



Specific Features and Problems of Development of the Modern Siberian Cities' Regional Art Market: Case Study of Krasnoyarsk City

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ABSTRACT

The art market of the Siberian regions is in its nascent stage and in search of its own identity, its own unique regional features capable of making art goods more competitive. Art salons and galleries as main art business centers play a very important role in adjusting the mechanisms of intra-institutional positive dynamics as they specify the way of development of the region's fine art, cooperate with leading artists, serve as a communication means between the artist and the consumer, and set prices in the art sphere. The purpose of this paper is to analyze the dynamics of development of Krasnoyarsk's art market in the context of development of the All-Russian fine art market, to identify its strengths and weaknesses, and to determine key factors that positively or negatively affect this market's competitiveness. The paper presents the whole situation in the country's art market and analyzes statistical data about Krasnoyarsk's art market. It shows existing conditions and characteristics that identify the regional art market's specific features and reveals main problems associated with this market's development. Methods used to study are analysis of economic statistics, study of marketing strategies of leading art galleries and salons, interviews with sellers, managers and potential buyers. The conclusions of this study can help to create a rational strategy for positive development of the Siberian cities' art market and can be used for identifying the prospects of development of the regional fine art market in the future.

Keywords: Art Market, Art Dealer, Marketing Strategy, Brand

JEL Classifications: I9, M31, Z11

1. INTRODUCTION

The art market is a socioeconomic, cultural and historical phenomenon and mechanism that represents a system of circulation of works of art. The Russian art market has been developing incoherently. The art market of the Siberian regions is currently lagging behind the art markets of the central Russian regions, regardless of many available high-quality works. The question arises of what is the reason for this lagging and how is it possible to raise the level of development of the regional art market and its competitiveness? In order to resolve this problem, it is necessary to understand what the regional art market is. Today we see how the strategy of development and formation of regional art is actively developing, how the whole country is interested in works of art as in art assets and how works of fine art become

significant not only as cultural values, but also as an attractive and capital-intensive form of investment. The existing situation is characterized as favorable to the development of the regional art market. The correct marketing strategies developed according to the existing situation and aimed at attracting an outbound investor are capable of considerably improving the situation in the regional art markets and resolving the main intra-institutional problems that arise from the market's locality and its remoteness from the world's and country's main art business centers.

2. REVIEW OF LITERATURE

As the interest in works of art, art assets increase, art values become more and more popular. Criteria for evaluation of art are studied, methods of forecasting of rises and declines in prices

are developed (Charlin et al., 2014; Renneboog and Spaenjers, 2013). The international art market has been dynamically growing for about 10 years. The rate of growth fluctuated from 30% to 60% a year up to the beginning of the financial crisis in 2008. The sales of artifacts increased by 60% between 2009 and 2013 (Sokołowska, 2015; David et al., 2013). The art market develops, grows, becomes more and more attractive and perspective for investments, this is promoted by its high resistance to economic crises, rapid restoration rates, connection of economic aspects of capital allocation and aesthetic feelings, in the world market prices for works of art grow during crises (Fillitz, 2014; Codignola, 2015; McQuillan and Lucey, 2016; Gerlis, 2014). According to economists, the market will develop in the future, demand and prices for works of art will increase, (Fiskov, 2015; Starkova and Petrov, 2015; Borisova et al., 2015). The infrastructure of the Russian modern art market represents a complicated system that includes the following: Creators of works of art who provide primary offers in the market; intermediators (auction houses, dealers, appraisers, etc.); buyers (natural persons – main buyers, companies, banks, galleries, etc.). The level of development of the infrastructure of the regional art markets considerably lags behind the infrastructure of the country's central markets (Sukharev, 2013).

The Russian and regional art market is at the stage of formation and notable for its rapid development; it has some problems typical of any market connected with such specific goods as works of art. The world, Russian and regional markets' common problems are adequate storage conditions for works of art, high insurance costs, safe transportation, examination, attribution, assessment problems, etc. (Ferraz, 2015; Amineddoleh, 2015; Jay, 2009). In addition to the art market's common problems, the Russian art market is remarkable for several specific problems: Lack of the legal instrument that regulates relations between participants, artists' social vulnerability, shadow business, clandestine dealings; poor intra-institutional infrastructure, shortage of professional experts and appraisers; lack of marketing promotion strategies. The art market exists in Russia, but works of art are not commercially promoted (there is no art marketing) (Golman, 2013). Works of art are such special products that some appropriate marketing strategy is necessary for their promotion; as of today, more and more attention is paid to this strategy as the absence of such marketing activities results in insufficiently informed potential investors (Shendel and Panasenko, 2014). One of the domestic art market's distinctive features is the Russian mentality and many potential consumers' distrust of works of art as alternative investment assets. One of the most significant steps in developing the art market is to increase the population's level of culture, and art dealers, marketing specialists, art patrons and their cooperation with Russian state museums play a very important role in these processes (Chernyaeva and Vyacheslavovna-Stepanskaya, 2013; Starkova and Petrov, 2015; Piskunova, and Starostova, 2015; Turowski, 2015). The market's infrastructure capitalizes costs of works of art, exhibitions in national galleries or cooperation with famous art dealers increase the artist's reputation and the buyer's confidence in works and their quality, which allows people to sell paintings at a higher price (Cellini and Cuccia, 2014; Beckert, and Rössel, 2013; Velthuis, 2013). Such activities as brand building,

