SZENT ISTVÁN UNIVERSITY
ENYEDI GYÖRGY DOCTORAL SCHOOL OF REGIONAL SCIENCES

Interfaces and spatiality in the art and second-hand goods markets

Várnai Ibolya
Gödöllő
2019

Name of Doctoral School:

Enyedi György Doctoral School of Regional Sciences

field of science: regional sciences

director:

Dr. habil. Hajdú Zoltán
full professor, doctor of Hungarian Academy of Sciences
Szent István University
Faculty of Economics and Social Sciences
Institution of Regional Economics and Rural Development

supervisor:

Dr. Nagyné Dr. Molnár Melinda
university associate professor, PhD.
Szent István University
Faculty of Economics and Social Sciences
Institution of Regional Economics and Rural Development
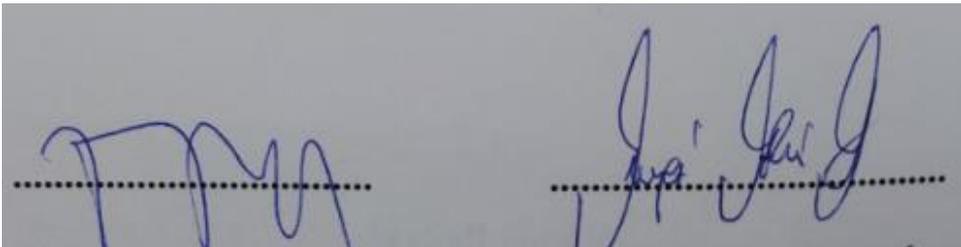
....
Approval of doctoral school   **Approval supervisor**

CONTENT

1. INTRODUCTION

When it comes to examining the market of antique and used items, economists, art historians, anthropologists, sociologists and the representatives of other arts, approach the topic from very different aspects. Considering antique artifacts, pieces of furniture artifacts is an approach which characterizes the art market. While if we associate antique items with used pieces, it leads us to the field of trading with second-hand goods. Researchers rarely examine antiquities in the light of the intersection of these two market segments.

1.1. Topic

Sometimes an artifact may witness a long and exciting life cycle in the market, which indicates that the two markets – the art and the second-hand goods – are connected to each other directly or indirectly. From time to time, these interactions are spectacularly engaging with a wide audience.

As a starting point I refer to the thoughts of János Rechnitzer, full professor and art collector on shopping on flea markets and uncertain places: *„It is not rue that in these places big, valuable things can be bought. It is possible to get a small wall, but the chances of buying a serious piece of art are decreasing, we can say it is impossible… Despite all this, we go to the flea markets, check out the "crap" dealers, there is always something interesting! ... We can also find some smaller but interesting items in flea markets, "crap" shops, or other places (free classifieds, exchange clubs, renowned dealerships, home stores, etc.)* (RECHNITZER, 2002, 73-75. pp.). When developing the concept of my doctoral research, I have taken the above statement into consideration, and have always endeavored to bear the essence of the above quotation in mind. Although flea market sensations are very rare, the question arises as to whether there are any common market roots where the art market supply and second-hand retail offer overlap.

1.2. Research Aims

Regarding that the international and Hungarian literature of the topic marks the boundaries of the two market segments differently, the first and at the same time unavoidable research question is formulated. Who can be considered the players in the art and in the second-hand market?

As BABBIE (2008) points out in his work summarizing advanced social science research methods, in qualitative field research, the alternation of

induction and deduction forms the basis for successful research, i.e. the formulation of the theoretical process, observations, general and through further observations, then the alternation of all these during the course of further observations (BABBIE, 2008, p. 316).

For this reason, I formulated research questions in my doctoral thesis, and avoided formalizing hypotheses whose verification or falsification should be based on mathematical-statistical large-scale sampling (MALHOTRA–SIMON, 2009), that is, methodologies that I do not apply because of the exploratory nature of my research.

In summary, my dissertation seeks to answer the following research questions:

1. What are the factors behind the choice of shop type and location for the various art dealerships and second-hand retailers in Hungary?

2. What is the regional character of the examined markets in Hungary? What is the spatial distribution and spatial organization of the different market players?

3. Are there regional differences in the spatial distribution of the actors involved in the art and second-hand retail trade?

4. What are the criteria for setting up a typology of art dealerships and second-hand retailers? What kind of profit-oriented and / or players with significant revenue can be identified on the supply side of the art dealerships and second-hand retailers?

5. Are there functional links between the art and second-hand retail market in Hungary? If so, what model can be used to describe the relationship between the two markets?

2. METHODS APPLIED IN THE RESEARCH

For the compilation of the theoretical part of the dissertation, the content analysis and summary synthesis of international and Hungarian literature sources form the methodological basis.

During the theoretical synthesis I not only sought to summarize the existing literature but based on the foreign and Hungarian scientific results published far, I also created a model by defining the structure and meeting points of the art and second-hand retail trade.

