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## **THE ECONOMICS OF ARTS; THE ROLE OF THE CULTURAL AND ARTISTIC ORGANIZATION IN MOTIVATING PEOPLE CONSUMING ARTISTIC GOODS (IN IRAN)**

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### **ABSTRACT**

Economics of Arts is the science to benefit from economic analyses to define the subjects of art world. The science which is an interdisciplinary is a branch of culture economy and related researches should benefit from comparative studies concerning art, economy, sociology, psychology, etc. One of the most important subjects proposed in art economy is the address and consumer of the artistic goods and this study is to define the factors influencing motives and consuming behavior in confronting new artistic products so the study creates science in field of understanding addressee in Iran art economy. The main subject is that how much the cultural and artistic organizations influence the qualities of the addressees' motives to use artistic goods; in line with this different definitions about the subject are proposed including cultural and artistic organizations, consumer's behavior and behavior economy in art, art economy and goods, factors influencing art use, etc. and the comparative studies approaches with an analysis with emphasis on the subject are proposed in the conclusion section. In educational, instructional and media views the cultural and artistic organizations play important roles in motivating addressees specially the young in confronting economic aspects of art and transferring cultural and social values of artistic goods and it is necessary to cultural management pays attention seriously to such motives when it forms its policies.

**Keywords:** *Artistic Goods, Consumer's Behavior, Cultural and Artistic Organization, Economics of Arts, Motivation*

### **INTRODUCTION**

Nowadays the art life depends considerably on economic factors; in complicated actual relations the art production and presentation have no meaning without economy. The art creator namely the artist follows his (her) art life in the consumer's interests and the latter is to meet his (her) aesthetic and psychological needs. The artistic goods have a special spiritual position for the consumer. The prices of artistic products are complimentary quantities and the artist knows well the art qualities may not be included in such assessment. Especially in actual crowded world art may be tranquilizer and save people. The addressee welcomes such saver and is to deal economically with art. An informed addressee knows the value of art and pays it, but such knowledge is the important point; how does the addressee reach it and which important factors guide him (her) to such important thing? As the community art authorities the cultural and artistic organizations play a fundamental role in this knowledge transfer. The cultural and artistic organizations function as media in transferring the necessity to pay attention to the value of such art namely an applied media to serve art and its economy. Unfortunately by now in our country and of course, in most developing countries the role played by the cultural and artistic organizations and essentially the art economy has been ignored. The Iran art economy success depends on such attentions namely the attentions to know the needs of the art addressee and consumer of the artistic good. Art is one of the goods to meet human's spiritual needs. The cultural and artistic organizations have not taken into consideration the consumer's motives and if some discussions have been proposed, they have been

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superficial. The art consumer's economic motives is a very serious subject, more serious than the cases examined by now by state cultural management; on the other hand, no study done in relation to know addressee in state art economy and it is necessary to propose some strategic models as agenda. By this study present writers hope to create a way developed studies to know addressee in Iran art economy, modify and organize the policies of cultural and artistic organizations concerning the motives to consume artistic goods specially the national and local artistic goods.

## **MATERIALS AND METHODS**

### **Methods**

Present study is a fundamental, analytic and descriptive research and collected related data from libraries, archives and observations to contemplate to define addressee recognition in state art economy and the role played by cultural and artistic organizations to motivate artistic goods consumers.

### **Conceptual and Recognition Definitions**

**Economics of Arts:** 'Economics of Arts' is the science to use economic analyses to define the subjects of art world; the subjects includes supply and demand, art products and market, artistic works assessment, artistic tourism, consumer's behavior concerning artistic products, knowing the addressee of art economy, etc (Ginsberg and Trasbi, 2013; Peacock, 1997). Each presentable thing which is demanded is considered as an economic article; hence, when an artistic work enters into exchange field as a cultural item it is considered as an economic article. "As a branch of economy science art economy is applied to assess and analyze the objective consequences of artistic policies, programs and activities; in other words, in such type of economy (Artistic economy) art is both producer to be assessed by art economy and motive to create art-focused economy" (Kazemi, 2007).

**Artistic Goods:** An Good may be anything meeting a consumer's need; it is produced to be exchanged not to be used by the producer (Suizi, 1979) and the latter produces it to be used by others (Marx, 1973). So an artistic article is something or service usable and useful with special aesthetic features and produced by someone's in the community to meet others' cultural and artistic needs and may be exchanged to serve others culturally or in other fields.

