

Information Preparation in Art Business Negotiations from a Curator's Perspective

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Abstract: In the information age where art business is gradually developed, the curatorial industry has become an indispensable link in the process of art dissemination and art acceptance. With the arrival of the Internet era, the mechanism research of art curation has been paid attention to by scholars, and the art business negotiation, as the basic link of expanding business negotiation in the art market, plays a key role in whether the presentation effect can be carried out in accordance with the planning. This article is a theoretical analysis of the preparation of information in business negotiation in art curation based on the author's own curatorial experience, based on the theoretical model of art management, and in the context of art brokerage. The article aims to illustrate the characteristics of information in art business negotiation through the perspective of business negotiation, and then summarise practical methods and insights.

Keywords: art curation; curators; art negotiation; art market

Positioning the commercial negotiation of art curation from the perspective of art theory, it is not difficult to find that art communication in art reception theory is based on the communication of art works from the perspective of social audiences. In art theory, all business negotiation is to reflect better artistic value, so that the beauty in the art work can be circulated among the audience groups. However, from the commercial perspective, art business negotiation is a kind of information exchange with art works and their management activities as the trading object, a kind of business negotiation activity under the economic law, which is the exchange of art information among planners, artists, exhibitors and intermediaries in order to reach the demand of common spiritual and economic interests and to coordinate each other's economic relations, through negotiation and regulation, and finally to reach an agreement. Through negotiation and regulation, they finally reach a consensus on the behavioural process of interests. Therefore, an objective examination of the laws of the art world cannot be separated from the smooth running of business activities, and the preparation of information before art negotiation, as the basis for reducing the difference in art information, its remarkable position can be seen.

1. The scope of the art curatorial information market

Art curation is a kind of cultural exchange activity in the development of human civilisation. With the development of art and the progress of science and technology, art exhibition activities have gradually got rid of the constraints of space and time, and the dominant role in art curation is played by art curators. From the perspective of information field theory, we can divide the information field of art curation into art production factor market, art product market, art audience market and art environment market. As the main body of art curatorial information preparation, curators should fully explore relevant information favourable to art business negotiation in the corresponding field theory, so as to conduct information game.

Briefly speaking, art factor market is the supply market that provides sub-functions for art curation, and we need to consider the information market formed by art production factors in the process of dissemination and circulation. At the same time, art production factors are the basic conditions for the operation of the art reproduction process in the art world, such as curatorial venues, curatorial human resources, curatorial funds must appear in the form of commodification and socialisation of the factors and enter the art production factors market, so as to provide material support for art curation.

The art product market, as the final form of exhibition, is the final result of the economic behaviour of the art factor market. The art product market is the exhibition market in which art curation finally exists in the form of a theme, which includes all similar products and substitutable products within the scope of competition. In the information age, the art product market also includes all the services generated in the process. The product market, as the object of direct audience demand, is directly linked to the aesthetic preferences or spiritual needs of the art audience.

The art audience market, as the final judge, makes preferential choices of art products in the art product market, and as a result of public awareness, provides information feedback and intervention in art production. The main purpose of art business negotiation in the audience market is audience development. Laying a commercial foundation for marketing. In the whole art production, through the information cycle for the art consumer groups to provide a platform for purchase, but also for art feedback and art brand management to lay a solid foundation of the group.

The art environment market is the pre-market formed by the various interventions of the cultural environment, policy environment, economic situation and other social information fields on the art curatorial market. Such as the policy environment, the cultural trend in the current market, the force majeure or "black swan event" in the environmental market for art curation, all need to be in the information preparation for advance prediction and management.

2. Strategic Thinking on Art Curatorial Information Preparation in Art Business

Good preparation of information for art negotiation not only affects the planning process and specific arrangement of the exhibition,

but also relates to the immediate needs and interests of curators, artists and audiences. Before conducting an art business negotiation, it is necessary to conduct a detailed investigation into the background of the negotiation, and through sufficient information collection, develop a negotiation plan that is directly related to the negotiation objectives. In the negotiations before the preparation of the development of appropriate basic strategies, to the other side of the characteristics of the negotiators, whether to establish a long-term relationship, the nature of the negotiations and the negotiations to take the language and thinking strategy in mind, to be concise, focused, flexible and feasible.

2.1 Information gathering through the PESTA+ model

As the saying goes, if you know your enemy and know yourself, you can win a hundred battles. Art negotiation mainly occurs in the activities of curators and institutions in the art world, and the information of art negotiation is reflected in art business negotiation as the understanding and grasping of many negotiation points, such as the subject of negotiation, the object of negotiation, the negotiation time, and the negotiation place. In the preparation process of art negotiation, the investigation of the environment, the preparation of art information and the formulation of negotiation plan are all related to whether the negotiation can be carried out smoothly or not.

Taking the negotiation with the organiser as a sample, we introduce the background investigation method represented by the “PESTA+” method, which analyses the advantages and disadvantages of the organiser and the participating artists at the macro level through the P (political environment), E (economic environment), S (social environment), T (scientific and technological environment), and A+ (information about the artists and works of art, etc.). Analyse the advantages and disadvantages of the organiser itself and the participating artists at a macro level. Further grasp the key points of information on art market information, industry conditions and product information, so as to clarify the nature and highlights of art curation.

