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AAD 630 Research Methods

Literature Review

In terms of research ideas and topics, I have attempted to narrow my budding research ideas towards the development of the Stripped Strong Art Project, spearheaded by Melissa Brooke DeHart. In attempts of addressing the issues surrounding this project, I have attempted to narrow my literature review focus towards articles that focus on marketing for social change, feminist activist art, activist advertisement, and social media marketing.

### **Social Marketing: An Approach to Planned Social Change**

Philip Kotler and Gerald Zaltman (1971) delve into the delineation between social marketing and social advertising. The beginning of the article goes into a brief overview of differentiating sales versus marketing. In the opening paragraph, Kotler and Zaltman state that "...sellers of commodities... are generally effective, while 'sellers' of social causes are generally ineffective" (p. 3). The article goes on to address that the social behavior patterns of the general public react differently to social causes than they would in consumer behavioral patterns. As advocated for social change, we set ourselves up for failure if we attempt to promote our social efforts to our targeted audiences as we would as if we were selling a product.

Social advocacy is not something that can be promoted in the same ways that one would sell soap (Kotler & Zaltman p.3). Marketing is the concept of listening to the needs of our targeted audience, and developing products to satisfy those needs. In reference to the article, Kotler and Zaltman reference the work of Lazarsfeld and Merton's analysis for social advertising and the limitations that it possesses. In order for social marketing to be successful, it must also meet at least one of the following requirements: monopolization, canalization, or supplementation .

Monopolization requires the social advocacy efforts to remain unopposed by other conflicting opinions or efforts. In other words, there must be a general consensus that the cause is worth fighting for, and that does not allow any room for opposition. Canalization requires the

opinions not to be changed or altered, but for the directives to be rerouted towards a specific cause. Supplementation requires the efforts of the cause or campaign to be followed up by additional efforts such as face-to-face interactions (as cited in Kotler & Zaltman, 1971, p. 6).

The article also goes on to reference the analysis work of Wiebe regarding the effectiveness of the social cause and the audience member's experience with the cause in relation to the force of the campaign, the direction, the mechanism, the adequacy and compatibility, and the distance (as cited in Kotler & Zaltman, 1971, p. 6). Wiebe argues that the overall success of any given campaign will be directly affected by these factors. For example, if there is not a proper mechanism to promote the message of the campaigning efforts, the message will not have the same impact as it would as if those mechanisms were in place. If the distance between the cause and the targeted audience is too great, then the success of the cause will also be affected.

The success of any given marketing campaign is also addressed within this article. A successful marketing strategy must also address the following: "the right *product* backed by the right *promotion* and put in the right *place* at the right *price*" (p. 7). Determining these factors is a challenge that all marketing strategies face. However, when marketing for social change other factors must be taken into account.

### **Rethinking the F Word: A Review of Activist Art on the Internet**

Mary Flanagan and Suyin Looui (2007) discuss the topic of feminism and activist art projects that are available on the internet. They first define the term *cyberfeminism* as a term that "...has been used to investigate the ways in which technology, especially new media and internet technology, and gender interact (p. 181). Flanagan and Looui then go on to review and analyze five websites that are "highlighting specific art works that utilize the internet to demonstrate how a variety of artists and artist's groups from around the globe are working to use internet technology effective for activism aligned with feminist aims" (p. 182)

The article goes on to express concerning factors about accessibility for some groups of women internationally (specifically in India), which can be directly linked to access to education and societal status. In cultures where women aren't given the same access to education due to issues surrounding gender equality, a lack of women who use the internet in those cultures can

be observed. Quantitative data collected supporting this observation was collected from UNESCO. One of the sites explored in this article, titled Sarai: New Media Initiative, have created a collaborate site that will stimulate critical thought and discussion through the use of various media platforms towards activist issues to help bridge the gap of accessibility and access.

Artists and collaborators highlighted in this article all have different agendas in their projects that they are promoting via the internet. However, they are also all dealing with similar threads of ideas, and have used the internet as one of their outlets for the spread and promotion of these messages. Issues dealing with culture appropriation, gender biases, access, education, immigration reform and much more are presented within the variety of these highlighted websites. Flanagan and Looui state that “Our aim in presenting these varied projects is to expose the readership to the new creative practice using the internet and also illustrate the challenges and possibilities faced by artists producing ‘hybrid’ media art that is informed by activism, or with explicitly feminist aims” (p. 196).

