDougall Art Gallery. And again, the offer was turned down. This decision started a public row and made *Pleasure Garden* one of the most famous paintings in New Zealand. The painting went on exhibition to Nelson and Dunedin. Their Councils also declined to buy it but would have accepted it gifted to them. Finally, a new elected Christchurch City Council and Art Advisory Committee accepted the work in 1951, three years after it had first arrived in Christchurch. The controversy around Hodgkins’ painting represents the inner conflicts between traditional conservatism and the attempt to be at arms’ length with contemporary art institutions. Over the next decades, Christchurch’s arts

community had to face several controversies² questioning the fundamentals of the traditional institutions. However, the Pleasure Garden Incident has had the biggest impact by far.

The next thirty years had been a period of “change and readjustment for the visual arts in Canterbury” (Roberts, 1990, p.17).

“The sixties was a decade of new ideas and influences as artists began studying abroad more frequently. Growing professionalism was accompanied by a demand for better funding and administration, with the Art School and the McDougall as priorities. At the same time many artists exhibited with dealers in other cities, and some moved to the North Island seeking institutional support for their work. The seventies, by contrast, were marked by consolidation in Christchurch. Dealer galleries were established, a new Art School constructed, and the McDougall assumed a livelier role” (Roberts, 1990, p.17).

Towards the end of the 1970s and 1980s, the greater appearance of commercial dealer galleries had a huge influence on the landscape of galleries in Christchurch. Although, dealer galleries started to emerge in the fifties and sixties, their impact on the traditional art institutions unfolded decades later. The CSA had to face a “challenging future” (Clarkson, 1995, p.14) after years of financial losses and decreasing membership numbers. The Society had to look at a more business-like approach to their operations (Robert McDougall Art Gallery, 1980) and identified their most profitable areas: exhibitions and sales. A major shift for the Canterbury Society of Arts was their re-branding in 1996.

² Another controversy was the Bather Incident (sculpture by Marcello Mascherini) in 1966, which fortunately ended in the fact that the public gallery purchased its first sculpture. Another major controversy dealt with the Marcel Duchamp exhibition at the Robert McDougall Art Gallery in 1967. The public perception of the gallery was split. The director of the QE II Arts Council of New Zealand commented: “The Fountain [porcelain urinal] was completed in 1917, and now fifty years later, Christchurch is still not ready for it.” (The Star, 1967, p.1).

Seven years later, the Robert McDougall Gallery also re-branded with the opening as the new Christchurch Art Gallery Te Puna O Waiwhetu.

3.5 Cultural Precinct (2005 – Present)

Today, Christchurch has about 23 galleries, including the public Christchurch Art Gallery Te Puna o Waiwhetu, COCA and the Campbell Grant Galleries. Most galleries have a focus on contemporary art and work as commercial dealers.

The Cultural Precinct incorporates ten key venues and attractions in Christchurch City, such as the Christchurch Cathedral, Centre of Contemporary Art, Christchurch Art Gallery Te Puna o Waiwhetu, and the Arts Centre. The essence of the Cultural Precinct is a web site (www.culturalprecinct.co.nz), which provides the public with general and event information.

3.6 Summary

In the preceding sections, I gave an introduction into the social life in Christchurch in the 19th Century, which was primarily shaped by an extreme conservative character. This conventional stance also influenced the establishment of cultural institutions in the Canterbury area. The first arts institution of its kind in New Zealand was founded in 1880: the Canterbury Society of Arts. The traditionalists of the city influenced the character of the organisation, and of the later established Robert McDougall Art Gallery. Emerging artists throughout the decades had questioned the conservative attitude, and the conflict finally climaxed in the Pleasure Garden Incident of 1948. The controversy shook the fundamentals of the traditional organisations. Today, the key arts organisations of Christchurch City are represented by the Cultural Precinct, which provides a marketing platform for the organisations and an event calendar for cultural consumers.

4. CENTRE OF CONTEMPORARY ART

The Centre of Contemporary Art (COCA) in Christchurch is regarded the oldest art institution in Canterbury (Retrieved August 15, 2007 from <http://www.christchurch.org.nz/Activities/>). The gallery developed from the traditional Canterbury Society of Arts (CSA) into a modern centre for contemporary art for Canterbury and New Zealand. Its history is marked by change and challenges. As a Trust, COCA works on a not-for-profit, cost-recovery basis and does not receive major funding from any government related institution.

The purpose of this case study is to present and discuss how COCA fulfils its role as a cultural intermediary (Venkatesh & Meamber, 2006) within the context of arts marketing. The main contribution of the research is to provide data, which can be compared with collected data from other galleries. The overall question underlying the research is: How does COCA communicate with its audiences? Specifically, I address the following research questions:

- What is COCA's general approach to marketing and promotion?
- What are the significant themes within the gallery's communication strategy?
- How important is the mission statement for the organisation's self-projection and as a marketing instrument?
- Does signage play a significant role within COCA's communications strategy?

- What impact do personal invitations have for the relationship between the gallery and its members?

In order to answer these questions, I first outline the organisational context summarising the historical development of COCA over the past 127 years. The section also includes crucial information about the gallery building and its development. Furthermore, I shall give a brief overview about COCA's current profile as a gallery. Second, I draw a profile of the organisation examining COCA's mission statement, utilising Fairclough's approach to discourse analysis. With this analysis, I discover significant themes, which are important in the discussion of how the gallery portrays itself. Third, I employ Scollon and Scollon's work on discourse in places to decode the meaning of COCA's signage and their implication within the process of meaning transfer. Additionally, Kress and van Leeuwen's approach to visual grammar offers a framework for the analysis of an invitation to an exhibition opening sent out by COCA. Both, the analysis of the signage and the invitation reveal information about the reality of the gallery's communication. Finally, sociolinguistic interviews (Schiffrin, 1987) with COCA director Warren Feeney complement the data collection and provide further insights into the gallery's approach to arts marketing.

4.1 Organisational Context

4.1.1 Historical Background

The Centre of Contemporary Art is the trading name of the Canterbury Society of Arts Charitable Trust. The Canterbury Society of Arts was founded in 1880. The initial reason for establishing the institution in Christchurch “was the presence of increasing numbers of professional and amateur artists living in the city” (Robert McDougall Art Gallery, 1980, p.5). The founder members of the CSA were important members of the city with a background in education and/or politics. One aim of the new arts society was to provide an “outlet for amateur artists, with the inclusion of important professional artists who exhibited in Canterbury and elsewhere” (Robert McDougall Art Gallery, 1980, p.6). CSA launched its first public gallery in 1889 in Christchurch City, Durham Street. The construction of a new facility for the CSA collection began almost eighty years later. The building of the new gallery at 66 Gloucester Street was the most important event for the CSA in the 1960s. The Society had been aware of the problems of the old gallery building on Durham Street for a long time: “it was out of date, badly in need of restoration, and far too small” (Robert McDougall Art Gallery, 1980, p.28). The new building was a “purpose-building” (Feeney, Interview, 2006) fulfilling the requests of the Society in 1967: “largest possible hanging area in one related space, adequate storage area, kitchen, cloak rooms, the possibility to expand the building up to six storeys, and “if possible a roof garden” (Robert McDougall Art Gallery, 1980, p.29).

However, in 1995 the Canterbury Society of Arts had to decide whether to sell the Gloucester Street gallery or not. After years of financial losses, mainly because of the rise of private dealer galleries in Canterbury from the 1980s onwards, the CSA was facing a “challenging future” (Clarkson, 1995, p.14). The option of keeping the building was only possible with a “restructuring of its operation to turn it back to profitability” (Clarkson, 1995, p.14). CSA president Simon Marks recognised the “big emotional attachment to that building” (Marks In: Clarkson, 1995, p.14) and the limited appeal to other investors due to its purpose-design. Within a “spirited debate” (McNeil, 1995, p.4), CSA members decided to keep the Gloucester building, sell the gallery's permanent collection of works to the City of Christchurch, and refurbish the gallery at Gloucester Street. The aim of the refurbishment was to align the CSA gallery with the changed nature of exhibiting (Buxton In: Clarkson, 1996, p.17): “One of the criticisms levelled at the building has been its coldness. It came down to giving the building a new persona [...]” (Buxton In: Clarkson, 1996, p.17).

With the new building and a re-branding in 1996, the traditional Canterbury Society of Arts turned into the modern Centre of Contemporary Art. Yet, the underlying principles did not alter: “To promote the study, practise, and cultivation of the fine arts in New Zealand and to encourage the production of works of art for periodical exhibitions in Christchurch” (Retrieved May 12, 2007 from <http://www.COCA.org.nz/general.html>). The notion reflects the major impact the deep-rooted conservatism of the CSA has had on the development and communicative decisions of COCA.

4.2 Organisational Profile

Warren Feeney is the director of the Centre of Contemporary Art. The staff includes five full-time members, ten part-time members, ten volunteers, and a Council of twelve members. The director reports on a monthly basis to the Council.

The gallery hosts more than 60 exhibitions each year. Four of COCA's six galleries change their exhibitions on a three-week basis. The sixth gallery, *The Open Gallery*, features a continually rotating exhibition of original New Zealand art. The exhibition programme intends to create a balance between emerging artists and established contemporary artists. Additionally, shows from America and Europe add to COCA's exhibition programme and highlights the gallery's diversity.

The wider use as a venue for art events and social activities by the community complements COCA's exhibition profile. This includes the administration of Art Attack/Art Trek (2006), which is an art event that involves the opening of all inner city galleries for one night. Furthermore, the gallery space is occasionally used for concerts, other private and public functions, and the holding of fundraising activities.

Besides exhibitions, the Centre of Contemporary Art heavily focuses on education programmes for young people. This includes art classes held in each school term. Moreover, COCA provides young artists with special exhibition

space – the Art Zone. It helps children to understand gallery processes and gives them the opportunity to exhibit their own work.

The COCA Anthony Harper Award, an annual contemporary art award, was established in 2003 and is continuing until 2010 (under current contract terms), with a yearly grant of \$10,000. This award emanated from an annual exhibition/award for COCA's members, which dates back to the CSA's beginnings. The judges for this award change yearly. They elect the winning entries based on their knowledge and profile in the art world.

4.2.1 Promotion

A number of paradigm shifts throughout its history influenced COCA's promotion strategy. The original Canterbury Society of Arts was "intolerant of any developments which inevitably were beginning to occur in New Zealand art" (Robert McDougall Art Gallery, 1980, p.8). However, the CSA compromised their original conservative orientation several times throughout the organisation's history in order to adjust to declining numbers in attendance and sales. First policy changes were made towards the end of the 19th Century after the Palette Group split from the CSA. The modification included a broadening in the CSA's concept of fine arts. Furthermore, CSA working members were awarded a greater say in decisions about purchasing works of art. In order to manifest its influence within the Christchurch and Canterbury arts community, the Society's introduced art competitions for school children to "set their sights on the *right* education on the very young" (Robert McDougall Art Gallery, 1980,

p.12). Still decreasing numbers of sales and members forced the Society in the years of the First World War to promote arts and craft as functional art forms with aesthetic and practical value. This was opposite to the original, limited CSA view on the fine arts. The final recognition of pottery as an art form in its own rights did not take place until 1956.

After the First World War, the CSA experienced a financial boost and became a social club for exclusive dance and dinner parties rather than serious art exhibitions. However, declining member and sales numbers during the years of depression and World War II affected the Society to promote another publicity programme. The agenda included personal talks and visits with the public, broadcast talks, films and portable exhibitions travelling to rural areas (Robert McDougall Art Gallery, 1980). The CSA conflict between the original conservatism and the new professionalism in New Zealand art (which seemed to arrive in Christchurch long after it did in the other cultural centres of the country; Feeney, Interview 2006) climaxed with the Pleasure Garden controversy in 1946. The incident shook the CSA's fundamentals and raised questions about values and visions (Feeney, Interview 2006).

The arts society had to look at a more business-like approach to their operations (Robert McDougall Art Gallery, 1980) after the establishment of private dealer galleries from the 1980s onwards. A significant shift for the Canterbury Society of Arts was their re-branding in 1996. Reasons for the image change were the difficult financial situation and the organisation's fundamental conflicts. The historical Society received a new name: the Centre of Contemporary Art

(COCA). The *old* CSA gallery shut down for three months to mark the beginning of the *new* COCA gallery. Former COCA director Nigel Buxton justified this radical change in that the re-branding sets the “course for the 21st century” (Buxton In: Calcott, 1996, p.3).

Today, Warren Feeney, COCA director since 1999, is responsible for the gallery's current marketing and promotion strategy. Although not having “a business background” (Feeney, Interview, 2006), he identified the need of arts marketing for the gallery at an early stage of his career. The main challenge COCA is confronting in the 21st Century is that still too many people do not know the gallery at all, despite its tradition and historical importance for the arts in Christchurch and Canterbury. The location of COCA is described as very advantageous (Feeney, Interview, 2006): in the middle of the Cultural Precinct, close to the Arts Centre and the Christchurch Art Gallery Te Puna O Waiwhetu. However, COCA director Feeney criticises the public's unawareness of the gallery, which can be traced back to its lack of visibility, “saturation” (Feeney, Interview, 2006) in the city and media.

COCA's general collateral promotion includes pictured press releases and mail-out invitations to members and business partners. Furthermore, the gallery associates with the Christchurch Polytechnic Institute of Technology (CPIT), the University of Canterbury, and the Christchurch based Design and Arts College of New Zealand (D&A). These connections help to maintain a broad audience within the arts community of Christchurch since the 1950s. COCA director Feeney describes the relationship between the media and COCA as “rather

good” (Feeney, Interview, 2006) because the gallery tends to get “more coverage than other galleries” (Feeney, Interview, 2006). This comment is contrary to Feeney’s notion about the public’s unawareness of the gallery and illustrates that good media coverage does not ultimately result in visitor numbers and sales. However, a small marketing budget does not allow many paid advertisements in the local press. COCA’s main objective in terms of arts promotion is to get a review on the front page of the arts section of the Christchurch Press.

A major marketing project for COCA is the participation in the Christchurch Cultural Precinct. Feeney regards this association as the most crucial part of COCA’s promotional strategy because the Cultural Precinct is able to reach a broader audience through its web site and brochures than COCA. Another, rather new approach by COCA is to link exhibitions and awards to main events of the city, the region, or the country. For example, COCA’s *The Margaret Stoddart Prize, Exhibition and Award* show is linked to the annual *Christchurch Festival of Flowers*. Warren Feeney hopes to receive additional promotion for COCA’s programme through the partnership provided by the Festival of Flowers organisers. Furthermore, COCA’s programme receives more weight set in an overall context.

4.2.2 Analysis: Mission Statement

Today's decisions about COCA's mission and marketing course determine the future of the gallery. Director Warren Feeney introduces a Strategic Plan Paper to the Trustee Committee on the 12th October 2006. The paper guides the course of the gallery for the next 3 to 4 years. It states COCA's mission, corporate values, business objectives, key strategies, major goals, vision, and projected revenue for 2010. A mission statement is “one of the most visible and powerful articulations of the culture and usually relates to values and meaning [...] and provides guidance for people to act” (Kezar & Kinzie, 2006, p.152). COCA's statement draws an image of how the gallery perceives itself, and thus, how it likes to be perceived by the public. The following analysis comprises elements of Fairclough's model of discourse analysis. COCA's mission statement consists of one sentence, two clauses:

“The Centre of Contemporary Art is committed to the encouragement of excellence in the practice of contemporary art in all its forms and communicating an understanding and relevance of the arts to all communities, locally, nationally and globally.” (COCA Mission Statement, 2006)

The single elements of the statement have a declarative character. Gallery director Warren Feeney, who has a background in art history, as well as fundamental knowledge about COCA's historical development, is the producer of the statement. The potential consumers of the statement are first of all stakeholders of the COCA gallery. That includes employees, artists, business partners, and members. Theoretically, the arts community and wider

community (“locally, nationally, globally”) also have access to the statement. However, the mission statement has not been announced formally yet. It is used as an internal guide for the director and staff to review their work and course. Nevertheless, the statement is no “secret” (Feeney, 2007), and thus, is available to the public on request. The mission statement reflects different types of discourse, predominately marketing discourse. Others are public and organisational discourse.

The action within the statement is direct. That means an agent, in this case COCA, is acting upon certain goals (“is committed to...in the practice of contemporary art...communicating...to all communities...”). The cohesive relation between the clauses is extensive. Hence, the cause relation does not provide elaborative elements. The statement leaves the reader with the questions of how COCA wants to realise its goals. As COCA's mission statement is part of the gallery's Strategic Plan 2007-2010, additional information including corporate values, business objectives and key strategies can be obtained from this document.

The voice of the mission statement is passive (“The Centre of Contemporary Art is committed to...”). The passive voice is the choice of tense, which puts the objective of the sentence into “initial theme position” (Fairclough, 1992, p.182). This usually means that the information is represented as already known to the consumer. Yet, it is expedient to use the active verb form instead of the passive option. Usually, active sentences are more direct and bear additional credibility whereas a passive voice can obfuscate the agent (Fairclough, 1992). For

example, an active sentence such as ‘The Centre of Contemporary Art encourages excellence in...’ has more weight and appears more straightforward than the passive pendant.

The mission statement shows a high level of nominalisation, such as “encouragement”, “excellence”, and “understanding” and so on. The nouns in the sentence add up to ten, outnumbering two verbs (“is committed to” and “communicating”), one adjective (“contemporary”), and three adverbs (“locally, nationally and globally”). Nominalisations turn “processes and activities into states and objects, and concretes into abstracts” (Fairclough, 1992, p.182). Those abstractions imply “a strategic level of generality and ambiguity” (Fairhurst, 1993, p.336) which is typical of formal texts and in scientific and technical language (Fairclough, 1992). Thus, the comprehensibility of the text is restricted to consumers with relevant knowledge. Although the COCA mission statement does not include *unknown* words, the extensive use of nominalisations complicates the reading flow. Moreover, a high degree of nominalisation within a text has the effect of backgrounding the actual process they represent. Instead, the noun takes on the role of the goal, in this case “the encouragement”. In sum, a high level of nominalisation within a sentence or text signifies a certain formality and thus exclusivity, and turns concretes into abstracts, which can have an effect on the reading flow as well as the comprehensibility.

The text modality is objective. The non-use of personal or possessive pronouns in the statement strongly indicates that it expresses the view of the organisation.

The “subjective basis is left implicit” (Fairclough, 1992). An objective text modality implies some form of power (Fairclough, 1992). In this case, the form of power emanates from the author of the statement, director Warren Feeney. His choice of words bears the responsibility of objectivity and has to represent not his subjective point of view but the organisation's values and beliefs. One can assume that every objective text produced by an individual (excluding scientific laws) also incorporates the subjectivity of the author.

COCA's statement addresses the “local, national and global community”. This accumulation of adverbs exaggerates COCA's goal to become a “community gallery” (Feeney, Interview, 2006).

The key words of the mission statement are *art/arts* (counted three times) and *communities* (extra weight through adverb accumulation). This emphasis is identical with the aspired goals of COCA elaborated in the Strategic Plan 2007-2010 paper and statements from the interviews with Warren Feeney. In sum, the gallery perceives itself as supporter and distributor of the arts which interacts with all relevant communities. The mission statement acts like a credo, which manifests COCA's identity as an important cultural distributor.

4.3 Organisational Reality

The image of COCA drawn by its mission and other verbal statements is one of a gallery concerned about distributing art to all communities, engaging in business partnerships, and being strongly involved in arts education. Do COCA's visual communication means convey the same message? How does the gallery apply signage in order to communicate with its audiences? What is the role of mail-out invitations in the process of meaning transfer?

This chapter deals with the qualitative analysis of COCA's signage and personal invitations. First, I examine a sign placed in front of the gallery utilising Scollon and Scollon's (2003) approach to geosemiotical analysis. Second, Kress and van Leeuwen provide a framework to explore the meaning of COCA's physical mail-out invitations. Both analyses provide insight into COCA's organisational reality, which is the object of a detailed discussion in chapter 4.4.

4.3.1 Analysis: Signage

The analysis of COCA's signage, in particular the use of the visual information display sign on the footpath, gives insight into the gallery's application of visual promotional material.

Virtually, any sign has three kinds of meaning potential available: the meaning that comes from where the sign is located in the real world; the meaning that

comes from the images, fonts, and material; and the meaning that comes from the interpretative frames of the viewers (Scollon & Scollon, 2003).

The used sign is an icon, which pictures an object in the world (Scollon & Scollon, 2003). The logo brand of the Centre of Contemporary Art represents the organisation COCA no matter where it is used or placed within the local context of Christchurch. In addition, the sign is an index, which receives its meaning because of when and where it is located in the world (Scollon & Scollon, 2003). The sign is placed outside the gallery building during gallery opening hours. Therefore, it signals to the viewer that the represented organisation, COCA, is now open and available to the public. This is achieved through two means. First, it is a general assumption that organisations place temporary commercial signs (opposed to fixed signs) outside their building to invite the passer-by to enter the facility and interact with the organisation. Second, the sign informs the viewer about the opening hours of the gallery. This, however, happens *after* the gallery is already open to the public. The COCA sign also shows that the gallery is closed on Mondays.



Image 01: COCA

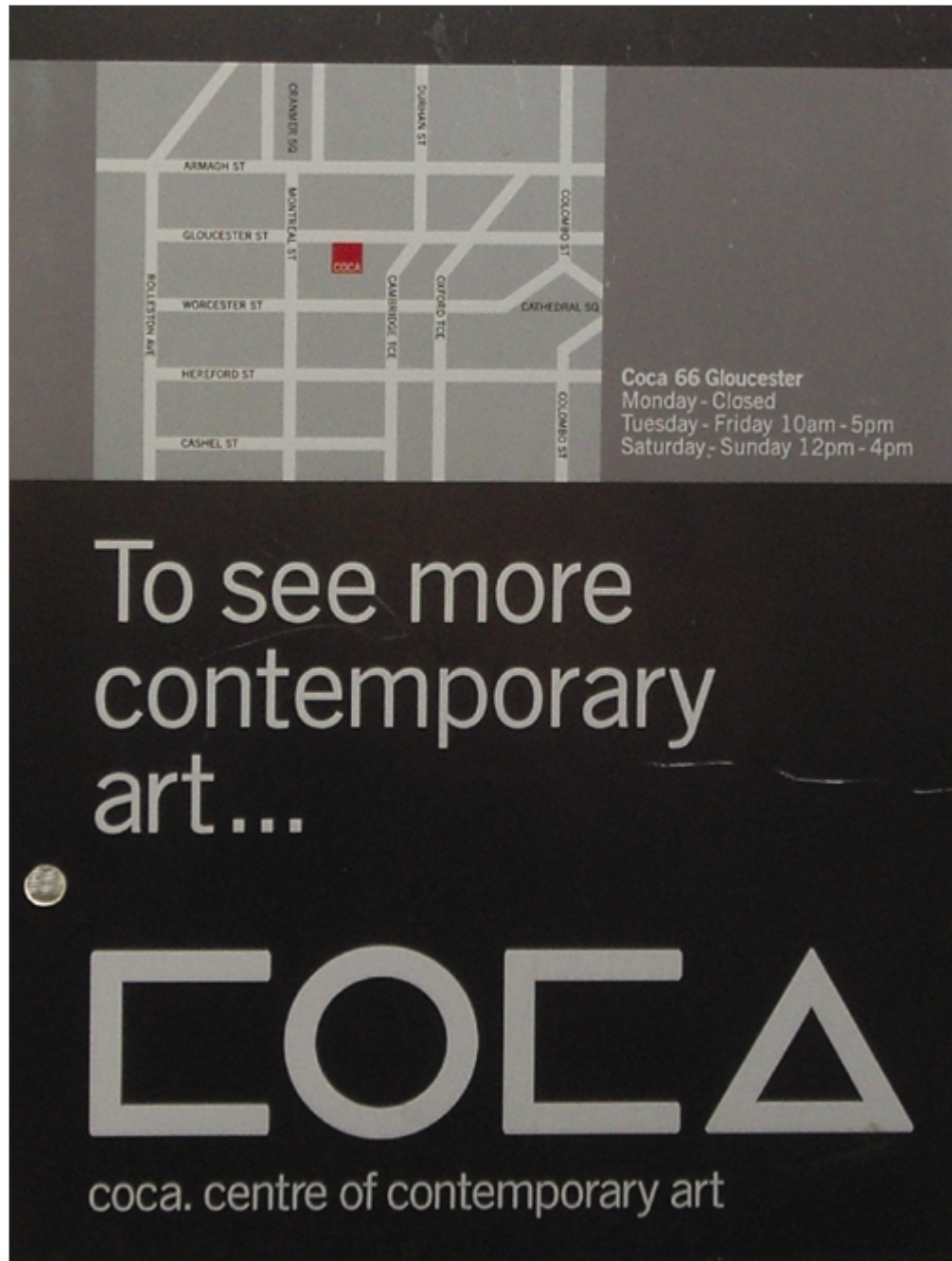


Image 02: COCA

The underlying assumption of the interaction order concept is that “much of our communication happens outside of our own awareness” (Scollon & Scollon, 2003, p.48). For this analysis the question with regards to interaction order is: How do individuals approach the sign of the gallery? The perceptual space activated is foremost visual. The interpersonal distance varies from public to personal or even intimate during the course of approaching the sign. For example, if a gallery visitor moves towards the gallery building from the other side of the road, the interpersonal distance is public. As he or she walks past the sign, he or she allows the sign to *enter* his or her personal distance. However, the viewer has to actively engage in a process of moving closely towards the sign in order to allow an intimate space. To pick up the notion of unaware communication again, within his or her personal space the individual is, in general, visually able to access the gallery information represented by the sign. This can happen subtly and outside of the awareness of the passer-by who might have no intention of reading the sign but still picks up, for example, the gallery logo.

