

Trends in University Art Management Curriculum Design: A Bibliometric Analysis Based on the Scopus Database

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Abstract: Education in the field of art management has changed significantly due to globalization, digitalization, and sustainability issues. Nevertheless, little is known about how the content of education at universities has changed in relation to this issue. In the present study, a bibliometric review is conducted based on 264 articles on art management curriculum development indexed in the Scopus database for the period from 2003 to 2024. VOS viewer software and Bibliometrix R package are used to identify trends in publications, co-authorship networks, keywords co-occurrences, countries' and authors' contributions, and themes. The findings show a movement from conventional arts administration issues to broader discussions on cultural entrepreneurship, international cooperation, digitality, sustainability, and social responsibility. In conclusion, future directions for incorporating knowledge about technology, ethics, inclusivity, sustainability, and international cooperation into curriculum development for art management are discussed.

Keywords: Art Management Education; Bibliometric Analysis; Curriculum Design; Scopus; Higher Education

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1. Introduction

In the past few decades, the cultural and creative industries have undergone growth and diversification as a result of globalization, technological advances, and evolving consumer needs. Some of the areas included in the cultural and creative industries include performing arts, visual arts, digital media, management of cultural heritage, and other creative endeavors. The field of art management has emerged as an essential field in the face of convergence between culture, economy, and technology^[8-9].

The field of art management has shifted from conventional arts administration to an interdisciplinary discipline. Early research was concerned with such aspects as financial management, fund-raising, marketing to the public, and the professionalization of arts institutions^[1-2]. The latter research highlighted the concepts of cultural entrepreneurship, innovation, cultural policy, and interdisciplinary competencies^[3-5].

The above mentioned innovations have practical importance for the field of education, as art managers of the future should be capable of combining all these features in themselves. Consequently, the curriculum of universities plays a crucial role in

making the future professionals ready for changes in the cultural sector. The recent academic debates focus on such topics as the use of digital media and technologies ^[14-15], sustainability ^[17-19], diversity, equity, and inclusion ^[20-21], as well as the connection between the curriculum design and changes taking place in the creative industry on a global scale. Nevertheless, while separate studies touch upon these aspects, there is no comprehensive information about the intellectual structure and development of art management curriculum research.

This study asks:

RQ1: What are the main evolutionary trends in university arts management curriculum design from 2003 to 2024, and what are the key driving factors behind these changes?

RQ2: Who are the most influential authors, countries, and publishing institutions in the field from 2003 to 2024?

RQ3: How have research topics evolved from 2003 to 2024, what are the current hotspots, and what areas remain underexplored?

2. Literature Review

2.1 Theoretical Development of Art Management Education

The theories for art management education have their roots in mid-twentieth century studies in North America and Europe. In these early studies, the emphasis was on planning, organization, supervision, control, financial management, fundraising and audience development in the performing and visual arts organizations ^[1-2]. The studies were directly related to the issue of public cultural policy and the professionalization of cultural institutions ^[3].

With the development of the cultural and creative industries, it has been more emphasized in the literature that the art management studies should be seen as a multidisciplinary and applied field of study. Sociology, psychology, economics, cultural policy, business and technology literature started being used for understanding the complex environment within which cultural organizations operate ^[4]. Tröndle claims that art management should not be considered as an academic discipline but a transdisciplinary field which requires synthesis of different kinds of knowledge ^[4]. Similarly, Chong stresses the importance of the synthesis of artistic, managerial and policy knowledge ^[5].

Regional diversities are another aspect which should be taken into account. In the West, the focus on art management as a multidisciplinary field comprising of management education and cultural policy can be observed ^[6]. On the other hand, in China, curriculum development in this field has been highly influenced by the national cultural policy, cultural-industry development and governmental initiatives ^[7-8].

