

Curriculum Design and its Relationship to Marketing of the Visual Arts

Wendell R. Smith

The University of Phoenix, Arizona, USA

Graduates of the University of the West Indies (UWI, Trinidad and Tobago), in the Department of Creative and Festival Arts, are often left with limited options in which to make a living from their creative work. The purpose of this case study was to examine the perceptions of stakeholders in the Arts in order to increase the understanding of the ways in which the Visual Arts programme may contribute to reform efforts so that graduates can engage in visual production both domestically and globally. Data were collected from students, graduates, lecturers, artists, and investors through a maximal variation sampling method. The multiple sources of evidence were in the form of interviews, document analysis, and visual materials, from which themes, patterns, and relationships emerged. The results indicated a negative relationship between students' understanding of the market and their decision to engage in the market activity.

Keywords: Cultural industries, cultural policy, curriculum, market, Art, stakeholders.

References

- Ali, E. R. (2007). Prospects for enhancing Caribbean higher education policy and research: The Trinidad and Tobago model for strategic development of the higher/tertiary education sector. *UNESCO Forum on Higher Education. Research and Knowledge*. Retrieved from <http://unesco.org/images/0015/001542/154245e.pdf>
- Artist Coalition of Trinidad and Tobago (2011). Retrieved from <http://www.artistcoalition.org/>
- Arts Entrepreneurship (2010). What is art entrepreneurship? *Foundations & Trends in Entrepreneurship*, 6(4), 244-263.
- Bamford, A. (2010). Issues of global and local quality in arts education. *Encounters on Education*, 11, 47-66.
- Barnett, R. (2009). Knowing and becoming in higher education curriculum. *Studies in Higher Education*, 34(4), 429-440.
- Brkic, A. (2009). Teaching arts management: Where did we lose the core ideas? *The Journal of Arts Management, Law, and Society*, 38(4), 270-280.
- Burke, S. (2007). Disjuncture and displacement the evolution of the cultural policy regime in the Anglophone Caribbean. *International Journal of Cultural Policy*, 13(2), 169-184. doi:10.1080/1028663070134
- Campbell, C. C. (1997). *Endless education: Main currents in the education system of modern Trinidad 1939-1986*. Kingston, Jamaica: The Press University of the West Indies.
- Caribbean Knowledge and Learning Network (2006). Labor Market Survey. Retrieved from <http://siteresources.worldbank.org/Report/References/Nov2007.pdf>
- Chong, D., & Bogan, E. (2010). Plural public funding and Canada's contemporary art market system. *Cultural Trends*, 19(1-2), 93-107. doi: 10.1080/09548961003696096
- Corris, M. (2009). The economy of art. *Art Monthly*, 327, 9-12.
- Creswell, J. W. (2008). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research*. Columbus, OH: Pearson.
- Cunliffe, L. (2008). Using assessment to nurture knowledge-rich creativity. *Innovations in Education and Teaching International*, 45(3), 309-317.
- Currid, E. (2007). The economics of a good party: Social mechanics and the legitimization of art/culture. *Journal of Economics and Finance*, 31(3), 386-394.
- Dell'era, C. (2010). Art for business: creating competitive advantage through cultural projects. *Industry and Innovation*, 17(1), 71-89.
- D'Intino, R. S., Ross, L. W., Byrd, K. A., & Weaver, K. M. (2010). Entrepreneurship is a general education course! The why, how and transferability of the concept. *Journal of Small Business and Entrepreneurship*, 23, 669-682.
- Dewey, J. (1973). *The philosophy of John Dewey: Two volumes in one*. Chicago, IL: The University of Chicago.
- Erbschloe, M. (2009). Business Funding for the Arts. *Research Starters Business*, 1-8.
- Fillis, I. (2006). Art for art's sake or art for business sake: An exploration of artistic product orientation. *The Marketing Review*, 6, 29-40.
- Freedman, K. (2010). Rethinking creativity: A definition to support contemporary practice. *Art Education*, 8-15.
- Forrest, P. J., & Marshall, K. P. (2011). A framework for identifying factors that influence fine art valuations from artists to consumers. *Marketing Management Journal*, 21(1), 111-123.