Considering the research objectives and methodological limitations, I used both data collection based on secondary data sources and observation-related field walking – especially when collecting the location features of business networks – as well as interviews with the salespeople of art and second-hand markets and with different experts.

Between September 2015 and December 2017 in numerous periods, I searched for the location of the trades and the business network data on the a web and carried out a keyword search, in which using the Google search I searched for keywords and phrases engine such as "trade gallery", "auction house", " second hand bookshop, "second-hand shop," "flea market," "antique shop," etc.

With this method, I created my own database of information available online on art dealers and second-hand retailers in Hungary that have their own homepage and / or web store or appear on an Internet company database, advertising portal, community site.

The data base contains information on name, location, and other available information (price policy, supply channel and selection of goods, etc.).

One of the pillars of the exploratory research was field observations, while the other was interviews with traders and experts. Between 2016 and 2019, I surveyed the specific site selection features and location features of the art and second-hand market outlets in several locations by visiting them personally in Budapest, Debrecen, Pécs, Győr, Eger, Tatabánya, Tata, Veszprém and other settlements. MALHOTRA-SIMON (2009) explains that unstructured observations are particularly important in this kind of research, because they allow us to observe important phenomena, thus helping to understand and review processes. I regularly visited antique shops, second-hand bookshops, flea markets of national and local importance (e.g. Ecseri flea market, flea markets in Tatabánya and Hévíz), antique fairs (in Eger and Győr).

Visiting several art auctions (Judit Virág Gallery and Auction House, Kieselbach Gallery and Auction House, Nagyhazi Gallery and Auction

House, BÁV Zrt.) and my appearance at numerous art fairs (eg Antiques & ArtExhibition and Fair) created a special form of "field observation".

During the primary research conducted between 2016 and 2019, I had the opportunity to interview several significant actors in the Hungarian art scene: Péter Bocskai (BÁV), Péter Pintér (Pintér Gallery and Auction House), Gábor Martos (art writer), Tamás Füredi (regikonyvek.hu), Zoltán Dobó (Central Second-hand Bookstore), József Pápai (Pápai Antiquity). As it is more expedient to conduct unstructured interviews in field research (BABBIE, 2008), I have used this method.

I have been able to track market awareness and current affairs by studying past and current offline and online specialist journals such as Műgyűjtő, Műértő, MúzeumCafé and Artmagazine.

Geographic information (GIS-based) thematic mapping and map visualization as well as penetration indexes (PEX index) are used to study the spatial characteristics of the art and second-hand retail trade.

The map was created by geocoding the geographic address of the trades in the database, for which I used Mapinfo 12.5 software. The PEX index shows that in how many percentage of the settlements of a given size is the given type of art shop present (TINER, 2010). I classified the settlements into five categories, on the basis of the number of permanent inhabitants (National Regional Development and Spatial Planning Information System (SIS) data from 2016 then the data were summarized on a spreadsheet, in each individual group indicating the number of settlements where the different types of art shops are present.

3. RESEARCH RESULTS

In view of the limitations in length of the thesis booklet, the following are the most important results of my doctoral dissertation, which are not exhaustive.

3.1. Factors in choosing the form of retail outlet and location for art dealerships and second-hand retailers

The site selection literature distinguishes a number of economic and non-economic factors to achieve optimal site selection for commercial units (SIKOS T., 2000). Based on my research findings, the choice of business and location for the various second-hand retailers is primarily determined by the economic and social aspects, the transport geography and the infrastructure. Spatial decisions of different types of second-hand retailers are influenced by the level of property prices and rents, purchasing power, population size and composition, good accessibility and accessibility differently. Art dealerships can be considered special trading units for which, in addition to the classic hard, economic and demographic factors (population concentration, purchasing power, presence of cultural institutions, etc.), soft factors; primarily cultural, cultural, artistic and infrastructural features, and the genius loci also play an important role in site selection (Table 1).

Table 1: Dimensions of factors influencing site selection for art dealerships

geographical and infrastructural	economic	social, cultural	political, infrastructural
inspirational natural environment	structure of the economy (weight of tertiary, quaternary sector)	population size	local and state development policy endeavors
genius loci	level of employment	public support	favorable local cultural policy
infrastructure conditions (nature and features of the built environment)	favorable income conditions	local art and cultural traditions	number and type of host, support institutions and organizations
favorable geographical position of the settlement, accessibility	weight and nature of tourism	spontaneous initiatives	
proximity to cultural institutions	commercial role, central role in the market	educational level of society	

Source: own edition based on own research

In my experience, the system of the above factors in each case influences or shape the development of art trade in a unique way. The "evolution" of local art markets is unique in space and time; and is influenced by these factors in different ways and to different degrees.