2.2 Integration with Business, Policy, and Technology

Current studies identify three major areas in the development of education in art management. The first one is related to the growing importance of business training in the conditions of competitiveness and market orientation of cultural institutions. Modern curricula have been enriched by such topics as strategy, marketing, finance, entrepreneurship and organizational behavior ^[9-10]. Moreover, there are studies dedicated to the examination of graduate education in arts management and the interaction between managerial and artistic training ^[11].

The second area concerns the impact of cultural policies on the content and orientation of art management education. Cultural policies have an impact on financing of cultural institutions, their missions, involvement of the public and the kind of cultural projects they may develop ^[11-13]. Finally, digital technologies have been identified as another crucial issue in art management education today ^[14-15]. In particular, the emergence of AI has created serious challenges for art managers ^[16].

2.3 Sustainability, DEI, and AI

Sustainability has become a key challenge in art management and cultural policy and management education. UNESCO describes education for sustainable development as a process for developing knowledge, skills, values, and behavior associated with sustainability ^[17]. In the context of art management education, this entails considering sustainable resource management, environmental impacts, and socially responsible cultural production ^[18-19]. Diversity, equity, and inclusion are also crucial issues. Researchers highlight the importance of representation, access, cultural sensitivity, and engagement in this respect ^[20-21].

Finally, advances in artificial intelligence and digital technologies have emerged as another area of debate. Recent research

indicates the potential of AI in facilitating audience analysis, digital curation, creative production, and cultural policy innovation ^[22]. At the same time, researchers raise concerns related to data privacy, algorithmic bias, digital literacy, and knowledge extraction by means of AI ^[23-24]. Thus, in addition to teaching students how to use innovative technology, education in art management needs to consider ethical and social challenges connected with AI. Nonetheless, there is a lack of empirical studies examining how these areas are addressed in curricula ^[25-26].

2.4 Bibliometric Analysis in Art Management Education

The bibliometric analysis is a popular approach for statistical analysis of scientific literature and the identification of the structure of knowledge in a particular area of science ^[27-28]. Using citation information, patterns of co-authorship and co-occurrence of keywords, the bibliometric method helps to identify influential scientists, periodicals, countries, organizations, and topics ^[29-31]. In the educational research domain, bibliometric techniques have already been extensively applied for analyzing knowledge structures and thematic development ^[32]. Tools such as VOSviewer and Bibliometrix allow for an effective visualization of co-authorship networks, thematic maps, and keyword clusters ^[33-34]. Previous bibliometric research on sustainable-development education and entrepreneurship education has shown the applicability of this method in the curriculum design area ^[35-36].

3. Methodology

3.1 Research Design

The current work applies bibliometrics analysis to investigate research on university curriculum design for arts management programs. The country collaboration and keyword co-occurrence network visualizations were carried out through the software tool VOSviewer, whereas the other metrics were calculated using Bibliometrix ^[33-34].

3.2 Data Selection and Collection

Data were retrieved using Scopus, a well-known database which covers a wide range of disciplines including education, social sciences and interdisciplinary studies ^[37-39]. In line with the PRISMA methodology ^[40], the search involved finding studies written in English pertaining to art management, cultural management, arts administration, education, curriculum, university, higher education, and training. The search terms were:

TITLE-ABS-KEY (“art management” OR “arts management” OR “cultural management” OR “culture management” OR “arts administration”) AND (“education” OR “curriculum” OR “university” OR “higher education” OR “training”).

Search results yielded 458 documentaries up until 30 June 2025. A total of 10 articles were excluded from consideration due to missing information [41]. Additionally, 184 articles were excluded since although they had relevant keywords, the topic was either unrelated or not sufficiently related [42-44]. After the process of screening and eligibility, 264 papers were selected for bibliometric analysis. This is illustrated in Table 1 below.

Table 1. The procedure of filtering scientific works.

Step	Identification	Screening	Eligibility	Included
Number of articles/works	458	448	264	264

3.3 Analysis Framework

Four dimensions were involved in the analysis which included: trend analysis of publication, keyword analysis, author/institutional analysis of contribution and thematic evolution analysis. These dimensions form a systematic approach to comprehending the development of the field, knowledge structure, collaboration patterns, and research directions.