Images represent the real social world (Kress and van Leeuwen, 1996; 2006). The COCA sign consists of images, which convey meanings. The relationship between the represented participants (referring to things depicted in the images) and the interactive participants (meaning people who communicate with each other through images; in this case COCA) can unfurl in different ways. The sign does not show any indications of a gaze, which could establish a direct contact with the viewer. Therefore, there is no direct offer or demand. Yet, the sign institutes a contact between the organisation and the observer through the

depiction of the organisation's name, address, and opening hours. According to Scollon and Scollon (2003), social distance in pictures is created through the size of an image within a frame. This means, the big font size and the zoom in the map construct a feel of a personal social distance. This meets with the interpersonal space the viewer of the sign engages in.

The sign is placed on the footpath. In most cases, the viewer has to look down to obtain information. Images seen from above usually depict a relationship of inferiority or distance (Kress and van Leeuwen, 1996; 2006). The modality of an image refers to the truth-value or credibility of statements about the world (Scollon & Scollon, 2003). The discussed sign is predominately in black/white except of the different shades of grey used in the top third and the red square used in the map. The overall absence of colour, background, and depth in the sign lead to the conclusion that the sign does not depict the real world but abstractly represents something from it – the gallery COCA.

The sign composition provides intelligence about the information value of the image. The most salient element of the sign is the COCA brand logo, which consists of three geometric forms representing the four letters of the word. The logo is placed almost in the centre of the bottom third of the sign. However, in context with the description “coca. centre of contemporary art”, the logo can be identified as being left-placed. Scollon and Scollon (2003) refer to Kress and van Leeuwen (1996; 2006) who described left-hand placement is typical for real and given information. This leads to the conclusion that COCA assumes the

viewer knows the meaning of the abbreviation COCA and the function of represented organisation.

Information Vale COCA Sign	
Ideal/Given: Street map	Ideal/New: Gallery Information
Real/Given: COCA logo and name	
Figure 08: Information Value COCA Sign.	

The middle part of the sign shows the COCA claim “To see more contemporary art...”. This refers to the organisation as the brand logo follows the quote. The top third of the sign shows a street map with a red square marking the location of COCA on the left side. This information is represented as given and ideal. On the top right side, the sign states the name of the organisation, the address, and opening hours. This information is, according to the scholars, ideal and new.

The meaning of the images can be decoded as the following: COCA is located on 66 Gloucester Street. That is where you have to go in order to “see more contemporary art...”. However, considering the fact that the viewer is already at 66 Gloucester Street, it is not necessary to show a street map on the sign. Instead, the opening hours could be presented more visually in order to strengthen their new and informative character.

In terms of place semiotics, one can argue that there is a code preference between the abbreviation COCA and the description “coca. centre of contemporary art”. Scollon and Scollon (2003) explain a system of preference exists whenever a text includes several codes. In this analysis, the multiple codes refer to the abbreviation COCA (depicted in abstract letters), and its description. Placed on top and illustrated in a bigger font, the COCA logo brand, is the preferred code in this case. This collaborates with the notion of gallery director Feeney to concentrate on promoting the gallery name as a brand. He wants people to think of a certain arts experience when hearing or reading the name COCA.

The sign is a temporary sign, which is placed outside the gallery only during opening hours. The construction and the material of the sign are made to last and be used. The sign is easily exchangeable for another one containing new information. The authority the sign gains through its material gets neutralised through its temporary status. These characteristics are common, however, for small businesses with a rather small budget.

In sum, the COCA sign placed on the footpath in front of the gallery building bears a meaning that comes from where the sign is located in the real world: it represents the organisation within the building. Furthermore, it signals that the organisation is ready to interact with the viewer. The first contact is made by accessing the personal space of the individual and, respectively, allowing the viewer to access the personal space of the organisation. As mentioned above, the meaning communicated through the images (map, logo, name, etc.) and

material of the sign is: COCA is permanently located at 66 Gloucester Street and this is where you have to go when you want to see “more contemporary art”. However, as the viewer is already at 66 Gloucester Street, the use of the map confuses but also shows the strong emphasis of the gallery on its location.

4.3.2 Analysis: Physical Invitations

In the following, I examine an invitation sent-out by COCA. I utilise Kress and van Leeuwen's (1996; 2006) account on visual grammar, which provides a framework in order to decode its meaning. The approach mainly focuses on the following elements: represented and interactive participants, modality, composition, and materiality. “Visual communication is always coded” (Kress & van Leeuwen, 2006, p.32).

The invitation, sent in an envelope, profiles COCA's July programme and highlights a painting by Kushana Bush. The card invites to the opening of five different exhibitions on Tuesday July 10, 2007 at the Centre of Contemporary Art. The coloured invite measures 191x91mm and only displays information on one side. The page is divided in three main parts: a black-white area with general information about COCA on the top, and two equal parts organised below the information area.

The top area, according to Kress and van Leeuwen (1996; 2006), represents ideal information regarding the gallery. It consists of the organisation's logo on the right, and contact details on the left. The structure puts emphasis on COCA's

new logo, which is probably less known than the gallery's address (considering that the new logo has been introduced in November 2006). The salient positioning of the gallery details, in COCA's new corporate design, puts weight on the organisation as a committed actor in the cultural production process. The visual design of the top area embraces all other information depicted below.

66 Gloucester Street P O Box 772 Christchurch
 Telephone 366 7261 Facsimile 366 7167
 Email reception@coca.org.nz www.coca.org.nz
 Tues-Fri 10am-5pm, Sat-Sun 12-4pm

COCA

coca centre of contemporary art

**You are warmly invited to the following openings on
 Tuesday 10 July 2007 @ 5.30pm**

Locust Jones - Delta Park
 Mair Gallery. Wed 11 July - Sat 21 July 07

Tim Brown - re: make
 Front Gallery. Wed 11 July - Sun 22 July 07

Jane Barry - Shag Rock Series (for Charley)
 North Gallery. Wed 11 July - Sat 21 July 07

Kushana Bush - Slump Series
 Canaday Gallery. Wed 11 July - Sun 22 July 07

Gary Day - Here's Looking at You Kid
 Art Zone Gallery. Tues 3 July - Sun 22 July 07

SHERWOOD





Image: Kushana Bush, detail

Image 03: COCA Invitation

The detail of the selected painting by Kushana Bush displays a young man, presumably of Asian descent. The narrative structure is non-transactional, as the actor has no obvious goal. The gaze of the represented participant is rather unconscious and leads out of the image. Therefore, the obscure meaning created by the gaze and posture of the person leaves the viewer with questions about the external circumstances. As the depicted image only reflects a *detail* of the actual painting by the artist, the viewer can be expected to learn more about the work and others at the opening event. Nonetheless, elaborative text elements placed on the right-hand side allow the reader/viewer to access the deeper meaning of the painting.

The information area on the right-hand side consists of a blue-coloured address line, exhibition details (artist/title of the show/gallery/dates), and logos of sponsors/partners at the bottom. Opposed to the active visual design, the language of the invitation is passive. COCA does not appear as an agent. However, the passive choice creates a focus on the recipient (“You”) rather the organisation.

The invitation is printed on common paper (approximately 100g) and the quality of the print is somewhat low, as it is blurry and imprecise. One can assume that a lack of resources contribute to a rather debased material choice.

The purpose of the invitation is to provide information and to promote the organisation as a caterer for art exhibitions. The visual grammar (Kress & van Leeuwen, 1996; 2006) presents COCA as an active distributor. The presented

variety of exhibitions confirms the gallery's desired image of an organisation with emphasis on a varying programme in order to support the arts.

4.4 Discussion and Conclusion

COCA's marketing strategy emphasises the organisation as a distributor of varying exhibitions and education programmes. The Centre of Contemporary Art aims to establish a brand image, which is linked to the gallery building and a certain arts experience. The arts experience is based on the art programmes offered by the gallery, which are designed to attract a broad audience ("all communities", COCA Mission Statement, 2006).

COCA aims for consistency in its external communication and has introduced important changes, which redefine the corporate identity of the gallery. The notion of the mission statement of COCA as a distributor of the arts is reflected in the gallery's implementation of signage and the invitation. Both, the gallery's signage and mail-out invitations put an eminent accent on the institution itself. The sign examined in the previous chapter conveys the message of COCA as the place to go to see "more contemporary art..." (COCA claim, 2007). Moreover, the invitation supports the notion of the gallery acting as a venue for a selection of frequently changing exhibitions.

Part of a corporate identity is the organisation's building. Throughout their history, the gallery building has always played an important role for the CSA and COCA. The argument concerning the old Durham Street building and the 66 Gloucester Street site is inevitably linked with the old Society's identity crisis and the final re-branding of the organisation. The original plan of implementing a café in the gallery in order to attract a wider audience and demystify the art

space (Buxton In: Clarkson, 1996, p.17) cannot be realised due to space problems (Feeney, Interview, 2006).

The architecture of a gallery conveys significant symbolic meaning: the building of a contemporary gallery signifies the level of modernity or post-modernity of the city and even country it represents (Ballé, 2002). Moreover, the architecture of the gallery “is a statement about how art is regarded” (De Groot, 2006, p.12). As for COCA's purpose-building, which overall geometry reflects the “art aesthetics of the 60s” (Maguire In: Clarkson, 1996, p.17). One can argue that the message carried by the old-fashioned exterior design is not at eye-level with the gallery's mission. Although the interior space is functional and adequate, the outer space still reflects the traditional roots of the gallery. This implies a conflict between the gallery's conservative history and the desired image of being a “centre for contemporary art”.

The gallery went through two re-brandings over the last 10 years. The first one marked the shift from the CSA to COCA. The second one, conducted at the end of 2006, was an attempt to create a new visual image for the gallery, including a consistent use of signage, web appearance, and other promotion materials. The new brand logo of COCA creates a link between the old CSA and COCA. It comprises three geometrical forms illustrating the name COCA, and drawing on the original CSA logo, which also included the abstract elements used in art: circle, triangle, square. The logo connection between both organisations is opposed to COCA's initial development away from the traditional Canterbury Society of Arts, manifested in the first re-branding and re-naming. However, the

connection creates an opportunity for the Centre of Contemporary Art to relate to its eventful history and traditional role for the region.

COCA's re-branding in 2006 contributes towards a more professional strategic stance on marketing (other arts organisations already successfully created brands, like the New York Guggenheim Museum or the National Museum in Sydney; Colbert, 2002). The value of a consistent, visual identity for an organisation, especially for an organisation dealing with intangible products, is immense because it provides the audience with the opportunity of identification and belonging. "When people hear the name COCA they know what to expect" (Feeney, Interview 2006). However, as the gallery has limited marketing resources their marketing effort might lose effectiveness when cost-factors influence the implementation of the planned strategy.

"Many companies think that they have a brand when what they actually have is name recognition. A name becomes a brand when consumers associate it with a set of intangible and tangible benefits that they obtain from the product or service. As associations grow stronger, consumer's equal loyalty and willingness to pay a price premium increases. Hence, there is equity in the brand name. A brand without equity is not a brand" (Court et al., 1997, p.26).

COCA's marketing strategy heavily relies on strategic alliances with business partners and other cultural organisations. These associations provide the gallery with additional resources, the opportunity of a wider audience, and potentially more media attention. As a result, those alliances can help COCA to establish and maintain their image. These associations with the Christchurch business community, usually lawyers, bankers and architects, are part of COCA's history (Feeney, Interview 2006). Members from the business community have established the historical CSA, and since then those members have always been

holding important roles within the Society and gallery. Due to those associations, the gallery could trust on financial sponsorship from its business members. However, this involvement also means that its supporters and a foremost conservative character determined the gallery's vision. This development becomes particularly evident with the Frances Hodgkins controversy in 1946 when the old-fashioned and stubborn decision of the CSA council displaced the modern art world and its values.

Strategic alliances (Radbourne & Fraser, 1996) between an arts organisation and a sponsor can reveal synergies for both sides. The main reason for a not-for-profit gallery like COCA to seek sponsorship is to realise events and exhibitions that could hardly have been realised without external support. Sponsorship agreements, such as the one with the Anthony Harper law firm, involve not only chances for the gallery but also limitations. While the sponsorship provides a gallery with crucial financial and immaterial resources (e.g. business advice), it usually comes with strings attached. Sponsors “expect their sponsorship to enhance their corporate image or marketing aims” (Radbourne & Fraser, 1996, p. 66). In order to fulfil their sponsor's expectations, arts organisations often include embedding messages of their sponsor in written promotional material such as newsletter or press releases; or as for COCA, name an award after the main sponsor: Anthony Harper Award. The aim is to create an emotional bond between the sponsor, the arts organisation and their audiences (Rentschler, 1999).

The Anthony Harper Award rewards contemporary artists with financial support and creates a greater awareness for COCA not only in the Canterbury arts community but also throughout New Zealand (Feeney, Interview 2006). The association also provides the opportunity of reaching a broader community, for example through the internal communication channels of the sponsor such as corporate newsletters or magazines. The price that COCA has to pay is that art is commercialised and may become a “prestige advertising vehicle” (Colbert et al., 2000, p. 56). Nevertheless, an alliance is only prestigious for the sponsor so long it pays off in terms of public relations (e.g. desired corporate image). This puts the gallery under constant pressure to follow a more business-like approach than a pure arts-for-arts-sake approach. Moreover, the growing competition with other arts institutions to win the sponsor's favour adds to the time limitation of sponsorship agreements (contract terms) and forces galleries to sell out the gallery's programme.

Within the next three to four years, the Centre of Contemporary Art seeks “to raise its profile in the business and wider community as the leading arts institution in Canterbury by further developing sponsorship with businesses, as an educational institution, and community participation” (COCA Strategic Paper 2007-2010). In other words, through sponsorship agreements with businesses COCA hopes to attract a broader audience.

Another major topic within COCA's funding strategy is event partnership³. Evidence for event partnerships in COCA's promotional strategy is the connection of the *Margaret Stoddart Prize, Exhibition and Award* with the annual *Christchurch Festival of Flowers* (usually held in February), or the linkage of *Board Art* with the *KidsFest*. The strengths of those partnerships lie in the use of synergies and collaborative use of resources. Therefore, promotional potency can be combined in order to market the event. However, usually, the greater event gets the greater attention. So to speak, COCA's Margaret Stoddart Prize, Exhibition and Award show does not receive particular emphasis from the Festival of Flowers. It is *just* one of the attractions⁴. Still, the partnership provides the opportunities for COCA to create a greater awareness of their show and award while the Festival of Flowers benefits from the additional art event. If the partnership is established on a regular basis, the public will (ideally) link the Festival of Flowers with COCA's Margaret Stoddart Prize, Exhibition and Award (or the other way around). Positive outcomes for COCA, in terms of promotion, could mean a higher visibility of the gallery and certain implicitness for COCA's event. Accordingly, COCA's event might lose its independence and individual position. By linking both events, the audience rewards the greater event for the minor event. In the public eye, COCA's show would not be a show by the gallery anymore but an attraction of the festival. However, either way, those collaborations are beneficial for COCA. The

³ Setting events within a given, greater context can also be called agenda setting. Agenda setting originally describes the way "media set the order of importance of current issues" (Watson & Hill, 2003). However, within public relations, agenda setting is used to steer media and, thus, public attention to issues chosen by the organisation (Mast, 2002). Agenda setting is a common method of political parties and is issued in a great number of communication studies since the agenda setting theory was introduced by McCombs and Shaw in 1972 through their Chapel Hill Study.

⁴ In fact, it is not even mentioned on the Festival's web site yet (January 2006) because the Festival's own events have a higher priority.

partnerships help to literally get COCA's name out in the city and wider community, and, thus, minimise their lack of visibility.

The idea of engaging a wider community or *COCA – the community gallery* first arose in the 1980s but somehow did not receive further attention over the following years. Feeney noticed that idea and aims to bring art closer to the community through educational courses and *low purchase price* art projects. One relevant event has been held in October 2006: The *MyPod* show was an impressive group exhibition of colourful MP3 canvasses decorated by well-known and emerging New Zealand artists. The prices ranged between NZ\$60 and NZ\$150 for an original piece of artwork. The Christchurch arts community and the local media had welcomed the event positively.

The notion of COCA as a gallery for the community bears the opportunities of generating new audiences and new support. However, Feeney's idea of local, national and global communities is too broad and, thus, holds the risk of misleading COCA's vision. Although Feeney recognises COCA's key audience (greater arts community of Christchurch), there is no reflection of it in the mission statement. COCA's mission statement addresses the local, national and global community. This accumulation of adverbs exaggerates COCA's goal to become "a community gallery" (Feeney, Interview, 2006).

COCA director Feeney acknowledges communication problems with the local community. Therefore, including the global community in the mission statement seems rather implausible. For several reasons, the wording also

initiates communication problems with the local community. First, COCA obviously does not put the focal point on the nearest of all communities, in terms of locality and relevance, but on all communities globally available. This, therefore, has inequitable effects for all audiences, especially for the local scene, which always has been part of the organisation's development. There needs to be a balance between efforts to win new audiences while not discriminating against existing ones. Second, the different audiences request different communication channels. Under-resourced and with no main focus, it is arguable if COCA can satisfy the expectations of its proposed audiences. Third, the statement is opposed to COCA's initial declaration of being a Canterbury organisation, which puts its emphasis on regional art. Thus, COCA's impact on a global scale is debatable.

Within relationship marketing, it is fundamental to narrow down the audiences in order to develop specialised strategies. Already established artists have to be approached differently than potential arts students and so on. In sum, the idea of reaching a wider audience ("*all* communities") does only make sense if the different communities and their needs are identified. Otherwise, it could be a dissipation of resources. It is rather impractical for an organisation to satisfy *all* communities. To know who your audience is, what they want and how they feel, is one of the most important things for artists and arts organisations (Dickman, 1997).

Education has always been an important issue for the CSA since they introduced art competitions in their early days. Since then, the CSA/COCA associates with

the most important arts education institutions in Canterbury and offers its own educational programmes. There are two main advantages of gallery-provided education programmes. First, the gallery is actively involved in arts education (and, therefore, able to “set their sights on the *right* education on the very young”, Robert McDougall Art Gallery, 1980, p.12). Second, the arts organisation establishes and maintains a connection with the arts community, which is especially successful in Canterbury. However, the involvement also bears the risk of becoming too limited by supporting certain types of art but not others. This already happened to the CSA and culminated with the *Pleasant Garden* controversy. COCA needs to be aware of that risk in order to fulfil their proposed role of encouraging the “excellence in the practice of contemporary art in *all* its forms” (Mission Statement, Strategic Paper 2007-2010, Feeney, 2006).

Paradoxically, the projected image of COCA as a distributor and venue somewhat detaches the gallery from its products and its original policy of promoting the fine arts. Although the gallery seeks to establish an image through its represented artists, it also favours the institution, assuming the communities remember COCA's eventful history. Throughout COCA's history, the gallery tried to grow apart from its conservative roots, but at the same time, the CSA identity acts as a proof of credibility and justification. COCA's contemporary approach requires a balancing act between its historical, artistic and business influences.

4.5 Summary

This chapter presented the Centre of Contemporary Art (COCA) and its approach to marketing the arts. The overview of the gallery's history drew the image of an organisation marked by change and challenges. Today, a contemporary view of gallery management, including a focus on strategic alliances and the establishment and maintenance of a brand image, replaced the foremost conservative character of the traditional CSA.

The stated research questions were addressed using different approaches to discourse analysis, and semi-structured interviews. Thus, the research questions can be answered as follows:

COCA's general approach to marketing is primarily influenced by an orientation promoting the organisation. The gallery aims to establish a new, modern brand image, which is linked to the gallery's location and a special arts experience. The latter is determined by a versatile exhibitions programme and the linkage of the gallery's programme with local or national events in order to create a wider context.

Significant themes within the gallery's communication are: approaching a wider audience and the community, the gallery building, strategic alliances with business partners and local and national event co-operations, and branding.

COCA has not officially published the mission statement yet. Hence, the physical document itself only plays a minor role in the external marketing discourse of the gallery. Nevertheless, its significance within the internal organisational discourse is crucial. COCA's mission statement acts as an internal guide for communication activities. It projects the gallery's self as a distributor of all forms of arts to a broad audience.

Signage plays a significant role within COCA's communication strategy. It has been criticised by director Warren Feeney that the gallery is not visible enough, referring to the organisation's building and its visual representation in the city. The re-branding at the end of 2006 was a step towards a more consistent image of the gallery. The analysis of the COCA sign revealed an image of a gallery that is permanently located at 66 Gloucester Street and this is where one has to go to see "more contemporary art".

5. CHRISTCHURCH ART GALLERY

The Christchurch Art Gallery Te Puna o Waiwhetu (CAG) is the largest arts institution in the South Island of New Zealand. The gallery holds one of the country's most important public art collections (Retrieved May 12, 2007 from <http://www.christchurchartgallery.org.nz/About/>).

The rationale of this case study is to examine what messages Christchurch's public art gallery, operating on a not-for-profit base, communicates to its key audiences. The main contribution of the research is to provide data that can be compared with collected data from other galleries. The following research questions will be addressed:

- What is CAG's general approach to arts marketing and promotion?
- What are the significant themes within the gallery's communication strategy?
- How important is the mission statement for the organisation's self-projection and as a marketing instrument?
- How does CAG apply signage within the context of external communications?
- How do mail-out invitations contribute to the process of meaning transfer between the gallery and its members?

In order to answer these questions, I will first put the gallery in an organisational context presenting the historical development of the Christchurch Art Gallery Te Puna o Waiwhetu and pointing out significant

events. The section also includes crucial information about the gallery building and its development. This background information is essential in order to backup later analyses. Second, I shall give a brief overview about CAG's current profile as a city gallery and the general promotional strategy. The analysis of CAG's mission statement, utilising Fairclough's approach to discourse analysis, complements the organisational profile of the gallery. With this analysis, I discover significant themes, which are important in the discussion of how the gallery likes to be perceived by the public.