3.2. Characteristics of the spatial distribution of art shops and second-hand retailers in Budapest

The capital's art shops, of course, show strong inner-city concentration. Absolute number of different business types in downtown Pest (V, VI, VII, VIII, IX, XIII) and in Buda, II, III, XI. and XII. districts is the highest. In summary, the number of art shops in Pest is high in the Boulevard and in

the high-income districts of Buda, while in the outer and peripheral districts (eg Csepel, Rákosmente, etc.) the number of art shops is low (Figure 1). The highest concentration and number of shops can be found in district V (Downtown-Lipótváros), which is the traditional commercial zone for art trade, where Falk Miksa Street and many art shops of the Kiskörút are located. While the most important second-hand bookshops and antique shops are located in almost every district of the capital, the more prestigious art dealerships are much more concentrated locally, and almost exclusively in the inner Pest and Buda districts; in the streets concentrating on traditional art trade, in high-income, tourist-intensive districts. The strongest spatial concentration is found in the case of auction houses, as well as in the type of auction house and gallery, these art companies are located in the art districts. These include Falk Miksa Street, Terézváros and Bartók Béla Street in the XI. district.
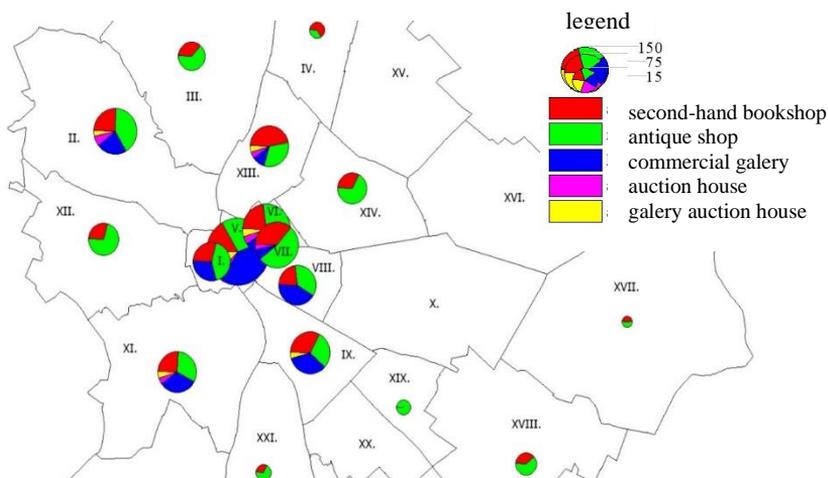

Figure 1: Number and type of art shops in Budapest by district in 2017 (pcs, %)
Source: own edition based on own database

Similarly to the downtown concentration of art dealerships, one of the important arenas for second-hand goods retailing can be identified in inner city districts (Figure 2). Around the turn of the millennium, the number of downtown empty stores has increased significantly due to high rents and the ongoing restructuring of stores (SIKOS, 2000), which may have facilitated the emergence and growth of second-hand shops, antique stores in these districts.
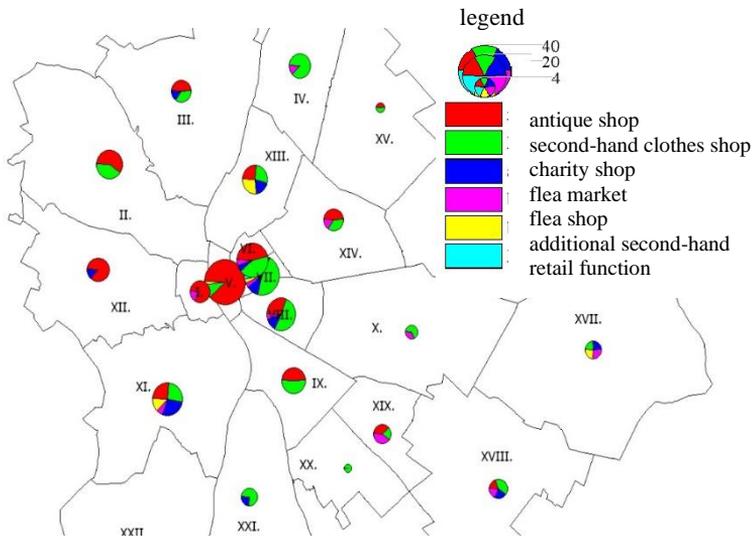
Figure 2: Number and type of second-hand marketplaces in Budapest by district in 2017 (pcs,%)
Source: own edition based on own database

Complex second-hand goods retailer palette was developed in district VI, VIII, and on the Buda side in XI. and XIII. districts where flea markets, flea shops, thrift stores, second-hand clothes shops and antique shops can be found. The second-hand retail business mix in district VII is the most diversified. The local market for used goods in district V can be characterized by a large proportion of antique shops. The less site-specific nature of second-hand retailing is evidenced by the fact that the XVII. and the XVIII. districts have different types of shops and markets. Although antique stores are concentrated in CBD; they can be considered to be a common type, along with second-hand clothing stores.