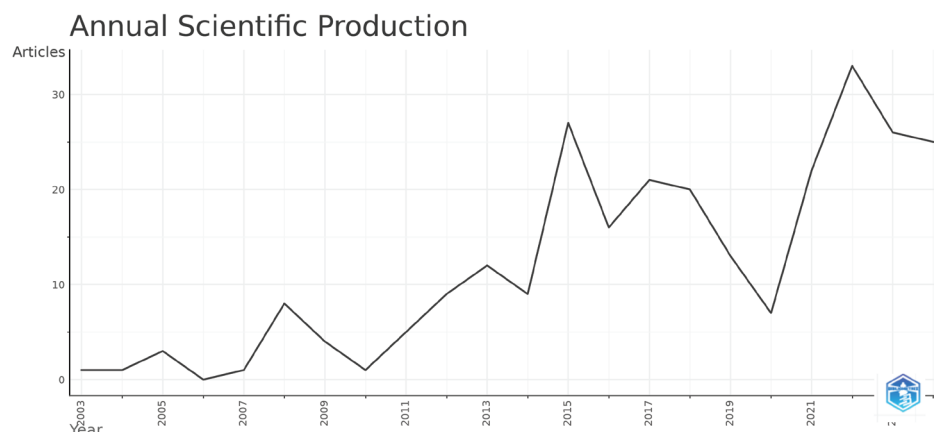
4. Results and Discussion

4.1 Global Publication Trends

Figure 1 depicts the yearly scientific output in the study of art management curriculum. The pattern of publication has been divided into four periods. The first period, which is the growth phase (2003-2009), saw an average of about 5.8 publications per year. The second period is the consistent expansion phase (2010-2015), where there were steady publications with an average of 12.8 publications per year. The third period, referred to as the peak and fluctuation phase (2016-2020), saw the

highest number of publications (27) in 2016, after which there has been fluctuation with 16-22 publications annually. This indicates diversification and consolidation due to the broadening of concerns to include issues like policy, professionalization, and intercultural management. Finally, the recent phase (2021-2024), which is the decline and recovery phase, saw the lowest number of publications in 2021 (14).

Figure 1. Annual scientific production in art management curriculum research, 2003-2024.



4.2 Geographical and Collaborative Landscape

The top 20 productive and impactful countries based on the dataset are illustrated in Table 2 below. The US is the leading country with 123 publications while the UK is second with 64. Australia, Germany, and Canada have significant number of publications too. However, influence is not only measured in terms of publications. China has a few publications but high average citations meaning some papers have high impact even when the number of publications is small.

Table 2. Top 20 most productive and influential countries in art management curriculum research, 2003-2024.

No	Country	Quantity	Country	Freq	Country	Citations	Average Article Citations
1	UNITED STATES	123	UNITED STATES	423	UNITED STATES	225	20.50
2	UNITED KINGDOM	64	UNITED KINGDOM	231	CHINA	75	65.00
3	AUSTRALIA	41	AUSTRALIA	76	UNITED KINGDOM	54	16.70
4	GERMANY	32	INDIA	43	AUSTRALIA	31	5.30
5	CANADA	28	GERMANY	38	CANADA	23	11.00
6	ITALY	21	CANADA	32	SWEDEN	19	11.00
7	FRANCE	16	CHINA	24	KOREA	7	1.00
8	SPAIN	15	ITALY	17	ROMANIA	6	2.00
9	INDIA	14	POLAND	13	SPAIN	5	2.00
10	NETHERLANDS	13	SPAIN	13	JAPAN	4	2.00
11	CHINA	10	JAPAN	12	SWITZERLAND	4	2.00
12	DENMARK	10	SWITZERLAND	12	IRELAND	2	1.00
13	GREECE	10	IRELAND	11	SINGAPORE	2	1.00
14	POLAND	10	SINGAPORE	11	ITALY	2	1.00
15	BRAZIL	9	ROMANIA	10	BRAZIL	1	0.50
16	FINLAND	8	SOUTH AFRICA	9	FRANCE	1	0.50
17	JAPAN	8	SWEDEN	9	INDIA	1	0.50
18	SOUTH AFRICA	8	MALAYSIA	8	ISRAEL	1	0.50
19	SWEDEN	7	UKRAINE	8	NETHERLANDS	1	0.50
20	IRELAND	6	BRAZIL	7	POLAND	1	0.50