Third, with the help of Scollon & Scollon's work on discourse in places, I examine the meaning of CAG's signage and their implications within the process of meaning transfer. Additionally, Kress and van Leeuwen's approach to visual grammar offers a framework in order to analyse a personal invitation sent out by the gallery. Both analyses reveal information about the reality of the gallery's marketing and communications strategy. Finally, sociolinguistic interviews (Schiffrin, 1987) with the responsible marketing manager of the Christchurch City Council (CCC), Richard Stokes, and gallery director Jenny Harper complement the data collection and provide further insights.

The wording in this thesis, concerning actions and beliefs taken by the Christchurch Art Gallery Te Puna o Waiwhetu, does not (necessarily) distinguish between the gallery and the Christchurch City Council, unless stated otherwise. The Christchurch Art Gallery Te Puna o Waiwhetu is part of the Christchurch City Council. Therefore, one has to assume that statements made by the Council represent the view of the gallery, and vice versa.

5.1 Organisational Context

5.1.1 Historical Background

The Christchurch Art Gallery Te Puna o Waiwhetu opened on 10 May in 2003. The predecessor, the Robert McDougall Art Gallery, had been functioning as the City's public gallery since 16 June 1932. The need for a public art gallery facility for Christchurch, Canterbury's cultural centre, arose in the 1920s. The growing permanent collection of the City, housed by the Canterbury Society of Arts (CSA), required an appropriate new exhibition and storage space but the funding of the public gallery project proved more difficult than expected. In 1925, a referendum to secure public support and funding for the projected building ended with the rejection of the project. Two years later, Christchurch businessman Robert E. McDougall donated £25,000 towards a gallery building fund. This animated the City Council to revert to the plans of a public gallery. The building of the Robert McDougall Art Gallery ("neoclassical perimetrical" design by architect Edward W. Armstrong; Roberts & Bercusson, 1982, p.5) commenced in November 1930 at a rather "obscure location" (Roberts & Bercusson, 1982, p. 5). The preferred site on the lawn of the botanic gardens fronting Rolleston Avenue aroused public objection. Therefore, the building was placed at the rear of the Canterbury Museum.

For the first decades, the Robert McDougall Art Gallery operated entirely through the Christchurch City Council. The first full-time director of the gallery, William S. Baverstock, was appointed in 1961. Baverstock belonged to

Christchurch's conservative class and took a leading role in the Pleasure Garden Incident, opposing the purchase of Frances Hodgkin's painting *Pleasure Garden*. The successor of Baverstock was Brian D. Muir who acted as the gallery director from 1969 to 1978. Muir introduced a new style of management to the gallery, "expanding the museum aspects of the gallery's function, stressing the building of a comprehensive rather than specialist collection catering for many aspects of the fine and applied arts" (Roberts & Bercusson, 1982, p. 31). Muir laid the foundation of the gallery's academic engagements by introducing educational programmes and the quarterly gallery publication *Survey*. Growth and gaining popularity (Roberts & Bercusson, 1982) marked his directorship and signalled a shift away from pure traditionalism. Dr. T. L. Rodney Wilson follows Muir in 1978. With Wilson as a director, the gallery entered a new stage of maturity towards more professionalism. All gallery operations were reviewed and upgraded (Roberts & Bercusson, 1982, p. 31). The gallery publication *Survey* was re-named into *Bulletin* and published bi-monthly. John Coley succeeded Rodney Wilson as gallery director in 1981. Coley played an important role in the gallery's shift from the Robert McDougall Art Gallery to the Christchurch Art Gallery Te Puna o Waiwhetu. Anthony Preston succeeded Coley in 1995 and acted as the executing director when the new Christchurch Art Gallery Te Puna o Waiwhetu opened in 2003. Preston's directorship was characterised by the success of the establishment of the new art gallery as well as the struggles with declining visitor numbers in the following years after the opening.

The Christchurch Art Gallery Te Puna O Waiwhetu is located in the middle of Christchurch's Cultural Precinct. The gallery building is an impressive visual example for contemporary architectural design. It features a 75 metre long glass wall imitating the "sinuous form of the koru and the River Avon that flows through Christchurch" (Retrieved March 23, 2007 from <http://www.christchurchartgallery.org.nz/Building/>). Another feature of the gallery is the large gateway sculpture *Reasons for Voyaging*, a collaborative work between Canterbury artist Graham Bennett and architect David Cole. The sculpture consists of seven stainless steel poles up to about 13 metres high. The gallery visitor can walk through, under, or around the poles. The sculpture communicates "a sense of arrival and departure, invitation and challenge, the work – as its title suggests – encourages us to consider the experiences and motivations of all visitors to New Zealand, including Māori and Polynesian voyagers, European settlers and recent migrants" (Retrieved March 23, 2007 from [http://www.christchurchartgalleryorg.nz/Building/Reasons ForVoyaging/](http://www.christchurchartgalleryorg.nz/Building/ReasonsForVoyaging/)).

It is constructive to have a closer look at the historical development of the gallery building in order to understand its significance: The old Robert McDougall Art Gallery used to be located in the Botanic Gardens of Christchurch City, at the rear of the Canterbury Museum. Problems regarding the facility had been known to the gallery management since the 1940s (Bulletin #131, 2002, p.2). In the 1970s, gallery director Wilson referred to the "inadequacies of space place severe constraints upon the use of the collection" of the facility. The facility was regarded inappropriate for a modern New Zealand

art gallery. A report by London-based museum consultant Robin Wade on “recommended future art gallery development” (Bulletin #1, 1979, p.2) suggested shifting the gallery to another site. However, the Christchurch City Council did not react to either complaints or suggestions. Over the next decade, criticism about the inadequacy of the exhibition space had been issued repeatedly in the gallery publication *Bulletin* (e.g. #31; #36; #70). In 1991, after years of “struggle” (Bulletin #103, 1996, p.2) and worries about the gallery’s “clouded future” (Coley, Bulletin #70, 1990, p.1), Ken Gorbey, assigned by the Christchurch City Council, published a report on *A Future Art Museum for Christchurch* in which he states that the building of the Robert McDougall Art Gallery is “an ageing cramped and awkwardly placed facility that is neither in keeping with the size of the city nor adequately reflects the strength of the cultural life of Christchurch” (Gorbey, 1991, p.1). Furthermore, Gorbey argued that the gallery’s philosophical statement “tends to be overly traditional and does not equate to the current directions being taken by the Gallery” (p.1). In his report, Gorbey recommended an exhibition space, which is at least twelve times bigger than the space of the Robert McDougall Art Gallery. Five years later, the City Council finally purchased an appropriate site for a new gallery for NZ\$9.6 million. The construction work for the new public art gallery commenced in 2000 and finished two years later. The expectations in the new gallery building were high. The Canterbury public showed a high commitment to the project by contributing NZ\$15.25 million towards the gallery building⁵. Gallery director Anthony Preston commented in 2003, the year of the official opening of the

⁵ The total of the building costs are NZ\$47.5 million. The Christchurch City Council contributes NZ\$37.14 million, and the government NZ\$ 6.2 million. The rest came from grants, fundraising, and sponsorship agreements.

Christchurch Art Gallery Te Puna O Waiwhetu, that “the new Gallery is a remarkable testament to the Canterbury community’s commitment to the arts” (Retrieved March 23, 2007 from <http://archived.ccc.govt.nz/MediaReleases/2003/May/PublicCelebrationOfNewChristchurchArtGallery.asp>). In the first year after the opening, the gallery building excelled as “a strong performer” and “an iconic addition to Christchurch” (Gorbey, 2005, p.2). The visitor numbers were beyond expectations and the public opinion saw the gallery as “the city’s most admired building” (Retrieved April 12, 2007 from <http://archived.ccc.govt.nz/CityScene/2006/Summer/ArtGalleryAimsForMoreVisitors.asp>). In 2004, the Christchurch City Council received the Creative New Zealand’s Creative Places Award for creating “a platform for both the presentation and enjoyment of the arts in Christchurch” (Creative New Zealand, 2004, p.2).

However, problems concerning the building ascended after declining visitor numbers from 2004 onwards. A new report by Ken Gorbey and Tim Walker (2005) and the Christchurch City Council (2006) criticised the “lack of effective signage” (Gorbey, 2005, p.20). A main issue of the criticism concerned the foyer, which is “a void in which they [the visitors] feel disorientated” (Paradigm Shift document, 2006, p. 10). “This is the result of the distance to the reception desk, the lack of signage and ‘sterile’ environment” (Paradigm Shift document, 2006, p. 10).

The *Society of Friends of the Robert McDougall Art Gallery* was established in 1971 and held its first official function in 1972. The main objective of the Society

of Friends was “to give financial support of the gallery through subscriptions and to provide an opportunity for those interested, to meet, discuss, and enjoy exhibitions” (Roberts & Bercusson, 1982, p. 4). Ten years later, the Society of Friends became an incorporated Society with its own management committee and a greater say in the gallery’s activities. The new *Friends of the Robert McDougall Art Gallery Inc.* was believed to engage “a greater number of Canterbury supporters of the visual arts” (Bulletin #15, 1981, p.1).

Nowadays, the *Friends of the Art Gallery*, an organisation with about 1,500 members (Retrieved March 23, 2007 from <http://www.christchurch-artgallery.org.nz/Friends/About>), provide financial support to the Gallery and organise private and public events in order to meet particular needs of the gallery. The *Friends* recently acquired three important artworks by major New Zealand artists for the gallery, which were exhibited as part of the show *Collect: New Acquisitions* (8. June 2007 – 1 July 2007).

5.2. Organisational Profile

Jenny Harper is the current executing director of the Christchurch Art Gallery Te Puna o Waiwhetu. According to information on the gallery web site, more than 120 people are presently working for the Gallery. This number includes volunteers, part-time employees, and people from the Christchurch City Council dealing with gallery issues.

The gallery is 100% funded by the Christchurch City Council. It is part of the Council's Community Services Group, which „provides services to local communities which contribute to the social well-being, and quality of life of Christchurch residents” (Christchurch City Council, Retrieved March 23, 2007 from <http://www.ccc.govt.nz/Handbook/CouncilStructureExternalServices.asp>).

The marketing and communications activities for the Christchurch Art Gallery Te Puna o Waiwhetu are predominantly organised by the Christchurch City Council. At this stage of the research, the City Council and the CAG are working on implementing a shared services matrix system. As part of the CCC Public Affairs unit, the model allows that gallery and Council work on an agency-like base. An appointed Public Affairs manager is responsible to work as a „relationship manager” (Stokes, Interview, June 2007) between both parties. In theory, the structure guarantees that the Council only works on projects, which have high priority for the Christchurch Art Gallery Te Puna o Waiwhetu. Currently, the model is not operational yet due to a lack of resources.



Figure 07: Theory of Shared Services Matrix System.

The Christchurch Art Gallery Te Puna o Waiwhetu houses twelve different galleries: three showing touring exhibitions, one contemporary collections gallery, and several other theme galleries. Exhibitions are selected to “align with the Gallery’s Vision, meet the demands of the Gallery’s audiences and the new KPI’s [Key Performance Indicators]” (Paradigm Shift document, 2006, p.11). The gallery aims for a balanced exhibition schedule, which, wherever possible, will be linked to local, national, and global events. The Paradigm Shift document (2006) presents a four-year exhibition plan that features, for instance, a special exhibition in order to celebrate New Zealand's participation in the 2007 Rugby World Cup.

The Christchurch Art Gallery Te Puna o Waiwhetu offers a wide range of “Gallery Programmes” (Paradigm Shift document, 2006, p.24) or “Happenings” (Retrieved June 10, 2007 from <http://www.christchurchartgallery.org.nz/Happenings/>). This includes *Art Bites* (a lunchtime programme where a speaker gives a 20-minute floor talk on a selected work), a quiz for children during the school holiday, events for the Friends of the Christchurch Art Gallery, guided

tours, and the *Montana Wednesday Evenings*, a weekly event where the gallery opens until 9pm and offers lectures, films, and the like.

CAG also houses a gallery shop, which sells books, clothes, prints, and other merchandises, a reference library that is open to the public (by appointment only), the *Form Gallery* (private dealer gallery dealing in glass, jewellery, ceramics, and object art), and the *Alchemy Café & Wine Bar*.

The gallery strongly emphasises on education programmes. “From the very beginning, the vision of the Christchurch Art Gallery Te Puna o Waiwhetu has been to encourage a sense of ownership within the Canterbury community of its public art Collection and this wonderful facility” (Retrieved June 10, 2007 from <http://www.christchurchartgallery.org.nz/Schools/>). The gallery *Schools* offer gallery-based art lessons for teachers, students, and other educational programmes. The gallery sees “significant potential” (Paradigm Shift document, 2006, p.24) in the education programmes to increase the number of “students being brought into the Gallery” (Paradigm Shift document, 2006, p.24).

5.2.1 Promotion

In 2004, the CCC establishes the *Marketing and Communications Department*. One main task is to examine the effectiveness of marketing messages and their relevance to target audiences (Paradigm Shift document, 2006). Each major project or exhibition (e.g. Blockbuster *Giacometti*; November 2006 – February 2007) gets increased attention by the department, which develops tactical

marketing campaigns in order to promote the event. Minor exhibitions and projects are largely covered by generic promotions (Paradigm Shift document, 2006). For instance, the promotion for the *Jingle Jangle Morning: Bill Hammond exhibition* (from July 20, 2007 to October 21, 2007) includes media releases and radio interviews on a local and national level. Further activities involve magazine and newspaper features on the New Zealand artist and the curator, information brochures, and an exhibition feature on the homepage of the gallery's web site. In order to attract domestic and international visitors, the exhibition is promoted through a popular tourist attraction, the Christchurch Tramway. The promotional strategy also includes the publication of a book, which contains major works by the artist and provides fundamental background knowledge.

A key element of the marketing strategy of the CCC/CAG is the sponsorship in kind (Campbell, Liebmann, Brookes, Jones & Ward, 1999) relationship with the Christchurch agency *Strategy Design & Advertising*. The association is based upon an agreement, which allows Design Advertising & Strategy to work on four major gallery exhibition a year. The independently owned agency gets the opportunity to shape its profile through the creative work done for the gallery. On the other hand, the gallery receives recognised⁶ promotion from experts free of charge.

⁶ Strategy Advertising & Design recently received an award from the 2007 Museums Australia Multimedia and Publication Design Awards for the Shadow campaign created for the CAG's Giacometti exhibition.

According to the Paradigm Shift document (2006), the Marketing and Communications strategy of the Christchurch Art Gallery Te Puna o Waiwhetu has a strong customer focus. The strategy relies on quantitative and qualitative consumer research in order to create a “new experience to deliver a new and enlarged audience” (Paradigm Shift document, 2006, p. 34). Marketing is an integral part of the decision-making process for choosing exhibitions and planning events in order to incorporate the “customer’s view into the delivery and assessment of activity” (Paradigm Shift document, 2006, p. 34).

A main concern of the new marketing plan is advertising as it has been criticised in the past for “too much sameness” (Paradigm Shift document, 2006, p. 34) and misplacements of advertising. Moreover, the proposed *Communications Plan* (Paradigm Shift document, 2006) acknowledges the importance of effective internal communications that engages employees to deliver the Paradigm Shift Plan (Paradigm Shift document, 2006). The Christchurch Art Gallery Te Puna o Waiwhetu puts out a variety of publications. They work as “promotional tools” (Paradigm Shift document, 2006, p.35) for providing information on relevant gallery issues.

5.2.2 Analysis: Mission Statement

Mission statements project corporate philosophies (Swales & Rogers, 1995) and act as “carriers of ideologies and institutional cultures” (Swales & Rogers, 1995, p.225). The character of the “Council-approved” (Retrieved July 4, 2007 from <http://www.christchurchartgallery.org.nz/About/ParadigmShift/>) mission

statement is plurivalent. The CCC states that the “Christchurch Art Gallery has committed to a new Vision” (Paradigm Shift document, 2006, p.4), which is an elementary constituent of the Paradigm Shift 2005-2010. Within the gallery, the statement is regarded as a “committee written vision” (Harper, Interview, June 2007), which does not fully reflect the fundamentals of the gallery’s work.

Although the statement is classified as a public document, it is not in a form yet to be used as an external expression (Stokes, 2007). However, CCC uses it to provide the gallery’s audiences with a general overview about the gallery’s profile and the future directions. The CCC puts emphasis on the fact that the *Vision* statement is predominantly for internal use providing guidelines for marketing and communications activities rather than an external positioning.

In the following, I shall briefly describe the most salient linguistic features of the *Vision* in order to discuss the significance of the statement for both, the Christchurch Art Gallery Te Puna o Waiwhetu and the Christchurch City Council.

The mission statement of the Christchurch Art Gallery Te Puna o Waiwhetu consists of seven paragraphs and ten sentences in total. The statement reflects different types of discourse, predominately marketing discourse. Others are public and organisational discourse. The function of the paragraphs varies from being informative, declarative, and visionary.

A number of people involving predominantly members of the Christchurch City Council (CCC) have produced the text. The potential consumers of the statement are first of all stakeholders of CAG, which includes employees, artists, business partners, CCC members, and gallery members. Moreover, the arts community and wider community have access to the statement, which is presented in the Paradigm Shift document (2006) and on the gallery web site.

The action within the mission statement is direct. That means an agent, in this case “the Gallery”, is acting upon certain goals, such as taking a “key leadership role” or recognising “key audiences”. The overall voice of the mission statement is active (apart from the second paragraph), which is more direct and specific than its passive equivalent. The statement gains credibility through the active voice and the identification of the agent/subject: “the Christchurch Art Gallery Te Puna o Waiwhetu” or “the Gallery”. This identification raises the moral responsibility for the gallery to meet proposed objectives.

CHRISTCHURCH ART GALLERY VISION

The Christchurch Art Gallery Te Puna o Waiwhetu will take a key leadership role in making Christchurch's Cultural Precinct and Worcester Boulevard the most visited cultural tourism site in New Zealand.

The Gallery is ideally placed to take this lead with its iconic building, strategic location at the heart of the Cultural Precinct and the Gallery's programmes inviting visitors to live the Precinct's core values of expanding cultural horizons and enriching senses.

The Gallery wants to grow the public's perception of art as it commits to new audiences by building a new, stimulating visitor experience and develop the brand.

The Gallery recognises its key audiences are the families/whanau of Christchurch, international visitors to

the City, domestic visitors, educational groups and special audiences.

The Gallery strives to connect people with art – emotionally and intellectually. We celebrate art and the creative spirit. The Gallery knows where it stands and has global reach.

The Gallery educates, inspires discovery and preserves the legacy of artistic achievement for the people of Canterbury and New Zealand through collecting, presenting, interpreting and conserving quality works of art.

The Gallery wants to be recognised locally, nationally and internationally as innovative, with quality collections and programmes, and for the enjoyment and appreciation of art it brings all its audiences. The Gallery will set a standard of excellence in all its endeavours.

Art will spill out of the galleries into the Gallery foyer, forecourt and garden, bringing new life to the building and surrounding environment, creating a heightened interest in what is happening at the Gallery.



Image 04: CAG Vision (Paradigm Shift, 2006)

The mission statement shows a rather unobtrusive level of nominalisation (e.g. “experience”, “works”, “enjoyment”, etc.). Therefore, according to the analysis, the impact of the nominalisations on the meaning of the whole text is not as significant as the importance of nominalisations for each relevant paragraph. Particularly the last paragraph includes numerous nominalisations:

“The Gallery wants to be recognised locally, nationally and internationally as innovative, with **quality collections** and programmes, and for the **enjoyment** and **appreciation** of art it brings all its audiences. The Gallery will set a **standard of excellence** in all its **endeavours**” (Christchurch Art Gallery Te Puna o Waiwhetu Vision, 2006; bolded parts by author of this thesis).

Contrary to the rest of the document, the last section therefore seems more intangible and notional. The increased use of nominalisations within this paragraph abstracts the “wants” of the gallery and, thus, captures a broader range of arguments, as well as allowing a broader range of fulfilment criteria that play an important role within the success evaluation of the gallery’s *Vision*. These linguistic elements are significant for communication activities addressing different audiences. They turn “doings and happenings...into things” (Kress & van Leeuwen, 2006, p.62), and, hence, are less comprehensible and, in the end, minimise the responsibility for the author to deliver concrete results.

The mission statement comprises a number of metaphors, such as “the heart of the Cultural Precinct”, “cultural horizons”, “creative art spirit”, and “legacy of artistic achievement”. Although metaphors are a rhetorical element used to draw vivid and colourful pictures, in the context of a mission statement, they might distract from the actual meaning of a sentence.

The choice of verbs within CAG's *Vision* document reflects a positive and ambitious mood: "making", "grow", "live", "building", "develop", "celebrate", and so on. The text also draws its colour from the utilisation of adjectives used to characterise activities in a positive light, such as "iconic", "enriching", "stimulating", and "innovative". However, despite its optimistic character, the gallery vision loses impact through the use of un-hedged modals (Swales & Roger, 1995), employed in the very first and the very last sentence of the mission statement.

"The Christchurch Art Gallery Te Puna o Waiwhetu **will take** a key leadership role in making Christchurch's Cultural Precinct and Worcester Boulevard the most visited cultural tourism site in New Zealand" (Christchurch Art Gallery Te Puna o Waiwhetu Vision, 2006; bolded parts by author of this thesis).

"The Gallery **will set** a standard of excellence in all its endeavours" (Christchurch Art Gallery Te Puna o Waiwhetu Vision, 2006; bolded parts by author of this thesis).

The *will-future* is commonly used for promises, unplanned actions, predictions, and habits (Allen, 2005). Thus, the statements appear to express something the gallery would like to do/might do but is not definitely committed to. The statements would gain weight and credibility through the use of *is going to*.

The fourth paragraph of the mission statement deals with the gallery's key audiences, which include „the families/whanau of Christchurch, international visitors to the City, domestic visitors, educational groups, and special audiences". The importance of this active announcement lies in the acknowledgement of New Zealand's biculturalism. The "key audience" refers to the families and whanau of Christchurch. Whanau is the Māori name for

extended family: “the primary meaning of whanau, the one which comes first to mind, is a group of closely related kinsfolk who act and interact with each other on an on-going basis and have a strong collective identity” (Retrieved June 06, 2007 from www.waitrust.com/panui/waitangi%20doc.doc). This paragraph identifies the connection to the Māori community as an important theme for the Christchurch Art Gallery Te Puna o Waiwhetu. However, in the past, the connection to the Māori community has been rather minor since the Ngai Tahu (New Zealand South Island Maori) presented the Māori name to the gallery prior to the opening in 2003. The director of the gallery is addressing the issue by talking to the Ngai Tahu about how to get young Māori involved in the Christchurch arts scene. The Toi Māori – The Eternal Thread Te Aho Mutunga Kore exhibition (from 16.02.2007 to 27.05.2007) was an important event for the gallery to turn the relationship to the Ngai Tahu to the better (Harper, Interview, June 2007).

The fifth paragraph of the mission statement consists of three sentences, which are of a declarative nature.

“The Gallery strives to connect people with art – emotionally and intellectually. **We** celebrate art and the creative art spirit. The Gallery knows where it stands and has global reach” (Christchurch Art Gallery Te Puna o Waiwhetu Vision, 2006; bolded parts by author of this thesis).

The second sentence within this paragraph is the only time the subjects changes from “the Gallery” to the first-person plural pronoun “we”. This has two effects. First of all, the sentence receives extra attention from the reader, as it appears *odd* amongst the other sentences. Secondly, it personalises “the Gallery” into a

“we” – a group of individuals who “celebrate art and the creative art spirit”. The use of a first-person pronoun is a “classic rhetorical device” to “foster affiliation and identification” (Swales & Rogers, 1995, p.231). Usually, the use of the first-person plural pronoun is common in mission statements. Cheney (1983) argues that the “assumed ‘we’ is both a subtle and powerful identification strategy because it often goes unnoticed. Uses of this strategy allow a corporation to present similarity and commonality among organisational members as a taken-for-granted assumption” (p.154). However, this construct of personal identification appears minuscule with reference to the use of “the Gallery” as a subject in the other sentences. Furthermore, the last sentence of the fifth paragraph overpowers the personal pronoun with the notion that “the Gallery” has “global reach”, a nominalisation that is far more conceptual than personal. In sum, the purpose of the Vision is a call for action and change. The gallery perceives itself as a leader in the New Zealand arts scene and a preserver of the “legacy of artistic achievement”. Various focal points emerge from the analysis of the mission statement: the overall importance of the Cultural Precinct, the gallery building, biculturalism, the arts, quality, key leadership role, a new visitor experience, and audiences. The acknowledged main functions of the gallery are educating, inspiring, preserving, collecting, presenting, interpreting, and conserving.