- Gaztambide-Fernandez, R. A. (2008). The artist in society: Understanding, expectations, and curriculum implications. *Ontario Institute for Studies in Education*, 233-265. doi:10.1111/j.1467873X.2008.00408.x
- Gibbons, R., & Lyndersay, D. (2007). Report from the 2nd Caribbean international arts symposium. Retrieved from http://portal.unesco.org/culture/es/ev.php-URL_ID=28078&URL_DO=DO_TOPIC&URL_SECTION=201.html
- Goetzmann, W. N., Renneboog, L., & Spaenjers, C. (2011). Art and money. *American Economic Review: Papers & Proceedings*, 101(3), 222-226. doi: 10.1257/aer.101.3.222.
- Harrison, P. (2009). Evaluating artistic work: Balancing competing perspective. *Consumer Markets and Culture*, 12(3), 265-274. Retrieved from <http://www.informaworld.com>
- Herrero, M. (2010). Performing calculation in the art market. *Journal of Cultural Economy*, 3(1), 19-34. doi: 10.1080/17530351003617552.
- The Institute for Higher Education in Latin America and the Caribbean (IESALC). (2012). Retrieved from http://www.iesalc.unesco.org.ve/index.php?option=com_content&view=article&id=3&Itemid=427&lang=en
- James, N. (2007). The use of email interviewing as a qualitative method of inquiry in educational research. *British Educational Research Journal*, 33(6), 963-976.
- Jules, D. (2008). Rethinking education for the Caribbean: A radical approach. *Comparative Education*, 44(2), 204-214. doi: 10.1080/0350060802041142
- Justice, C., Rice, J., Roy, D., & Hudspith, B. (2009). Inquiry-based learning in higher education: Administrators' perspective on integrating inquiry pedagogy into the curriculum. *HighEduc*, 58, 841-855. doi: 10.1007/s10734-009-9228-7
- Klamer, A., & Petrova, L. (2007). Financing the arts: The consequences of interaction among artists, financial support, and creativity motivation. *The Journal of Arts Management, Law, and Society*, 37(3), 245-256.
- Kraeussl, R., & Logher, R. (2010). Emerging art markets. *Emerging Markets review*, 11, 301-318. doi: 10.1016/j.ememar.2010.07.002
- Leriche, F., & Daviet, S. (2010). Cultural economy: An opportunity to boost employment and regional development? *Regional Studies*, 44(7), 807-811. doi: 10.1080/00343401003732639
- Livingston, L. (2010). Teaching Creativity in Higher Education. *Arts Education Policy Review*, 111, 59-62. doi: 10.1080/10632910903455884
- McDonald, R., & Van Der Horst, H. (2007). Curriculum alignment, globalization, and quality assurance in South African higher education. *Journal of Curriculum Studies*, 39(1), 1-9. doi:10.1080/00220270500422715
- Merriam, S. B. (2009). *Qualitative research: A guide to design and implementation*. San Francisco, CA: Jossey-Bass.
- Ministry of Community development, culture and the Arts. (2015). *Mapping Exercise of Trinidad and Tobago Arts and Culture Industry Sector*. Retrieved from <http://www.Culture.gov.tt/wp-content/uploads/2015/01/IereMapping.pdf>
- Ministry of Science, Technology, & Tertiary Education. (2010). *Republic of Trinidad and Tobago policy on tertiary education, technical vocational education and training, and lifelong learning in Trinidad and Tobago*. Retrieved from <http://www.Stte.gov.tt/Portals/0/Policies/TEWhitePaper.pdf>

