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Academic Assessment of Arts Management Journals: *A Multidimensional Rating Survey*

Ruth Rentschler, David Shilbury

Introduction

Arts management journals have been excluded from most rating systems due to the emerging nature of the discipline, the question of fit, the inclination of some in the arts to reject managerial approaches, and cultural nuances in a field that values collaboration over competition (Evrard and Colbert, 2000; Rentschler, 2001; Scheff and Kotler, 1996b). Arts management as an academic discipline is less than 40 years old, but with the clear aim of promoting not only appreciation of the arts but also arts managerial knowledge and skills through education. The reach has extended from arts policy, cultural economics and cultural intervention to a variety of cultural sectors (Colbert, 1997, 2003), supported by academic conferences and journals reporting on research in this emerging field. Yet the development of academic journals to support the needs of arts managers has not been matched by a rating system to assess the quality of these journals and their impact on the field. It is this gap that we seek to fill by embarking on the next logical step in the professionalization of the field.

Arts management does not fit neatly within management, marketing, sociology, aesthetics, economics or law, but is a multidisciplinary profession drawing on these and other fields as its platform for scholarship. Arts management scholarship is grounded in policy and not-for-

profit management studies and the range of organizational studies that shape, influence and structure the ways in which institutions manage and deliver arts to the community. One of the unique features of the arts worldwide is a reliance on volunteers to administer and deliver them at various levels in the community. Consequently, leisure-focused volunteers are required increasingly to interact with professionally oriented managers, highlighting one of the unique interrelationships in the field and reinforcing the need for a multidisciplinary approach to arts management research. Arts management theory and practice therefore are grounded in business, aesthetics and leisure, which in turn are derived from sociology, social psychology, economics, philosophy and law. Because of the collaborative nature of arts management, scholarship in the field has developed more slowly than in its companion emerging niche, sport management, which has a naturally competitive nature associated with its sporting foundations (Shilbury and Rentschler, 2007). It is no surprise that arts management, as a niche and as an area of applied management (in its macro sense), has not found a natural home for assessing the quality of its scholarship and its journals.

This article reports the results of a survey in which 14 arts management and related journals were rated by key academics worldwide. The catalysts for the study were the Performance Based Research Fund in New Zealand,

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the soon-to-be implemented Research Quality Framework in the Australian university sector and the implications of the United Kingdom Research Assessment Exercise. In Europe, quality assessment is considered important in determining impact factors for academic journals. At present, arts management scholars cannot direct institutional auditors to a coherent, empirically derived list of ratings for journals in the discipline. This greatly affects the ability of institutions to independently assess the quality of research publications in the field and the ability of arts management scholars to make their case for promotion, compete for grants and generally advance the discipline. Although quality assessment is the underlying logic behind the rating of journals, it is of course not the only measure of quality. Citation and impact factors are also used as surrogates for quality, but few if any arts management journals are subject to rigorous citation and impact calculations. Notwithstanding the accepted wisdom of using citation and impact factors, there are drawbacks to their use, such as the lag that often occurs between publication and impact. The field's youth is obviously a factor in the absence of arts management journals from indices such as the Social Science Citation Index. The favouring in the arts of collaboration over competition has caused some in the discipline to shy away from rigorous rating systems, as others have shied away from "managerialism" (Scheff and Kotler, 1996a, 1996b). With the professionalization of the field, however, broad impact is achieved when its journals are accepted by relevant others for inclusion in rating systems, citation indices and impact calculations.

Journal rating is therefore important as a discipline strives to have its scholarship recognized by auditing intuitions. It also has the benefit of persuading editors to consider the standings of their respective journals and to think through issues of quality and measures to improve their standings. Finally, rating can be a tool for encouraging a discipline that favours collaboration over competition, to ensure that there are valid reasons for distinguishing among journals so that the field can grow and develop. Ironically, as McKercher (2005) states in relation to tourism journals, "the lack of a ranking system can accentuate the gap between the top few journals and the rest, hurting the next tier of journals more than the Big Three" (p. 651). It is acknowledged, therefore, that a journal ratings exercise can have a positive impact on all of a field's journals, whose standings can change over time. The results reported in this article reflect a 2006 position taken collectively by 30 academics engaged as teachers, researchers or administrators in the field of arts management.

Arts Management: A New Discipline for a New Century

This article does not debate the merits of arts management as a field. Rather, it posits that there is a field, as evidenced by the large number of festivals, national and international organizations, funding and advisory bodies, hallmark events and such like, supported by the numerous universities worldwide that offer arts management programs,

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ABSTRACT

The authors report the results of a journal rating survey assessing 14 publications dedicated to arts management and related topics. Establishing a rating scheme for journals is an important step in the professionalization of an academic field. The authors argue that the development of a rating system in arts management is in the best interests of the discipline. Academics used weighted multidimensional perceptual ratings to evaluate each journal's prestige, contribution to theory, contribution to practice and contribution to teaching. Cluster analysis using these four criteria identified three classes of journals: A, B+ and B. The setting of standards serves to identify quality goals for academics and journal editors alike, thus enhancing the standing of arts management as a subdiscipline of management.