The structure of international cooperation is represented in Figures 2 and 3. It can be seen that the United States and the United Kingdom act as key central points. The United States is linked to 30 countries, including the United Kingdom, Canada, and China. The United Kingdom is linked to 26 countries, including the United States, Australia, and Germany. China, India, and Poland stay at the periphery of the coauthorship network. This means that the area under investigation is global yet uneven, and Asian countries have low rates of international cooperation.

Figure 2. Global map of the international research collaboration network.

Country Collaboration Map

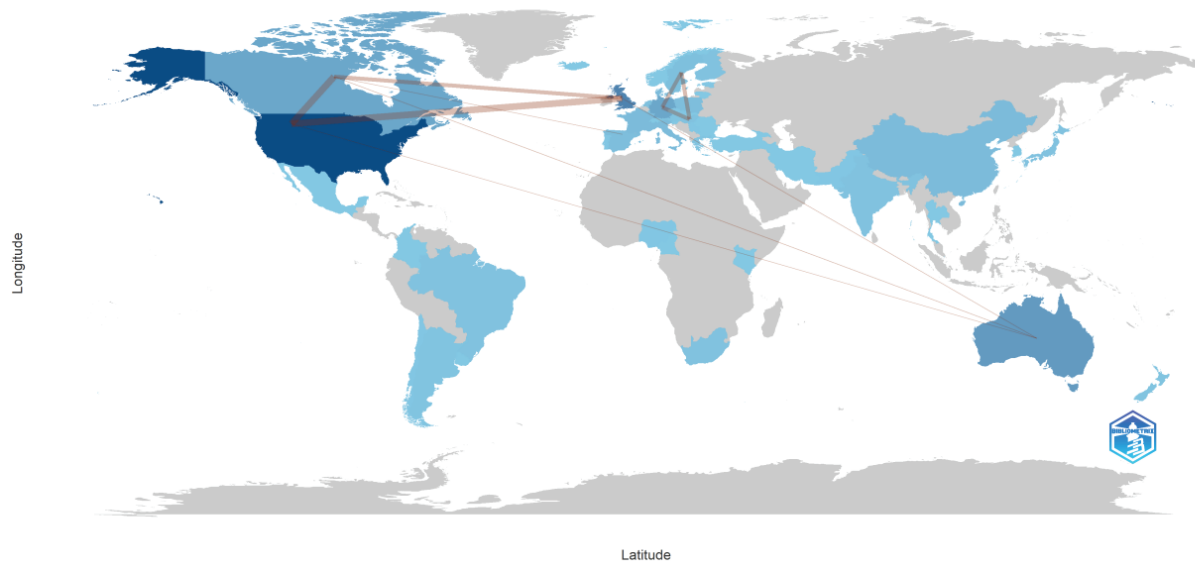


Figure 3. VOSviewer visualization of the country co-authorship network.



4.3 Key Authors and Institutional Contributions

Table 3 illustrates the top 20 authors who have been most cited in arts management curriculum research. Some notable names among those include Towse, Woodside, and Gannon. The information above indicates that the influence of an author in arts management curriculum research does not necessarily correlate with the number of publications he or she has produced or the value of H-index. For instance, Paquette demonstrates that a relatively small amount of work might contribute significantly to the field through influential or groundbreaking works.