The salient linguistic elements, such as the use of nominalisations, metaphors, and the choice of tense, weaken the CAG mission statement. It resembles a formulation of “vague and vapid goals” (Chait, 1976, In: Morpew & Hartley, 2006, p. 459), allows various interpretative possibilities, and does not provide

any determined elements. One can assume that this can be traced back to the fact that the statement is primarily a creation by CCC staff with a marketing and communications background, rather than by people directly involved at the gallery. At this stage of the research, the Vision, therefore, is not a representation of the gallery's inner values and beliefs. It has also been criticised by the art gallery director, Jenny Harper who has started to change the language about how to communicate the gallery's values and certain relationships. In particular, Harper thinks that the emphasis on the Cultural Precinct should not be as strong as it is in the current statement. Furthermore, Harper argues that there should be a curatorial mission statement, designed in collaboration with the curators, which then becomes the touchstone for further marketing campaigns.

5.3 Organisational Reality

This chapter deals with the qualitative analysis of CAG's signage and personal invitations. First, I examine a sign placed in front of the gallery utilising Scollon and Scollon's (2003) approach to geosemiotical analysis. Second, Kress and van Leeuwen provide a framework to explore the meaning of CAG's mail-out invitations.

Both analyses provide insight into the gallery's organisational reality, which is the object of a detailed discussion in chapter 5.4.

5.3.1 Analysis: Signage

The Paradigm Shift document (2006) describes concerns about the fact that people are not able to tell what the building of the Christchurch Art Gallery Te Puna o Waiwhetu presents due to the "lack of street presence" (Paradigm Shift document, 2006, p.31). At this point of the research, the gallery building does not demonstrate any visual statement about the organisation's corporate design, whatsoever. Additionally, the glass façade has been labelled "unwelcoming and lacking a sense of activity" (Paradigm Shift document, 2006, p. 31). Another critical point is the lack of identification for defined entries to the building.

However, the plans of the Council and the gallery propose drastic changes in the use of visual communications material, especially signage. Both, gallery and CCC did not disclose further details about the nature of the changes. In July

2006, the Paradigm Shift document states that the CCC and the gallery will address issues evolving around the lack of signage within 12 months. At this stage of the research (July 2007), there is no evidence of noticeable change.

Nevertheless, the gallery uses several signs to depict exhibition information. The analysis of one of those information signs on the footpath, gives insight into the gallery's employment of visual promotion materials. In the following, three kinds of meaning potential are examined: the meaning of the sign from its location in the real world, the meaning conveyed through images, fonts, and materials, and the meaning derived through the interpretative frames of the viewers (Scollon & Scollon, 2003).

The used sign is an icon, which pictures an object in the world (Scollon & Scollon, 2003). In this case, the depicted objects are the gallery, which is represented through the font, the Christchurch City Council presented through their logo on the top-left of the sign, the Cultural Precinct, depicted through the logo on the top, right-hand side. In addition, the sign is an index (Scollon & Scollon, 2003). It is placed permanently outside the gallery building, about 20 metres away from the main entrance.



Image 05: CAG



Image 06: CAG

The information value of the sign lies in its displayed content, which gives insight into the current exhibition programme of the gallery. The display area distinguishes between two main parts, which are visually and physically separated: the top area, which depicts the names of organisations, and the information area below. This distinction seems primarily practical, as the top part is not likely to change as often as the bottom part. The upper part also acts like a header for the following information below.

The perceptual space activated is foremost visual. The interpersonal distance varies from public to personal, even intimate. Due to the chosen layout and font size, the viewer has to allow an intimate distance in order to obtain all information on the sign. From about ten to seven metres away from the sign, the viewer (with average eyesight) will only notice that the sign puts information on view relating to current or up-coming exhibitions. For details, the consumer needs to minimise the distance to the sign to at least one metre or less. This layout can be disadvantageous as it excludes passer-bys who do not engage, for whatever reasons, in an intimate interaction with the display. However, once an individual connects with the sign, a large corpus of information opens up.

The sign consists of several images transmitting meanings. The relationship between the represented participants and the gallery unfolds in different ways. The sign does not show any indications of a vector, which could establish a direct contact with the viewer. Therefore, there is no direct offer or demand. However, the sign establishes a contact between the organisations and the

consumer through the depiction of the organisation's name, exhibition programme and opening hours.

The social distance created through the size of the images within the frame (Scollon & Scollon, 2003) is ambivalent. On one hand, the small font size used in the left frame of the sign constructs a feel of impersonal distance, which needs an active involvement of the viewer to overcome. On the other hand, the zoom-in shots on the right-hand side of the sign create a personal distance. The displayed images are close-up shots from Māori weavings, which are part of a main exhibition of the Christchurch Art Gallery Te Puna o Waiwhetu at the time the picture was taken (May 2007). Often, macro shots create a feeling of anticipation and curiosity for the viewer to explore the yet unknown.

A salient element of the sign is the logo of the Christchurch Art Gallery Te Puna o Waiwhetu that is placed at the top/middle of the sign, on eye-level with the viewer. The logo consists of the English name and the Māori pendant Te Puna o Waiwhetu, which means "the wellspring of star-reflecting waters"⁷ (Retrieved 14 April 2007 from <http://archived.ccc.govt.nz/mediareleases/2002/march/christchurchartgalleryreceivesnewMāorititle.asp>).

⁷ "The title has its origins in Waipuna, a reference to the wellsprings near the site of the new Gallery, and Waiwhetu, one of the tributaries in the immediate vicinity, which flows into the Avon River. Waiwhetu translates into 'water in which stars are reflected'. Thus the Gallery is conceptualised as a wellspring (puna) metaphorically flowing into a local watercourse with which the ancient people of the land, mana whenua, were familiar" (Retrieved from <http://archived.ccc.govt.nz/mediareleases/2002/march/Christchurchartgalleryreceivesnewmaorititle.asp> in April 2006).

The logo of the Christchurch City Council is positioned on the top-left side of the sign. According to Kress and van Leeuwen (1996; 2006) and Scollon and Scollon (2003), this refers to ideal and given information. The logo of the Cultural Precinct, on the other hand, is on the top-right of the sign, revealing an ideal and new character. Furthermore, the placement of the exhibition schedule on the left side of the sign presents the given information, whereas the collage on the right-hand side can be referred to as new information.

Information Vale CAG Sign	
Ideal/Given: Logo of the Christchurch City Council	Ideal/New: Logo of the Cultural Precinct
Real/Given: Detailed exhibition programme	Real/New: Collage of photographs
Figure 08: Information Value CAG Sign.	

The structure puts the emphasis on the most salient element of the sign, the images of the Māori weavings. The information about the new and real exhibition is superior to the other real but already known facts about the other exhibitions, and the gallery itself (admission free unless stated otherwise, gallery hours). The position of the ideal information on the top translates into the importance of all contributing organisations but does not reveal detailed information about their level of involvement and magnitude.

In terms of place semiotics, one can argue that there is a code preference (Scollon & Scollon, 2003) between the English name of the gallery and the

Māori name. According to Scollon and Scollon (2003), the preferred code is placed on top of the marginalised code. However, the fact that the English name is written in a bigger font than the Māori pendant neutralises the top position of Te Puna o Waiwhetu.

The sign is a fixed sign permanently placed outside the gallery building. The displayed information alters with changes in the programme. The construction and the material of the sign are made to last. This bears a great authority and signifies the permanent position of the gallery and its products.

In sum, the information sign of the Christchurch Art Gallery Te Puna o Waiwhetu represents what the organisation within the building has to offer. Furthermore, it signals that the organisation is ready to interact with the viewer. The first contact is made by accessing the personal space of the individual and, respectively, allowing the viewer to access the personal space of the organisation as well. The meaning communicated through the images, fonts, and material of the sign is: This is what the Christchurch Art Gallery Te Puna o Waiwhetu has to offer. If you enter the gallery, you will see our real, new major exhibition, and other minor ones. We are also involved with other organisations: the Christchurch City Council and the Cultural Precinct.

However, the sign is placed *on* the gallery area, which the individual has to enter before the actual interaction process can start. This is disadvantageous, as it is not likely to attract passer-bys with no clear intention to visit the gallery. There are three signs of the described kind placed in the gallery area. There is no

visual hint on the footpaths surrounding the area. In addition, the analysed sign is rather distanced (about 20 metres away) from the main entrance, which provides additional access barriers for the visitors.

5.3.2 Analysis: Physical Invitations

It is part of an audience-orientated marketing approach to care for its stakeholders. In case of the Christchurch Art Gallery Te Puna o Waiwhetu, these primarily include gallery Friends, business and media partners, as well as other supporters. One common relationship-marketing tool for galleries is to mail out exhibition and special event invitations to its members. In the following, I analyse a sent-out invite, utilising Kress and van Leeuwen's approach to visual grammar, in order to gain insight into the reality of the gallery's relationship marketing.

The invitation, sent out in the style of a postcard, presents a photography exhibition by Holland-born Ans Westra who is "best known for her portrayal of Māori social, cultural and political life" (Retrieved July 4, 2007 from <http://www.christchurchartgallery.org.nz/Exhibitions/2007/HandboekAnsWestraPhotographs/>). The *postcard* invites gallery friends and members to the exhibition opening on Thursday July 12, 2007 at the Christchurch Art Gallery Te Puna o Waiwhetu.

Visual structures produce "images of reality which are bound up with the interests of the social institutions within which the images are produced,

circulated and read. They are ideological. Visual structures are never merely formal: they have a deeply important semantic dimension” (Kress & van Leeuwen, 2006, p.47).

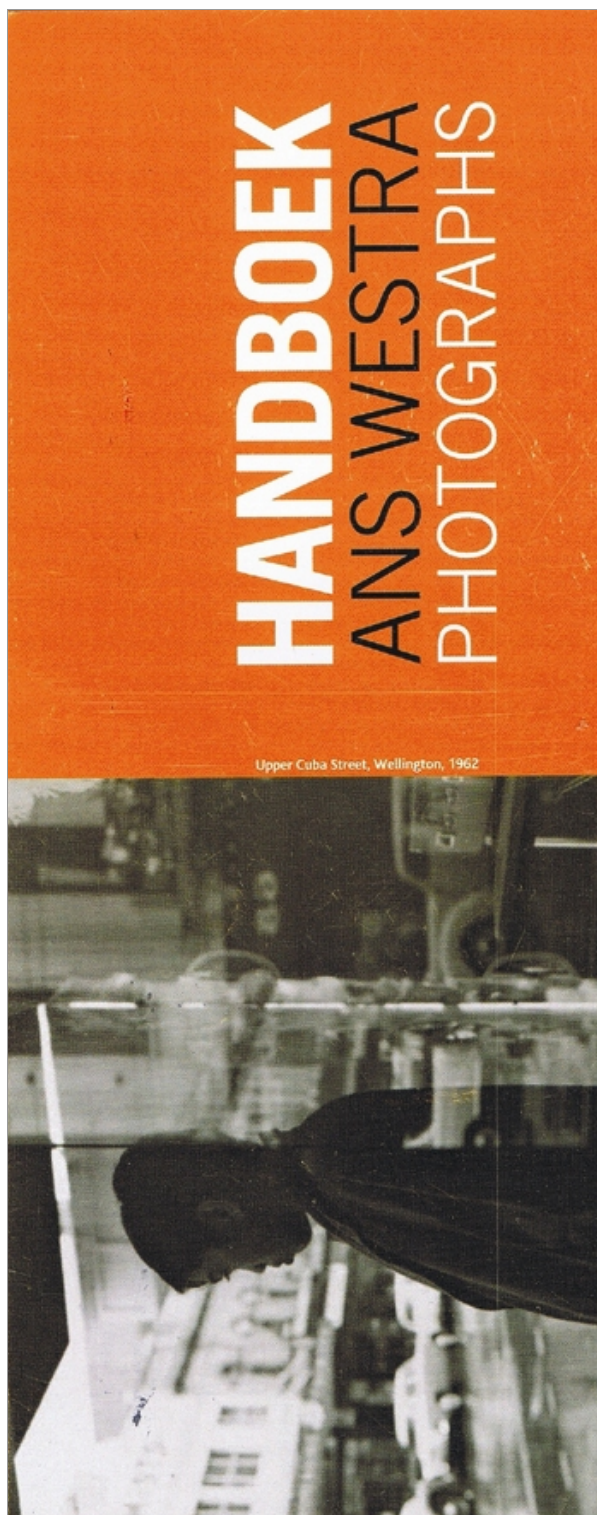


Image 07: CAG Invitation, Front



Image 08: CAG Invitation, Back

The coloured invitation has a front and back. The front pictures a photograph by the artist Ans Westra taken in 1962, the title of the exhibition, the name of the artist, and the genre. The photograph and information area each constitute half of the page. The black/white photograph displays a child or young man in his teens, presumably of Māori descent. The narrative structure is non-transactional, as the actor has no obvious goal. The absence of a gaze implies a subtle invitation by the represented participant to the viewer to interact with the image. According to Kress and van Leeuwen (1996; 2006), the absence of a gaze often entails an obscure meaning. The oblique angle, which puts the represented participant and the interactive participants on different levels, supports the detachment of the meaning. The viewer is not actively involved in the world of the depicted person. The blurry background and the chosen black/white construction also underline the vague atmosphere of the photograph. The title of the photograph “Upper Cuba Street, Wellington” reveals details about the location. Therefore, the deeper meaning of the image might unfold to individuals who consciously experienced the 1960s in New Zealand. Otherwise, the composition of the photograph stimulates curiosity and interest in the work of the artist. The composition of the postcard-front confers the photograph on the left as given information, while the data on the right is presented as new information. The orange colouration alludes to the Dutch⁸ origin of the artist.

⁸ Orange is the historic national colour of The Netherlands originating from the coat of arms of the Dutch founding father William of Orange-Nassau. The nickname of the Dutch national soccer team is Oranje, the Dutch word for orange (Retrieved October 8, 2007 from http://en.wikipedia.org/wiki/Netherlands_national_football_team).

The back of the postcard invitation shows, in *typical* postcard manner, information on the left, and the address field, postage, and sponsor logos on the right-hand side. The orange-coloured information area contains a *warm* invitation by gallery director Jenny Harper, the details about the exhibition and venue, a call for action (RSVP), and crucial details about the limitations of the invite. Furthermore, the *logo* of the Christchurch Art Gallery Te Puna o Waiwhetu is *squeezed* into the top-right corner. The red-orange contrast attracts the viewer's attention. However, one cannot ignore the feeling of misplacement of the logo, which is largely overpowered by the orange information area.

The arrangement of the front and back of the postcard foregrounds the actual opening event/exhibition and puts the gallery as an organisation in the background. The purpose of the invitation is to provide information and animate an event-based interaction between the gallery and the individual member. This is done in two ways. Firstly, the recipient is required to RSVP by a set date. CAG provides contact details. Second, the consumer is encouraged to consider either missing the event or attending. In the latter case, the consumer actively engages in the cultural production process by transforming “the cultural products into objects of meaningful consumption experiences” (Venkatesh & Meamber, 2006, p.13).

The visual grammar (Kress & van Leeuwen, 1996; 2006) of the investigated invitation presents the gallery as a venue for an event. The gallery as an institution is inferior to the promoted exhibition. However, the underlying

paradigm implies that the choices made by CAG about the type of exhibition and the visual design of the invitation implicate symbolic meaning: the gallery and a number of supporters present an important exhibition of social and political relevance. The show features popular photographs and, therefore, attracts a wide audience, primarily New Zealanders. The gallery is the proud caterer of the event, which explores the country's past.

5.4 Discussion and Conclusion

Change shapes the organisational profile of Christchurch's public. CAG is undergoing a major paradigm shift including structural changes including a new directorship, management, and shift towards the shared service matrix system.

The Christchurch Art Gallery Te Puna o Waiwhetu employs a consumer-orientated marketing approach. The mission statement of CAG creates an image of a gallery that aims to take a leadership role in Canterbury and New Zealand's arts scene. It is concerned with widening its existing audiences and is engaged in re-defining the status and function of its building.

The promotion of the gallery defines the organisation in terms of its offers: The gallery's signage conveys the message of CAG as the place to go to experience a diversified programme and see major and minor exhibitions. The invitation supports the notion of the gallery acting as a venue for a selection of exhibitions.

Drawing on the gallery's history, the analysis, and conducted interviews, one can identify significant themes for the Christchurch Art Gallery Te Puna o Waiwhetu. In the following, I shall briefly summarise the findings of the analyses and discuss the major themes for the gallery's communication strategy. CAG's promotion activities are embraced by the most salient theme: the paradigm shift. The determining factors for the shift are new Key Performance Indicators (KPIs) supported by the CCC, and a report by "management experts" (Paradigm Shift document, 2006, p.6) Ken Gorbey and Tim Walker. The CCC

introduces the new KPIs after visitor numbers almost halved within the two financial years after the re-opening of the gallery in 2003⁹. The main objectives of the Paradigm Shift are to commit to new audiences, thus increasing the visitor numbers, decreasing the cost per visit, and increasing its revenue. According to the Paradigm Shift document (2006), CAG wants to achieve the proposed KPIs through partnerships with the Cultural Precinct and business partners, a “challenging, flexible, fun, entertaining, dynamic and slightly controversial” (Paradigm Shift document, 2006, p.2) exhibition programme, a new visitor experience, and other re-structures concerning the building, gallery area and staff. However, the accordant Paradigm Shift document (2006) is regarded controversial. While the City Council promotes and celebrates¹⁰ the document, gallery director Jenny Harper argues that the document is actually not a “detailed strategic plan” (Harper, Interview, June 2007) as it claims to be. It also leaves “plenty of room to move” (Harper, Interview, June 2007). Nevertheless, the Paradigm Shift has been a “mechanism for effecting change” (Harper, Interview, June 2007). The morale amongst the gallery staff has improved, the staff structure has settled, and employees are not as afraid of change anymore as they used to be.

The inconsistency in the regard of such a widely promoted document as the Paradigm Shift document (2006) reflects the discrepancies between the CCC and the gallery management. Although those communication divergences might

⁹ Visitor numbers 2003/2004: 551,943; 2004/2005: 289,097 (Paradigm Shift document, 2006, p.4)

¹⁰ Retrieved July, 4 2007 from <http://www.ccc.govt.nz/MediaReleases/2007/June/21163200.asp>

be foremost internal, they potentially lead to external miscommunications. It is arguable how those issues will be addressed under the proposed shared service structure.

The proposed shared service model, sceptically regarded by the CAG, has yet to prove its effectiveness. A marketing team located at the gallery is compromised for the *expertise* of the CCC marketing and communications department. The structure allots decision-making privileges for the gallery but at the same time introduces less effective communication channels. The main advantage of the matrix system is the use of combined synergies within the Council. The gallery programme can be promoted through all channels available to the CCC as the Marketing and Communications Department works for a number of other City organisations, such as libraries and swimming pools. Therefore, the Council is able to approach a much wider audience. Another benefit of the system is the employment of marketing experts with knowledge in market research, which is crucial to deliver information about potential audiences. However, a main concern for the art gallery is the lack of knowledge of and an understanding for the arts within that shared service structure. Gallery director Harper believes that “you can’t really communicate with enthusiasm, through whatever channels you’re using, without feeling like you’ve got something you want to tell” (Harper, Interview, June 2007).

A major advantage for the art gallery incorporated in the public system is that it is (almost) independent from other financial resources: “I think if you’ve got a gallery or museum that has almost no operational budget apart from what it

fundraises then your programme will be impacted by that. Whereas, I think we could put on a basic programme with the money that we get from the ratepayers...which is excellent” (Harper, Interview, June 2007).

The gallery building has been one main point of criticism in the Gorbey and Walker report (2005). The foyer where people feel disorientated and the lack of signage are key concerns. However, the building with its “impressive façade” (Harper, Interview, June 2007) has been labelled a “strong performer” (Paradigm Shift document, 2006, p.6), which, in the past, outshone the visitor experience and gallery exhibition programme: “the building has stood in for the gallery for the last three years, or four years” (Harper, Interview, June 2007). Yet, the perception of the building as the main actor is slightly turning. A new information leaflet released by the CCC in June 2007 depicts “2006-07 highlights” (Paradigm Shift Update document, 2007, p.2) which show that “for the first time, the building is not centre-stage” (Harper, Interview, June 2007) but the activities.

Yet, the lack of signage has not been addressed up-to-date. The gallery is still only distinguishable through its architecture and location rather than through other visual applications. However, as contemporary building design is not exclusively reserved for cultural organisations, there is a high probability that domestic and international visitors, ignorant of Christchurch’s attractions, mistake the gallery for a university complex, health institution or the like.

“The decorative industrial management buildings and exhibition centres in authoritarian countries are much the same as anywhere else. The huge gleaming towers that shoot up everywhere are outward signs of the ingenious planning of international concerns, toward which the unleashed entrepreneurial system (whose monuments are a mass of gloomy houses and business premises in grimy, spiritless cities) was already hastening” (Adorno & Horkheimer, 1979, p.120).

Another concern related to the gallery’s visual image is the *Community Trust Sculpture Garden*, which occupies a third of the gallery area (Bulletin #131). The Sculpture Garden was proposed to provide “a tranquil landscaped setting for sculptures and outdoor performances” (Bulletin #131, p. 15). However, apart from occasional art displays, the garden does not fulfil its intended role and rather implies a spatial border between the footpath and the gallery entry.

The “core of the identity” (Tankard, 2002) of the Christchurch Art Gallery Te Puna O Waiwhetu is its typeface. The typeface (known as *Aspect* and *Christchurch Gallery*) refers to “Māori carvings and Celtic symbols, old English letterforms and the initial sketches of the Art Gallery building itself” (Bulletin #131, 2002, p.22).

“A visual identity is the public expression of the characteristics to be conveyed. It is the epitome of a personality and a type of shorthand for a set of values. It brands and distinguishes one organisation or product or service from another. It communicates and describes. And when done well, it excites and motivates.” (Bulletin #131, 2002, p.21).

Well-known type-designer Jeremy Tankard created the typeface for the Christchurch Art Gallery Te Puna O Waiwhetu, which has to fulfil several functions: It has to be “traditional to the outlandish, from the subtle to bold and colourful...but never overpowering the work [art work] with its own ‘branding’” (Bulletin #131, 2002, p.21). The diversity of the font is achieved through

“alternate characters” (Bulletin #131, 2002, p.22), one letter often has several versions. “This means that in its most conservative version, the typeface is sophisticated and modern, yet with a few letter changes it soon takes on an added twist and becomes playful, fun and creative” (Bulletin #131, 2002, p.22). The colours chosen for the typeface represent the colours of Canterbury, significant Māori colours and go along with the colours used in the building (“Pohutokawa Red”, Bulletin #131, 2002, p.21).

“Creating our own script is an extraordinarily clever way of marketing Christchurch Art Gallery globally. It’s the Solomon’s Solution to the endlessly vexed problem of how to present yourself and the problems of one symbol that can never be agreed upon by everyone” (Preston, In: Tankard, 2002, p. 2).

However, the typeface does not exclusively belong to the Christchurch Art Gallery Te Puna O Waiwhetu. The financial funds did not allow purchasing the typeface unconditionally. Therefore, the font is available for purchase under the name of *Aspect*. An unknown fact to the Marketing Manager of the CCC until recently, the New Zealand cuisine magazine *Taste* uses the font *Aspect* for its visual appearance. Although the font *Christchurch Gallery* allows an extended appliance, its similarity to *Aspect* is noticeable.