- Minshall, P. (2010). *Critical assessment in the arts*. Retrieved from <http://sta.uwi.edu/stan/article3.asp>
- Murray, B. (2009). Thematic paper including the contributions of the visual arts workshop participants: Visual arts as a vector for development. Retrieved from <http://www.culture-dev-eu/www/colloque/Culture-Dev.eu-theme2-en.pdf>
- National Training Agency (2012). Labour market report: Tobago. Retrieved from <http://www.ilocarib.org.tt/.../national%20employment%20reports>
- Neher, R. (2010). Art and delusion: Unreality in art school. *Acad. Quest.* 117-124. doi: 10.1007/s12129-009-9145-5.
- Nettleford, R. (2006). In Rex N: Selected speeches. Kingston, Jamaica: Ian Randle Publishers.
- Nurse, K. (2006). *The cultural industries in caricom: Trade and development challenges* (EU PROINVEST CAR/5170). Retrieved from http://www.crn.org/index.php?option=com_docman&task
- Nurse, K. (2009). *The creative sector in CARICOM: The economic and trade policy dimensions* (CARICOM Secretariat). Retrieved from http://www.caricom.org/jsp/single.../concept_paper_creative_sector.pdf
- Nurse, K., & Nicholls, A. (2011). Enhancing data collection in the creative industries sector in CARIFORUM. Inter-agency presentation ITC, UNCTAD, WTO, and WIPO contribution-32nd COTED meeting. Retrieved from http://www.cdc-cdd.org/IMG/pdf/Data_Collection_in_the_Creative_Industries_Sector.pdf
- O'Neil, K. M. (2008, March 4). Bringing art to the market: The diversity of pricing styles in a local art market. *Poetics*, 36, 94-113. doi: 10.1016/j.poetic.2007.12.002
- Parker, J. (2008). Email, ethics and data collection in social work research: Some reflections from a research project. *Evidence and Policy*, 4(1), 75-83.
- Patesan, M., & Bumbuc, S. (2010). A theoretical approach to the curriculum reform. *Bulitinstiintific*, 1, 66-71.
- Pratt, A. C. (2008). Cultural commodity chains, cultural clusters, or cultural production chains? *Growth and Change*, 39(1), 95-103.
- Producing and consuming arts: A marketing perspective. (2009). *Consumer Markets and Culture*, 12(3), 203-207. doi: 10.1080/10253860903063212
- Richmond, S. (2009). A post modern view of art education. *The International Journal of Learning*, 16(6), 523-530. Retrieved from <http://www.Learning-Journal.com>
- Schonfeld, S., & Reinstaller, A. (2007). The effects of gallery and artist reputation on prices in the primary market for art: a note. *J Cult Econ*, 143-153. doi: 10.1007/s10824-007-9031-1
- Schrouder, S. (2008). Educational efficiency in the Caribbean: A comparative analysis. *Development in Practice*, 18(2), 273-279. doi: 10.1080/09614520801899200
- Seaman, B. A. (2009). Cultural economics: The state of the art and perspective. *Estudio De Economia Aplica*, 27(1), 7-32.
- Shinnar, R., Pruett, M., & Toney, B. (2009). Entrepreneurship education: Attitudes across campus. *Journal of Education for Business*, 84(3), 151-159.
- Smith, J. (2009). The a/r/t connection: linking art practice, research and teaching. *International Journal of Education through Art*, 5(2), 265-281. doi: 10.1386/eta.5.2 and 3.265/1
- Stake, R. (2006). *Multiple case study analysis*. New York, NY: The Guilford Press.
- Steers, J. (2007). The ever-expanding art curriculum-is it teachable or sustainable? *International Journal of Education through Art*, 3, 141-153. doi: 10.1386/etar.3.2.141/1

- Szeto, E. (2010). Framing an integrated framework of design curriculum in higher education: Understandings, meanings and interpretations. *Art, Design & Curriculum in Higher Education*, 9(1), 75-93. doi: 10.1386/adch.9.1.75_1
- Throsby, T. (2008). Modelling the cultural industries. *International Journal of Cultural Policy*, 14 (3), 217-232. doi:10.1080/10286630802281772
- United Nations Educational, Scientific, and Cultural Organization (2008). *The challenge of assessing the creative economy: towards informed policy-making*. Retrieved from <http://www.unctad.org/creative-economy>
- United Nations Educational, Scientific, and Cultural Organization (2008). *Social status of the artist in Trinidad and Tobago*. Retrieved from <http://www.portal.unesco.org/culture/en/ev.php>
- United Nations Educational, Scientific, and Cultural Organization. (2012). Retrieved from www.unesco.org/new/en
- Wilmering, M. (2008). *Art Business News*. Retrieved from www.artbusinessnews.com
- Yang, A. S. (2011). Interdisciplinarity as critical inquiry: Visualizing the art/bioscience interface. *Interdisciplinary Science Reviews*, 36(1), 42-54. doi: 10.1179/030801811X122941390545681
- Yogev, T. (2009). The social construction of quality: Status dynamics in the market for contemporary art. *Socio-Economic Review*, 8, 511-536. doi: 10.1093/ser/mwp030
- Zimmerman, E. (2009). Reconceptualizing the role of creativity in art education theory and practices. *Studies in Art Education*, 382-399.