KEYWORDS

Journal ratings, key perceptions, arts management

producing hundreds of graduates each year. Moreover, a growing number of academics are "branded" as arts management specialists in that their sole focus is arts management teaching and research.

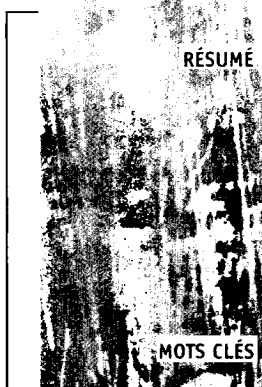
A brief overview of the field highlights its development as a complex and growing network. There has been an increase in government intervention in the arts, contributing to its field of *practice*, with a sharp rise in the supply of artistic products and in the demand and competition for those products (Chong, 2003; Colbert, 1997). Arts management scholars are using numerous arguments, including those from cultural policy, aesthetics and economics, to gain support and intervention for the sector (Bégin, Colbert and Dupré, 2000; Schroeder, 2005). Support and intervention are found not only at the government level but also through audience interest in spectacle, leisure and product diversity. While arguments have been made both for and against intervention, governments continue to invest in the arts not only in Western democracies but increasingly also in Asia, especially Singapore, Taiwan, South Korea and more recently Vietnam (see Le, in press). New patrons seek new, more socially diverse audiences, while professionalization also demands that new programming attract new audiences, which calls for research and management education (Peterson, 1986; Rentschler, 1998).

Organizational development is also a result of globalization, external environmental pressure and expansion of the private art market. The public art market covers all government measures to promote art production and provide artists with an income. The private art market includes the total demand of all indi-

viduals, businesses, and commercial and non-government institutions in the creative sector (Rengers and Plug, 2001). This dual public/private market structure demands that academic journals report on developments in the discipline.

While demand and supply have varied over the decades (Evrard and Colbert, 2000), there are nonetheless fundamental factors that have influenced intervention and market development, including increasing accountability, new patrons and audiences, diversification of offerings to increase income sources, and globalization, which has accelerated the movement of artists, art works and companies around the world (Colbert, 1997, 1998; Scheff and Kotler, 1996a, 1996b). Moreover, as we shall see, academic associations have sprung up. Arts management is also linked to the neighbouring fields of tourism, sport and communication. These links have implications for policy, management, professionalization, and artistic or athletic performance, as well as the dissemination of art works via traditional or new media (Evrard and Colbert, 2000).

These factors have fuelled the drive towards the development of an arts management discipline. Peterson (1986) argues that such changes have occurred irrespective of internal factors such as organizational size, life cycle and complexity. The extra-organizational factors contribute to the drive towards formal accountability and the need for the formal education and professionalization of arts managers through peer-reviewed journals. A field renowned for its collaboration is becoming increasingly competitive as business scholars come under greater pressure to publish. Consequently, arts management scholars, like scholars in other



L'article présente les résultats d'une évaluation de revues spécialisées portant sur un échantillon de 14 publications consacrées au management des arts et à des sujets connexes. Établir un classement de revues spécialisées est une étape importante de la professionnalisation d'une discipline universitaire. Les auteurs avancent que la création d'un système de classement en management des arts est tout à l'avantage de la discipline. Les universitaires évaluateurs ont utilisé une approche multidimensionnelle et un système de pondération pour évaluer le prestige, la contribution à la théorie, la contribution à la pratique et la contribution à l'enseignement. Une analyse typologique appliquée à ces quatre critères a révélé trois classes de revues : A, B+ et B. Définir des normes fournit des objectifs de qualité aux universitaires et aux éditeurs de revues, ce qui rehausse la réputation du management des arts comme sous-discipline du management.

Classement de revues, perceptions clés, management des arts

developing disciplines, are required to make judgements about quality in a growing number of specialized journals (Hult, Neese and Bashaw, 1997; McKercher, 2005; Mort et al., 2004; Ratnatunga and Romano, 1997; Zinkhan and Leigh, 1999).

Such changes are generally acknowledged to have occurred in the arts management discipline in the United States in the 1970s and 1980s. By 2006 there were over 45 tertiary education providers offering arts management programs throughout North America (Education Portal, 2006). Courses were instituted in the United States, Canada and Europe in the mid- to late 1960s (Evrard and Colbert, 2000), later in Britain, Australia and New Zealand, and later still in Asia. More recently, chairs in arts management have been established in Canada, Britain, France and Australia.