3.3. Regional differences in the spatial distribution of the art and second-hand retail trade

Based on PEX values we can note that the PEX value of antique stores and antique shops reaches its maximum for cities with more than 100,000 inhabitants, meaning that at least one of these types of shops appears in each of the seven settlements (Table 2). The number of antique shops is higher in our university towns (Debrecen, Szeged).

Table 2: Art dealers PEX indices in the countryside (2017)

Settlement size (1000 people)	Number of settlements	second-hand bookshop		antique shop		commercial gallery		auction house	
		pcs	PEX	pcs	PEX	pcs	PEX	pcs	PEX
over 100	7	7	1,000	7	1,000	6	0,857	3	0,428
50-100	11	9-	0,818	7	0,636	8	0,727	0	0,000
50-25	28	16	0,571	17	0,607	10	0,357	0	0,000
25-10	96	9	0,093	15	0,156	6	0,062	0	0,000
under 10	3012	8	0,002	17	0,005	12	0,003	0	0,000

Source: own calculation based on Tiner (2010)

In this settlement category the presence of commercial galleries can also be considered high, there is a for-profit gallery in all of them, except for Miskolc. Győr and Pécs are outstanding from this respect, where 6-8 shops deal with paintings.

The location-specific, metropolitan feature of the industries of cultural economy (ENYEDI, 2002) is shown by the fact that except for Budapest, gallery auction houses can only be found in settlements with more than 100,000 inhabitants, in less than a half of the cities of this size operates this kind of shop. This proves that cultural activities are only economically viable if salespeople with special training and the critical mass of consumers is also present there (WERCK et al. 2008).

In our settlements of 50-100,000 people there is an example of a very colorful local art market palette (Zalaegerszeg, Veszprém). In the category of cities with 25-50 thousand inhabitants, the dominance of second-hand shops and antique shops is evident. For example, there are Szentendre, Vác, Esztergom and Baja, where there are several art shops and second-hand bookstores.

Not only retailing in antiquities is lively in small and medium-sized towns, but according to the collected data, buying estates and the cash-buying of antiques are also widespread among rural art dealers. It is these processes taking place in the countryside are the ones which play an important role in connecting the markets of second-hand goods and pieces of art.

It can be said that the presence of neither type in the settlement category below 10 thousand inhabitants is significant. Typically, one or two art dealerships occur as a settlement. At the same time, agglomerative advantages (Nagycenk, Vértesszőlős), the influence of tourism (Tokaj, Balatonalmádi), as well as the earlier traditions of artistic and cultural life

(settlements of the Danube Bend) may favor the occurrence of various art shops.

Despite the limitations of data collection, it is important to present the main features and characteristics of the spatiality of second-hand outlets. It can be said that second-hand shops and flea markets can already appear at the village level of the settlement hierarchy, and many of these shops and markets operate in larger villages and small towns (e.g. the spring flea market in Csanádapáca).

The appearance of second-hand clothes shops in the settlements already assumes a higher concentration of the population. Second-hand clothes stores – especially non-chain independent shops – can already accumulate sufficient purchasing power in a small-town environment. In smaller, less-favored urban settlements, relatively low purchasing power may favor the successful operation of these types of stores (e.g. Kisbér, Second hand, second-hand clothing). The more important second-hand chain boutiques are now appearing in a downtown environment. Chains with a larger floor area and a wider range of supply (e.g. Háda, Humana, Angex) spread in towns with a population of over 15,000 inhabitants nationwide (e.g. Háda in Kisvárda).

Antique shops are able to operate profitably in the Hungarian middle-sized towns and in metropolitan environment. Naturally, the location and long-term success of these are greatly influenced by the local cultural conditions, but, as I have shown in the PEX analysis, there are hardly any shops below the level of middle-sized settlements. An excellent example of this is the fact that Tata, with its population of about 20,000, has several antique shops, while Tatabánya, with its 68,000 inhabitants, and a history of mining there is none.

Flea shops, thrift shops and vintage clothing stores, which are at the "top" of the hierarchy of second-hand goods retailers, are now mostly located in county and regional centers. The successful operation of vintage, donation and flea shops that meet specific customer needs requires significant potential purchasing power, as a large number of shoppers are required to cover the higher costs of product range, location, and operation (e.g. Engel souvenir shop, Győr, Vintage, Tatabánya, Sárberek; Bolhabolt, Szolnok, Alcsisziget).

3.4. Integrated typology of art dealerships and second-hand retailers

The reinterpretation of the value associated with works of art and objects of use (THOMPSON, 1979, KOPYTOFF, 1986) enables a given object or art piece to represent a value that varies in space and time. This process

allows different categories of objects to be present simultaneously in the supply both of second-hand and art markets. Furthermore, it can be observed that certain market players – providing a kind of transition and interoperability between the two market segments - fulfill their function as a link between the two examined markets. Based on six criteria I characterized these market players in the framework of an integrated typology of art and second-hand retailers (Table 3).