“The key to managing the point of perception is to deliver and receive messages on a platform of strategic consistency” (Duncan & Moriarty, 1998, p.7). The branding of the gallery demands a coherent use, in accordance with the font and the colour palette. The created typeface allows a variety of utilisations. From time to time, this results in a rather over-ambitious interpretation, which

complicates the meaning decoding for conservative and foreign audiences (see Appendix).

There are further lacks in the branding of the Christchurch Art Gallery Te Puna o Waiwhetu. As the *Vision* and the Paradigm Shift document state, it is important for the gallery to have a strong relationship to the local Māori community. Yet, within the whole Paradigm Shift document, the gallery is predominantly referred to as “Christchurch Art Gallery” or “the Gallery”. There is no emphasis on using the full name of the gallery in appreciation of its origin. Even on the gallery web site, although more thorough, the use of the gallery name is inconsistent¹¹. The look of the gallery publication *Bulletin* is not fully adjusted to the gallery’s corporate design either. The font of the logo on the cover does not present the gallery’s corporate image. Although the design of the content is largely adjusted, the cover does not reveal the origin of its publisher. Furthermore, the *favicon* (short for: favourites icon or web site icon) next to the URL address on the gallery’s web site shows the old-fashioned icon of the Robert McDougall Art Gallery. This detail might not be paramount; however, it reflects the inconsistency of a branding strategy, which, declaredly, relies on steadiness. Another visible evidence for inconsistency is the gallery’s news page (<http://www.christchurchartgallery.org.nz/News/>), which stopped displaying notices and articles in 2003.

¹¹ Retrieved June 11, 2007 from <http://www.christchurchartgallery.org.nz/Friends/>

In order to increase visitor numbers, the Christchurch Art Gallery Te Puna o Waiwhetu aims to widen its audiences. Primarily, this means enlarging existing audiences instead of approaching new ones. The acknowledged key audiences are families, the local arts community, international tourists, and domestic visitors (Paradigm Shift document, 2006, p.11). To achieve the proposed KPIs, the CAG follows an audience-orientated marketing approach. Market research draws an image of the key audiences, which is reflected in the exhibition programme of the gallery. However, the curatorial or artistic vision of the gallery does not necessarily align with pressure for visitor numbers. It is a dilemma of most cultural organisations to balance artistic integrity with economic success.

5.5 Summary

This chapter presented the Christchurch Art Gallery Te Puna o Waiwhetu (CAG) and its approach to marketing communications. The overview of the gallery's eventful history drew the image of an organisation marked by the important shift from the Robert McDougall Art Gallery to the modern Christchurch Art Gallery Te Puna o Waiwhetu.

The stated research questions were addressed using different approaches to discourse analysis, and semi-structured interview. Thus, the research questions can be answered as follows:

CAG's general approach to marketing is primarily influenced by an audience or visitor focus. The gallery aims to attract a broad audience, which is evidently linked to the expressed goal of increasing visitor numbers.

Identified themes within the gallery's communication, which are significant, are: the paradigm shift, the gallery building and the corporate identity.

According to the Christchurch City Council, the vision statement of the gallery plays an inconsequential role in the external marketing discourse of the gallery. It is primarily used for internal guidance. However, the statement is published on the gallery's web site and other promotional documents and potentially affects the public discourse between the organisation and its audiences.

6. CAMPBELL GRANT GALLERIES

The Campbell Grant Galleries (CG) is an established Christchurch-based contemporary private dealer gallery.

The rationale of this case study is to analyse how a privately owned dealer gallery communicates with its key audiences. The main contribution of the research is to provide data that is comparable with collected data from other galleries. I shall address the following research questions:

- What is CG's general approach to arts marketing and promotion?
- What are the significant themes within the gallery's communication strategy?
- Does signage play a significant role within CG's communications strategy?
- What impact do show invitations have for the personal relationship between the gallery and its clients?

In order to answer these questions, I first present in brief the historical development of the gallery, which mainly evolves around the founder and owner. Furthermore, I shall give a brief overview about CG's current profile as a private dealer gallery and its general promotion strategy. Second, I examine CG's signage and their implications within the process of meaning transfer, utilising Scollon and Scollon's (2003) work on geosemiotics. Additionally, Kress and van Leeuwen's approach to visual grammar offers a framework in order to examine a personal invitation sent out by the gallery. Both, the analysis of the signage and the invitation reveal information about the reality of the gallery's

communication. Finally, sociolinguistic interviews (Schiffrin, 1987) with the gallery owner provide further insights.

6.1 Organisational Context

6.1.1 Historical Background

The Campbell Grant Galleries opened in March 1997 in Christchurch's city centre. The gallery is a family business run by Campbell Grant Banbury (known as Grant Banbury) and two other relatives who share the responsibilities equally. While Grant Banbury is accountable for all artistic decisions and installations, his sister-in-law cares about the accountancy, and his brother is a sleeping partner.

Banbury has an artistic background. A Diploma of Fine Arts at Canterbury University in the late 1970s is accompanied by part-time work in the CSA Gallery, now COCA – Centre of Contemporary Art. For more than ten years, Grant Banbury was responsible for installing art exhibitions at the gallery. Meanwhile, he exhibited his own work in Christchurch, Wellington, and Auckland, and worked on public collections for galleries all over New Zealand. Banbury made the conscious decision to stop painting in 1991. A few years later, he moved to Australia and did a post-graduate year in art curation at the University of Melbourne. After his return to Christchurch, in 1996, Banbury co-curated a major Doris Lusk exhibition for the Robert McDougall Art Gallery, today the Christchurch Art Gallery Te Puna o Waiwhetu. Years of professional experiences and the artistic background were Grant Banbury's main motives for opening his own dealer gallery in Christchurch.

The name of the gallery incorporates the owner's first and middle name. However, as Campbell Grant Banbury is commonly known as Grant Banbury, the emphasis is on his middle name. Furthermore, Banbury purposely decided not to use his last name. Grant Banbury made the decision in order to prevent confusion with a noted New Zealand artist, called Stephen Bambury. It is rather common for private dealer galleries to be named after an individual. Further examples from Christchurch are, for instance, the Jonathan Smart Gallery and the Brooke Gifford Gallery.

After five years of existence, the gallery moved into its second and final facility on Tuam Street. The building is about 100 years old and awards the gallery with a certain "warehouse feel" (Banbury, Interview, July 2007). The facility features two separate gallery rooms, a stock room, an office, and other convenience areas.

Campbell Grant Galleries is located in walking distance to five other contemporary dealer galleries, which creates interesting dynamics involving competitive and collaborative aspects. To exemplify, although the galleries compete for people's time and interest, there is also an opportunity of mutual benefits from cross-over exhibition openings. Even if those benefits are acknowledged, they are not induced consciously as the galleries do not align their opening dates: "the galleries don't talk about it" (Banbury, Interview, July 2007).

6.2. Organisational Profile

The Campbell Grant Galleries features about 16 exhibitions a year. The exhibition policy of Grant Banbury determines a dedication to artists who are not yet represented by other Christchurch galleries. Moreover, Banbury is also obliged to show a broad range of art forms, including photography, painting, sculpture, some installation works, and, rather unusual for private dealers, ceramics. This policy accompanies the gallery since its foundation in the 1990s and reflects Banbury's background as an artist and his passion for the profession. In reality, the maxim means financial instability. As opposed to dealers who particularly select well-established, and thus more likely sellable, artists, CG compromises to a certain degree financial rewards for artistic credibility and integrity. For example, the current Skin Show (June//July 2007) was chosen by Banbury for its artistic significance rather than the prospect of economic success. However, the financial success of the gallery determines its existence: "If I don't sell, I don't eat" (Banbury, Interview, July 2007).

6.2.1 Promotion

Grant Banbury himself delegates all marketing and communications activities. This is due to the size of the business, on one hand. Otherwise, the approach also implies a close personal connection between the organisation and the client base, which requires aspects of professional relationship marketing. Over the last decades of his artistic and curatorial career, Banbury built up a *mailing list*,

which includes about 500 entries (an email list accumulates about 250 further entries). This list of contacts is the most valuable ingredient for all dealer gallery marketing activities: “most people are fairly precious about their mailing list” (Banbury, Interview, July 2007).

The promotion of an exhibition usually involves sent-out invitations to all contacts on the mailing lists who receive either an email invitation or a physical invite. In special cases, Banbury personally contacts clients in order to promote an artist or a special work. This requires a built up trust in each other and particular knowledge about the client’s preferences.

Banbury obtains the effectiveness of the mailing list through erasure of contacts from the list after they have not shown activity for more than 18 months. However, this argument does not hold for clients who purchase high-valued works: “If somebody bought a work for \$10,000 or \$20,000, they’re not going to come back next month and buy” (Banbury, Interview, July 2007).

6.2.2 Analysis: Mission Statement

The Campbell Grant Galleries does not have an official mission statement in written format. It is rather unusual for small, one-man businesses to provide such a public document. However, the gallery does have an informal policy, which guides the actions of Banbury and his partners. As described previously, the policy states a dedication to a broad range of visual art forms, as well as an

obligation to artists with no existing engagement with other dealer galleries in Christchurch. This policy reflects a deep sympathy for the individual artist and Grant Banbury's own artistic career.

Within the classification model of promotional material, the CG policy still ranges in the second category of mid-level accessibility/visibility and mid-level individual involvement. The justification for that is the visible expression of the gallery policy in the exhibition programme. If a prospective party engages in the cultural production process with CG as a cultural intermediary, the individual gains access to those allusions. Moreover, although the statement is not available in a written format, the availability to its content is not necessarily more constrictive than the access to the mission statement of other galleries.

6.3 Organisational Reality

The Campbell Grant Galleries' primary concern is the artist and the artistic integrity of the product. The promotion heavily relies on personal connections with an existing client base. The image of the gallery is determined through an individual identification with the owner, Grant Banbury. What messages do CG's visual communication means convey? How does the gallery apply signage in order to communicate with its audiences? What is the role of mail-out invitations in the process of meaning transfer?

This chapter deals with the qualitative analysis of CG's signage and personal invitations. First, I examine a sign placed in front of the gallery utilising Scollon and Scollon's (2003) approach to geosemiotical analysis. Second, Kress and van Leeuwen provide a framework to explore the meaning of the gallery's mail-out invitations. Both analyses provide insight into CG's organisational reality, which is the object of a detailed discussion at a later point of this study.

6.3.1 Analysis: Signage

The examination of CG's information sign on the footpath, gives insight into the gallery's appliance of visual promotion materials.

The used sign is an icon, which pictures an object in the world (Scollon & Scollon, 2003). The logo brand of the Campbell Grant Galleries represents the

organisation regardless of its location in Christchurch. Moreover, the sign works as an index. Indexicality is part of the reading of any sign in a number of ways (Scollon & Scollon, 2003). In this case, the sign depicts an arrow that marks a direction. In addition, the sign receives its meaning because of when and where it is located in the real world (Scollon & Scollon, 2003). As the sign is placed outside the gallery building during gallery opening hours, it signals to the viewer that the represented organisation is now available to the public. This is supported by the arrow, which points at the entrance of the gallery. The red-coloured house number above the arrow, *191*, also strengthens the linkage to direct the viewer into the facility.

In terms of interaction order, the question is: How do individuals approach the sign of the gallery? The perceptual space activated is primarily visual. The interpersonal distance varies from public to personal or even intimate during the process of approaching the gallery/sign. However, the viewer has to actively engage in a process of moving closely towards the sign in order to allow an intimate space. Within his or her personal space the individual is, in general, visually able to access the information depicted. This can happen subtle and outside of the awareness of the passer-by who might not have any intentions of reading the sign but still picks up certain pieces of information.

The sign consists of three visual parts, which convey meanings: a house number, a directional arrow, and a logo/name. The relationship between these represented participants and the interactive participants can develop in diverse

ways. The narrative process in the sign is realised by the “explicit indicator of directionality” (Kress & van Leeuwen, 2006, p.59). However, the identity of the actor is not obvious. Usually, in abstract graphics it is difficult to explain the action represented by the vector, unless the illustration is accompanied by verbal text (Kress & van Leeuwen, 2006).



Image 09: CG



Image 10: CG

According to Kress and van Leeuwen (2006), the effect of diagrams within a visual context, is similar to the one of nominalisations within texts. Contrary to naturalistic images, diagrams change the “dynamics of action into a static of relations” (Kress & van Leeuwen, 2006, p.62). Thus, “the meaning potential of diagrammatic vectors is broad, abstract, and hence difficult to put into words” (Kress & van Leeuwen, 2006, p.61). Nevertheless, one can try to interpret the meaning. In this particular case, one can assume the actor and goal within the action process are identical. The organisation (actor), which is represented through the logo, invites (action/vector) the viewer into the facility (goal).

Through the absence of a gaze, the sign does not comprise of a direct offer or demand. However, the sign institutes a contact between the organisation and the observer through the depiction of the organisation’s name and the arrow. The narrative process supports the want for interaction. The composition of the sign implies an overall importance of the directional indicator, as it is situated in the centre of the sign and the most salient element. “For something to be presented as centre means that it is presented as the nucleus of the information to which all the other elements are in some sense subservient” (Kress & van Leeuwen, 2006, p.196). The same argument works for the logo of the gallery, which is placed below the arrow. The logo consists of three rows each containing one word: Campbell; Grant; Galleries. Grant is therefore in the centre of the composition. The superior placement of the name is also highlighted through a bold font type. Therefore, the emphasis is on the owner’s name he is best known by, which underlines the linkage to his persona. However, the logo contains the

only hint that the facility is actually a gallery. The sign does not provide further information about the type of gallery or the exhibitions.

The sign is a temporary sign, which is placed outside the gallery only during opening hours. The construction and the material of the sign are made to last and be used. The sign is easily exchangeable for another one containing, for example, new information. The authority the sign gains through its material gets neutralised through its temporary status. These characteristics are common, however, especially for small businesses with a rather small budget.

In sum, the information sign placed on the footpath in front of the Campbell Grant Galleries bears a meaning that comes from where the sign is located in the real world: it represents the organisation within the building, which is mainly done through the depiction of the logo. Furthermore, the sign signals that the organisation is ready to interact with the viewer. The first contact is made by accessing the personal space of the individual and, respectively, allowing the viewer to access the personal space of the organisation as well. Further interaction is encouraged through the narrative process involving an invite into the gallery. The meaning communicated through the images and material of the sign is: Campbell Grant Galleries is permanently located at 191 Tuam Street. *Grant* invites you into the facility. The facility includes *galleries*. If you want to find out more, you need to follow the arrow.

4.3.2 Analysis: Physical Invitations

In the following, I examine a sent-out invitation sent out by CG. I utilise Kress and van Leeuwen's (1996; 2006) approach, in order to gain further insight into the reality of the gallery's marketing strategy.

The invitation, sent in an envelope, features CG's June/July exhibition: Skin Show by Jennifer McRorie. The invite is to an opening Tuesday June 26, 2007 at the Campbell Grant Galleries. The coloured invite measures 175x100mm and displays information on both sides.

The front page visually divides into two parts. On the left, one can see a photograph of a painting by the artist. Supposedly, the picture was taken in the facility, which creates a certain depth and, thus, credibility. The painting itself shows a close-shot of a scarred human body. The intimacy produced through the size of the frame and the depicted body arrests the viewer's attention. However, the painting might also evoke repulsive feelings. The name of the exhibition Skin Show has the power to emphasise both within the viewer: rejection and acceptance. The text, however, elaborates the meaning of the image. It implies that there is a range of paintings which are similar to the portrayed one. The argument gains further weight through the composition of the elements. The painting is valued as given information, whereas the text reveals new, unknown details.

The backside of the invite also contains two equally divided parts. On the left, the viewer finds a *warm* invite to the opening of the show including a meet and greet with the artist, and details about the type of exhibition. Furthermore, the part includes particulars about the gallery including the physical address, telephone and fax details, email address, and opening hours. To the right, the flyer illustrates the name of the exhibition, artist, duration of the show, and details about the photograph on the cover. According to Kress and van Leeuwen (1996; 2006), the information on the left-hand side are valued as given. This implies that receivers of the invitation are already aware, in particular, of the gallery's contact details. The new information on the left-hand side gain significance through its placement and the accentuation of the font.

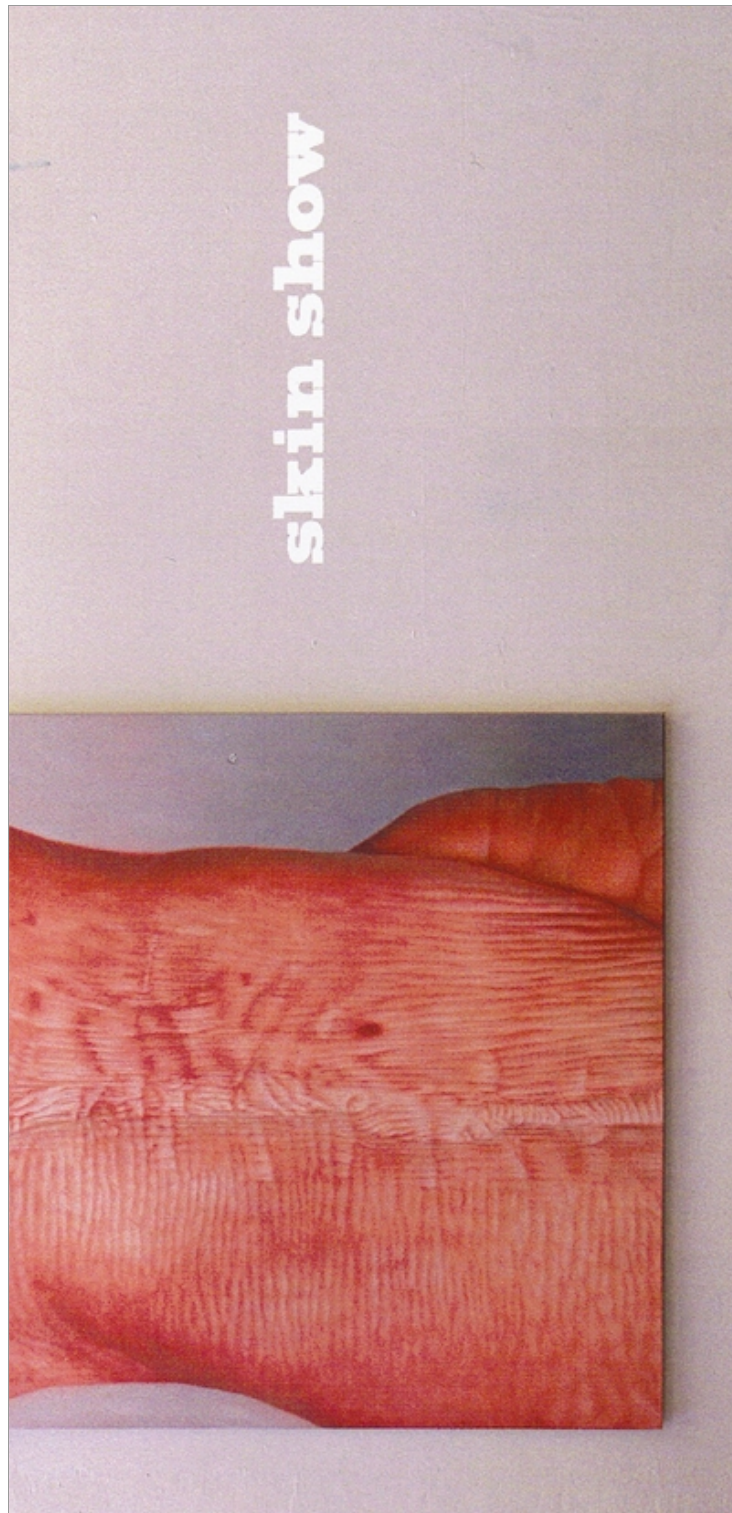


Image 11: CG Invitation, Front



Image 12: CG Invitation, Back

The purpose of the invitation is to inform and to invite the recipient to interact and/or participate. The invitation provides enough details for the viewer to know what to expect from the show as the selected painting and the name of the exhibition reveals its character. The visual grammar applied to the invitation (Kress & van Leeuwen, 1996; 2006) foregrounds the artistic vision. This becomes highly evidential, for instance, through the salient composition and repetition of the artist's name and title of the show. The invite presents the organisation as an active agent between the artist and the client. A number of contact details of the gallery articulate the call for interaction.

6.4 Discussion and Conclusion

Campbell Grant Galleries' marketing approach focuses on the cultural producer and relies on the artistic credibility of the owner Grant Banbury. The organisational profile of the gallery is shaped by personal relationships. The gallery's application of signage and the sent-out invitation support the notion of a personalised business that commits to the artists and values artistic integrity higher than economical success. In particular, the sign examined in the previous chapter communicates the message of CG as a place where the one will meet *Grant* and experience his galleries. Moreover, the invitation portrays the gallery as an active agent between the cultural producer and consumer.

The most important theme for the Campbell Grant Galleries is the artist and the artistic vision. Due to the gallery owner's own artistic background, CG is marked by an understanding and deep sympathy for the producer of artistic products. However, this concept does not fully recognise that the involved organisation exists in a cultural environment, which is subject to common market forces. Without economic security, the business struggles to exist and to fulfil its mission. Artistic integrity needs to be balanced with popular demand.

The business policy of the gallery drives the exhibition programme, which becomes exclusive as it is limited to artists who do not have any other gallery representation in the city. However, this exclusivity may bear risks for emerging, rather inexperienced artists who have to fully commit themselves to Campbell

Grant Galleries in order to exhibit at the gallery and, therefore, might miss out on other exhibition opportunities with other organisations.

Campbell Grant Galleries is a small highly specialised family business. The material and immaterial resources are limited. Therefore, the organisation heavily relies on personal contacts and relationships for its promotion. That scheme is potentially advantageous in terms of established long-term associations between the gallery and its clients, which are based on mutual trust and an in-depth knowledge about the client's preferences on Banbury's side. However, an argument against a marketing strategy exclusively relying on personal contacts is its contingently narrow scope. It requires much individual commitment by the gallery owner to maintain existing relationships and still constantly extending the circle of clients.

Campbell Grant Galleries' identity is linked to its owner through using his first and middle name in the organisation's name. This creates a very personal connection between the organisation and its clients. It also implies that Grant Banbury's artistic credibility is a crucial ingredient for the organisation's justification and success. The latter properties are potentially at risk through the personal linkage of the business with an individual. Theoretically, if Banbury loses his authenticity, the gallery does too. However, this is a latent risk many organisations face but small companies are more exposed to.

6.5 Summary

This chapter presented the Campbell Grant Galleries (CG) and its approach to marketing communications. The gallery is shaped by the personality of its owner, Grant Banbury.

The stated research questions were addressed using different approaches to discourse analysis, and semi-structured interview. Thus, the research questions can be answered as follows:

CG's general approach to marketing is primarily influenced by a focus on the product and its producer. The small business needs to sell art works in order to exist and tries a balance act between commercial success and maintaining the artistic vision.

The small dealer gallery Campbell Grant Galleries does not have a formal mission statement. However, its business policy has a significant impact on all gallery activities as it determines the gallery exhibition programme. The gallery is committed exclusively to artists who are not presented yet in Christchurch.

Signage within CG's promotional strategy is applied to appeal to a narrow, arts savvy audience rather than to attract a broad public. The abstract design of CG's footpath sign underlines the gallery's elite character.

7. DISCUSSION AND CONCLUSIONS

This chapter provides a review of my research perspective and undergone changes. Furthermore, I shall discuss the research findings of each gallery in an overall context. Next, I reflect on the different marketing approaches applied by the galleries considering the proposed visibility/involvement model. In the following sub-chapter I will present a number of conclusions which includes valuable lessons from traditional marketing theories, the significance of the gallery director, and the implementation of public relations. I shall finish my account formulating suggestions for each gallery to highlight potential changes beneficial to the organisation. Mainly, these recommendations are grounded in the visibility/involvement model, which works as an analytical tool for the organisation's marketing strategy.