Economists are not obliged to define culture. By virtue of a paradigm dominated by someone he (she) defines his (her) necessary and enough conditions to know the culture meaning according to his (her) experiences and priorities. However, economists may try to understand if there are some defined measures to be used by people to distinguish the cultural and artistic articles from other ones (Peacock, 1997). Having used such product which may be considered as an experimental article art addressee and artistic article consumer meet their needs concerning their aesthetic enjoyment and artistic taste (Towse, 2010).

**Cultural and artistic organization:** 'Organization' which may be known as an 'Institution' has different titles and goals such as commercial, serving, social, cultural, etc. In fact, the cultural and artistic organizations present cultural and artistic services to artists and community and are governmental and nongovernmental. Governmental cultural and artistic organizations execute the government's policies and manage cultural and artistic affairs. The nongovernmental ones (NGOs) include nonprofit art education and research organizations and NGOs which present artistic works. Private artistic societies include media, private artistic publications, festivals, fairs, nongovernmental seminars, etc (Ibid.). Cultural and artistic organization may be any one established by some legally authorized corporate persons to work in one or several cultural and artistic fields according to related regulations. Cultural policy is defined as a space including cultural organization, artistic creation and addressee; how may these facts with their special logic interact and are integrated? Which is the dynamism created by interactions between the spectator, organization and cultural statement? How is the official space ready to give someone freedom and autonomy? This book answers these questions; but having shown all dynamisms and contradictions in the addressee the book examines only some his (her) recognition dimensions. As Antigone Moshturi indicated, "The spectators are the main column (Substructure) giving meaning to the cultural work and organization and cultural work and organization may not be without the meaning (Moshturi, 2007).

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**Artistic organization:** An artistic work finds no position as an artistic reality unless in light of a complicated network of cooperation by social operators. The artists who create the work, the dealers and sellers who present it, the critics who comment it, the specialists who learn the media and related addressees all of them are influenced by the artistic organization. The artistic organization is to integrate the art world; it pays attention to 'Giving Position and Dignity'. Giving dignity to the artistic work, artist, the addressee and consumer of the artistic goods may create the conditions necessary to create 'Collective Expectations' from the artistic product. Artistic organization influences the views which have been designed to be used and propose aesthetic approaches such as aesthetic genres, styles, concepts and subjects as artistic works officialized and developed by the artistic organization; these views are the output of total product of art; each time the product should be reproduced through retraining and gaining special business by the consumer of the artistic work. The confirmation of self – regulation norms dominating artistic work production and assessment by the addressee's taste is inseparable from the artistic organization self – regulation norms (Bourdieu, 2000).

**Artistic organization and motivation:** Nowadays the encouragers and motivators discussion is so frequent in economy that essentially economy science is defined by it. In the book, 'Freakonomics' Steven Levitt Chicago and Steven Dobner state that the encouragers are the foundation of actual life and finally economy means 'to study the organizations' encouragers for the consumers'; the innovative dimension of the definition may be easily ignored. The language of encouragers and the position of the organizations in the goods consummation is the new language in economy science (Levitt and Dobner, 2006). 'Motivation' is the cause of behaviors. Motivation indicates the factors present in someone and activates behavior in line with a defined goal. The studies executed in field of motivation are to answer the questions related to humans' behavior and begins with 'Why' and 'For what reasons' (Hoffman, 2002). The attempt to understand the causes of human's special behavior at work led to present some theories under title of 'Motivation' (Robins, 2005); such theories define motivation a collection of factors motivating people to behave in a special ways and try to achieve their goals (Hoffman, 2002). Motivation is an activated mood in someone leading to targeted behavior; such mood includes different needs, feelings and desires leading people to targeted behavior. Motivation begins with the presence of a stimulus indicating the existence of a need. Depending on this objective, spiritual, cultural, affective, economic, artistic, recreational, etc. the consumer is motivated to decide in his (her) confrontations (Moven, 2009). By virtue of its economic definition motivation is a financial or nonfinancial factor leading to works or computations whose conclusion is priority of one choice to another one (Monkio, 2012; Peacock, 1997). Motivation is a vast concept including some other words describing the factors effective in our behaviour energy and guidance such as needs, interests, values, trends, enthusiasms and encouragers. Motivation phenomenon often pays attention to the causes of behavior and human's comments concerning different behaviours. Psychologists believe the essential issues proposed in psychology include: Why does a special behaviour appear? Why has some behavior one (Or some) special goal(s)? Why does a special behaviour last for a long time? (Ramazani, 2000). Cultural and artistic institutions are the factors motivating the consumers of artistic goods and attention to motivation theories and factors influencing motivations indicates the role of the institutions.