Table 3: Functional, integrated typology of antique and art dealerships

Aspect	Type	Sub-type
Profile	shop	antiques shop
		second-hand bookshop
	fair	antique fair
		art fair
	antique market	
Location	located in geographical space	
	online	
	multichannel	
Price strategy	fixed prices	negotiable prices
		not negotiable prices
	bid strategy	
	mixed strategy	
Selection of goods	wide selection	
	specialized	
Opening hours	fixed opening hours	
	temporary	periodically
		based on the fair calendar
	occasionally	
Operator	private people	private individuals
		private entrepreneurs
	partnerships, cooperatives	joint venture with legal entity, cooperative
		joint venture without legal entity, cooperative
	local government	

Source: own edition based on the research database

Based on their profile, these players can be shops (antique shop, second-hand bookshop), fairs (antique market, art fair) and markets (antique market). In addition, each type may be described with different

characteristics based on the point of sale, the pricing strategy used, the product range, the opening hours and the operator.

3.5. A spatial model of the functional relationship between the art trade and second-hand retail

The hourglass model of second-hand and art retailers shows the level of settlement hierarchy at which each type of retail outlet appears (Figure 3). To this end, I distinguished four levels of the settlement hierarchy: the first, at the lowest level, are larger villages and small towns (population below 10,000), where products of minor or low value are distributed.

At this level, you will find second-hand shops, flea markets, and antique markets, as well as garbage pickers. At the next level of the hierarchy are small and medium-sized towns (population about 10-30 thousand people). Antique shops, second-hand clothing stores and second-hand bookstores are now profitable to operate in this size of towns. On the next level of middle-sized and large cities (with around 30-100,000 people) important art merchandising features like commercial galleries or antique fairs might appear.

Depending on the nature of the socio-cultural background and the traditions of the local art scene, the local presence of art trade in the middle-sized and large cities of Hungary is very different: in some cities it is significant (e.g. Veszprém), while in others it is almost non-existent (e.g. Tatabánya).

Of course, large cities and regional centers (over 100,000 people) have the widest presence of second-hand and art shops. Specialty stores such as vintage stores or thrift shops are also featured here, but the most important gallery auction houses and art fairs are in large cities. This can be explained by the high spatial concentration of demand.

The hourglass model points out that the types connecting second-hand and art retail channels are present from the lowest levels of the settlement hierarchy (antique market) - including small and medium-sized cities (antique shops, second-hand bookshops) - to the upper levels of the urban hierarchy. The spatial extension of the hourglass model allows not only to understand the institutional interfaces of the art and second-hand trade, but also to clarify its connections to the settlement hierarchy. It highlights the functionally relevant role of each business type in the market, as well as the spatial level (type of settlement) these functions typically appear. The hourglass model also illustrates the characteristics of spatial organization of the sales outlets that connect the second-hand and art market.
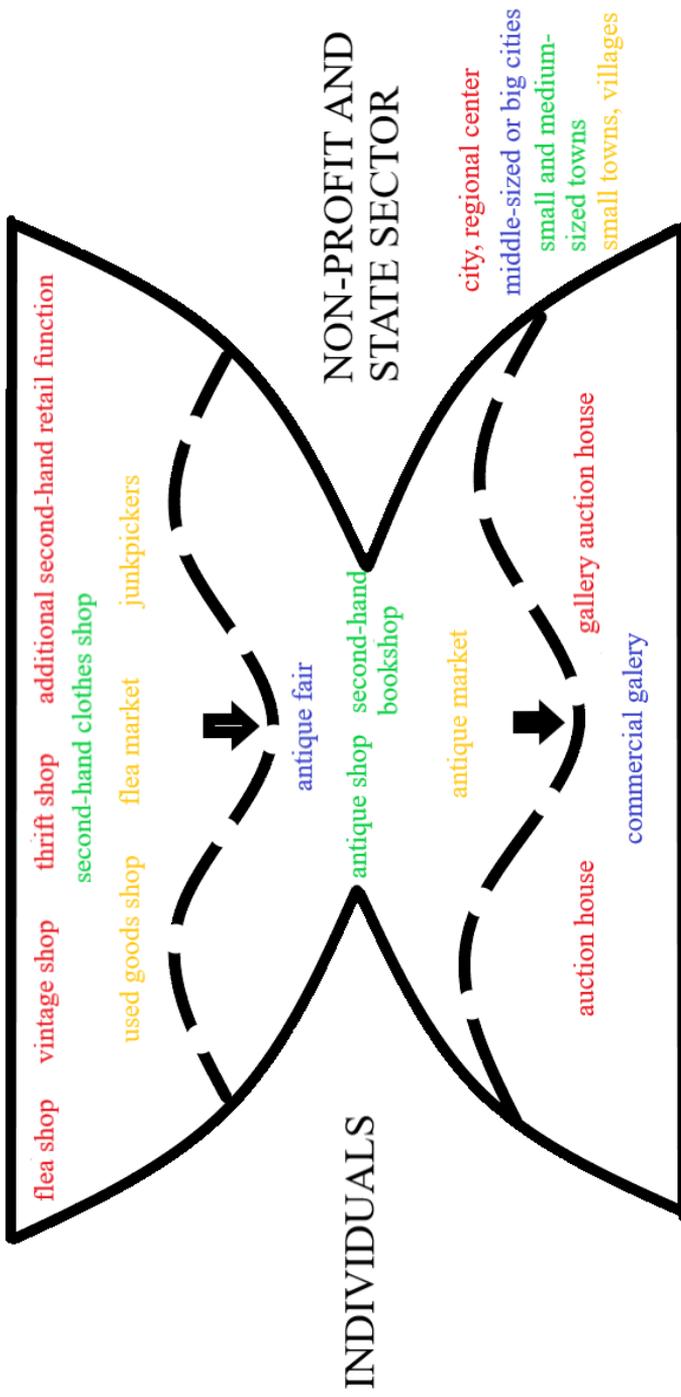
Figure 3: Spatial extension of the sandglass-model

