



Specific Features of Development of the Russian Modern Art Market: Analysis of Krasnoyarsk Krai

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ABSTRACT

This paper analyzes the modern art market of Russia. It gives special importance to the regional art market's specific features and "new media" as one of its elements. The purpose of this paper is to study market processes in the modern art sphere of Central Siberia (Krasnoyarsk Krai). The main methods used to study are analytical reviews of foreign and domestic sources with regard to the given subject, studies of digital-marketing strategies, surveys and in-depth interviews. It is established that the dynamics of the regional art market in Krasnoyarsk directly depend upon such factors as communication and information digital technologies that are actively used by modern artists in order to create and maintain their prestige, as well as to increase their competitiveness. The paper establishes forecasts for the future of the Krasnoyarsk modern art market, including its general place in the structure of the art market of Russia, and the prospects of development of the regional fine art market.

Keywords: Art Market, Siberia, Krasnoyarsk Krai, Digital Media, Art

JEL Classifications: Z110, Z190

1. INTRODUCTION

The information and communication functions of art become important and works of fine art actively enter the art market under the conditions of globalization, modernization and rapid development of social and cultural processes. It frequently appears that the art market as a phenomenon has emerged relatively recently at the moment of transition to the market economy and orientation of the art sphere towards new conditions of economic management. In some way it is so, however, the art market is a difficult and many-sided sociocultural process that has been gradually created on the basis of social mechanisms of gifts, orders and actual purchases of works of art.

The modern art culture represents an entertainment and identity industry and consists of many directions of creative practices included in the production-distribution-consumption scheme. The art space is inevitably included in the commercial sphere. Thus, when it comes to the art market in general, it is clearly understood that this concept is directly connected with the market

where its main subjects, such as buyer, seller and inermediator, function.

The way the Russian art market develops has its own specific features that are considerably conditioned by the burden of the Soviet inheritance, peculiarities of mentality, legal, social, economic system, etc. All these unique characteristics inhibit rather than promote the development of the Russian art market that supposedly has considerable potential. A comprehensive approach aimed at regulating all subjects of this field where mass media channels play a very important role is necessary in order to improve and resolve these or those problems of the modern domestic art market. The mass media allow the art market to accomplish one of its most important functions: Information. This function is aimed at creating an information field where society can get acquainted with artists' works. Such popular information transfer methods as the Internet and web environment play a huge role in modern society. The methods allow people to eliminate temporal and spatial boundaries, which is important for those regions that are far from large Russian cities. Modern artists successfully use the

Internet in order to promote their works, create certain images, make themselves known, and increase their competitiveness in the virtual space of the art market regardless of geographical boundaries.

This article analyzes the effectiveness and opportunities of the digital media in the art marketing sphere and considers the ways of public relations and selling of works of art by Krasnoyarsk Krai artists via the Internet.

2. REVIEW OF LITERATURE

Today, the art market is not only a sphere that allows one to assess the level of development of society's spiritual needs at a certain period of time but also a place for performing economic relations and achieving investment objectives. Many scientists have recently paid special attention to the art market as to a subject of interdisciplinary researches. The scientific articles cover the most different spheres of this field, which once again confirms that the art market, as a phenomenon, is ambiguous and contradictory (Quemin, 2013; Quattrocchi and Strati, 2014; Morgner, 2014; Kraeussl and Logher, 2010; Dakshina et al., 2012; Alichniewicz and Michałowska, 2014; Geraldine et al., 2013). Some researchers pay attention to art galleries as to one of the most important segments of creation of the art market (Schuetz and Green, 2014; Chernyaeva and Stepankaya, 2013). Furthermore, some researches dedicated to communication between the viewer and the work of art are of great interest, for example, those where specific features of perception of works of art by people in real time and via the Internet are compared (Foreman-Wernet and Dervin, 2011; Foreman-Wernet et al., 2014; White and Hede, 2008).

As digital information technologies are more and more popular in all types of economic, social and cultural activities, researchers become more interested in the use of digital media in order to develop communication-marketing strategies that include digital-marketing strategies (Kondratenko, 2015; Stephen, 2016; Tiago and Verissimo, 2014).

The Internet has also touched the sphere of the fine art market. Such general issues as art promotion, art management, and also digital art marketing technologies are considered in the articles by Babenko (2013), Bartenieva (2015), Golman (2013), Suminova (2013), Starkova and Petrov (2015), Levine (2013), Koptseva and Kirko (2015), Arora and Vermeylen (2013), Munteanua and Pece (2015), Kostylev (2015), Irkhen (2016).