The development of teaching programs was accompanied by the founding of arts management journals. The international arts management conference AIMAC was launched in 1991, with the *International Journal of Arts Management* following in 1998 as part of a strategy to facilitate research and scholarship in the field. Until then, the only international journals of any longevity were the *Journal of Arts Management, Law and Society*, which has been published under various names since 1969, and the *Journal of Cultural Economics*, founded in 1977. Both are linked to international conferences, but they are oriented towards cultural policy and cultural economics, respectively. North America and Europe thus set the pace. However, the focus of these journals is not arts management but, rather, the earlier derivatives of cultural economics and cultural policy. The 1990s saw the launch-

ing of other international journals as well. The *International Journal of Cultural Policy* emerged in 1994, linked to an international conference. As its name suggests, this journal has a policy focus.

A journal affiliated with a university but not with an international conference or a professional association is the *Asia Pacific Journal of Arts and Cultural Management*, established in 2003. Other journals focus more broadly on the not-for-profit sector but publish special issues or articles on arts management or arts marketing. These include the *International Journal of Nonprofit and Voluntary Sector Marketing* and *Nonprofit Management and Leadership*.

All of the foregoing publications were included in our survey. A journal recently launched in Britain, the *Creative Industries Journal*, was too new to be included but could be part of future studies.

Since the first arts management journal was established, 14 others have emerged. Although not all are dedicated solely to arts management, they are evidence of the level of interest in the profession, the growing number of scholars in the discipline and the need for a body of knowledge to consolidate the field. Given that the discipline is routinely cited as essential to economic and social growth, this is not surprising (see, e.g., Australian Bureau of Statistics, 2007). Further, other quality journals are now publishing articles on arts management and marketing. They include the *European Journal of Marketing*, the *Journal of Marketing Management* and the *Journal of Business Research*.

In any emerging field, nonetheless, the quality of the knowledge produced is routinely

RESUMEN

Los autores presentan los resultados de un estudio de calificación de revistas especializadas donde se evaluaron 14 publicaciones sobre gestión de las artes y temas conexos. Establecer un sistema de calificación para las revistas especializadas es un paso importante hacia la profesionalización de un campo académico. Los autores sostienen que el desarrollo de un sistema de calificación en la gestión de las artes es un valioso aporte a la disciplina. Valiéndose de una matriz perceptiva multidimensional de puntaje ponderado, los investigadores evaluaron el prestigio, el aporte teórico, el aporte práctico, y el aporte docente de cada revista. Mediante un análisis taxonómico de estos cuatro criterios se diferenciaron tres tipos de revistas: A, B+ y B. La definición de parámetros permite fijar metas de calidad para investigadores y editores de revistas por igual, lo que a su vez eleva la jerarquía de la gestión de las artes en tanto que subdisciplina de la gestión.

PALABRAS CLAVE

Calificación de revistas especializadas, percepciones clave, gestión de las artes

questioned. Although our survey did not directly address this issue, it indirectly assessed quality by highlighting those journals that are perceived by the academy to be of the best quality and therefore likely to publish leading-edge research. The measurement of journal quality is the focus of the next section.

Rating Academic Journals

Scholars' views on the measurement of journal quality have focused on two indicators, *quality* and *knowledge use*. Quality indicators include the publisher, acceptance rates, the reputation of the editor and the editorial board, the authors who publish in the journal, the age of the journal (Zinkhan and Leigh, 1999), readability, originality, managerial relevance, applicability and research direction. The second indicator – the number of readers and users – is assessed using citation and impact factors as a single-item measure. Knowledge use is measured by assessing the frequency with which the average article in the journal has been cited over a defined period (see, e.g., Ratnatunga and Romano, 1997). However, there are limitations to citation impact factor calculations in that not every journal is included in indices for determining impact and in many fields there is a significant lag between publication and impact. It does not automatically follow that breakthroughs or advances in theory are recognized and accepted in a field. As a result, a relevant work could be little cited in the initial years following publication.

Single-item measures can also be applied to journal ratings, as when academics are asked to assess a journal using a scale to rate its quality or to rate its importance in the field. The single-item approach uses quality as a proxy for all the other possible indicators of journal quality listed above. In other words, the single-item measure leaves open to each respondent the criteria for determining quality. Some scholars (Hult, Neese and Bashaw, 1997; Polonsky and Whitelaw, 2005) argue that multidimensional measures of journal quality constitute a more structured approach.