7.1 Review of Research Perspective

Research requires “coming to terms with the ‘other’ and interpreting ‘otherness’” (Joy, 1998, p. 266); or as Foucault (1980) puts it:

“The essential political problem for the intellectual is not to criticize the ideological contents supposedly linked to science or to ensure that his own scientific practice is accompanied by a correct ideology, but that of ascertaining the possibility of constituting a new politics of truth. The problem is not changing people’s consciousness — or what’s in their heads—but the political, economic, institutional regime of the production of truth” (p. 133).

In this study, *the other* is the arts community, which is part of our society. Although the artistic scene follows the same rule set as the *rest of us*, one cannot ignore certain exclusivity and singularity attached to the circle of artists, collectors, intermediaries, and critics. As the author of this thesis, I would like to be associated with a degree of appreciation for the arts, which is credited to people with no artistic background themselves but an honest interest in most cultural products. However, at the beginning of my research, I would have thought myself more as part of the artistic community justified by my research about galleries and arts marketing. During conversations with artists and interviews with committed members of the Christchurch arts community, I experienced the *otherness*, which placed me outside of this exclusive circle, in the position of a stranger. First, I felt perplexed by this positioning. In the progress however, I experienced the advantages of being the *outsider with no arts degree* as I could develop a more objective view based on academic knowledge. This outside position was useful to be true to my stated research perspective of being *as neutral as one can be* as a researcher. However, I am

aware of the observer's paradox (Labov, 1972), which refers to the phenomena where observation of an event is influenced by the researcher's presence. Especially, interview situations challenge both, the researcher and the interviewee. Interview situations can discomfort participants for reasons, which may not be obvious and known to the researcher. This may include that the interviewee feels uncomfortable with the questions because they cause emotional reactions due to former experiences of the participant. However, researchers can take a number of precautions to minimise those ethical risks. All participants have been granted with the freedom to choose an interview situation (time and place) that suited them best, and the participants acknowledged the right to refuse questions that may cause discomfort or feelings of personal risk.

In sum, my research orientation did not change fundamentally during the study process, but I was able to incorporate new perspectives, which I had not considered prior to the research. In order to minimise influential effects, which occur in research situations, the participants were free to choose the external circumstances of the interview. Furthermore, I kept frequent contact with all participants in order to inform them about the research process and to give them the opportunity to ask questions. During the research process, I had to balance my "obligations to promote intellectual freedom and contribute to knowledge with fair treatment of the very people to whom these obligations are owed and to whom the knowledge is to be contributed" (Dane, 1990, p. 38).

7.2 Discussion

In the preceding chapters I have presented three galleries and their marketing approaches. The analysis of the promotional material proved that each gallery has a different marketing focus, which mainly depends on the gallery objectives, target audience, and thus, communicative intentions. It must be understood though that the main goal for each gallery (and most organisations) is economic success, which is not necessarily based on sales but for example, on visitor numbers, in order to justify the organisation's existence. However, the conditions of existence vary for every gallery examined in this study. In addition, the galleries do not exclusively follow one orientation, but the research provided evidence for the preference of certain strategies for each organisation.

The Centre of Contemporary Art (COCA) employs a promotional strategy, which puts the organisation in focus of all marketing activities. COCA seeks to establish and maintain an image of a gallery that is linked to a certain location and a special arts experience for the visitor. Strategic alliances with business partners and a focus on arts education are two main aspects within that marketing concept. The target audience of COCA includes private and institutional collectors, businesses, and arts institutions.

The Christchurch Art Gallery Te Puna o Waiwhetu (CAG), as Christchurch's public gallery, follows a marketing approach focusing on the consumer. This is due to the public profile of the gallery, which demands a broad audience to justify its existence. To meet the needs of a broad audience, CAG adjusts their

programme including, for instance, popular Blockbuster exhibitions (e.g. Giacometti exhibition), special programmes for children, and exclusive events for the local arts community. One key element of CAG's marketing strategy is the tight collaboration with other cultural institutions in Christchurch City, driven by the Christchurch City Council. The resulting synergy effects support the intention of attracting a broader audience. Another attribute of CAG's promotion is sponsorship in kind, which minimises artistic compromises for the gallery but strengthens mutual benefits for all relevant parties. The target audience of CAG is the general public, including the Christchurch arts community, domestic and international visitors, and educational groups.

The Campbell Grant Galleries (CG) concentrates on marketing that evolves around the artistic vision. The approach relies on personal relationships between the gallery owner and his clients and relies on mutual trust. The gallery owner confers his identity to personalise this highly specialised business. His artistic credibility justifies the success of the gallery. The key audience of CG are private and institutional collectors.

The following graph sums up the different orientations of the three galleries, in context of the cultural production process (Venkatesh & Meamber, 2006).

Cultural Production Process		
Cultural Actors / Product	Cultural Intermediary / Organisation	Cultural Consumer / Audience
CG	COCA	CAG
Marketing Orientation		
Figure 09: Marketing Orientation of Galleries		

7.2.1 Visibility/Involvement Model

The application of promotional material reflects the different orientations of the galleries and indicates an adjustment to the key audiences based on the marketing intention of the organisation. In the following, I shall specify the argument further by comparing the galleries' application of signage, physical invitation, and mission statement. The comparison emphasises the visibility/involvement model, presented in chapter 2.5 of this thesis.

Signs have the highest level of visibility and accessibility. Their audience is broad and heterogeneous. Therefore, the design and placement of signs is crucial in the process of communicating the *right* messages to the *right* audiences. Drawing on the analyses, each gallery employs signage differently, which affects certain geosemiotic discourse (Scollon & Scollon, 2003). The meaning system includes abstract ideas, values and ethics, and material objects

and services that are produced or valued by a group of people (Solomon, 2003) and “the ultimate analysis is the sum of shared meanings, rituals, norms, and traditions among people” (Geertz, 1973; in: Venkatesh & Meamber, p.19).

The sign of COCA contains details about the organisation itself and a notion about the general offer (“contemporary art”). It, however, does not specify the gallery products further. The sign is therefore likely to appeal to a broad public, as it does not require specific knowledge about the arts to be decoded. In order to retrieve thorough information about the gallery’s programme, the viewer needs to enter the gallery, ask gallery staff, or use other contact details provided on the sign.

The sign of the Christchurch Art Gallery Te Puna o Waiwhetu appeals to a broad, heterogeneous audience. Every person who actively enters the gallery area (meaning the defined space around the gallery’s front and its main entrances) and approaches one of the three information signs has access to a number of details about the gallery and the current gallery programme. Once the viewer is ready to engage in the process of cultural meaning transfer, the particulars displayed encourage a deeper individual involvement. The viewer is not limited to information about the physical characteristics of the gallery. Instead, the sign presents the organisation as a distributor of a variety of cultural programmes through providing a range of details about current and upcoming exhibitions. In contrast, Campbell Grant Galleries’ sign is the most abstract one of all analysed display signs. It lacks detailed information about the

gallery and its products. Hence, it only appeals to a narrow audience that shares knowledge and experiences to decode the narrative process of the sign.

All discussed gallery signs display their information in English. This constricts all non-English speakers from the process of meaning encoding. Thus, members of the non-English speaking community are limited to the depiction of gallery logos or given sponsor logos. In CAG's case, however, the visual grammar of the displayed photograph gives insight into one selected exhibition of the gallery and provides encoding clues for the foreign observer.

Opposed to the temporary sign of COCA and CG, the placement of CAG's sign does not indicate to the viewer that the gallery is open at a particular time. Instead, the information value of the sign lies in its displayed content, which gives insight into the current exhibition programme of the gallery. The communicated message of each gallery sign is coherent with their intended objectives. While COCA and CG signal to the viewer willingness to interact under the condition of business hours, CAG presents its programme regardless of opening hours or other external circumstances (e.g. CAG's sign is not at risk to be blown away in a heavy wind or being moved by passer-bys; whereas COCA's and CG's sign are more exposed to those conditions).

Mission statements or visions are less visible and accessible to the public than signs. Therefore, their audience is limited to consumers who share an interest in the organisation's identity. The involvement requested from the audience in order to obtain the mission statement, vision, or policy is higher than in the case

of displayed signs. Traditionally, mission statements reflect an organisation's values, beliefs, and goals, while still having a "strategic level of generality and ambiguity" (Fairhurst, 1993, p.336).

COCA's mission statement is available to the consumer on personal request. The statement can be described as being an *intern credo* (*lat. I believe*) – a framework, which embraces all organisational efforts. It consists of one sentence that sums up the gallery's belief and values. The vision of the Christchurch Art Gallery Te Puna o Waiwhetu is available to a broader audience through means of the organisation's web site and public documents published by the Christchurch City Council. The statement is regarded as being an internal guide towards change, as well as a call for action as to present a new external image of the public gallery. Campbell Grant Galleries' business policy is the least accessible one of the three. There is no written document that states the values and beliefs of the organisation. Nevertheless, a business policy is a "public issue" (Ulrich, 1995, p. 1) that sets out rules for the organisational life. In CG's case this means, the policy is highly visible in all artistic decisions the gallery owner Banbury Grant takes.

Physical sent-out invitations have the lowest level of visibility and accessibility. Their audience is narrower and rather homogeneous. The mail-outs require a high degree of personal involvement of the audience, which can be marked by personal interest, active engagement, or business relations. Therefore, the design of the invitations needs to support the personal notion and the privileged situation of the recipients. The designed message is more specific than in the

other promotional material, such as visual signs or an organisation's mission statement. A common way to highlight the relationship between gallery and consumer or client is to express a *warm* invite (done by COCA, CAG, and CG). The galleries use the word warm/warmly so consistently and concordantly, it might lose its original denotation and weight and becomes hackneyed (Allen, 2005). All gallery invitations ask the recipient to an opening of one or more exhibitions. While COCA's and CAG's invitation present the gallery primarily as a venue, CG's invitation draws an image of a gallery as an active agent between the artist and the client. The gallery achieves that by equally balancing the information about the artist and the gallery. COCA's invitation, on the other hand, provides information about numerous artists under the organisational umbrella. The visual composition of the invitation seeks to establish an image of a location or venue of selected events. CAG's invitation foregrounds the information regarding the artist and compromises its corporate design. This has a slight demoting effect as it puts the gallery as an organisation in the background.

7.3 Conclusions

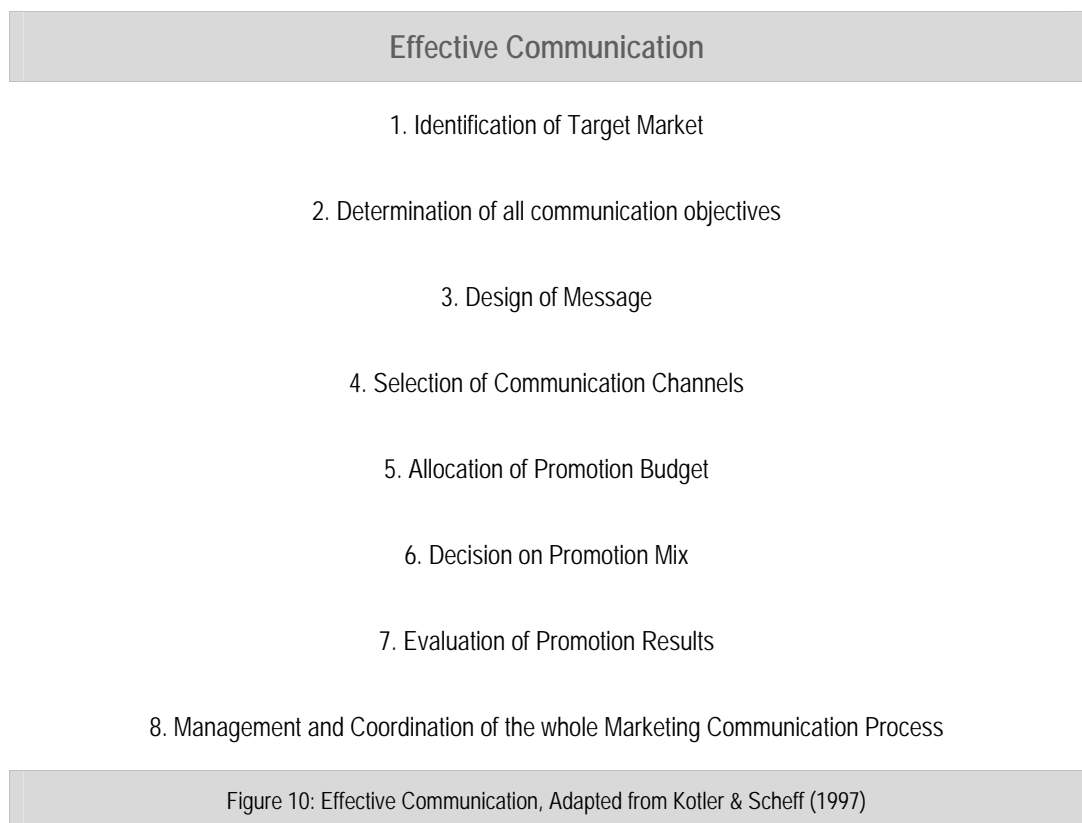
7.3.1 Strategic Planning

In the following paragraphs, I introduce two concepts from traditional marketing, which provide useful starting points for the gallery's promotion strategies. I also highlight two issues that stuck out during the research analysis: the personal impact of the gallery director and the lack of implemented public relations. Finally, I finish my conclusion discussing the audience layer model and concept of deepening and broadening the audience, and derive possible recommendations for each gallery's marketing based on the analyses and discussion.

The limitations of traditional marketing theories are widely acknowledged (Colbert & Bilodeau & Nantel & Rich, 2000; Colbert, 2002; Chong, 2002; Fillis, 2002; Hirschman, 1983; Kolb, 2000; McCracken, 1990; Rentschler, 1999). However, aspects of the strategic marketing planning process provide useful starting points for galleries (and all other kinds of organisations) to organise their promotion. Strategic marketing refers to the process of building up potential for success and includes mostly long-term activities. In contrast, operative marketing uses given potential as a key factor to success. According to Kotler and Scheff (1997), the strategic marketing planning includes four steps, which are (1) strategic analysis, (2) market planning, (3) marketing plan implementation, and (4) performance evaluation. Especially the first two steps

are crucial for every organisation in an economic market environment as it builds up a knowledgebase for all further activities.

In order to create an effective communications plan, Kotler and Scheff's (1997) account, summarised in the following table, provides further starting-points for organisations.



In the process of designing a communication message, it is particularly useful to develop a unique idea or appeal for the audience. In marketing terms, this is referred to as unique selling proposition (USP). To communicate a USP is crucial in a market environment with numerous competitors. That means, for example, for the contemporary art galleries in Christchurch that each

organisation needs to identify something that distinguishes itself from all the other cultural intermediaries. To exemplify further one can point out that COCA's position within the Christchurch arts scene is unique because of its history as the oldest institution of its kind in Canterbury. This, however, needs to be in balance with COCA's modern appeal as the gallery tried hard over the last decade or so to develop away from the very conservative Canterbury Society of Arts.

The USP of the Christchurch Art Gallery Te Puna o Waiwhetu is its status as the public gallery of the city. Through its financial independency, the gallery is able to offer a diverse arts programme for a wide audience including blockbuster exhibitions other galleries in Christchurch would never be able to show.

Campbell Grant Galleries distinguishes itself from the other two galleries in attempting to be exclusive and only exhibiting artists who are not yet represented in Christchurch. This might be a selling argument for established members of the arts community who possess a confident and profound knowledge about the arts. However, it can also mean a barrier for new art collectors who rely on the security of well-known and represented artists rather than unknown and emerging artists. Another USP for CG is the close personal relationship between the gallery and its client base. It takes much individual effort to establish and maintain these trust bonds between both parties. Once proven, it is a priceless asset for the organisation. However, as the market is constantly changing, small businesses are more flexible towards new

developments: “Many of them are innovative because they have to take risks” (Crane, 1987, p. 111).

7.3.2 Personality of Director

One overwhelming observation of this study is that the individual personality of the director largely influences the direction and success of the gallery (almost regardless of its promotion). A good example is Campbell Grant Galleries, which has been successfully running for over ten years. This inevitably links to the owner and decision maker Grant Banbury. Without his artistic credibility, the gallery could not have established a loyal client base, which is almost as big as the member base of comparably bigger galleries in Christchurch. The influence of an individual also becomes evident in the development of COCA. Its conservative leaders influenced the traditional character. Today, with Warren Feeney as the current director, COCA is ready to take artistic chances that it has not been able or willing to take in the past (Feeney, October 2006). The gallery seeks the connection to art students and closely works with numerous arts education institutions.

With Jenny Harper, the first female director of the public gallery, the course of the Christchurch Art Gallery Te Puna o Waiwhetu is influenced by new artistic aspects: “I think after a period of change and disappointments it was very important to appoint a director who is an art person. That was crucial.” (Harper, Interview, June 2007).

7.3.3 Public Relations

The general analysis of how the galleries approach their audiences revealed a lack of effective public relations. The media have the power to influence a country's culture as gatekeepers for news selection (Radbourne & Fraser, 1996). On the other hand, the media rely on the news releases they get from organisations. Due to time pressure and increased competition, the importance of public relations for journalists changed remarkably, even though journalists like to refuse to admit that fact (Carty, 1992). Thus, art organisations (and other organisations as well) have the opportunity to use effective PR in order to communicate their messages relying on the credibility usually attached to the media (Kotler & Scheff, 1997). The credibility created through "independent recommendation in editorial matter" (Hill, O'Sullivan, O'Sullivan, 2003, p.206) can add very important sincerity to something as intangible as art.

7.4 Recommendations

The newly developed methodological tool, the visibility/involvement model, provides a tool for the galleries and other organisations to manifest their key audience, and thus, their communicative focus. The following graph illustrates the relationship between the groups of promotion materials classified in the visibility/involvement model and the key audiences of the galleries.

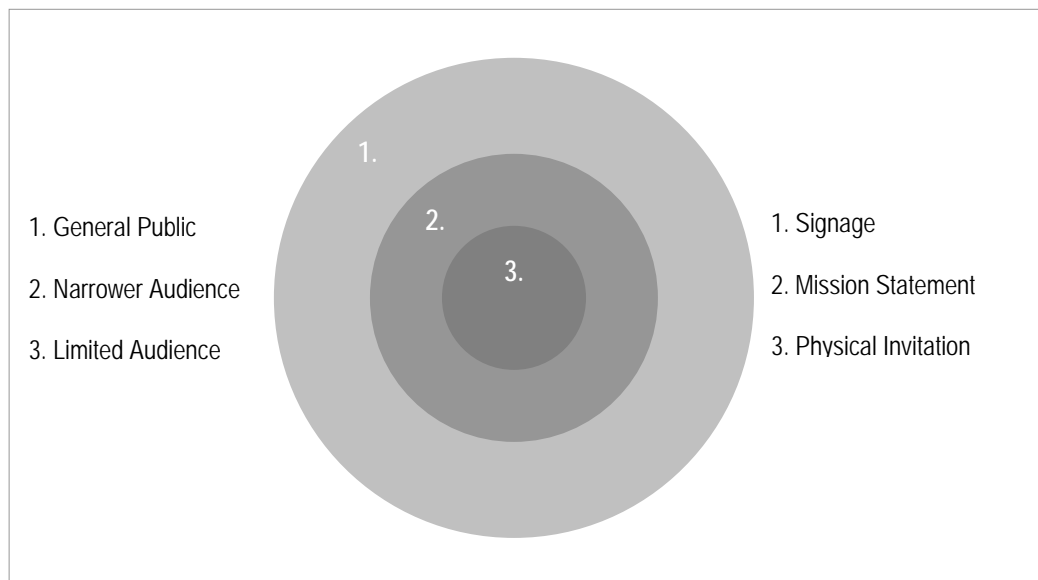


Figure 11: Relation between Promotion Materials and its Audience

The outer circle of the graph refers to the group of signage (and other related promotion materials, see Figure 15). Signs are highly visible and accessible to a broad, heterogeneous audience. Promotional material from that group should therefore be designed bearing in mind its wide appeal. However, signs can also convey abstract messages, which require certain knowledge to be decoded. To exemplify: the abstract sign of Campbell Grant Galleries does not appeal to a

broad public, as it requires certain understanding to be read. Hence, it relates to members from the arts community. CAG's sign, on the contrary, provides a number of means to cover a broad audience. This includes information about the gallery, the programme, and images.

The next circle of the graph (2.) refers to the group of mission statements and the like. The audience most likely to be attracted is a narrower audience with a proven interest in the arts and/or the arts organisation. Evidence for the engagement is the required individual involvement for promotion materials of that category. In order to obtain relevant organisational materials, the individual is required to interact consciously with the organisation. This happens either personally, through the organisation's web site, or other relevant online representations. Promotion materials should be designed less generally but provide specific arguments. Its purpose is to inform and persuade the individual.

The inner circle of the graph represents the third class of promotion materials appealing to an exclusive, rather homogeneous audience, such as the local arts community and sponsorship partners. Materials from that class are designed to respond personally to each member of the audience and to maintain established personal relationships. The primary purpose of the material is to inform the

audience about changes within the organisation, its programme, and future directions¹².

Classes of Gallery Promotion Materials		
1	2	3
Signage Posters Symbols and Logos	Mission Statement Organisation Policy Annual Reports Exhibition Brochures Catalogues Programme Leaflets Web Site	Physical sent-out invitations Newsletters Gallery Publications
Figure 12: Classes of Gallery Promotion Materials		

The audience layer model allows us to draw conclusions for each gallery examined in this study. It provides explanations as to why the galleries emphasise certain promotional activities more than others and it offers suggestions for each organisation towards a potentially more effective promotional strategy. The underlying assumption for the recommendations is that a marketing strategy appears to be most effective the higher the individual involvement (Gordon, McKeage & Fox, 1998). Thus, the ultimate goal for each organisation should be to generate a dynamic, which enables as many individuals as possible to enter the core circle of the limited audience. This audience group consists of active supporters of the gallery who distinguish

¹² Another way of explaining dimensions or the relationship between the audiences illustrated in the model is to relate it to the layers of a family. The core, the inner circle, represents the intimate family. The second layer refers to the extended family. And the outer circle includes all the known and unknown distant relatives.

themselves from the other audiences through their high involvement as patrons of the arts. I shall elaborate my arguments in the next paragraphs providing examples for each gallery.

7.4.1 Centre of Contemporary Art

Drawing on the analysis of COCA's mission statement and the interviews with director Warren Feeney, the gallery likes to be perceived as a community gallery with focus on a broad audience. According to the discourse analysis of COCA's promotion materials and the formation of a coherent model (Figure 14) that illustrates the relationship between promotion materials and key audiences, I have concluded that it would be beneficial for COCA to enhance their current strategy by putting a focus on the local arts and business community. As a gallery that is membership based but generating most of its funds through the sale of artworks, the Centre of Contemporary Art would benefit from concentrating on relevant audience groups instead of emphasising "all communities" (COCA Mission Statement 2006). Members of the local arts community are more likely to purchase art works or sponsor the organisation due to their high personal involvement with the arts and/ or the organisation. Moreover, strategic alliances have been identified in the analysis to be fundamental to COCA's exhibition programmes. Hence, it would be advantageous to reflect their importance in the gallery's promotion materials. This can be done by drawing on personal relationships established between the gallery and the business partner; or customising the promotion mix to the sponsor's individual needs. Both approaches, personalisation and

individualisation, help to distinguish the gallery and its patrons from other cultural institutions, which is necessary in order to maintain the brand image of the gallery.