The role of social media is studied in order to increase the effectiveness of marketing strategies of promotion and communication with potential visitors of cultural organizations (Hausmann and Poellmann, 2013; Shapinskaya, 2015). The potential of on-line art auctions and possibilities of e-commerce for resolving these or those problems of the traditional art market are considered (Chernyaeva, 2012). Multimedia Internet communication channels are analyzed that enable artists and designers to showcase, promote and sell works of art and creative projects (the example of the site and social network for artists - www.deviantart.com) (Salah and Salah, 2013).

The analysis of scientific literature dedicated to the art market, its problems and marketing allows one to reveal basic concepts, development tendencies and prospects of this field. Many domestic authors share the same opinion that the Russian art market as of today is full of contradictions. On the one hand, it is beyond doubt that the art market exists as it has goods circulation, works are bought, numerous and often expensive transactions are made, and, on the other hand, art marketing and, accordingly, art promotion remain at an extremely low level. Moreover, the main reason for this situation is that until quite recently artists themselves have expressed low interest in promoting their art (Golman, 2013). The fact that the structure of the Russian art market has practically no art dealers, i.e., managers engaged in selling and promoting works of art in the art market, who are the first and important link for artists in a row of intermediaries is also of great importance. There are generally no interrelations or interactions between the art market's existing participants; the market is short of necessary professional human resources.

Under such conditions, digital information networks that serve as a personal supervisor for modern creative individuals come to the aid of modern artists provided that they have a concrete desire to be engaged in self-promotion. However, the influence of modern technologies on works of art is rather contradictory, which requires systematic art education and aesthetic education of people. Technical capabilities of reproducibility and duplication of works of art and PR and marketing methods are not capable of creating the viewer's adequate taste if such experts as scientists, culture-related theorists and practitioners, media professionals, marketing specialists and teachers do not combine their efforts (Shapinskaya, 2015).

3. MATERIALS AND METHODS

According to some researchers, both regional art markets and Siberian modern art market that starts only on the cusp of the 20th and 21st centuries are at the stage of their formation. Krasnoyarsk Krai and Krasnoyarsk with their market processes in the modern art sphere have been chosen for analysis due to their specific cultural situation. The full cycle of academic art education (art school named after Vasily Surikov, art institute, the Urals, Siberia and Far East Regional Department of the Russian Academy of Arts, the Union of Artists of the Russian Federation) provides the city with qualified specialists. There are many artists (as of today, the Krasnoyarsk Union of Artists consists of more than 200 artists), which generates an abundance of art products. At the same time, the cultural institute that promotes modern works of art is not sufficiently developed in Krasnoyarsk. Thus, the role of a supervisor is undertaken by the artist himself/herself under such modern conditions.

The media space gives the artist opportunities to promote his/her activities and works of art without resorting to considerable financial investments and art marketing specialists' assistance. New technologies have exerted influence on the most important information function of the art market: The social media create a new style of communication and introduce new business strategies. The dominating position is taken by the Internet that characterizes

the modern digital culture. Digital marketing that is so popular today and that allows a company or a brand to be present in the Internet environment, cover as many digital information transfer channels as possible (creation of websites, social media marketing), and ensure the most successful achievement of promotion objectives can be used by the artist in order to independently make himself/herself known and arouse interest in his/her personality. This is the way how a creative individual who can voluntarily create his/her image, sell works of art and form the consumer's taste by using the mass media is made.

The objective of this research is to track main tendencies of digital communication technologies (in particular the Internet) and their influence on the regional modern art market. To show that the dynamics of the regional Krasnoyarsk art market depends on such factors as the development of digital communication and information technologies that are actively used by modern artists in order to create and maintain their image and increase their competitiveness.

The main methods of this research are analytical review of foreign and domestic sources on the assigned subject, study of digital marketing strategies, in-depth interviewing.

The Krasnoyarsk artists have participated in the research. Among them are members of the Union of Artists of Russia All-Russian Creative Social Organization (ACSO) (Krasnoyarsk regional organization), members of the Krasnoyarsk Creative Union of Artists, the Puls Vremeni (pulse of time) Youth Creative Association under the Union of Artists of Russia KRO ACSO, and also artists who are not members of any social organizations (in total, 20 people aged 24-65 years). Employees of such local galleries and art salons as Dar (gift), Khingan, Romanovs' Art Gallery, AinArta Gallery have been also questioned.