Nonetheless, Polonsky and Whitelaw (2006) note that despite support for a multidimensional approach little work is reported in this area. Polonsky and Whitelaw (2005) sought to develop a multidimensional approach to journal ranking that also included a weighting system. Four criteria emerged based on interviews with experienced researchers. These were *prestige*, *contribution to theory*, *contribution to practice* and *contribution to teaching*. The authors concluded that the four criteria would not automatically be accorded equal status but would be subject to weighting; a weighting system would capture the most pertinent criteria for the field as well as cater for individual differences based on who was doing the evaluating and why. Polonsky and Whitelaw (2006) used the results from their 2005 work as the basis for examining the perceptions of North American academics regarding the ranking of marketing journals. The four criteria and weighting systems were used to demonstrate how a multidimensional approach might be employed in practice. This approach yielded some interesting contrasts between each criterion. It provided an extra data set that could prove useful for the field and for individual journals and editors in terms of understanding how a journal is perceived. This approach was adopted for our survey, as it would give structure to how academics were asked to rate journals and had the flexibility to examine each journal not only on a composite score but also on rankings for each criterion. Such information could prove helpful in a field represented by a number of relatively new journals attempting to establish a reputation.

Method

Identification of Journals

Fourteen publications were identified for inclusion in this survey of journals either directly serving arts management or publishing research relevant to the field. The list was determined with the cooperation of arts management academics at the institution where the research was undertaken as well as those active internationally. All journals included in the survey engaged in the peer-review process.

Sample

We framed a sample of arts management academics by including all those with the rank of professor or associate professor in Australia and New Zealand and, using a judgement sample, by determining a cohort of lecturers in Australia and New Zealand. Doctoral research students were included only if they held a university lecturing position. In Europe, North America and Asia, a judgement sampling technique was used to construct a list of academics with the rank of professor, associate professor or lecturer. To be included, one had to be dedicated to arts management research, teaching, or practice or to have served on the editorial board of an arts management journal. Thirty academics met the study criteria. Limiting the sample to academics served to ensure that respondents would be familiar with the area of study and with many of the journals, and that their assessment of each journal would be informed by their experience in the discipline.

Instrument Design

The study was based on the four weighting criteria developed by Polonsky and Whitelaw (2005): *prestige*, *contribution to theory*, *contribution to practice* and *contribution to teaching*.

The respondents were asked to rate each journal, using the four criteria, on a seven-point scale (A+ = 1, A = 2, B+ = 3, B = 4, C+ = 5, C = 6, D = 7). They were asked to first rank the four criteria, as a percentage, in order of importance. For example, respondent A might allocate *prestige* 40%, *contribution to theory* 30%, *contribution to practice* 15% and *contribution to teaching* 15%. We used the scores for each criterion to calculate an overall composite weighted score, by multiplying the weightings allocated to each criterion by the rating of each criterion for each journal. We then averaged these scores over all respondents to calculate a composite weighted score for each journal. For example, a respondent might rate *prestige* as worth 40% in the evaluation of journals and subsequently rate the journal as 2 (A) for *prestige*. The journal's weighted score for *prestige* would be $2 \times 0.4 = .8$, which would then be summed with the weighted score for the other three criteria to produce a weighted composite score for the journal.

Procedures

The calculated unweighted and weighted composite scores for each journal permitted comparison of the impact of the weightings. Individual unweighted scores for each criterion were calculated for each journal. Spearman rank-order correlation was used to calculate possible combinations of the four criteria and the composite score for each journal. Spearman results report the extent to which the journal's rank on one variable consistently matches its rank on a second, to form a linear relationship.

A cluster analysis was performed of the mean weighted scores across the four criteria for each journal. Although the journals were ranked according to their composite mean score, the cluster analysis identified meaningful boundaries between journal categories. We used A K-means cluster analysis, the type of cluster analysis used by Polonsky and Whitelaw (2006) and Shilbury and Rentschler (2007). The procedure required that the number of clusters be specified at the outset and that a three-cluster solution be reached in order to separate the journals into A, B and C bands, consistent with the intent of Polonsky and Whitelaw (2006).

Analysis and Discussion

Respondents and Familiarity

The sample of 30 arts management specialists comprised 11 men (37%) and 19 women (63%) from three regions: Australia/New Zealand/Asia (9; 30%), United States/Canada (6; 20%) and United Kingdom/Europe (15; 50%). Six respondents (20%) gave their academic position as dean, department chair or professor, eleven (36%) as associate or assistant professor, two (6%) as senior lecturer, four (13%) as lecturer, one (3%) as administrator, two (6%) as researcher and four (13%) as postgraduate research student holding an academic teaching post. Postgraduate students holding teaching posts were included in the sample as they were deemed to have sufficient familiarity with the 14 relevant journals to participate in the study.

The familiarity index shown in Table 1 denotes the number of respondents rating each journal, determined by dividing the number of respondents to rate each journal by the total number of respondents. Respondents rated only those journals they were familiar with; thus the percentage of respondents ranking a journal corresponds to familiarity with the journal. The first column of Table 1 lists the familiarity score, expressed as a decimal, and the rank for each journal (1 = the most familiar, 14 = the least familiar). The most familiar journal was *International Journal of Arts Management* (0.77) and the least familiar *Australasian Marketing Journal* (0.20). The ratings of respondents who did not rate all four criteria for a given journal were not included in the final output for that journal, as their incomplete response made it impossible to calculate a weighted score for the journal. Therefore, each journal was not necessarily rated by all 30 respondents.