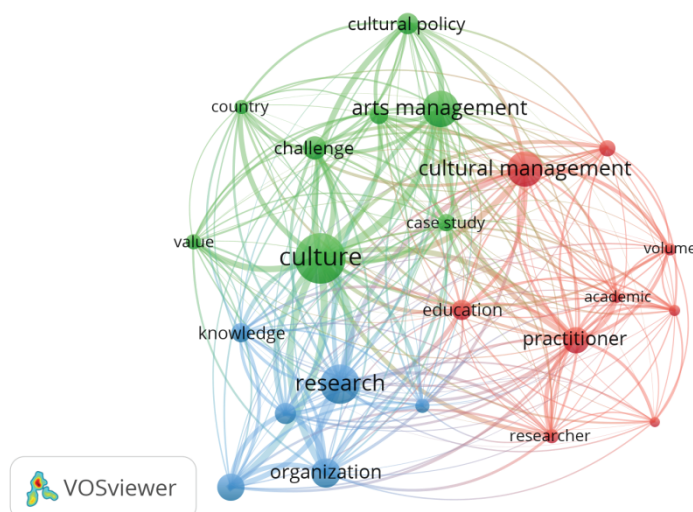
Table 3. The 20 most cited authors in art management curriculum research, 2003-2024.

Rank	Author	Publisher	Nationality	Scopus H-index	Total Citations	TC per Year	Normalized TC
1	TOWSE R,	Edward Elgar Publishing	United Kingdom	18	155	6.74	1.00
2	JACK G	Palgrave Macmillan	Australia	27	136	8.00	4.66
3	WOODSIDE AG	Springer International Publishing	United States	56	123	13.67	15.06
4	GANNON MJ	SAGE Publications Inc.	United States	12	51	2.83	1.73
5	PAQUETTE J	Palgrave Macmillan	Canada	8	50	4.55	5.78
6	ANG S	Taylor and Francis	Singapore	41	49	4.45	5.66
7	VARBANOV L	Taylor and Francis	Canada	2	48	3.69	4.36
8	SCHÖNPFLUG U	Cambridge University Press	Germany	10	46	2.56	1.56
9	SMITH PB	SAGE Publications Inc.	United Kingdom	45	45	2.50	1.53
10	TOWSE R	Cambridge University Press	United Kingdom	18	44	6.29	7.90
11	RENTSCHLER R	Elsevier Butterworth-Heinemann	Australia	19	44	2.32	1.00
12	PRIMECZ H	Edward Elgar Publishing Ltd.	Austria	11	43	2.87	1.41
13	PETERSON MF	SAGE Publications Inc.	Estonia	32	35	1.94	1.19
14	TOWSE R	Edward Elgar Publishing Ltd.	United Kingdom	18	29	4.83	3.58
15	CHYNOWETH A	Taylor and Francis	Australia	2	29	4.83	3.58
16	O'BRIEN D	Taylor and Francis	United Kingdom	21	26	2.00	2.36
17	CHANLAT J-F	Taylor and Francis	France	9	25	1.92	2.27
18	LEUNG K	SAGE Publications Inc.	Hong Kong	54	23	1.28	0.78
19	KOLB BM	Taylor and Francis	United States	4	19	1.46	1.73
20	MAZEL A	John Wiley and Sons	United Kingdom	10	18	1.29	2.30

4.4 Core Research Themes

This is presented by Figure 4 below. “Cultural management” and “arts management” form the two important central nodes, showing the focus on the management and organizational aspects of cultural activities. While “education” does not appear as one of the central themes, it is linked to several others and shows that educational research fits into a broader discussion on policies and management practices.

Figure 4. Network visualization of keyword co-occurrence, 2003-2024.



Author keywords treemap is depicted on Figure 5. The most common keywords are “arts management,” “cross-cultural management,” “cultural policy,” and “management.” “Education,” “positive psychology,” “global leadership,” and “cross-cultural training” demonstrate the emerging interdisciplinary nature of keywords used. This clearly shows that the field of art management curriculum design involves much more than just organization management.

Figure 5. Treemap of the most frequent author keywords, 2003-2024.