**Artistic institution and cultural motivation:** By virtue of the paradigm dominated by the consumer everybody defines the necessary and enough conditions to understand the culture concept according to his (her) experience and priorities. Economists may try to find if there are some defined measures in relation to cultural institutions to be used by others to distinguish the cultural goods and services from other ones (Peacock, 1997). By virtue of Pierre Bourdieu's view complementary and objective conditions of one's life is when he (she) tries to create a social structure leading to his (her) special 'Character'; such special character defines his (her) special life style. In fact, the life style includes realized and observable individual preferences. By virtue of Bourdieu's view official education is the essential creator of stable trends to execute special consumable paradigms. The unconsciousness guiding consumer's interests are created under influence of cultural symbols created by the institutions (Hosseinipoor and Kiassi, 2013). Lee considers cultural values as the factors defining the consummation view and behavior and talks about

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the cultural directions; he believes the institutions' cultural directions influencing the consumers' views and behaviors include: 1- Collective identity namely goods choice is a process of deciding about purchase relating to social needs for goods more than personal and private ones namely having selected special goods one shows his (her) social position and at the same time his (her) belonging to a special group and his (her) separation from other ones. 2- Social action: Others' recommendations and comments play an important role in preferring and choosing goods. In their social relations people use some goods as gift to create interpersonal relations and respect others because such goods are symbol of high social positions and influence positively someone who is to assess individual social status. 3- Self-description: Self-description indicates necessity of interactions. It is important that one creates a positive image of him (her) self and shows his (her) role and position positive in field of features related to the group membership in order to prove his (her) social image. 4- Hierarchy definition: Communities have hierarchy. Communities have some hierarchy. The people in the institutions have group and the total community has different positions and pays special attention to goods, their selection and consummation in order to show their positions and keep them (Ibid.). Bourdieu examined the role of consummation in recreating individual social status beside other economic factors; he considers consummation and its paradigm as important measures defining individual status in social space (Bourdieu, 1984). Also Baudrillard (2001) reasons that things consummation does not depend on their function approaches consummation, but the meanings and symbols accompanying it are used. Our consciousness and self – image are deeply influenced by others' viewpoints regarding us. We consume in order to modify or prove others' views regarding us and become someone which is in our imagination (Desmond, 2003). Artistic and cultural institutions influence our self-imagination about ourselves according to the addressee's consummation of artistic goods. Art institution guides the art field towards valuing artistic goods for general consumers. According to Marx economic structure is foundation of community and the paradigm to use the cultural goods is an element of cultural superstructure (Fardroo and Sedaghatzadegan, 1999). Artistic and cultural institutions have the potential positioning art in a social substructure and oblige the consumer to use artistic goods. A consumer's culture defines his (her) general priorities and institutions in relation to different activities and goods. Also culture plays an important role in successful or unsuccessful acceptance of the goods or services. If the goods are always in line with the benefits of the members of the group, community and institutions, more probably they are accepted in the market. The cultures are distinguishable by virtue of their potential to legalize people's behavior, attitudes, values, life style and tolerance regarding other cultures (Samadi, 2007).

**Cultural and artistic institutions; consumer's taste:** Taste subject and its formation are important in the economy of culture and art; the case has a very effective function in the policies selected by artistic institutions. In fact, cultural economists have examined the taste formation and found that the most important factor of consummation in next time is the young generation's participation especially out of the institutions' environment. Tastes are formed in a long time and enhanced in adulthood. So taste formation means what is considered as 'Dynamic Process' by economists which appears in time (Towse, 2010); in this regard Pierre Bourdieu who is to replace structural analysis or a relation with inherent identification defines the relation between aesthetic taste and its social field concerning institutions. In his viewpoint people's taste differences are not inherent but due to their social status and institution; in other words, there is a direct relation between people's social – institutional status and their aesthetics; that is why taste is not inherently a selection but is due to reflection of the structures dominated in people's habits (Bourdieu, 2002; Fakoohi, 2002). Habit which creates judgments to be categorized objectively may organize the behaviors and related concepts and at the same time, it is a formed structure (Bourdieu, 2005). But people's habits are not formed in vacuum but depends on how much potentials people have. Bourdieu recreates social space as a field for infinite competition where there is a network or system of objective relations named as 'Field' by Bourdieu. The competition is to access valuable sources into the field and in fact, such sources are the forms of capital (Jenkins, 2006). In relation to artistic taste the Bourdieu's view kernel is emphasis on the presence of a general hierarchy for the taste based on categorical distinctions; on this basis the social presence of cultural tastes is a cylinder where the elites



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with good tastes are in the top and people with popular taste are in the bottom and the qualities and quantities of the hierarchy are defined by the cultural and artistic institutions (Fazeli, 2005).