A Spearman correlation was performed to explore the association between journal familiarity and journal weighted score. The correlation ($r_s = -0.522$) was significant but weak, suggesting that familiarity increases somewhat with the rating of the journal.

Individual Criteria Results

The next phase of the analysis was to examine the mean unweighted and weighted scores for the four evaluative criteria, as shown in Table 1, columns 2 to 5. The unweighted scores are shown in columns 2 to 5 with the weighted scores beneath them. Following the techniques used by Polonsky and Whitelaw (2006), the maximum and minimum scores for a criterion were 1 (A+) and 7 (D), although Polonsky and Whitelaw use an ascending seven-point scale (a score of 1 is considered a D and 7 an A+). For the *prestige* criterion, the mean score across all 14 journals was 2.75 with a range of 2.00 to 4.67; for *contribution to theory*, the mean score was 2.84 (range = 2.27–4.17); for *contribution to practice*, the mean was 3.42 (range = 2.83–4.20); for *contribution to teaching*, the mean was 3.62 (range = 3.05–4.17). Considering that the highest possible score for each criterion was 1, the mean scores were high. *Prestige* and *contribution to theory* had the lowest mean scores and the widest range. *Contribution to*

practice and *contribution to teaching* had comparatively low mean scores and narrower ranges. This suggests a greater degree of variance among journals for the first two criteria than the second two.

Table 2 examines the Spearman correlations for all possible combinations between the four individual criteria and the composite weighted score for each journal. Correlations significant to $p < 0.01$ were *prestige* and *contribution to theory* (0.764), *prestige* and composite weighted score (0.759), *contribution to theory* and composite weighted score (0.909), and *contribution to teaching* and composite weighted score (0.832). Correlations significant to $p < 0.05$ were *prestige* and *contribution to teaching* (0.581) and *contribution to theory* and *contribution to teaching* (0.642). *Contribution to practice* was not significantly correlated with any of the other criteria or with the composite weighted score. This may indicate that *contribution to practice* tests a unique aspect of journals or that it is redundant. This was later analysed with the composite scores.

Composite Criteria Results

The focus of this study, and the method used to determine journal ratings, was a weighting of the four criteria developed by Polonsky and Whitelaw (2005). Respondents were asked to rank the four criteria as a percentage, which was used to determine the *weighted* score for each journal by multiplying the weighting and the rating of each criterion. These scores were then averaged for all respondents for each journal to calculate a composite weighted score, as shown in Table 1, column 7. Table 1 also shows the weighted scores for each journal on each criterion – the second set of means in columns 2 to 5.

The average weight allocated to each criterion was as follows: *prestige*, 36.67% ($SD = 12.98$); *contribution to practice*, 24.50% ($SD = 13.09$); *contribution to theory*, 18.83% ($SD = 8.27$); and *contribution to teaching*, 19% ($SD = 8.65$). Six of the 30 respondents failed to properly allocate percentages for all criteria, so their allocations did not total 100%. Because this would affect the calculation of weighted means, their allocations for each criterion were adjusted to match the group mean. Weighted scores