Often, a member of the limited audience receives a number of invitations to exhibition openings. Hence, the recipient relies on his or her in-depth knowledge and experiences to distinguish between the artistic values of each show opening. However, each gallery is in the position to make its programme appear more relevant to the others, which can be done, for instance, through offering a distinctive, more creative approach to sent-out invitations. This could relate to the choice of paper for the invitation (e.g. glossy or recycled paper) and a unique visual design. As each promotional document reflects the values and beliefs of the organisation, it should be in-line with the corporate identity. Furthermore, the recipient of an invitation might benefit from supplementary material about the exhibiting artist(s) and/or details about the context of the shows. The additional informative elements may create a deeper interest or curiosity in the organisation and its products.

7.4.2 Christchurch Art Gallery Te Puna o Waiwhetu

As a gallery with a public duty, the Christchurch Art Gallery Te Puna o Waiwhetu covers a broad audience. This generates visitor numbers, which eventually serve as a quantitative measurement for success. Moreover, a public art gallery funded through public money is determined to appeal to a mass audience rather than an exclusive circle of art lovers. Therefore, CAG's

marketing strategy is customer or visitor orientated. Stipulating that the Christchurch Art Gallery Te Puna o Waiwhetu puts a special emphasis on the two outer audience layers of the model (Figure 14), it enables the gallery to capture a broad audience and to successively narrow the audience down, as I explain below. The information display sign of the gallery is an effective tool and already serves the purpose of informing a broad public conveying a general message about the organisation as a caterer for art programmes. However, the general lack of signage on the outside of the gallery building and throughout the city centre is rather disadvantageous. It implies an inconsistency that cannot be balanced by the few signs on the gallery area or inside the building. Therefore, the gallery would benefit from addressing the lack of outside signage as a matter of priority. The outcome would be a consistent visual communications that effectively addresses a broad audience.

The gallery vision statement addresses a rather heterogeneous and large audience. As mission statements traditionally sum up the organisation's values and beliefs in only a few sentences, one can argue that the CAG statement is relatively universal and too long. The City Council and the gallery regard the document controversially. It is neither used as an external positioning statement nor an internal framework for the gallery. However, the gallery mission statement has significant impact on a narrower audience with an interest in the arts and/or the organisation. Hence, I conclude that the gallery would benefit from a coherent vision statement that can be used as a marketing instrument and fulfils the purpose of a public guide rather than just an internal marketing framework (Stokes, June 2007). Such a document is particularly

important for an organisation during a time of change and paradigm shift. It provides points of reference for the audience that has an honest interest in the organisation. In addition, it is beneficial for the gallery to create an external mission statement, which reflects the inner values and beliefs of the gallery management and curators rather than the management of the Christchurch City Council. This could circumvent external miscommunication between both parties and strengthen the artistic vision of the art gallery.

7.4.3 Campbell Grant Galleries

As a commercial dealer gallery, Campbell Grant Galleries heavily relies on the sales of art works. If the gallery does not sell, it does not exist (Banbury, June 2007). The small business focuses on the owner's artistic vision and close relationships to the arts community. Due to its foremost economic orientation and the size of the business, CG primarily concentrates on a narrow, limited audience. This holds the advantage of creating mutual trust between the art dealer and the client base and implies that CG possesses in-depth knowledge about the artistic preferences of its clients. This is a valuable asset in order to promote the personal connection between both parties. The gallery owner Banbury follows a rather intuitive marketing approach with his promotional activities that implies a balance between commercial and artistic success. The gallery's promotion materials are construed to attract a limited, arts savvy audience. For example, the rather abstract gallery signage fulfils a certain process of selection, as it does not appeal to a broad audience. This ultimately narrows down the second audience category and allows CG to specify its

promotion materials. From time to time, CG includes additional artist information to its sent-out invitations. This highlights the emphasis on the artist and can create a deeper interest in the exhibition. Stipulating that the Campbell Grant Galleries would include the signature of the gallery owner in the sent-out invitation, the outcome may be a more personal and distinctive stance. That would also emphasise the personality of the business, which is shaped by the individual, Grant Banbury. Overall, CG's promotion approach seems coherent, which is based on the limitation to a rather narrow and homogeneous audience. CG avoids the risk of using ineffective communication channels, as it knows the preference of its audience.

7.4.4 Broadening and Deepening the Audience

The Centre of Contemporary Art and the Christchurch Art Gallery Te Puna o Waiwhetu highlight the argument of *widening the audience* in their mission statement, or vision. Chong (2002), referring to Kotler, describes that organisations have the choice between broadening (or widening) and deepening their audience base. Broadening an audience can mean “trying to bring serious art to more people” (Chong, 2002, p. 92), while deepening an audience refers to “developing a more coherent experience for those who are already interested in the arts” (Chong, 2002, p. 92). The wording might make little difference to the art organisation, but the actual meaning is significantly diverse and importantly affects all communication activities.

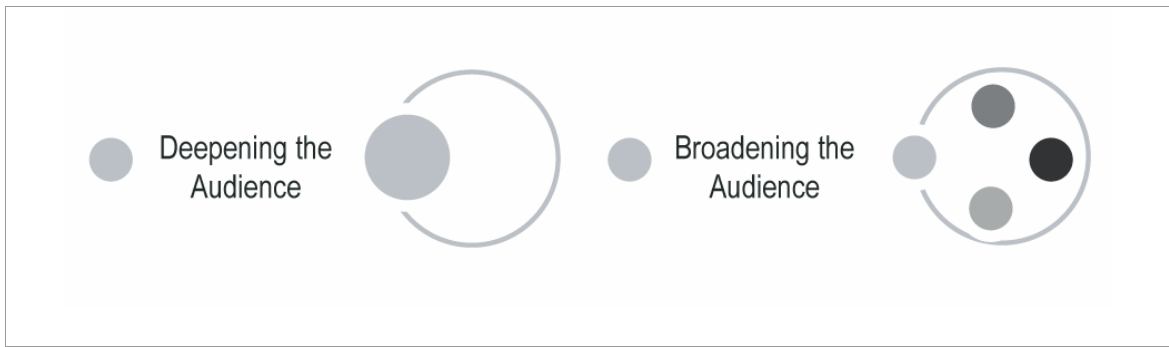


Figure 13: Deepening and Broadening an Audience

Drawing on the audience layer model (Figure 14), deepening the audience would involve emphasising on promotion materials, such as the organisation's mission statement, brochures, and the company's web site. The focus generates a wider awareness in the organisation and its products for people who are already interested in the arts and/or the organisation but are not yet highly involved as, for instance, members, clients or corporate sponsors. This approach is particularly advantageous for arts organisations as they deal with an audience that is known to be interested in the arts and/or the organisation. On the contrary, broadening an audience would emphasise the organisation's visual public displays, such as signage and posters. The informative and persuasive character of those promotion materials appeal to a general audience, and ideally attract people who are willing to commit to a higher involvement, and thus, shift into the category of the narrower audience. Within that group, the gallery deals with fewer uncertainties as the audience is rather homogeneous.

It is crucial for every organisation to know who its audience is, what they want and how they feel (Dickman, 1997). That knowledge enables the gallery to

design a tailored marketing strategy. The proposed visibility/involvement model provides a helpful analytical tool for galleries to categorise their promotional material and assess the quality of their marketing strategy. Based on that, the model is a tool for the organisations to classify their audience group and identify their preferred audience strategy: broadening or deepening. Once the audience groups are identified, the audience layer model in collaboration with the visibility/involvement model offers a guide for the galleries to match their promotion materials to their audience groups. As I have argued and outlined in detail in the preceding subchapters, the visibility/involvement model is an effective tool for cultural organisations to work towards a more successful marketing strategy.

Although, the new methodological tool provides insights into the quality of the art galleries' marketing activities, categorising promotional material according to their level of visibility/public accessibility and required individual involvement, it only provides a rather vague distinction between the degrees of visibility and required involvement. Therefore, it would be of interest in future studies to specify the attributes of those properties, as well as to complete a list of potential promotion materials, and to further investigate the applications of the visibility/involvement model.

BIBLIOGRAPHY

a

A Robert McDougall Art Gallery Publication (1980). The Canterbury Society of Arts 1880-1980.

Adorno, T. W. & Horkheimer, M. (1997). Dialectic of Enlightenment. Verso.

Allen, R. (2005). How to write Better English. London: Penguin Group.

Altheide, D. L. (1996). Qualitative Media Analysis. Sage Publications.

Alvesson, M., & Deetz, S. (2000). Doing Critical Management Research. Newbury Park, CA: Sage Publications.

Arnold, M. J. (2003). Direct Marketing in Non-Profit Services: Investigating the case of the Arts. Journal of Services Marketing. Vol. 17, No. 2/3, pp. 141-161.

b

Ballé, C. (2002). Democratization and Institutional Change. A Challenge for Modern Museums IN: Global Culture. Media, Arts, Policy and Globalization. New York: Routledge.

Bauer, M. W. & Gaskell, G. (2000) (Eds.). Qualitative Researching with Text, Image and Sound. Sage Publications.

Bates, D. (2002). Mini-Me History. To inform and persuade: Public Relations from the Dawn of Civilisation. Retrieved 6th May 2006 from www.instituteforpr.com/pdf/HistoryofPublic%20Relation--Institute.pdf.

Beatson, P. & Beatson, D. (1994). The Arts in New Zealand/Aotearoa: Themes and Issues. Palmerston North: Sociology Department. Massey University.

Bennett, O. (2001). Cultural Pessimism: Narratives of Decline in the Postmodern World. Edinburgh University Press Ltd.

Benhamou-Huet, J. (2001). The Worth of Art. Pricing the Priceless. New York: Assouline.

Brown, S. & Patterson, A. (2000). Imaging Marketing, Art, Aesthetic and the Avant Garde. Routledge.

Bryman, A. (2004). Social Research Methods. Oxford University Press.

Byrnes, W. J. (2003). *Management and the Arts*. Third Edition. Focal Press.

Boaz, A. (2006). *Marketing in New Zealand*. Pearson Education New Zealand.

Borden, N. H. (1964). The Concept of the Marketing Mix. *Journal of Advertising Research*, June, Vol. 4, pp. 2-7.

Boorstin, D. J. (1992). *The Image: A Guide to Pseudo-Events in America*. Vintage Books USA.

Buchholz, A. & Wörde mann, W. (2000). What makes winning brands different? The hidden method behind the World's most successful brands. Chichester: J. Wiley.

Butler, P. (2000). By Popular demand: Marketing the Arts. *Journal of Marketing Management*, Vol.16, pp.343-364.

C

C'Ailceta Cooke, E. L. (1999). *The Group 1927-1977: an Annotated Bibliography*. School of Communications and Information Management, Victoria University of Wellington.

Calcott, D. (1996). Gallery changes direction. *The Press*. Christchurch, 14 May 1996, p.3.

Campbell, D. T. (1975). Degrees of freedom and the case study. *Comparative Political Studies*, 8(1), 178-191.

Campbell, J., Liebmann, M., Brookes, F., Jones, J., Ward, C. (Eds.) (1999). *Art Therapy, Race and Culture*. London: Jessica Kingsley Publishers.

Carey, J. (2006). *What Good are the Arts*. Faber and Faber.

Carty, F. X. (1992). *Farewell to Hype. The Emergence of Real Public Relations*. Dublin, Ireland: Able Press.

Chait, R. (1979). Mission Madness strikes our Colleges. *Chronicle of Higher Education*, pp. 18, 36.

Cheney, G. (1983). The Rhetoric of Identification and the Study of Organisational Communication. *Quarterly Journal of Speech*. Vol. 69, pp. 143-158.

The Christchurch Art Gallery Te Puna o Waiwhetu (2002/2003). Bulletin No. 131. Summer Special Edition.

Christchurch City Council (2005). Theme VI: Life in the City I. Chapter 21-25, pp. 193-246. Christchurch City Council.

Christchurch City Council (2006). Paradigm Shift: Five-Year Strategic Plan 2005-2010. Christchurch City Council.

Christopher, M., Payne, A., & Ballantyne, D. (1991). Relationship Marketing. Bringing Quality, Customer Service and Marketing Together. Oxford: Butterworth-Heinemann.

Chong, D. (2002). Arts Management. United Kingdom: Routledge.

Clarkson, N. (1995). CSA looks to future as losses continue to bite. Christchurch: The Press from 26 April 1995, p.14.

Clarkson, N. (1996). CSA Gallery to get a new name, revamped exhibition space. Christchurch: The Press from 8 May 1996, p.17.

Clifford, J. (1986). Introduction: Partial truths. IN: Clifford, J. & Marcus, G. E. (Eds.), *Writing culture: The Poetics and Politics of Ethnography*, pp. 1-26. Berkeley: University of California Press.

Colbert, F. (2002). Entrepreneurship and Leadership in Marketing the Arts. In: *The Wave: Entrepreneurship & the Arts*. Melbourne, Australia.

Colbert, F., Nantel, J., Bilodeau, S. & Rich, J. D. (2000). *Marketing Culture and the Arts*. Montreal: Chair in Arts Management.

Colbert, F., d'Astous, A., & Parmentier, M-A. (2005). Consumer Perception of Private Versus Public Sponsorship of the Arts

Cook, T. D. & Reichardt, C. S. (Eds.). (1971). Qualitative and quantitative methods in evaluation research. Cited in: Fourth Generation Evaluation. Newbury Park, CA: Sage Publications.

Corsane, G. (2005). Issues in Heritage, Museums, and Galleries. A Brief Introduction. IN: Heritage, Museums, and Galleries. An Introductory Reader. 2005. New York: Routledge.

Costantoura, P. (2001). Australians and the Arts. The Federation Press.

Court, D. et al. (1997). If Nike can 'just do it' why can't we. McKinsey Quarterly, Vol. 3, p.24-26.

Cowen, T. (1998). In Praise of Commercial Culture. Harvard University Press.

Cultural Tourism Business Development. Nelson's Story. 2001. Nelson Bays Arts Marketing Network.

Crane, D. (1987). The Transformation of the Avant-Garde. Chicago: University of Chicago Press.

Crane, D. (2002). Culture and Globalization. Theoretical Models and Emerging Trends IN: Global Culture. Media, Arts, Policy and Globalization. New York: Routledge.

Creative New Zealand (2004). Creative Places Awards. pp. 1-2. Creative New Zealand.

Creative New Zealand (2007). The Funding Guide 2007-2008 Nga Putea. Creative New Zealand Arts Council of New Zealand Toi Aotearoa.

d

Dane, F. D. (1990). *Research Methods*. California: Brooks/Cole Publishing Company.

Davey, P. (2004). *The Architectural Review*. EMAP Architecture.

Deetz, S. (1985). Critical-Cultural Research: New Sensibilities and Old Realities. *Jornal of Management*. Vol. 11, No. 2, pp. 121-136.

Deetz, S. (1996). Describing Differences in Approaches to Organization Science: Rethinking Burrell and Morgan and their legacy. *Organization Science*. Vol. 17, No. 2. pp. 191-208.

De Groot, W. (2006). A Temple for the Arts. *CS News Arts Quarterly*. January 2006. pp.12-13.

Deutsch, H. (1944). The Psychology of Women. In: *The International Education Quotations Encyclopaedia* (p. 239). Buckingham: Open University Press.

Dickman, S. (1997). *Arts Marketing. The Pocket Guide*. Centre for Professional Development (Aust.) Pty Ltd.

Diggle, K. (1984). *Keith Diggle's Guide to Arts Marketing*. Rhinegold Publishing Ltd.

Diggle, K. (1994). *Arts Marketing*. Rhinegold Publishing Ltd.

Duchamp, M. (1973). The Creative Act. (1975), reprinted IN: Battcock (1973), pp.43-48.

Duncan, T. & Moriarty, S. E. (1998). A Communication-Based Marketing Model for Managing Relationships. *Journal of Marketing*, Vol. 62, pp.1-13.

Dutton, D. (2006). Exasperating attack on Art. Christchurch: The Press from 09.09.2006.

e

Emmison, M. & Smith, P. (2000). *Researching the Visual. Images, Object, Contexts and Interactions in Social and Cultural Inquiry*. Sage Publications.

f

Fairclough, N. (1989). *Language and Power*. Longman Group UK Ltd.

Fairclough, N. (1992). *Discourse and Social Change*. Polity Press.

Fairclough, N. (2003). *Analysing Discourse. Textual Analysis for Social Research*. Routledge.

Fairhurst, G. T. (1993). Echoes of the Vision: When the Rest of the Organisation Talks Total Quality. *Management Communication Quarterly*, Vol.6 , pp.331-371.

Farell, J. (1975). Research and the Arts. *Studies in Art Education*, Vol. 16, No.2, Arts in the Community. pp.37-41.

Feeney, W. (2006). *The Centre of Contemporary Art. Strategic Plan 2007-2010*. Centre of Contemporary Art. Christchurch.

Flyvbjerg, B. (2006). Five Misunderstandings about Case Study Research. *Qualitative Inquiry*, 12(2):219-245. Sage Publications.

Fillis, I. (2002). Creative Marketing and the Arts Organisation: What can the artist offer? *International Journal of Nonprofit and Voluntary Marketing Sector*, 7 (2), 131-146.

Fillis, I. & Rentschler, R. (2005). Using Creativity to achieve an entrepreneurial future for Arts Marketing. *International Journal of Nonprofit and Voluntary Marketing Sector*, Vol. 10, No. 4, p. 275-288.

Finn, D. (1984). *Is there a legitimate Role for Public Relations in the Arts?* ANNALS. Sage Publications.

Foucault, M. (1980). *Power and Knowledge: Selected Interviews and Other Writings*. NewYork: Pantheon.

g

Geertz, C. (1973). *The Interpretation of Cultures*. BasicBooks.

Gibson, L. (1999). The Arts as Industry. *Media International Australia*, No. 90, pp. 107-122.

Giddens, A. (1979). *The Constitution of Society: Outlines of the Theory of Structuration*. Cambridge: Polity Press.

Goodwin, D. (1999). Toward a Grammar and Rhetoric of Visual Opposition. *Rhetoric Review*, Vol. 18, No. 1. pp. 92-111.

Gorbey, K. (1991). *A Future Art Museum for Christchurch*. Museum of New Zealand Te Papa Tongarewa.

Gorbey, K. & Walker, T. (2005). *Christchurch Art Gallery Review Report*.

Gordon, M. E., McKeage, K. & Fox, M. A. (1998). Relationship Marketing Effectiveness: The Role of Involvement. *Psychology & Marketing*. Vol. 15, No. 5, pp. 443-460.

Greenberg, K. (2003). At MoMA, Art imitates Marketing. *Brandweek*; Vol. 44, No. 25, p. 30.

Grunig, J., & Hunt, T. (1984). *Managing Public Relations*. New York: Holt, Rinehart & Winston.

Guba, E. G., & Lincoln, Y. S. (1989). *Fourth Generation Evaluation*. Newbury Park, CA: Sage Publications.

h

Habermas, J. (1984) *The Theory of Communicative Action*. Boston, MA: Beacon.

Hamel, J. (1992). The Case Method in Sociology. Introduction: New Theoretical and Methodological Issues. *Current Sociology*, 40(1): 1-7. Sage Publications.

Hammersley, M. (2003). Conversation Analysis and Discourse Analysis: Methods or Paradigms? *Discourse and Society*. Vol. 14, No. 6, pp. 751-781.

Hill, L. & O'Sullivan, C. & O'Sullivan, T. (2003). *Creative Arts Marketing*. Elsevier Butterworth-Heinemann.

Hirschman, E.C. (1983). Aesthetics, Ideologies, and the Limits of the Marketing Concept. *Journal of Marketing* 47(3): 45-55.

Holden, J. (2004). *Capturing Cultural Value. How Culture has become a Tool of Government Policy*. Demos.

j

Jackson, D. (2003). Arts marketing can make all the difference - given the opportunity. The Scotsman. Retrieved March 2006 from <http://thescotsman.scotsman.com/opinion.cfm?id=1299422003>.

Johnson, B., & Christensen, L. (2004). Quantitative, Qualitative, and Mixed Research. Based on the book: Educational Research: Quantitative, Qualitative, and Mixed Approaches. Retrieved March, 10 from http://www.southalabama.edu/coe/bset/johnson/dr_johnson/lectures/lec2.pdf.

Jones, C. (1991). Ethical Issues. In: Allan, G. & Skinner, C. (Eds.) (1991). *Handbook for Research Students in the Social Sciences*. The Falmer Press.

Joy, A. (1998). Framing Art: The Role of Galleries in the Circulation of Art. In: Sherry, J. (Ed). *ServicesScapes: The Concept of Place in Contemporary Markets*, pp. 259-303. Chicago, Illinois: NTC Business Books.

k

Kauffman, B. J. (1992). Feminist Facts: Interview Strategies and Political Subjects in Ethnography. *Communication Theory*, 2(3): 187-206.

Kayrooz, C. & Trevitt, C. (2005). *Research in Organisations and Communities. Tales from the real World*. Allen & Unwin.

Keats, D. M. (2000). *Interviewing: a practical guide for students and professionals*. Sydney: UNSW Press Ltd.

Kerrigan, F. & Fraser, P. & Özbilgin, M. (Eds.). (2004). *Arts Marketing*. Elsevier Butterworth-Heinemann.

Kezar, A. & Kinzie, J. (2006). Examining the Ways Institutions Create Student Engagement: The Role of Mission. *Journal of College Student Development* Vol. 47, No. 2, pp. 149-172.

Kiessling, W. F. & Spannagl, P. (2004). *Corporate Identity. Unternehmensleitbild – Organisationskultur. Ziel*.

Kress, G. & Van Leeuwen, T. (1996). *Reading Images: The Grammar of Visual Design*. New York: Routledge.

Kress, G. van Leeuwen, T. (2006). *Reading Images. The Grammar of Visual Design*. 2nd Edition. New York: Routledge.

Kotler, P (1992), It's Time for Total Marketing. Business Week ADVANCE Executive Brief, 2.

Kolb, B. M. (2002). Marketing Cultural Organisations: New Strategies for Attracting Audiences to Classical Music, Dance, Museums, Theatre and Opera. Oak Tree Press.

Kotler, P. (2005). According to Kotler. The World's Foremost Authority on Marketing Answers Your Questions. New York: American Management Association.

Kotler, P. & Andreasen, A. (1991). Strategic Marketing for Nonprofit Organisations. Fourth Edition. Prentice Hall International.

Kotler, P., Brown, L., Stewart, A., Armstrong, G. (2001). Principles of Marketing. Person Education Australia PTY Ltd.

Kotler, P. & Scheff, J. (1997). Standing Room Only: Strategies for Marketing the Performing Arts. Boston: Harvard Business School Press.

Kuchinke, K. P., (2001). Metaphors and Paradigms for HRD Research and Practice. IN: *Advances in Developing Human Resources*, Vol. 3, No. 3 August, pp. 366-378. Newbury Park, CA: Sage Publications.

Kuhn, T. S. (1962). The Structure of Scientific Revolutions. In: Outline and Study Guide prepared by Professor Frank Pajares. Emory University. Retrieved March, 11 from <http://www.des.emory.edu/mfp/Kuhn.html>.

1

Labov, W. (1972). *Sociolinguistic Patterns*. Philadelphia: University of Pennsylvania Press.

Lash, S. and Urry, J. (1994/2002) *Economies of Sign and Space*. London: Sage Publications.

Luthe, D. (2004). *Öffentlichkeitsarbeit für Nonprofit-Organisationen. Eine Arbeitshilfe*. Augsburg: MaroVerlag.

m

Maitland, H. (2003). An Introduction to Marketing. (PANSA/BASA ARTS AND CULTURE MARKETING CONFERENCE).

Maslow, A. (1943). A Theory of Human Motivation. *Psychological Review*, Vol. 50, No. 4, pp.370-396.

Mast, C. (2002). *Unternehmenskommunikation: ein Leitfaden*. Stuttgart: Lucius und Lucius.

Matarasso, F. (1996). Defining Values. Evaluating Arts Programmes. COMEDIA.

McCarthy, J. (1964). *Basic Marketing: A managerial Approach*. Homewood, IL: Irwin.