4. CONCLUSIONS

In this part I will give a short overview on my new and novel scientific results, summarizing the more important findings of my Ph.D-research, and give a brief overview on the possible further research directions.

4.1. New and novel scientific results

I will first list the most important results and then describe in more detailed form the extent and characteristics of my own contribution.
My most important results:
1. I have set up typology of a second-hand retail store network
2. I have created a typology of art shops
3. I have characterized the "common" features of the art and second-hand retail business
4. I have created my own model (hourglass model) on the role of second hand shops and art shops in the value transformation of goods
5. I have carried out an exploratory analysis of the local and regional aspects of the site selection of second-hand retail and art trade
6. I analyzed the current territorial features of the domestic second-hand and art trade

In the following part I give a detailed explanation:

1. Typology of a second-hand retail

The classification of Hungarian second-hand retail aimed a comprehensive description of the sector. In my classification I defined the typical types according to several aspects (operator, supply, pricing, sales channel, profit-making, etc.). As a result, a system has been created, that includes all domestic second-hand outlets. This classification system creates an unified structure for the otherwise very diverse second-hand market and for its players.

2. Typology of art shops

Like in case of the second-hand retailers, the goal here was to create an unified classification of different art shops. Diverse players in the art market - galleries, antiques, antique shops, etc. - are clearly identifiable in my classification. In this grouping logic, the main dimensions of

classification were the ownership structure, pricing strategy, distribution system, profit aims, and operating structure.

3. "Common" institutional features of the art and second-hand retail business

One of the most important results of my doctoral dissertation is that I have highlighted the existence of overlaps between two, seemingly distant sectors, the second-hand retail and art trade from organizational and institutional point-of-view. I pointed out that there are "common parts" in the sale of second-hand goods and art works that share a common platform of shops such as antiques, antique shops, antique markets and some flea markets.

4. Creating the hourglass model

In the previous section, I have already highlighted the common aspects of the second-hand and art-shop network. Based on this, I created my own theoretical model, that shows the extent and role of second-hand shops and art shops in the value transformation. In this transformation (a kind of real value creation) various objects of use and antiques become art works in the long run. In the last part of my dissertation I also made a space-sensitive version of the hourglass model, which also shows the settlement hierarchical ties of second-hand and art marketers.

5. Summarizing the site-selection factors of second-hand and art traders

Because both the second-hand and art trades are specific, "non-typical" trade sectors, their site selection strategy is also very different from the classic retail site location models. In these cases, social, cultural, economic, historical, spatial (regional and local) factors are more important in site location than they are in other segments of retail trade where these factors does not play important role or have less importance.

6. Current territorial features of the Hungarian second-hand and art trades

In this section, I studied commercial galleries, gallery auction houses, second-hand bookshops, antique shops, and auction houses among the art shops. Due to the very heterogeneous nature of second-hand retailing, in

my doctoral dissertation I explored the spatial characteristics of charity shops, flea shops and flea markets.

Second-hand shops and flea markets have local significance everywhere. Second-hand clothes shops in small and medium-sized towns are located, gift shops and flea shops can be found in major rural settlements.

The territorial concentration of second-hand bookshops and antique shops is not as strong as that of art galleries and auction houses, as these types are widespread in rural settlements, mainly in major mid-sized and large towns. The location of antique shops and second-hand bookshops (located not only in metropolitan areas but also middle-sized towns) proves that they play an important role not only in the art market but also in the second-hand retail trade. (compare to hourglass model).