TABLE 1 CRITERIA SCORES, RATINGS AND CLUSTER CATEGORIES

Journal	Familiarity weight (rank)	Prestige score (rank)	Theory score (rank)	Practice score (rank)	Teaching score (rank)	Unweighted score (rank)	Weighted score (rank)	Weighted criteria - 3 clusters
<i>International Journal of Cultural Policy</i>	.73 (2)	2.00 (1) .78 (1)	2.27 (1) .36 (1)	3.50 (9) .74 (9)	3.05 (1) .58 (1)	2.70 (2)	2.46 (1)	A
<i>Nonprofit Management and Leadership</i>	.43 (8)	2.31 (5) .9 (4)	2.31 (3) .43 (3)	2.92 (3) .63 (2)	3.15 (2) .66 (5)	2.67 (1)	2.62 (2)	A
<i>Journal of Arts Management, Law and Society</i>	.67 (3)	2.35 (6) .91 (5)	2.40 (5) .46 (5)	3.10 (4) .66 (3)	3.15 (2) .61 (2)	2.75 (3)	2.63 (3)	A
<i>Journal of Cultural Economics</i>	.67 (3)	2.15 (3) .88 (3)	2.30 (2) .4 (2)	3.45 (8) .75 (10)	3.40 (4) .68 (7)	2.83 (4)	2.71 (4)	A
<i>International Journal of Arts Management</i>	.77 (1)	2.87 (11) 1.03 (8)	2.52 (6) .49 (6)	2.83 (1) .67 (5)	3.52 (6) .61 (2)	2.93 (5)	2.79 (5)	A
<i>Poetics: Journal of Empirical Research on Culture, the Media and the Arts</i>	.43 (8)	2.08 (2) .85 (2)	2.38 (4) .44 (4)	3.92 (12) .8 (11)	4.00 (12) .82 (14)	3.10 (6)	2.91 (6)	A
<i>Media International Australia Incorporating Culture and Policy</i>	.33 (11)	2.30 (4) .94 (6)	3.00 (11) .61 (10)	4.20 (14) .82 (13)	3.40 (4) .64 (4)	3.23 (11)	3.01 (7)	A
<i>Nonprofit and Voluntary Sector Management</i>	.33 (11)	2.80 (9) 1.03 (8)	2.80 (7) .62 (11)	3.20 (6) .71 (7)	3.70 (8) .71 (9)	3.13 (7)	3.06 (8)	B+
<i>Journal of Non-profit and Public Sector Marketing</i>	.37 (10)	2.73 (8) 1.06 (11)	2.82 (8) .56 (8)	3.18 (5) .66 (3)	3.82 (11) .8 (11)	3.14 (8)	3.09 (9)	B+
<i>International Journal of Nonprofit and Voluntary Sector Marketing</i>	.50 (7)	2.80 (9) 1.03 (8)	2.87 (9) .6 (9)	3.27 (7) .8 (11)	3.80 (10) .67 (6)	3.18 (9)	3.10 (10)	B+
<i>Museum Management and Curatorship</i>	.33 (11)	3.20 (12) 1.22 (12)	3.00 (11) .63 (12)	2.90 (2) .62 (1)	3.60 (7) .69 (8)	3.18 (9)	3.15 (11)	B+
<i>Media Culture and Society</i>	.60 (5)	2.56 (7) 1.02 (7)	2.89 (10) .52 (7)	4.00 (13) .83 (14)	3.78 (9) .8 (11)	3.31 (12)	3.16 (12)	B+
<i>Asia Pacific Journal of Arts and Cultural Management</i>	.57 (6)	3.71 (13) 1.54 (13)	4.00 (13) .75 (13)	3.53 (10) .69 (6)	4.18 (14) .81 (13)	3.85 (13)	3.78 (13)	B+
<i>Australasian Marketing Journal</i>	.20 (14)	4.67 (14) 1.99 (14)	4.17 (14) .93 (14)	3.83 (11) .72 (8)	4.17 (13) .73 (10)	4.21 (14)	4.38 (14)	B

Note: Two means are shown for each of the four criteria. In columns 2 to 5, the first line represents the unweighted score and second line the weighted score.

TABLE 2

SPEARMAN CORRELATION MATRIX

	Prestige	Contribution to theory	Contribution to practice	Contribution to teaching	Composite weighted score
Prestige	-	0.764**	-0.273	0.581*	0.759**
Contribution to theory		-	0.279	0.642*	0.909**
Contribution to practice			-	0.328	0.314
Contribution to teaching				-	0.832**
Composite weighted score					-

* $p < .05$; ** $p < .01$

could then be calculated. The overall mean weighted score for the 14 journals was 3.06 (B+), with scores ranging from 2.46 (A) to 4.38 (B).

Table 2 also reports the Spearman correlations for the four criteria and the weighted scores. Every criterion except *contribution to practice* was significantly correlated with the weighted score. *Contribution to practice* received the second-highest rating but was evidently not a valid predictor of the final ratings. Conversely, *contribution to theory* received the lowest weighting but correlated highest with the composite weighted score. We discuss this point further in the Conclusion. Although respondents rated this criterion the lowest, their scores for a journal's *contribution to theory* were closely aligned to its overall score, whereas their rating for *contribution to practice* did not reflect the journal's overall quality.

Results of Cluster Analysis

The final stage of the study was a cluster analysis of the 14 journals using the mean scores for the four criteria for each journal. A three-cluster solution supported the final ratings of A, B+ and B. As seen in Table 1, clustering according to the weighted scores produced clusters whose membership could be accurately predicted by the composite weighted journal score. Clusters were therefore labelled more

closely according to the grade boundaries (A, B+ and B). The three-cluster solution produces a group of seven A journals (range = 2.46–3.01), six B+ journals (range = 3.06–3.78) and one B journal (4.38).

As we have seen, *prestige* was the highest-rated criterion, followed by *contribution to practice*. However, these two criteria were the weakest predictors of the final journal score, as reflected by the weaker correlations with the composite weighted score. It is interesting to note, therefore, that although these criteria were ranked the most important by respondents when rating journals, they were not ultimately the best indicators of the final score. Based on the composite scores, the *International Journal of Cultural Policy* was the highest-rated journal, ranking first for all criteria except *contribution to practice*, on which it ranked ninth. The seven highest-ranked journals were all A journals.