**Artistic institution and media:** Schor believes media depend on the institutions following their goals through the media. A special part of the media is for the life style so they may create a type of deviation or target for the people's concept concerning frequent consummation norm (Schor, 2002). The artistic works are used, examined, analyzed and criticized according to the evaluation and ideological system of the media and cultural institutions so they are proposed to the community and become known in the social level because mass media have many addressees; in contrast, different effects are ignored so they have chance to become known vastly due to the media's silence. Then the artists are encouraged indirectly to create something in the frames where they have possibility to have relation with the addressee. When some artistic work is proposed by media people who do not go to special places to use them become their addressees; having seen the artistic works such addressees find that they exist, but their reaction to them is not necessarily the same and do not accept them. Of course, considering the addressees of mass media are different in viewpoints of gender, age, occupation, tribe, culture and beliefs and also their familiarization with different arts and their aesthetic contracts are not the same it cannot be said artistic works become popular only due to be presented in mass media, but if some special presentation of artistic works is repeated for a long time, some habit and equalization of taste is created for the addressees (Ravdrad, 2003).

**Artistic and educational institution:** Parsons believes in cybernetic relation and information and energy exchange between miniature systems and considers culture as the information source in the top. When an organism encounters culture through educational system or family, it becomes educated and finds cultural form by internalization; this process in which cultural institutions play an important role makes highly the addressees' interests cultural and integrates economic, social and cultural measures. Although notwithstanding nuclear families in new community the family's role is less and the role of educational and cultural institutions and peer group has become more prominent. So having passed such steps the personality formed of essential interests appears; such interests make the actors accept what are exposed to them in the milieu (Fardroo and Sedaghatzadegan, 1999). Family is the smallest by the most important social institution. By virtue of proper management family may allocate necessary budget to buy cultural and artistic goods in any condition; such allocation is influenced too much by informative policies of cultural and artistic institutions; in this relation the role and status of civic family are separated from the rural one. Urbanism is another interesting subject; in past it was believed that population increase and urbanism culture development which had been of the development factors could influence directly and positively culture, but Arthur Lewis who is one of the most famous theorists in field of development considers population increase a catastrophe (Aberi, 2007).

### **Discussion and Conclusion**

In addition to their fundamental mission namely managing and developing cultural and artistic paradigms the cultural and artistic institutions play an important role in general culture and social and economic structure of each country; such institutions define policies for people's behavior when they confront art world problems. Nowadays the life of art and artist depend on economy and its necessities with culture and community. Art institution saves and keeps such life. Generally cultural and artistic institutions undertake following roles in art world: Integrating production process. Art development and consummation. Informing people generally art identity and function. Interaction with media in line with suggesting artistic values. Creating culture for art and using artistic products. Encouraging high social classes to enter into art market to develop culturally low social classes. And the most important case: Guiding motives of the art consumers. Of course, this case has both positive and negative dimension; depending on how much the cultural and artistic institutions have taken into consideration mentioned goals in their program priorities and how much the power institutions have influenced their policies the executive qualities of institutions are different. In relation to the role of cultural and artistic institutions in motivating the consumers of artistic goods it should be noted that these institutions influence too much the consumer's behavior. Cultural and artistic institutions may transfer their addressees the potential to

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understand art; such potential informs people about the importance of art consummation in line with the institutions' cultural goals. The developing communities such as Iran suffer from lack of information about functional features; especially in our country this problem indicates the necessity of attention to art importance and attempt by cultural and artistic institutions to motivate community to benefit from art though there is a great cultural and artistic source. Having modified cultural policies by governmental institutions and state high authorities' attention to private artistic institutions it would be possible to gain mentioned flowering. Iranian addressee's unconsciousness is full of own experiences concerning archetypes and necessary potentials to encounter economically and socially local artistic products. If the state cultural and artistic institutions (Both governmental and nongovernmental ones) pay attention to addressee's sociological and psychological problems, they may lead him (her) to encounter tranquilizer and saver qualities of Iranian art; Iranian art should be present in Iranians' houses to enable both artist and the consumer of the art to gain cultural self-flowering. Iranian art should be incorporated into the state educational programs to enable new generations to benefit from aesthetic experiences mentioned in the study. It is hoped this study would be able to open a way for vast researches in field of knowing addressees of state art economy and Iranian cultural and artistic community maturity.

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