4.2. Summary

My doctoral dissertation deals with the retailing of used items and artefacts and its spatial aspects from regional (as social spatial), geographical and business science aspects.

It is a common feature of second-hand retail trade and art trade that the goods are always sold second-hand, and the goods included in the supply cannot be duplicated. Consequently, the identification of the interfaces between the two sub-markets begins by avoiding the delineation of sharp boundaries, but rather by focusing on how we look at a particular object, and how we try to sell it. This approach provides a more flexible framework for interpretation, with some items being present on both market (second-hand goods and art). At the same time, there is a certain degree of interoperability between the two markets, which, however, it does not apply to all, but only to certain works and objects.

Following the logic of the above argument, in the first half of my dissertation I set out the conceptual frameworks of the two examined markets; and presented the intersection of second-hand items and artefacts. This intersection is articulated in special business types such as antique shops, antiques and antique fairs and markets.

Following the definition and classification parts, I attempted to create a model which reflects the fluid nature of the second-hand and art market, and highlights the time dimension that is so important in the sale of second-hand goods and works of art. The result of this is my hourglass model, which integrates exactly how and where (at what stage and settlement level) the various second-hand shops and art shops are involved in the retailing of various articles (household items, works of art).

In the practical part of the dissertation I wanted to analyze the characteristics of this complex and heterogeneous market in Hungary.

During my research I strived to grasp not only the social, economic but also the spatial aspects of the phenomenon, therefore, the focus of my research was on penetration, spatial distribution and local market presence.

The results of my research can contribute to a deeper understanding of the market for second-hand goods and the art trade, as well as to explore the relationships between the two markets and the flows of goods.

4.3. Further research directions

The most important of the future research directions is the research of the demand side of the second-hand and art trade, because without knowing the behavior and motivation of the customer side the market processes cannot be understood. Unfortunately, the discrete nature of the art trade, in particular, makes this research objective much more difficult. In this part, segmentation of customers in the second-hand and art markets (characterization of each segment) as well as a better understanding of their motivations and behavior will be the most important.

Another important research objective may be to examine the internal spaces of the second-hand retail and art trade. An analytical exploration of the networks and hierarchies has great importance that help to understand the journey of second-hand articles and artworks in and between second-hand and art markets.

The digital society and economy leave (left) a serious mark on the second-hand and art markets these days. It will also be important to examine the feasibility of methods and means of omnichannel marketing in retailing of second-hand goods and art works.

As the market processes of second-hand goods and art works have a significant direct and indirect impact on the economy, society, culture and urban development, I consider it important to deepen the analysis and understanding of this complex and reflexive system of relationships.

Understanding the mechanisms of the art and second-hand markets, the description of market players and the external, social, economic, cultural and town shaping effects go far beyond the scope of this thesis, but I find the description of this important and interesting from a scientific point-of-view. I consider this not only my task, but also my mission in the years to come.

5. REFERENCES

BABBIE, E. (2008): A társadalomtudományi kutatás gyakorlata. [Practice of social research] Hatodik, átdolgozott kiadás. Balassi Kiadó, Budapest, 744.p.

ENYEDI GY. (2002): A városok kulturális gazdasága. In: Földrajzi Értesítő 51(1-2), 19–29.pp.

KOPYTOFF, I. (1986): The cultural biography of things: Commoditization as process. In: APPADURAI, A. (ed.): The social life of things: commodities in cultural perspective. Cambridge University Press, USA, 64–91.pp.

MALHOTRA, N.K. – SIMON J.(2009): Marketingkutatás. [Marketing research] Akadémiai Kiadó, Budapest, 832.p.

RECHNITZER J. (2002): (Mű)gyűjteni, de hogyan? Egy csodálatos szenvedély anatómiája és technológiája. [Collecting art, but how? – Anatomy and technology of a beautiful passion] Régió Art Kiadó, Győr, 170. p.

SIKOS T. T. (2000): Marketingföldrajz. [Marketing geography] VÁTI Kht. Komáromi Nyomda és Kiadó Kft, Komárom, 241.p.

THOMPSON, M. (1979): Rubbish Theory. The creation and destruction of value. Oxford University Press, Great Britain, 228.p.

TINER T. (2010): Kereskedelmi nagylétesítmények telephelyválasztási kritériumai Magyarországon [Site location criteria of large-area shopping units in Hungary] In: SIKOS T. T.(ed.): Fenntartható fogyasztás és növekedés határai. Új trendek a kereskedelemben. Selye János Egyetem Kutatóintézete, Gödöllő-Komárom, 69–96.pp.

WERCK, K. – HEYNDELS, B. – GEYS, B. (2008): The impact of 'central places' on spatial spending patterns: evidence from Flemish local government cultural expenditures. In: Journal of Cultural Economics 32, 35–58.pp.