4.5 Thematic Evolution

The thematic map of the entire period, between 2003 and 2024, is given in Figure 6 below. The field can be described as having a “stable core and active peripheries.” The basic themes of “arts management,” “cultural policy,” “community engagement,” “education,” “cultural management,” and “management” have high centrality but need theoretical elaboration. The niche themes of “cross-cultural research,” “positive psychology,” “leadership,” and “trust” are internally elaborated but poorly linked to the overall field. Themes like “identity,” “cultural diversity,” and “power” are emerging or declining, although they might become more relevant in response to curricula that are decolonial, inclusive, and transnational.

Figure 6. Thematic map of research topics for the full period, 2003-2024.

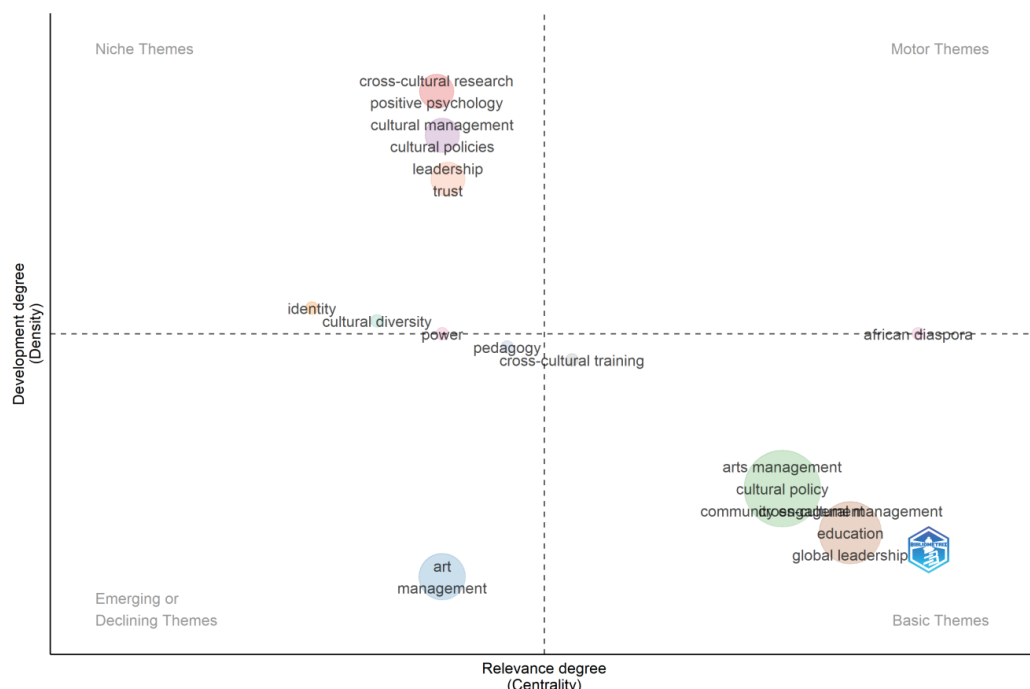
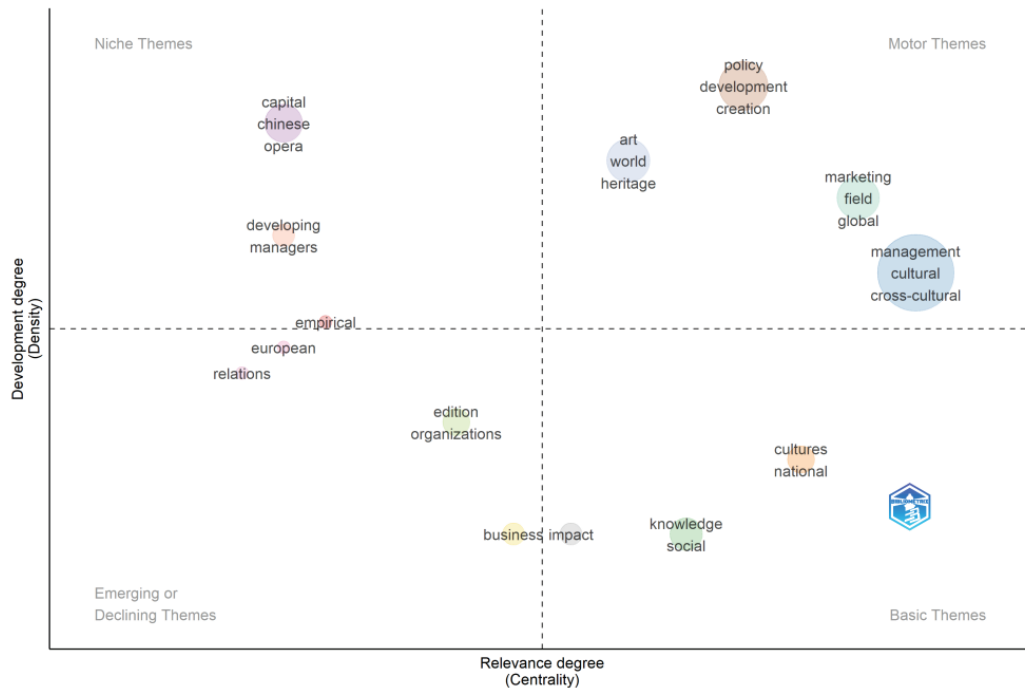


