

Arts and aesthetics: marketing and cultural production essays examples

[Business](#), [Marketing](#)



The journal discusses how the practices of cultural production have a great effect on practices associated with marketing aesthetic symbolisms. Cultural production is defined as a process wherein manufacturers, suppliers, and consumers play a role on creation and use of a certain product. In this case, cultural productions will focus on art consumption. The authors classify the marketing literature of arts and aesthetics' relation to cultural production into four different perspectives. The first is managerial orientation, which focuses on the operational side of arts marketing. Second is consumption orientation, which analyzes art consumption from different human aspects of perception. Third is everyday-life orientation, which focuses heavily on routine activities. Fourth is cultural product-orientation, wherein it studies how the human relates to the substance of the work of art.

It is clear that the four perspectives of cultural production related on aesthetic elements could create new ideas and change one's behaviors, depending on how one has varying interpretations and experiences regarding artistic visuals. Beauty, often building on the concept of impressionism, exemplifies higher standards in every discipline. Therefore, marketing practices and theories aimed at aesthetic and artistic materials put more emphasis on beauty. A journal by Petkus (2004) is related to this study, because it focuses on experiential marketing as a driving cornerstone for the advancement of practices in arts marketing. While aesthetic marketing focuses on the beauty of the product, the philosophy of change is constant. Consequently, human views and opinions on symbolic interpretations, and roles in cultural-aesthetic production could vary from case-to-case scenarios.

Discussion Questions:

1. How could businesses relying on visual representations (painting, graphic design) as an asset emphasize more on connecting with artistic perceptions and related experience to the people while focusing on business longevity at the same time?
2. Does the perspective of cultural product-orientation possibly combine concepts and share traits from managerial, consumption, and daily-life perspectives? Explain how aesthetic perspective may/may not be interconnected with one another.

References

- Petkus, Ed. " Enhancing the application of experiential marketing in the arts." International Journal of Nonprofit and Voluntary Sector Marketing 9. 1 (2004): 49-56.
- Venkatesh, Alladi, and Laurie A. Meamber. " Arts and aesthetics: Marketing and cultural production." Marketing Theory 6. 1 (2006): 11-39.