Respondents have been also asked about problems associated with creating the regional art market and revealing main difficulties

that Krasnoyarsk Krai artists deal with when promoting and selling their works of art, and about the role of the Internet in these processes.

Interviewees have been asked about the following:

1. What is the main difficulty that Krasnoyarsk Krai artists must overcome when promoting their works of art and what challenges you have personally faced?
2. Do you use any digital media, the Internet in particular, when promoting your works of art? If yes, how long have you started using the Internet for these purposes and what digital information transfer channels do you use (personal websites, online stores' websites, social media promotion, etc.)? How has it affected your popularity, your image in general and sales of your works?
3. What helps to increase sales of your works and your popularity most of all: Real time promotion (participation in fairs, exhibitions, master classes) or on-line promotion?
4. What is necessary in order to improve the situation in the regional art market?

The analysis of secondary data on identification of the existing Internet artists-related resources has been also conducted. The Internet multimedia resources used by respondents in order to post and sell their works, including social media pages, Internet artists-related portals, Internet picture galleries, etc., have been browsed.

4. RESULTS

Based on this obtained information, the organization chart that shows the main Internet multimedia resources used by artists in order to promote their works has been prepared; each field, in brackets, contains examples of websites corresponding to this or that section (Figure 1).

Figure 1: Internet multimedia resources intended for showing and selling works of art (prepared by the author)

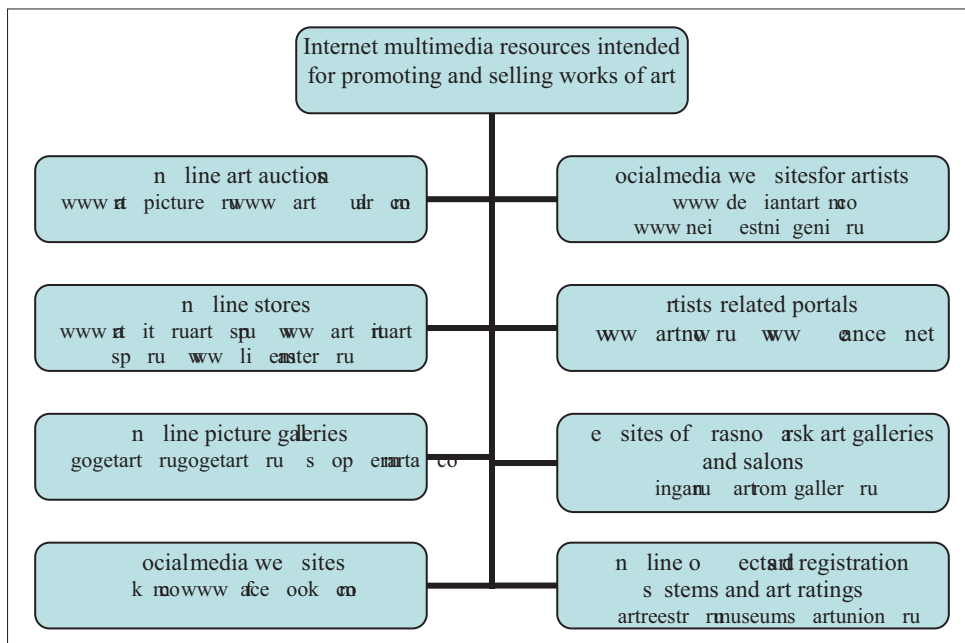


Figure 1 shows how art institutions' websites maintain and develop the organization of art life already within the virtual space. "The Internet's main characteristics are enormous information resources and high potential for commercial activities" (Chernyaeva, 2012, p. 35). As of today, art-related websites are many in number and extensive search results are simply striking. Having this huge and mobile communication sphere, it is beyond doubt that one can think of those opportunities that the virtual environment can provide in order to resolve the traditional art market's problems. The Internet's technical capabilities for artists and galleries include promotion, archive, catalog and point of sale.

The Internet allows artists and galleries to attract many potential buyers. Artists can offer their works for sale and post them in websites either on a paying basis or without payment. It is beyond doubt that when this huge range of opportunities of promoting one's art is available, the virtual art market has some negative sides of "democratic nature." There is the situation when the virtual space becomes filled with mass-consumption products misrepresented as works of art. The research of theme-based websites and social media groups shows that a huge flow of digital information mixes professional artists' activities with those of amateurs who fill the virtual space of the art market with mass-consumption and low-quality products.