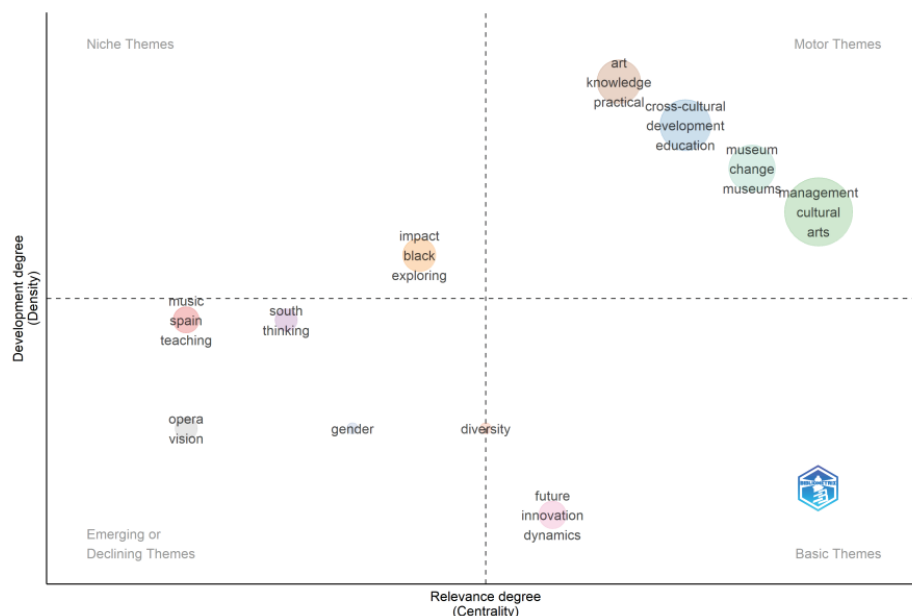
Figure 7 below shows the thematic map for 2003-2017, which was an earlier phase of the consolidation process. The basic themes that structured the field were “management,” “cultural,” “cross-cultural,” “marketing,” and “global.” Motor themes like “policy,” “development,” and “creation” informed the discourse on institutions and policies. Thematic niches such as “Chinese,” “opera,” and “capital” were regional topics that were marginal. Emergent themes such as “impact,” “knowledge,” “organizations,” and “business” had not yet crystallized into research fronts.

Figure 7. Thematic map of research topics for the foundational period, 2003-2017.