6. AUTHORS' PUBLICATIONS CONNECTED TO THE RESEARCH TOPIC

Proofread article in Eglish

VÁRNAI I. (2018): Flea Markets in the space – Typology and spatial characteristics of second-hand retail in Budapest. In: ***Hungarian Geographical Bulletin*** 67(1), 75–90. pp. ISSN 2064-5031

VÁRNAI I. (2018): Spatial characteristics of art trade in Hungary. In: ***Deturope: Central European Journal of Tourism and Regional Development*** 10(1), 131–142. pp. ISSN 1821-2506

Proofread article in Hungarian

VÁRNAI I. (2017): A hazai műkereskedelem tipológiája és térbeli jellegzetességei Budapest példáján. [Typology and spatial characteristics of the Hungarianartmarket–TheexampleofBudapes] In: ***Tér és Társadalom*** 31(2), 104–119. pp. ISSN 0237-7683

VÁRNAI I. (2018): A használtruha-üzletláncok területi sajátosságai és a használtruha-vásárlási szokások. [Spatial Characteristics of Second-Hand Clothes' Retail Chains and Buying Habits of Used Clothes] In: ***Területi Statisztika*** 58(3), 269–301.pp. ISSN 0018-7828

Proceedings in English

KOVÁCS A. – VÁRNAI I. (2018): Effect of Temporary Closure of a Hypermarket on the Shopping Behavior – Hungarian Example. In: BUDINSKÁ; SIMONA–HULIAKOVÁ; ZUZANA–MICHALBUDINSKÝ (eds.): *Scientia Iuventa: Proceedings from International Conference of PhD. Students*. Univerzita Mateja Bela, Banská Bystrica (2018.04.19.), 1–11.pp. ISBN 978-80-557-1426-4

VÁRNAI I. (2019): Relationship between economy, culture and art – the Hungarian art market in space. In: *Kárpát-medencei geopolitikai konferencia* konferenciakötete. J. Selye University, Komarno (2019. 06.27-29.) megjelenés alatt

Proceedings in Hungarian

VÁRNAI I. (2016): A fővárosi műkereskedelem funkcionális és területi aspektusainak elemző bemutatása. In: PAJTÓKNÉ TARI I. – TÓTH A. (szerk.): *Magyar Földrajzi Napok 2016: VIII. Magyar Földrajzi Konferencia, XVI. Geográfus Doktoranduszok Országos Konferenciája, és az Oktatás-módszertani*

és Földrajztanári Konferencia Konferenciakötete. Eszterházy Károly Egyetem, Eger (2016. 08. 25-27.), 180–188. pp. ISBN 978-615-5297-76-2

VÁRNAI I. (2017): A hazai műkereskedések területi eloszlásának GIS-alapú vizsgálata. [GIS-based research of the spatial distribution of Hungarian art shops] In: VIGH L. (szerk.): *Acta Periodica 12. A Magyar Tudomány Ünnepe 2017. Konferenciakötete.* Edutus Főiskola, Tatabánya (2017. 11. 16.), 125–138. pp. ISSN 2063-501XII

VÁRNAI I. (2018): A műkereskedések területi eloszlásának regionális különbségei Magyarországon, főváros-vidék összehasonlításban. [Regional differences in spatial distribution of art shops of Hungary in comparison of the capital and the coutryside] In: ANTALÍK I. –HORBULÁK ZS. (szerk.): *Kárpát-medence, mint gazdasági tér. Tanulmányok az I. szlovákiai Magyar Közgazdász Találkozó előadásaiból.* Selye János Egyetem, Komárom (2018. 06.14-15.), 60–71.pp. ISBN 978-80-8122-277-1

Other publications

VÁRNAI I. (2016): A műkereskedelem térbelisége Budapesten. [Spatiality of art market in Budapest] In: PAJTÓKNÉ TARI I. – TÓTH A. (szerk.): *Magyar Földrajzi Napok 2016: VIII. Magyar Földrajzi Konferencia, XVI. Geográfus Doktoranduszok Országos Konferenciája, és az Oktatás-módszertani és Földrajztanári Konferencia Absztraktkötete.* Eszterházy Károly Egyetem, Eger (2016. 08. 25-27.), 47. p. ISBN 978-615-80307-1-7

VÁRNAI I. (2017): Használtruha-vásárlási szokások Magyarországon. [Shopping habits of second-hand clothes in Hungary] In: FATA I. - GAJZÁGÓ É. - SCHUCHMANN J. (szerk.): *Regionális folyamatok a változó világban és Magyarországon:* Tomori Pál Főiskola Enyedi György Emlékkonferenciájának Program- és absztraktfüzete. Tomori Pál Főiskola, Budapest (2017. 09. 08.), 9-10. pp.

VÁRNAI I. (2018): Beluszky P. (2014): Budapest – zászlóshajó vagy vízfej? [Budapest – flagship or hidrocephal?] book review In: *Tér és Társadalom* 32(1), 186-191. pp. ISSN 0237-7683