This results in a necessity of creating new and developing already existing resources that can expertially assess works of art and consider specific features of sales of works as goods (artreestr.ru).

The analysis of interviews with Krasnoyarsk Krai artists and Krasnoyarsk galleries allows us to identify the following aspects:

1. The main difficulty in promoting Krasnoyarsk Krai and Krasnoyarsk artists' works consists in the fact that there is no consistent connection: Artist-art manager-buyer. Consumers of works of art has no taste created with regard to art products. Galleries regarded as links between artists and consumers are not enough in order to influence the local consumer and create the culture of acquisition of art products. In addition, gallery owners as one of the most important segments of the art market have not developed their activities as required. Traditionally, gallery owners' activities combine management, psychology and economy skills. In Krasnoyarsk, there is no contract work with gallery owners when they not only store works of art, but also promote them. Under such conditions, there is an alternative in the form of promoting artists' works by their own efforts via the Internet.
2. More than 55.6% of the interviewees have expressed a positive attitude towards the Internet as a way of promoting works of art, 38.9% have expressed a "neutral" attitude due to their insufficient awareness with regard to working with any digital media, due to their unwillingness to deal with this sphere, or due to some other already established relations and sales. Only 5.6% have expressed a "negative" attitude in preference to the art market's traditional processes. The Internet resources used by Krasnoyarsk artists in order to promote their works are rather different. This list includes artists-related portals, on-line art stores and on-line picture galleries. Social media websites where artists post information

on their creative activities and share photos are very popular: "About 5 years ago, the Internet did not play such an important role in social life, and social media websites were not so popular. Nowadays, we have a feeling that there is nothing better for artists than these things. The artist creates a certain artifact and wants to show it. Moreover, any exposure always includes the viewer. If there is no opportunity to spend a lot of money in order to promote your works, then the Internet allows you to show what you want with only one click so that many people can see these works on your page," says Vasily Slonov, artist.

Almost all the galleries that have participated in the research have either their personal websites (www.art-rom-gallery.ru, ainarta.lendis.ru, hingan.ru) or theme-based groups in social media websites; some of them have several multimedia resources. Due to these sources, galleries' representatives actively post and convey information on exhibitions, events or master classes held in such galleries to the viewer. The exception is provided by the Dar antique shop that works with a limited group of connoisseurs and buyers and needs no additional promotion. In general, artists note that the distribution of information on their activities in the Internet does not considerably increase sales of their works but, undoubtedly, influences the formation of public opinion and recognizability.

3. According to the respondents, the situation in the regional art market can be improved in case of application of cultural practices aimed at educating city residents who are potential consumers of local creators' works.

Consumers should know authors, works, how and where such works can be bought. The mass media, as an important public institute, communicator and spokesman of people's social, economic and political interests, can play one of connecting roles in these processes. The situation can be improved only when all the segments of the art market function adequately, and the artist himself/herself as a producer is not an exception.

5. DISCUSSION AND CONCLUSION

According to this study, it can be concluded that the modern world of information technologies and almost infinite opportunities that have appeared with the development of the Internet have filled the virtual and real spaces of the art market with mass-consumption products that are very different to works of art. Receiving financial rewards should not be a goal in itself for the artist. True motives for creative activities should consist in self-expression, embodiment of ideas and only then, after resonating with the viewer, a work of art can be expressed in a financial reward.

The condition of the modern regional art market can be characterized as developing, but lacking in accurate and harmonious interactions between its classical segments. The gallery business has not yet developed its full potential. Galleries' activities should be not only commercial, but also educational, which should in turn influence the formation of the audience's taste. The Internet's potential has allowed artists to organize their art life and market relations in this sphere already within the virtual

space, which helps to increase promotion, demonstration and sales of works of art. Krasnoyarsk Krai artists, galleries' and art salons' representatives actively use this potential. The virtual art market is developing very rapidly and, according to the results of these researches, it is possible to conclude that it can already resolve the traditional market's problems. It is beyond doubt that when this huge range of opportunities of promoting one's art is available, the virtual art market has some negative sides of "democratic nature." In order not to fill the virtual space with mass-consumption and low-quality products misrepresented as works of art, it is necessary to create new and develop already existing Internet resources that can provide expert evaluation of works of art and consider specific features of sales of works as goods.

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