

Web Appendix: Description of the literature selection process

Following the pathway of Becker & Jaakkola (2020), our systematic literature review started off with the familiarization with the phenomenon of market influence in the cultural field through the scoping search in the arts marketing research stream. The selection of the literature was based on the prior arts marketing knowledge of one of the authors crossed with the electronic Scopus database and followed by the backward search based on the reference lists of the articles and book chapters deemed essential for the field. The scoping search resulted in an in-depth reading of 22 studies, including 9 book chapters.

Next, the systematic literature review included papers indexed within the Scopus and Web of Science electronic databases through two main query categories: (1) research explicitly or implicitly discussing marketization and market logics in the context of art and culture, (2) research implicitly or explicitly discussing institutional logics and their dynamics in the context of art and culture. Together, the intention of these queries was to survey a vast swath of literature in order to capture a nuanced understanding of marketization dynamics in the cultural field.

Importantly, the systematic review was guided by the assumption that marketization is a complex phenomenon, and academic research uses a variety of labels and terms to refer to marketization or the experiences of it, often without explicit definitions or descriptions (see Tähtinen & Havila, 2019). For instance, marketization can be implied through the discussion of cultural consumerism (Belk, 2019; Navarro, 2016; Prentice, 2001; Wagner, 2016) and consumer-orientation (Boorsma, 2006; Butler, 2000; Lee, 2005), while the market incentives driving it forward can be manifested through the notions of performance, efficiency, ratings (Amans et al., 2015; Daigle & Rouleau, 2010; Genders, 2020; Knardal, 2020; Lindqvist, 2013), profit-driven practices, hedonic values (Pehe, 2022; Sooudi, 2018; Wikberg, 2021), or economic regeneration of the cities through the boost of the cultural

tourism (Alshawaf & Lee, 2021; Ferry & Slack, 2022; Panozzo, 2019; Prentice, 2001).

Similarly, the search focused on the institutional complexity irrespective of whether or not there was an explicit reference to logics (Greenwood et al., 2011), competing rationalities (Khan, 2010; Townley, 2002), orientations (Minkiewicz et al., 2016), opposing poles (Buchholz, 2018), contradicting models (Shim, 2022), conflicting narratives (Brokalaki & Patsiaouras, 2022), conflicting statuses (Shin et al., 2014), or dominant values (Daigle & Rouleau, 2010; Wikberg, 2021). This multiplicity of implicit and explicit understandings is captured in Table A3. For instance, when museums talk about attracting visitors, selling merchandise, or maximising resources – they are manifesting a form of market logics, even though they do not refer to them as such. We restricted our search to peer-reviewed scientific journals written in English and published between 2000 – 2023, to provide a comprehensive understanding of the topic.

Taking all those factors into consideration, we conducted a keyword search during the period March-June 2022 and reviewed the results in January-April 2023. The search fields were selected as “article title, abstract, keywords” (for Scopus) and “topic” (for Web of Science). We followed the titles and abstracts that contain the keywords connected by “AND”: “institutional logics” AND art; “institutional logics” AND culture (crosschecked with “institutional logic” in singular); “marketization” AND art, and “marketization” AND culture (crosschecked with UK “marketisation” spelling). The subject areas were limited to “Business and Management”, “Arts and Humanities”, and “Social Sciences”. In total, four separate searches resulted in 1027 articles and 676 after the subject, time, and publishing outlet criteria were applied (see Table A2).

Starting from this literature corpus, we reviewed the title, abstract, and keywords of the papers to define if they should be included in the review. To increase elimination robustness, in cases that were not clearly identifiable as relevant from the abstract, the final

judgements were made based on systematically reading through the text body. We employed the following exclusion criteria: (1) duplicates across searches and databases, (2) contexts deemed irrelevant, such as education or healthcare, (3) lack of substantial discourse on marketization or logics, wherein the keyword appears only once and is removed from the core context, such as in 'market of ideas' or 'praxeological', and (4) the polysemic interpretations of the terms “art” and “culture”. We looked at *art* as the expression of human creativity resulting in literature, sculpture, paintings, etc., and not as a skill of doing a specific thing, e.g., the art of liberal government or state-of-the-art review. Similarly, *culture* is understood as music, art, theatre, and literature (Cambridge English Dictionary) and as an activity pursued by means of cultural intermediaries. Therefore, the articles that understood culture more broadly, e.g., as *organizational way of doing things* (organizational culture, management culture, culture of production, etc.) or as *societal beliefs and habits* (ancestorial culture, Aboriginal culture, etc.) – were discarded. Based on this exclusion criteria we discarded 596 papers.

As the final step of literature selection, purposeful sampling was employed to include seminal articles that frequently appeared in reference lists, in case they were not covered by the initial search terms (Booth et al., 2021; Suri, 2011). Furthermore, to triangulate and ensure that important academic research was not overlooked, we concluded with a Google Scholar search. This added 16 documents to the list. Based on six separate search processes, we identified a total of 118 relevant papers.