Cluster B+ had six members, of which the highest ranked was *Nonprofit and Voluntary Sector Management* (3.06). *Museum Management and Curatorship* ranked first in *contribution to practice* but fell to 11th overall due to higher rankings in criteria more strongly correlated with composite weighted scores. The *Australasian Marketing Journal* ranked lowest in *prestige* and *contribution to theory* and was the only B-rated journal.

The weighted scores appeared to predict cluster membership. The composite scores of the seven A-rated journals were between 2.46 and 3.01, the six B+-rated journals between 3.06 and 3.78, and the single B-rated journal 4.38. There is therefore some merit to the approach used by Polonsky and Whitelaw (2006), Shilbury and Rentschler (2007) and this study.

Limitations

One of the challenges in a field that is inherently multidisciplinary is how to derive a sample of academics that represents the variety of interests reflected in the diversity of the field. This challenge was exacerbated in the present study by the proliferation of niche publications such as the *Journal of Cultural Economics* and the *International Journal of Cultural Policy*, as well as journals that do not necessarily serve arts management but do publish research that is relevant for arts managers. Although the survey attracted respondents from the diverse set of areas represented by the sample of journals, an interesting data set not formally used in the study was the respondents' areas of expertise. Future iterations of the survey could include this item, which would permit analysis of the impact of academic expertise on overall ratings. The familiarity index shown in Table 1 is a crude measure of the number of respondents who believed that individual journals fell into their domain of expertise. This matter pertains to who rated the journals. Another limitation relates to the question of which journals to include in the sample. Future studies might consider using a larger pool of journals.

Although balanced representation was obtained from Australia/New Zealand/Asia and United Kingdom/Europe, representation from North America was less forthcoming. Future studies should seek balanced representation from North America. Whether a sample can be sufficiently large to yield data on the impact of regional differences on journal ratings will have to be determined. In other words, it would be interesting to explore differences in journal ratings that can be explained by geographic location. Moreover, institutional differences within and across large geographic areas could be explored in terms of the impact of being based in a PhD-granting institution,

a small college or some other tertiary institution conferring arts management degrees. This level of analysis might raise further questions about how to assemble an appropriate sample for a study on the rating of journal quality. In the present study, key academics were targeted because it was assumed that their experience in research, reviewing and editing would yield interesting data in a developing field.

Conclusions

This study has produced a set of journal ratings for the field of arts management. Given that research quality frameworks are being developed in numerous countries, including the United States, the findings provide a baseline for future assessments of academic journals. The ratings obtained for the various journals can be used by academics to argue for enhancing the quality of the journals in which they publish. They can also be used to guide the publishing careers of junior and novice academics in the field of arts management. It will be interesting to see how they are used in faculties where arts management is a subfield of management and marketing, such as business/management, education or arts faculties. While comparability across fields is difficult, we must at least have something by which to compare in the first instance.

This study has resulted in three ratings categories with seven A-rated journals, six B+-rated journals and one B-rated journal. Significantly, of the seven A-rated journals, four (*International Journal of Cultural Policy*, *Journal of Cultural Economics*, *Journal of Arts Management*, *Law and Society* and *International Journal of Arts Management*) are published by academic/professional associations – while another journal published by an association, *International Journal of Nonprofit and Voluntary Sector Marketing*, was rated B+. This is an important outcome for professional bodies as they espouse objectives aimed at building scholarship in the field via their respective journals.

However, the results are skewed towards A-rated journals. This may be due to the favouring by arts management academics of a collaborative over a competitive approach to

scholarship. The study has produced a set of journals with assessed quality that academics can use when targeting research publications. However, while Shilbury and Rentschler (2007) found that sport management journals fell into four differentiated groups (A, B+, B and C), arts management academics were unable to so clearly distinguish journal quality. We need to ask whether an emerging niche field can have seven A-rated journals. This point will have to be addressed in future rating exercises for arts management journals.

Although the value of journal rating is accepted in North America, Europe, Britain, New Zealand and Australia and is emerging in Asia, the rating process is a difficult one. Besides the problems associated with the niche nature of an emerging field such as arts management, journal rating entails methodological issues such as the need to distinguish among myriad determinants, a journal's uniqueness to its organizational region, and cultural biases that result in the valuing of one journal over another because of its partiality towards a particular research approach or disciplinary focus. All of these issues can influence the assessing and ranking of journals. In any complex emerging discipline, useful theoretical approaches to analysis lag behind the impact of cultural differences in the field. Our study was intended to help arts management scholars come to terms with the role of journal rating, to provide insights and frameworks for managing any differences with greater discrimination in the future, and, finally, to lay the foundations for investigations aimed at confirming or rejecting rater bias towards A journals.