McCracken, G. (1986). Culture and Consumption: A Theoretical Account of the Structure and Movement of Cultural Meaning of Consumer Goods. *The Journal of Consumer Research*, Vol. 13, No. 1 (June), pp.71-84.

McCracken, G. (1988). *Culture and Consumption: New Approaches to the Symbolic Character of Consumer Goods and Activities*. Indiana University Press.

McCracken, G. (1990). Matching Material Cultures: Person-Object Relations Inside and Outside the Ethnographic Museum. In: Belk, R. W. (ed.). *Advances in Non-Profit Marketing*, pp. 27–49. Greenwich, CT: JAI Press.

McCracken, G. (1993). The Value of the Brand: An Anthropological Perspective. IN Aaker, D. & Biel, A., & Hillsdale, A. (eds). Brand Equity & Advertising: Advertising's Role in Building Strong Brands, pp. 125–42. Mahwah, NJ: Lawrence Erlbaum.

McDermott Miller Ltd (1998). New Vision. A Critical Review of New Zealand's Visual Arts Infrastructure. Creative New Zealand.

McGahey, K. (2000). The Concise Dictionary of New Zealand Artists. Painters. Printmakers. Sculptors. Wellington: Gilt Edge Publishing.

McKenna, R.(1991). Relationship Marketing. Successful Strategies for the Age of the Customer. Addison-Wesley Publishing Company.

McNeil, K. (1995). CSA agrees to sell art after spirited debate. The Press. Christchurch, 28 April 1995, p.4.

Miles, M. B. & Huberman, A. M. (1984). Drawing Valid Meaning from Qualitative Data: Toward a Shared Craft. Cited IN: *Fourth Generation Evaluation*. Newbury Park, CA: Sage Publications.

Mittal, B. & Lee, M. S. (1989). A Causal Mode of Consumer Involvement. Journal of Economic Psychology, Vol. 10. pp. 363-389.

Morphew, C. C. & Hartley, M. (2006). Mission Statements: A Thematic Analysis of Rhetoric Across Institutional Type. The Journal of Higher Education, Vol. 77, No. 3, pp. 456-472.

n

Nicolaou, N. (2003). Smart arts: Marketing the arts in New Zealand | Toi huatau: Te hapai i nga toi i Aotearoa. Creative New Zealand. Arts Council of New Zealand. TOI AOTEAROA.

O

O'Doherty, B. (1967). *Object and Idea : An Art Critic's Journal* 1961-1967. New York: Simon and Schuster.

p

Pearce, S. (1992). *Museums, Objects, and Collections*. Leicester University Press.

Pue, L.M. (2002). *Guide to Marketing the Arts in Your Non-Profit Organisation*.
New York: New York Foundation for the Arts.

R

Radbourne J. & Fraser, M. (1996). *Arts Management – A Practical Guide*. Australian Council for the Arts.

Reese, T. (1991). Ethical Issues. In: Allan, G. & Skinner, C. (Eds.) (1991). *Handbook for Research Students in the Social Sciences*. The Falmer Press.

Reineke, W. & Eisele, H. (1994). *Taschenbuch der Öffentlichkeitsarbeit: Public Relations in der Gesamtkommunikation*. Heidelberg: I. H. Sauer-Verlag GmbH.

Reiss, A. H. (1995). *Don't just Applaud – Send Money! The Most Successful Strategies for Fundraising and Marketing the Arts*. New York: Theatre Communication Group, INC

Rentschler, R. (1998). Museum and performing Arts Marketing: A climate of change. *Journal of Arts Management, Law, and Society*; Vol. 28, No. 1, pp. 83-97.

Rentschler, R. (Ed.). (1999). *Innovative Arts Marketing*. Allen & Unwin Academic.

Rentschler, R., Radbourne, J., Carr, R., & Rickard, J. (2002). Relationship marketing, Audience Retention and performing Arts Organization Viability. *International Journal of Nonprofit and Voluntary Sector Marketing*. Vol. 7, No. 2. pp. 118-131.

Roberts, N. W. (1990). *A Canterbury Perspective*. Robert McDougall Art Gallery.

Roberts, N. W. & Bercusson, L. (1982). The Robert McDougall Art Gallery: A Profile of the Art Gallery of the City of Christchurch 1932-1982. Robert McDougall Art Gallery.

The Robert McDougall Art Gallery (1979). Bulletin No. 1. Jan/Feb.

The Robert McDougall Art Gallery (1984). Bulletin No. 31. Jan/Feb.

The Robert McDougall Art Gallery (1984). Bulletin No. 36. Nov/Dec.

The Robert McDougall Art Gallery (1990). Bulletin No. 70. Sep/Oct.

The Robert McDougall Art Gallery (1996). Bulletin No. 103. Aug/Sep.

Rose, G. (2000). Visual Methodologies. London, Sage.

S

Silverman, D. (1973). Interview Talk: Bringing off a Research Instrument. *Sociology*, 7(1):31-48, Sage Publications.

Schiffrin, D. (1987). *Discourse Markers*. Cambridge University Press.

Scholz, R. W. & Tietje, O. (2002). *Embedded Case Study Methods: Integrating Quantitative and Qualitative Knowledge*. Sage Publications.

Scollon, R. & Scollon, S. W. (2003). *Discourse in Place. Language in the material world*. Routledge.

Sheth, J.N., 1974. *Models of Buyer Behavior*. New York: Harper & Row.

Solomon, M.R. (2003) *Consumer Behavior: Buying, Having and Being*. Prentice Hall.

Staniszewski, M. A. (1995). *Believing Is Seeing: creating the culture of art*. Penguin Books Ltd.

Stanton, W.J., Miller, K.E., Layton, R.A. (1994). *Fundamentals of Marketing*. Third Australian Edition. Sydney: McGraw-Hill Book Company.

Stewart, C. J. & Cash, Jr., W. B (1997). *Interviewing. Principles and Practices*. McGraw Hill.

Swales, J. & Rogers, P. (1995). Discourse and the Projection of Corporate Culture: the

Mission Statement. *Discourse & Society*, Vol. 6, No. 2, pp. 223-242.

t

Tankard, J. (2002). Footnote 02. Jeremy Tankard Typography Ltd.

Tellis, W. (1997). Introduction to Case Study. *The Qualitative Report*, 3(2). Retrieved April 2006 from <http://www.nova.edu/ssss/QR/QR3-/tellis1.html>.

Tian, H. (2005). Retrieved June 12, 2007 from <http://www.lancs.ac.uk/staff/tian/publications/reviews/Discourses%20in%20place%202003.pdf>.

Thompson, B. (1999). Museum of Contemporary Art: Harbourside art museum. In: Rentschler, R. (Ed.). *Innovative Arts Marketing* (p. 32 – 47). Allen & Unwin Academic.

Tymson & Lazar (1987). *The New Australian and New Zealand Public Relations Manual*. Millenium Books.

u

Ulrich, P. & Sarasin, C. (1995). *Facing Public Interest: The Ethical Challenge to Business Policy and Corporate Communications*. Kluwer Academic Publishers.

V

Venkatesh, A. & Meamber, L. A. (2006). Arts and aesthetics: Marketing and cultural production. *Marketing Theory*, Vol. 6, No.1, pp.11-39. Sage Publications.

W

Wade, R. (1979). A Preliminary Report on the Present and Future Gallery Needs of the Visual Arts in Christchurch, New Zealand. Christchurch City Council.

Watson, J. & Hill, A. (2003). Dictionary of Media and Communication Studies. 6th Edition. Arnold Publishers, London.

Widdowsen, H. G. (1995). Review: Norman Fairclough Discourse and Social Change. *Applied Linguistics*, Vol 16, No 4, pp. 510-516. Oxford University Press.

y

Yin, R. K. & Bateman, P. G. & Moore, G. B. (1985). Case Studies and Organisational Innovation: Strengthening the Connection. *Creation, Diffusion, Utilisation*, 6(3):246-269. Sage Publications.

Yin, R. K. (1992). The Case Study Method as a Tool for doing Evaluation. *Current Sociology*, 40(1): 121-137. Sage Publications.

Yin, R. K. (1994). Case Study: Design and Methods. *Applied Social Research Methods Series*, Vol. 5, Sage Publications.

Z

Zaichkowski, J. L. (1985). Measuring the Involvement Construct. *Journal of Consumer Research*. Vol. 12, pp. 341-352.

APPENDICES

A. Theory: Analysis of Research Data

Identify Material				
Mission Statement	Document Analysis	Fairclough (1992)	Themes	Ideal
Signage	Document Analysis	Scollon & Scollon (2003)	Themes	Real
Invitations	Document Analysis	Kress & van Leeuwen (1996; 2006)	Themes	Real
Interview	Interview Analysis		Themes	Ideal/Real

Draw themes and arguments together
Conclusions and recommendations

B. Theory: Analysis of Mission Statements

Norman Fairclough's three dimensional approach to discourse analysis (1992)						
Discourse Practice: Nature of the processes of text production and interpretation	Interdiscursivity	Coherence	Conditions of discourse practice			
Text: language analysis	Cohesion	Grammar	Politeness	Theme	Modality	Word meaning, wording
Social Practice: Institutional and organisational circumstances of the discursive events						

C. Practice: Analysis of Mission Statement, Vision & Policy

	COCA	CAG	CG
Source	Strategic Plan 2007-2010 (2006)	Paradigm Shift. Five Year Strategic Plan 2005-2010 (2006)	No written statement, but verbal business policy
Text analysis: grammar, transivity, process, mode, degree of nominalisation	Transitive, declarative character; High degree of nominalisation (the encouragement, practice, understanding); Direct action; Passive voice; Extensive cohesive clause relation; no elaborative elements; Objective text modality	Transitive, declarative character; Medium degree of nominalisation; Use of metaphors; Direct action; Overall active voice; Elaborative and extensive cohesive relation between sentences; Object text modality; Use of personal pronoun	
Keywords	contemporary art, communities	Cultural Precinct, New Zealand, art, quality, key leadership role, audiences	Commitment to artists
Audience	all communities, locally, nationally and globally	the families/whanau of Christchurch, international visitors to the City, domestic visitors, educational groups and special audiences	
Purpose	Credo	Call to action, change	Policy
Theme	Identity	Identity	Identity
Self-definition	Distributor	Leader	Artist/Agent
Subjects	The Centre of Contemporary Art	The Christchurch Art Gallery Te Puna o Waiwhetu, The Gallery, We	Campbell Grant Galleries

D. Theory: Analysis of Signage

Scollon & Scollon's account on discourse in places (2003)				
Indexicality	Icon	Symbol	Index	
Interaction Order	Perceptual Spaces	Inter-personal Distances		
Visual Semiotics	Represented Participants	Modality	Composition	Interactive Participants
Place Semiotics	Code Preference	Inscription	Emplacement	

E. Practice: Analysis of Signage

	COCA	CAG	CG
Structure	3 rows, top: map and details, middle: claim, bottom: name/logo	2 columns, 2 rows; distinction between organisation names and programme; left: exhibition programme; right: images	3 rows, top: house number, middle: arrow, bottom: name/logo
Analysis: indexicality, Interaction order, Visual semiotics, place semiotics	Icon representing organisation; index; visual perceptual space; call for interaction through placement; details; code preference in coca logo	Icon representing organisation; index; visual perceptual space; call for interaction through placement; details; salient element: photograph; code preference in CAG logo	Icon representing organisation; index; visual perceptual space; call for interaction through placement; diagrammatic vector
Purpose	Interaction: we are open	Information: that is what we offer	Invitation
Theme	Organisation	Programme	Organisation/Individual
Self-definition	Place where you have to go to see more contemporary art...	Place where you have to go to see major exhibition, minor exhibitions	Place where you are going to meet Grant and experience his galleries
Subjects	The Centre of Contemporary Art	Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch City Council, Cultural Precinct, Exhibitions	Campbell Grant Galleries

F. Theory: Analysis of Invitations

Kress and van Leeuwen's work on visual grammar (1996; 2006)						
Narrative presentations / narrative structures	Processes	Circumstances				
	Unstructured	Structured				
Represented participants	Contact	Social Distance	Attitude	Interactive Participants		
Relationship between represented and interactive participants						
Modality	Colour	Back-ground	Abstraction	Depth	Illumination	Brightness
Composition	Information value	Saliency	Framing			

G. Practice: Analysis Invitations

	COCA	CAG	CG
Date	10.07.2007	12.07.2007	26.06.2007
Format	Postcard style (sent in envelope), colour, front	Postcard, colour, front and back	Postcard style (sent in envelope incl. additional information material), colour, front and back
Analysis: Narrative/conceptual structure; represented participants; modality; composition; materiality	<p>Front: given – photo; new – name of exhibitions; invitation, elaborative text function</p> <p>Front-image: non-transactional process; contact through absence of gaze; detail</p> <p>Material implies certain durability but not everlasting, hence irrelevant after exhibition</p>	<p>Front: given – photo; new – name of exhibition and artist; use of colour to relate to Dutch origin of artist; elaborative text function</p> <p>Front-image: non-transactional process; contact through absence of gaze: offer; slight low angle; social distance; oblique angle; b/w; blurry background;</p> <p>Back: given: detailed information; new – address; logos of sponsors;</p>	<p>Front: given – photo; new – name of exhibition; elaborative text function</p> <p>Front-image: photograph taken, high credibility, close shot creates intimacy</p> <p>Back: given: detailed information; new – name of show, artist and date, details to painting on front</p> <p>Material implies certain durability paper but not everlasting, hence irrelevant after exhibition</p>
Purpose	Information, Invitation	Information, Invitation, call for interaction	Information, Invitation
Theme	Exhibitions	Exhibition; gallery in background	Artist
Self-definition	Venue	Venue	Distributor/Agent
Subjects	Artists, gallery, sponsors	Artist, gallery, sponsors	Artist, gallery

H. Theory: Analysis Interviews

Transcribe Interview				
First Reading	Note everything that is odd/interesting/noteworthy			
Second Reading	Note everything that is odd/interesting/noteworthy	Note repetitions	Note strong arguments	
Third Reading	Note everything that is odd/interesting/noteworthy	Note repetitions	Note strong arguments	Identify themes
Fourth Reading	Search for more evidence for identified themes			
Organise identified themes and analysis				
Conclusion: main findings, comparable data				

I. Practice: Interview Transcription and Analysis Sample

The following sample is from an interview with Christchurch Art Gallery Te Puna o Waiwhetu director Jenny Harper. The interview was conducted on June 22, 2007. All text highlight are done by the author in order to analyse the answers of the research participant. The underlined fragments give evidence about the fundamental differences between the Christchurch City Council's view of how to manage and market a gallery and the vision of the director driven by an artistic background and passion for the arts.

Candy Lange (C.L.) I was interested in how the communication between the gallery and the CCC works.

Jenny Jarper (J.H.) *It works badly. But I mean it's not that it couldn't work. But the matrix system of shared services which is the model in the City Council...we're just effectively changing to that in the Marketing. And it's under-resourced. We don't have the people in the place yet. So when I say it works badly, it isn't yet operational. I think the thing is; your question 'how does it work'; it isn't yet working.*

C.L. Do you think it will work effectively under the shared service structure?

J.H. *Well, it could with the right people in place. I'm not saying it won't work. But I have my doubts, personally. I have my doubts that it will work as fully and effectively for the art gallery as it might otherwise.*

C.L. I was wondering about the advantages of the shared service in comparison to having a gallery team here...like a marketing team at the gallery. Like it used to be.

J.H. Well, I mean Richard is the person to talk to about the advantages. I think the advantage is having experts, arts marketing...people who understand the arts environment here. That seems to me to be clearly more advantageous for the gallery. But the City Council has determined, quite some time ago, to move to a shared services model and to roll that out in its different services. And, you know, there is not much you can do about that. Except to make it work as well as we can. But we haven't got people in place yet. I'm yet to be convinced.

C.L. I'm interested in how do you evaluate the success of an exhibition, the success of the gallery.

J.H. Well, crudely we evaluate it; it depends on whether it's a paying exhibition of course or a standard...it depends on what sort of exhibition it is. If it's something like Giacometti, which we had earlier this year, then you would evaluate it in financial terms, in number terms. Those are two measures. How many people came, what is the financial success? So, those are two relatively crude measures. But, you know, good ones. No reason not to think that people coming through the door is a good measure of success. However, I think for an art gallery there are a range of qualitative measures which are much more difficult to evaluate or to gain...probably being much more instinctive because I'm not sure of the tools are developed these. Obviously, with something like Giacometti, you evaluate the success in terms of...we successfully staged an international exhibition; it looked good; it was well designed; people complimented us on the design; it looked better here than it did in the art gallery of New South Wales. So, there is an evaluation of a sense which is about design, the look and feel of the exhibition. I think you evaluate

success in terms of the talk around the town; the reviews – not just around the town but also how many people fly in to see an exhibition because you're the only venue in New Zealand. Yours is the only venue. So, you know, how much talk, how much interest has it generated in the local community, in the national community. Are people saying 'you must go to it'. What are the reviews saying. Is it, for instance, and Giacometti was, the art editor of the Press' pick for the exhibition of the year. You know, this is being, when he finished things off at the end of the year; Giacometti was right up there, You know, that's a measure of success. People are talking about it, people are coming, people are coming from out of town, it's been reviewed well. You probably..., longer term, would take into account its impact. You might do an exhibition which produces a publication which really...people want to keep on buying. And so you have to do re-prints. And it keeps being talked about because of the publication. It might be that you have an exhibition which influences, in a subtle way, the young artists of the period. So, I think there are a range of ways of thinking about success or otherwise of exhibitions. It has to start with the numbers. I think, we had Toi Māori – The Eternal Thread, and for us, one of the aims to putting on that exhibition was to attract a greater percentage of Māori visitors while that was on. And I think, certainly for a gallery like ours, at this stage of its development, looking at the diversity of the audience and thinking about whether or not we really appealed to perhaps a younger set or to a more culturally mixed set or a...whatever...is quite important. So, given that we're committed to diversifying the audience for art, that's got to be one measure of success.

C.L. I also ask Richard Stokes the same question.

J.H. What did he say?

C.L. The numbers. So I was quite interested what you're going to say coming from a different background.

J.H. Yes. Numbers are important. They sort of mean something to people. You don't have to argue about them. If we had an exhibition which, and I'm guessing in marketing terms you could work this through, but if we have an exhibition where a whole range of people came to us and all signed up to become Friends of the Gallery because they thought it was so terrific. That would be a success, too, wouldn't it. I mean, there are a whole range of it... If you'd got school teachers bringing school groups or young people wanting to do projects relating to the exhibition; that's interesting.

C.L. So was the Giacometti exhibition successful then? Also winning that award for the marketing. I was quite impressed with the posters.

J.H. The award wasn't won for the posters. Not the whole marketing but for the Shadow campaign. It's a strategy to create sort of big shadows of Giacometti's...on the glass frontage... So it's the Shadow campaign that won the award. I'm pretty sure.

C.L. So it was a successful one?

J.H. In that case, what we're saying in our press releases and things is that...I mean we gained two thirds of the size of the audience that a bigger city like Sydney gained. It was good. But from my perspective it was successful not just because of the people who came; you know, one always wishes for more; but because we were doing an important international show. It was a relationship we formed, a relationship with the art gallery in New South Wales doing that. I was able to take a facility's report to various directors when I travelled over the last two or

three weeks and show them pictures of this. And they would say 'oh'...you know. It shows us operating at a good level.

C.L. How do you rate the importance of arts marketing in general for the art gallery? (11:05)

J.H. *The importance? I think it's very important. It's crucial.*

C.L. And how do you think it developed over the last years? Has it grown up? (11:15)

J.H. *I suppose, twenty years ago...or twenty-five years ago which is effectively when I started working in art galleries, I mean, you sort of did it yourself really. And there was nothing more except of an advertisement in the newspapers. And we would do room brochures and things. But it wasn't really a developed professional approach to marketing. And I think marketing like a whole range of gallery, and museum and other activities has really professionalised over the last while. It's become something you can study, it's become something you set out to do. It's become something you can make a life of. You know, we're now getting people who have studied through the universities. There are not so many perhaps who studied arts marketing but I know that in a bigger country there would be.*

C.L. Would you rather have something who comes from a marketing background or arts background? (12:33)

J.H. *Well, I don't mind if they have done marketing or not. Because I think, you know, it's fine. But it's crucial to me that the person who operates in this field knows, understand, respects, enjoys art. As I basically said to Richard 'I don't want someone who can't spell Giacometti'. Who doesn't know what it's about and doesn't really like the*

stuff. I mean, you can't really communicate with enthusiasm, through whatever channels you're using, without feeling like you've got something you want to tell. I mean, I think there is a lot of confusion about what marketing is and it means a lot of different things to people. When I'm talking there I'm talking about promotion and public, I suppose, communications with the press and that sort of things. As for market research which is, I guess, also part of marketing in general, then I think it's not so crucial to have art savvy people and I do think that this is where a shared service can provide an enormous strengths by having a really good base of research building on that and providing advice about demographics of the city and, you know, what works here and what doesn't and giving ideas to different topics. So, that's the sort of way a shared service could be fantastic. So, I think a good strong shared service in that area would be good. And I don't think it's that crucial to have arts savvy people in that area. Whereas I do think for being part of an exhibition team, thinking through the process of how to communicate to the public or what buttons to push in relation to the exhibition, in terms of promotion briefing an agency to come up with the advertising campaign; if that's part of marketing, then I think you need someone who is endlessly fascinated by art and audiences. You know, someone who understands the audiences well. I mean, I think we can make marketers out of people but...

J. COCA Branding



Image 13: COCA banner

K. CAG Branding



Image 14: Gallery Branding

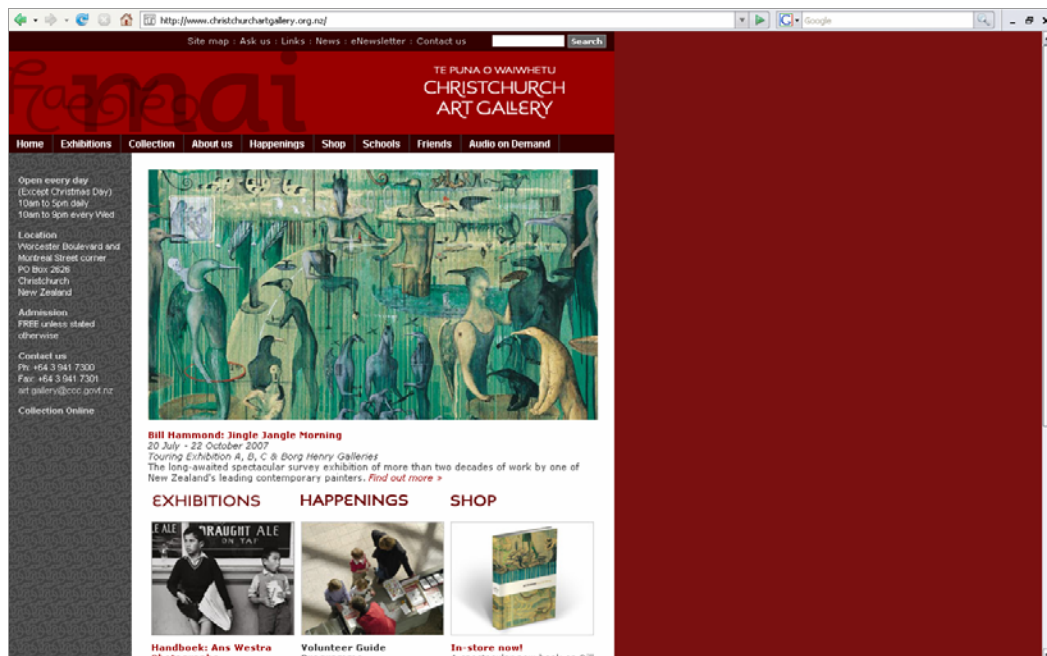


Image 15: Screenshot CAG web site



Image 16: Use of gallery font



Image 17: Use of branding



Image 18: CAG



Image 19: CAG