Table A2 Search results

Search term	Scopus	Initial criteria applied	Exclusion criteria applied	WoS	Initial criteria applied	Exclusion criteria applied
“institutional logic(s)” AND art	27	23	22	26	20	1
“institutional logic(s)” AND culture	184	116	9	165	116	1
marketization / marketisation AND art	74	43	19	32	24	7
marketization / marketisation AND culture	349	224	15	170	110	6
Additional searches						
Scoping search for familiarization with a focal phenomenon			22			
Reference list search			16			
Google Scholar search						
Total						118

Table A3 Selected papers to represent institutional complexity of market and culture logics in the cultural field (2000-2023)

Author	Research context	Identified logics (explicit or implicit)	Manifestation of marketization (explicit or implicit)
Alshawaaf & Lee (2021)	Museum	Logic of economic regeneration Logic of national identity	Motif of economic regeneration through the boost of tourism
Amans et al. (2015)	Theatre	Political logic Managerial logic Artistic logic	Motif of efficiency, calculation, and measurement
Banet-Weiser (2011)	Street art	Logic of creative authenticity Commercial logic Branding logic Logic of capitalism	Motif of the entrepreneurialisation of arts and culture through convergence of creative 'authenticity' and the commercial
Brokalaki & Patsiaouras (2022)	Cultural heritage	Cultural narrative Marketization narrative	Motif of historical commodification, commercialization and marketization of historical monuments
Buchholz (2018)	Contemporary visual art	Symbolic capital pole Market pole	Motif of a commercial success in the global marketplace
Daigle & Rouleau (2010)	Performing arts organizations	Art values Management values	Motif of the market world values such as connecting with customers, deploying competitive advantages, and making a profit
Eikhof & Haunschild (2007)	Theatre	Artistic logic of practice Economic logic of practice	Motif of efficacy, cost efficiency, and tight labour market
Ferry & Slack (2022)	Cultural exhibition	Economic logic Social logic	Motif of regeneration and economic growth agenda
Genders (2020)	Art broadcasting	Logic of the marketplace production Moral mission of promoting cultural engagement and enrichment	Motif of ratings and audience return
Gerber & Childress (2017)	Visual art	Object-based market logic Time-based market logic	Motif of a fair market exchange for artistic work
Glynn & Lounsbury (2005)	Symphony orchestra	Logic of market Logic of aesthetics	Motif of resource constraints and revenue generation
Hsieh (2016)	Folklore craft	Product-orientation through folklore connoisseurship	Motif of professionalization of crafts sales
Khan (2010)	Multicultural arts	Market rationale Humanistic rationale Economic rationale Multicultural arts rationale	Motif of the instrumentalization of the arts, mainly through seeing it as marketable and profitable
Knardal (2020)	Philharmonic orchestra	Political logic Business logic Artistic logic	Motif of market-driven budgeting practices and resource maximization
Komarova & Velthuis (2018)	Art galleries	State logic Family logic	Motif of markets emergence
Komarova (2018)	Artistic career	Market logic Anti-market logic Gatekeeper logic	Motif of commercial success of artists and artistic creations

Lindqvist (2013)	Independent arts sector	Economic values Cultural sector values	Motif of the entrepreneurialism and financial independence
Minkiewicz et al. (2016)	Multiple cultural organizations	Curatorial orientation Customer orientation	Motif of competition and consumer centricity
Navarro (2016)	Pop music	Political logic	Motif of the politicisation and marketization of popular culture via nation branding, consumption incitement and cultural promotion
Pina e Cunha et al. (2019)	Independent record label	Logic of art Logic of business	Motif of economic rationality where music is a product
Saifer (2023)	Art philanthropy	Logics of the marketplace Logics of venture philanthropy	Motif of individual responsibility and self-interest coupled with neoliberal policies of privatization, austerity, and deregulation
Shim (2022)	Poetry market	Market logic Entrepreneur model Professional model Vocational model	Motif of immediate economic profit and commodification of symbolic products
Shin et al. (2014)	Art auction	Market status Artist status Logic of marketization	Motif of artworks as the objects of economic investments
Sooudi (2018)	Art gallery	Producer logic Artistic logic	Motif of profit-making, speculative practices, and art works as a spectacle
Svensson (2017)	Cultural project	Politico-bureaucratic logic Cultural-professional logic	Motif of commercialism
Townley (2002)	Museum	Theoretical and formal rationality Substantive and practical rationality	Motif of business planning and performance measures
Uriarte et al. (2019)	Cultural festival	Cultural/artistic logic Commercial logic Public logic Project administration logic	Motif of a market-based success of artists and artistic creations
Wagner (2016)	Filmmaking	Economic rationality Neoliberal rationality	Motif of the materialism, emphasis on luxury, and corruption
Wikberg (2021)	Public sector financiers of art and culture	Logic of the state Logic of the market Logic of the art profession	Motif of competition and commercial attractiveness
Williams et al. (2020)	Art galleries	Financial value Knowledge sharing value Cultural value Professional value	Motif of strong visitor-orientation and funding
Zamora-Kapoor et al. (2020)	Élite art museums	Logic of the state Logic of the market Logic of aesthetics	Motif of a market-driven agenda, customer-orientation and fiscal independence
Zhang & Wang (2021)	Filmmaking	Economic value Cultural value Political value	Motif of competition, commercialization, consumption and fiscal independence