2.2 Processing and full utilisation of artistic information

For grasping the key points of information in the process of curatorial negotiation practice, the concentration of attention and the processing of information during the negotiation are particularly important. As art business negotiation is often manifested as multi-party intervention, which requires clear understanding of complex communication objects, relatively symmetrical communication methods, long communication cycle and flexible use of psychology and linguistics, curators need to establish clear negotiation goals in the preparation process of curatorial negotiation, analyse acceptable price ranges from multi-party standpoints, and unify the common interests of the front and back links. The curator should make a flexible, feasible and focused negotiation plan to promote the smooth progress of the negotiation. At the same time, it should be noted that we should not blindly pursue economic interests at the expense of the visual effect and aesthetic characteristics of art, so that art curation becomes a popular shelf. At the same time, in the process of art negotiation, we need to adhere to the principle of co-operation, the principle of good faith, the principle of mutual benefit to reach a final agreement.

2.3 Negotiating power advantage under the clear own position

Only by giving good play to one's own negotiating power advantages can one be a fish out of water in the process of negotiation. There are many kinds of common art curatorial negotiation advantages: the unique needs of the art market, the irreplaceability of the market, the time element, the degree of fit with the cultural tide, the business relationship between the two sides, the team reputation, the knowledge mastery of the art negotiator and negotiation skills, and so on. Another thing to note about negotiating an offer is that the end result of business feedback is the offer, so we need to think backwards and capture a series of information involved in the offer (such as the quality of the artwork, the market value of the artwork, the quantity of the artwork, the price, the packaging, the transport, the insurance, the payment, the inspection, the maintenance, the insurance claim, etc.) which need to be reflected in the offer of the art negotiation.

3. Principles of Information Utilisation in Art Curatorial Negotiations

3.1 Focus on overall harmony in art curatorial negotiations

The preparation of art information is to serve the use of information in the negotiation process. The effectiveness of art negotiation lies in the expression of language and the rigour of thinking logic. When the negotiation between the two parties produces an impasse, the use of appropriate language expression can cleverly break the deadlock. As both parties are preparing information before the negotiation, it is inevitable that they will fall into an impasse arising from the pursuit of their own interests. Often, the impasse is generally due to the conflict of interests between the two sides, in resolving the impasse, you can use persuasion, lateral negotiation or looking for alternatives to express their own will. But this process must be between the two sides of the mutual concessions, if only one party to sing a “one-man show”, it is easy to cause the negotiation atmosphere is low, or even cause the impasse can not be resolved. For the language art of negotiation, to clearly express the meaning of their own premise, try to control the pace of negotiation and the other party's reaction, with polite language to promote the negotiation process, and ultimately create a suitable atmosphere for negotiation.

3.2 Judging whether the price basis allows for opening negotiations

In the curatorial negotiation practice conducted by the author, the organiser gave an offer far higher than the reasonable price in the opening to create an advantage in economic interests. Therefore, in the negotiation, a wise negotiator must have his own design and analysis method for the framework of the negotiation, and in the face of the interference of the other party's negotiation ideas, he should express his position as briefly as possible.

In the preliminary process, there will be a position is not firm enough to be biased, that is, the initiative unintentionally into the hands of the other party, but the mastery of the initiative is not static, in the art curatorial negotiation of such a commercial activity reflecting the principle of balance, too active negotiation opponent or too passive negotiation opponent will be left with a not so good impression, the former will be a very abrupt feeling, giving a sense of impudence; The latter will be passive and lose the right to take the initiative and the

right to speak with their counterparts, or even damage to their reasonable commercial interests and power. In addition, the price basis is very important, which requires in the opening negotiations to distinguish between the pros and cons, do not do meaningless negotiations, do not accept the offer in the false price is very high or far beyond the reasonable expectations of the opening price.

3.3 Clarify the importance of curatorial teamwork in the art negotiation process

“A good start is half of success.” The quality of the information preparation stage in art curatorial negotiation is crucial to the outcome of the negotiation. In this process, while information, strategy, design, language expression and the basis of art theory are important, the cooperation and mutual co-ordination among the negotiation team also play a key role. Through the analysis of many practical cases, it has been shown again and again that the tacit understanding and cooperation between the negotiation team is related to the efficiency of the whole negotiation and the achievement of the project, and the negotiators should form an organism centred on the main negotiation, and should reach a high degree of agreement on the ideology and the key points of interest. In the event of uncertainties affecting the decision-making, the negotiators should actively discuss among themselves, and finally the main negotiator should take a stand to resolve the problems and contradictions, and promote the smooth progress of the negotiation.

Conclusion

The soul of art curatorial negotiation lies in practice, and an excellent curator not only needs to master the basic knowledge of art theory, but also needs to continue to study and understand in depth through the perfection of knowledge and hands-on practice in practice and work. Logical thinking and language art in art business negotiation not only embodies a set of wonderful gaming ideas, but also plays a creditable role in the curator’s life and the dissemination of art works!

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