### **Suzanne Lacy’s *Three Weeks in May*: Feminist Activist Performance Art as “Expanded Public Pedagogy”**

Vivien Green Fryd (2007) examines Suzanne Lacy’s *Three Weeks in May* activist art project through the critical lens of art activism leading to social change. Lacy’s 1977 performance piece deals head on with the issues of rape culture in American society. Prior to this performance, rape was something that was not openly discussed. This project took a strong stance on the issues surrounding the silencing of victims of sexual assault and forced the issue into the public sphere.

Lacy expresses that in attempts at breaking through the silence, this project helped “contribute to the anti-rape movement in the United States” (as cited in Fryd, p. 23). Fryd goes on to express the importance of the Lacy’s work, not only in terms of its central message, but also in terms of the significance of the empowerment of women within performance art projects. This project was widely applauded and promoted through sponsorships and key constituents such as “the Studio Watts Workshop... the Woman’s Building, and the City of Los Angeles. Key

participants... included the general public... police, politicians, self-defense instructors, anti-rape and anti-domestic violence activists, and the print and electronic media” (p. 28).

Fryd makes a powerful comparison to the Lacy’s work, and the work of Barbara Kruger, another feminist activist artist of the time. Kruger’s work deals mostly with collage, appropriating images from the media, and mixing in text to simulate the feel of advertisements. One of the powerful points that were made within this article was the idea that women are often represented in the media in ways that objectify them, thus allowing society at large to regard them as targets for violence and assault. Both Lacy’s and Kruger’s work attempt to shift the objectification process, and to shed light on the issues surrounding violence towards women.

### **Think Different: Advertising Utopia**

This article, written by Stephen Duncombe (2006) deals directly with the issues surrounding the advertisement of utopian ideals. In the article, Duncombe states that “Advertisement speaks to desire, not reason” (p. 79). As a point of comparison, Duncombe uses the description of a popular McDonalds commercial to convey the sense of a desired and idealistic lifestyle that “could” be attained through the consumption of their products. This romanticized perception of core familial values strikes a chord within the viewer, stimulating the desire for the presence of those core familial fundamentals to be present within our own lives.

Duncombe argues that with social activism, it is also possible to strike upon those same idealized values and desires through the same types of advertising. We can use these utopianistic themes within advertising to convey a plethora of progressive messages that can stimulate change. Duncombe questions the social constructs by asking “What were democracy, socialism, anarchism, civil rights, and feminism if not dreams of a world transformed? Advertising is, in essence, a promise. A promise of transformation” (p. 81). Activist and progressive agendas can be sold through these utopianistic forms of advertising to encourage people and communities to come together in the hopes of stimulating change.

## **Use of Social Networking Services for Marketing Art Museums**

Te-Lin Chung, Sara Marcketti and Anne Marie Fiore take an active approach to analyzing the use of Social Networking Services (SNS) in art museums, and gauges their effectiveness towards their marketing efforts. Chung et. al., goes through various forms of research methodologies, notably literature review regarding effective marketing strategies for art museums, qualitative data collection through 12 individuals working in the museum industry who were interviewed on a variety of topics.

Through the literature review, three questions were formulated in regards to SNS and their impact on museum's marketing efforts:

- (1) How do art museum staff members utilize SNS?
- (2) What are art museum staff member's perceptions of the effectiveness of SNS?
- (3) What is the role of SNS in marketing art museums?

Data collected through the 12 individuals can be grouped together and quantified, showing which museums use which social media platforms, and can directly gauge their community outreach through the amount of followers they have on each platform. However, this article does also address the fact that SNS is not always the most effective form of marketing, noting that not all of their targeted demographics use SNS on a regular basis.

The article goes into depth about the general purpose behind art museums using SNS, determining that the three main objectives of utilizing SNS are building awareness, engaging with the community and networking. Chung, et. al., determines that "Based on our results from data analysis, marketing literature for art museums, and relationship marketing literature, three strategies were developed for cultivating relationships using SNS: awareness, comprehension, and engagement" (p. 200).

Awareness of the museum is key to the marketing efforts promoted by the museums, but the success of the awareness can also be determined by the engagement opportunities presented to their followers, and the relaxed and personal connections that can be made through the use of SNS. Chung, et. al., also make the distinction that SNS are always changing, and will continue to develop over the years. New platforms will continue to be developed, which can offer more opportunities for community outreach.

## References

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