Theme Map for 2018-2024 is presented in Figure 8. The trends revealed during this time period show diversification and orientation toward practical, institution-based and future-oriented agendas. Motive themes include “museum,” “management,” “education,” “knowledge,” “practical,” “cross-cultural,” “development,” and “change,” which suggests a greater focus on professional education, institutional change, and experiential learning. Themes such as “innovation,” “future,” “diversity,” and “gender” are still transitional or marginal but may become more important due to challenges in cultural institutions of technology, diversity, and social responsibility.

Figure 8. Thematic map of research topics for the recent period, 2018-2024.



5. Implications for Curriculum Design

These trends indicate four recommendations for future curricula. First, students must be trained in digital and technological literacy as a mandatory subject. Specifically, they should be trained in digital resources management, digital curation, audience analytics, AI-enabled cultural production and data use. This training must include critical analysis of privacy, algorithmic bias, copyright, and the societal implications of automation.

Second, there is a need for enhanced training in entrepreneurial and interdisciplinary competencies. The persistence of the concepts “management,” “culture,” “business,” “marketing,” and “practitioner” indicates that graduates must be able to relate cultural value and organizational strategy. Courses must involve cultural theories, business models, project management, creative entrepreneurship, and cross-fertilization of art, technologies, and industries.

Third, universities must develop international collaboration, especially with Asian countries. Figures 3 and 4 demonstrate that although the number of papers published with the participation of Chinese researchers and other Asian countries is rising, these countries are still rather peripheral in the network. This fact may reflect national specifics of curricula, policies and stages of cultural-industry development. To address this challenge, universities should develop joint study programs, cross-border studios, internships abroad, comparative curriculum elements and international research projects.

Finally, curricula should be designed based on the analysis of data. As it follows from Figure 9, mature themes (museum management, cultural management, education, cross-cultural development, practical knowledge) must constitute the core modules of the curriculum. The emerging themes (innovation, diversity, future-oriented development, technological change) must be introduced in the form of interdisciplinary competencies. Specialized themes such as regional cultural practices, gender studies, Black culture, opera, pedagogy etc. may be addressed in electives, research seminars, and postgraduate programs. In the case of four-year undergraduate program, the first two years must include courses in the arts and cultural foundation, intercultural communication, research methods, museology and cultural institution management. Third year may be devoted to innovation, sustainability, diversity, internships and collaborative projects.

6. Conclusion

The study provided a visualization of 264 Scopus-indexed articles on art management curricula design at universities within 2003-2024 periods. According to the obtained results, the field has transformed from a rather limited approach to arts administration towards the development of an interdisciplinary framework of art management that incorporates aspects of cultural entrepreneurship, policy, digital technology, sustainability, and social responsibility. The publication trend demonstrates steady growth, expansion, fluctuations, and recovery after pandemic-induced disruption of the field's dynamics. The collaboration network is characterized by dominance of the United States and the United Kingdom while a number of Asian countries have failed to become a part of the international collaboration network. The thematic analysis revealed a stable core of arts management, cultural policy, education, and management alongside emerging themes of practical knowledge, museums, innovation, diversity, AI-related debate, and sustainability.

These findings imply that future arts management curricula will have to incorporate technological competencies, ethical knowledge, practice of entrepreneurship, sustainability, and international collaboration. As for students, it is important for them to learn not only to manage projects and apply technologies but also evaluate cultural, social, and ethical consequences of managerial decisions. Therefore, programs have to be designed in such a way to facilitate case-based and project-based learning, establish international partnerships, and assess students' performance multidimensionally in terms of their academic success, employment, project quality, innovation potential, and social impact.

There are certain limitations to the study. It might be limited to the Scopus database only and thus fail to capture works available through regional, national, and non-English bibliographic databases. Besides, the bibliometric approach provides information about structural patterns rather than actual implementation of curricula. Thus, future research has to include additional methods like interviews, curricula and program analysis, comparative case studies, employer survey, and evaluation of graduate outcomes.

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Conflict of Interests

The authors declare that there is no conflict of interest regarding the publication of this paper.

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