

KLS 3550 Kunstbransjen: publikumsutvikling og sosiale medier

[View Online](#)

[1]

D. Solhjell and J. Øien, Det norske kunstfeltet: en sosiologisk innføring. Oslo: Universitetsforl.

[2]

J. Barrett, 'Audience, community and public', in Museums and the public sphere, Chichester: Wiley-Blackwell, 2011, pp. 202–241 [Online]. Available: <https://ebookcentral.proquest.com/lib/bilibrary/reader.action?docID=822654&ppg=202>

[3]

T.-L. Chung, S. Marcketti, and A. M. Fiore, 'Use of social networking services for marketing art museums', 2014. [Online]. Available: http://www2.bi.no/library/tadc/KLS3550_marketingartmuseums.pdf

[4]

T. Cook, 'Can blogging unspin PR?', in Uses of blogs, vol. Digital formations, New York: Peter Lang, 2006, pp. 45–56.

[5]

A. Eriksen, 'Museum: en kulturhistorie', Oslo: Pax, 2009, pp. 11–23.

[6]

B. S. Frey and S. Meier, 'Cultural economics', in *A Companion to Museum Studies*, vol. Blackwell Companions in Cultural Studies, Chicester: John Wiley & Sons, 2011, pp. 838-871 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bilibrary/reader.action?docID=819387&ppg=838>

[7]

P. Gerstenblith, 'Museum practice: legal issues', in *A Companion to Museum Studies*, vol. Blackwell Companions in Cultural Studies, Chicester: John Wiley & Sons, 2011, pp. 928-957 [Online]. Available:
<https://ebookcentral.proquest.com/lib/bilibrary/reader.action?docID=819387&ppg=928>

[8]

N. Horowitz, 'Introduction', in *Art of the deal: contemporary art in a global financial market*, Princeton N.J.: Princeton University Press, pp. 1-25.

[9]

N. Kawashima, 'AUDIENCE DEVELOPMENT AND SOCIAL INCLUSION IN BRITAIN', *International Journal of Cultural Policy*, vol. 12, no. 1, pp. 55-72, Mar. 2006, doi: 10.1080/10286630600613309.

[10]

A. Padilla-Meléndez and A. R. del Águila-Obra, 'Web and social media usage by museums: Online value creation', *International Journal of Information Management*, vol. 33, no. 5, pp. 892-898, Oct. 2013 [Online]. Available:
<https://www.sciencedirect.com/science/article/pii/S026840121300090X?via%3Dihub>

[11]

R. Rentschler, 'Museum marketing: understanding different types of audiences', in *Arts marketing*, Amsterdam: Elsevier Butterworth-Heinemann, 2004, pp. 139-158 [Online]. Available: <https://www.dawsonera.com/abstract/9780080472058>

[12]

A. Russo, J. Watkins, L. Kelly, and S. Chan, 'Social media cultural interactive experiences in museums', *Nordisk museologi = The Journal Nordic Museology*, no. 1, pp. 19–29, 2007 [Online]. Available: <http://www.nordiskmuseologi.org/ElectronicEditions.html>

[13]

L. Sandberg, 'Innledning', in *Alle snakker om museet: Nasjonalmuseet for kunst - fra visjon til virkelighet*, Oslo: Pax, 2008, pp. 9–23.

[14]

O. Smørðal, D. Stuedahl, and I. Sem, 'Experimental zones: two cases of exploring frames of participation in a dialogic museum', *Digital Creativity*, vol. 25, no. 3, pp. 224–232, Jul. 2014.

[15]

J. F. Urnes, 'Corporate collecting - sammenfattende vurderinger', in *Kunst i storforetakenes tid: om corporate collecting, næringslivets kunstsamling og kunstpolitikk*, Bergen: Fagbokforlaget, pp. 143–153.

[16]

J. Veiteberg, 'Utstillinga som utfordring: om kuratering av kunsthåndverk', in *Kurator? : utforskning av kuratorrollen i samtidskunstfeltet i Norge*, T. Fastvold and T. Torjussen, Eds. Oslo: Locus forl., 2009, pp. 96–103.