Use of Polonsky and Whitelaw's (2005) multidimensional measures moves the field of arts management into the domain of measuring journal quality on more than one criterion. Multidimensional measures give structure to the ratings process, as the respondent is required to think about the criteria on which journals should be rated. The opportunity to allocate a percentage weighting for each criterion also affords some flexibility in the degree to which different attributes may be recognized. Respondents in the present survey clearly viewed *prestige* as a journal's primary attribute, followed by *contribution to practice*, *contribution to theory* and *contribution to teaching*. This

finding alone is a useful indicator of where and how the field sees itself in terms of scholarship. It raises questions about the extent to which arts management is driven by theory or by the policy orientation of its roots.

Interestingly, although *contribution to practice* ranked second in importance, it could not accurately predict the weighted composite score. By contrast, *contribution to theory* was ranked least important yet was the best predictor of composite weighted score. This suggests that academics' criteria for rating journals may not reflect their actual rating of journals. Although the respondents apparently considered *contribution to practice* very important, their opinion with respect to a journal's *contribution to practice* bore little relation to their opinion of the journal as a whole. It may be that some criteria are more important theoretically than practically.

The field of arts management continues to mature and develop, as reflected in the emergence of both academic journals and international conferences. Following on Evrard and Colbert's (2000) study of the new discipline of arts management, we have addressed the next step: the need for a journal rating system. Aligning journal rating research with a key international conference is one possible approach to developing such a system. This research could advance the field by identifying key generalist journals in order to quantify their coverage of arts management. Quality generalist publications like the *European Journal of Marketing* and the *Journal of Marketing Management* are planning special issues on arts marketing and management. A focus for future study could be the perspective of such highly regarded generalist journals with respect to arts management. The quality of the coverage could well affect how specialist journals are viewed by mainstream academia.

For an emerging academic discipline such as arts management, the development of a rating system for its journals is a step on the path to professionalism. It is also a response to an increasingly competitive environment in a field known for its valuing of collaboration. The foregoing examination is an attempt to begin discussing a possible rating system for journals specializing in the field of arts management.

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Academic Assessment of Arts Management Journals: *A Multidimensional Rating Survey*

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Le management des arts existe comme discipline universitaire depuis moins de 40 ans. Compte tenu de la jeunesse du domaine, les revues spécialisées qui lui sont consacrées sont encore exclues de la majorité des systèmes d'évaluation. Dans le contexte actuel où un nombre croissant d'universitaires disent œuvrer dans le domaine tant en recherche que dans l'enseignement, et où un réseau universitaire de plus en plus important et complexe se met en place, pouvoir évaluer les revues spécialisées sur le management des arts devient d'autant plus pertinent. La qualité des connaissances produites à l'intérieur d'une discipline universitaire en émergence est régulièrement mise en question. La recherche menée propose une évaluation des revues consacrées au management des arts et tente ainsi de répondre à ce questionnement en mettant en lumière les revues les mieux perçues par les universitaires.

Cet article présente donc les résultats de la première évaluation de revues consacrées directement ou indirectement au management des arts. Quelques 14 revues ont été étudiées. Selon les auteurs, être en mesure de disposer d'un modèle d'évaluation des revues spécialisées constitue un élément important pour la professionnalisation de ce domaine de recherche qu'est le management des arts. De plus, l'évaluation de la qualité d'une revue spécialisée permet aux universités de déterminer l'impact de la publication d'un article dans l'une ou l'autre des revues.

L'échantillon d'évaluateurs constitué pour l'analyse était composé d'universitaires, principalement des professeurs titulaires ou adjoints, œuvrant tous dans le domaine du management des arts dans des universités de trois régions : Australie et Nouvelle-Zélande, États-Unis et Canada ainsi que Royaume-Uni et Europe. Le modèle d'évaluation privilégié est celui qui a été développé et éprouvé par Polonsky et Whitelaw dans le cadre d'une recherche dont les résultats ont été publiés en 2005. Ce modèle est de nature multidimensionnelle, se définissant autour de quatre grands critères : 1) le prestige de la revue, 2) sa contribution à la théorie, 3) sa contribution à la pratique et 4) sa contribution à l'enseignement. Les universitaires membres de l'échantillon étaient

invités à évaluer selon ces quatre critères chacune des 14 revues à l'étude en appliquant une échelle en sept points.

Une analyse factorielle des résultats de l'évaluation selon les quatre critères retenus a permis de départager les revues en trois groupes : le groupe A, le B+ et le B. Le prestige de la revue apparaît comme le critère le plus important dans l'évaluation effectuée, suivi en deuxième place de la contribution à la pratique. Les deux autres critères apparaissent moins déterminants dans la note finale accordée à chacune des revues. *L'International Journal of Cultural Policy* a obtenu la note la plus élevée. Des 14 revues évaluées, sept se classent dans le groupe A, six dans le groupe B+ et une seule dans le groupe B.

Ces groupes représentent des normes qui sont autant d'objectifs de qualité à atteindre pour les universitaires et les éditeurs de revue. Incidemment, ces groupes et l'évaluation qui y est associée permettent d'accroître la réputation du management des arts et sa reconnaissance comme sous-discipline du management.