creation of authors' personal brands, brands of works of art can play a major role in forming the art market and people's confidence in works of art as in values (Pashkus, 2014; Golman, 2013). Brands are perceived as signals of quality and make products competitive (Chailan and Ille, 2015; Strizhakova, et al., 2011; Ilbeykina et al., 2015). In order to drive up demand, it is necessary to create a well-considered marketing program aimed at creating both local and global brands, oriented towards modern world trends and backed up by ethno-regional aesthetics of art (Koptseva, 2014; Xie et al., 2015; Fiskov, 2015). One of the most important roles in forming the art market is assigned to curators and experts in the field of art and art management (Nisbett and Walmsley, 2016; Zhukovskiy, 2014). Today, due to a lack of highly-qualified art-related specialists in the Krasnoyarsk art market, no activities aimed at driving up the demand for modern works of art are being carried out (Kostylev and Koptseva, 2013; Eliyasheva and Vitkovskaya, 2014). The foreign experience, both in marketing activities and in statutory regulation of circulation of works of art in the art trade sphere the absence of which considerably slows down the development of the art business, can become a base for further development of the Russian art market according to its specific features (Kolycheva, 2014).

3. MATERIALS AND METHODS

The main research methods are analytical review of foreign and domestic sources, in-depth interviewing, web-based surveys.

The directors and representatives of such galleries and salons as Dar (Gift), Khingan, AinArta Gallery, Krasnoyarsk collectors, members of the Union of Artists of Russia, representatives of the Creative Union of Artists of Russia, members of the Puls Vremeni (Pulse of Time) (Association of Krasnoyarsk Young Artists), and the artists who are not members of creative associations have participated in the research.

The respondents have answered to a number of questions that allow one to have an idea of the Krasnoyarsk art market and to reveal its strengths and weaknesses. The questions about art promotion problems, marketing strategies and their effectiveness; about interactions between producers and intermediators, intermediators and buyers, producers and buyers; about main directions of sales of art products; about interactions between artists and galleries, and regional authorities' representatives have been asked.

The Web-survey among potential buyers who are older than 18 years of age and have different levels of income has been conducted. Online survey among the respondents can be justified as a methodological instrument by pointing out its features as follows:

- Easy access to the questionnaire, enabling to involve the maximum number of respondents of various social statuses;
- It is convenient for the researcher to analyze the survey results;
- Taking into account that the Internet users are mostly modern youth, their responds are the responds of those who will be determining the basic processes of contemporary Russian society in the near future.

4. RESULTS

The Siberian art market and the art market in Krasnoyarsk in particular are specific and notable for their locality, isolation and remoteness from the world's and country's main art business centers. This originality is both advantage and disadvantage of their existence. Krasnoyarsk has a full cycle of art education from elementary art education up to postgraduate study in the studios of the branch of the Academy of Arts, has the third largest, after Moscow and St. Petersburg, association of the Union of Artists of Russia including about 200 artists that work in different fine art types and genres; Krasnoyarsk Krai has the association of the Creative Union of Artists of Russia, the informal association of young Krasnoyarsk artists called Puls Vremeni (Pulse of Time) and a certain number of artists who are not members of creative organizations. This number of producers of works of art is the reason for a large number of art goods presented in the market.

The intermediary segment of the art market, i.e., Krasnoyarsk art dealers, are represented by several art salons and galleries that engaged in exhibiting and selling works of art. Salons' activities is categorically divided into price- and quality-related product characteristics: Trade in famous and young artists' works, in souvenirs and interior-related products. This division does not exclude products of some other categories in salons and galleries, but there is a certain and clearly identified direction. One of the main reasons for this division is orientation towards already available clients and salons' (galleries') territorial location.

According to the Unified Art Rating of Russian galleries and Antique Salons posted in the website of the Professional Union of Artists of Russia, commercial galleries and salons of Krasnoyarsk Krai belong to categories 5B which is professional exhibition, collection and commercial activities, and 6B standing for professional exhibition, collection and commercial activities at a professional level (Table 1). The region has no commercial galleries and salons that are engaged in educational and commercial activities at a global level, with a lot of viewers attracted, and widely known, which makes it difficult for regional art to enter the world scenes and localizes the local art market. Due to this locality, the region is characterized by the situation when art dealers are not engaged in promoting artists and do not invest in promotion. This relatively closed infrastructure has a certain number of static participants involved in the trade process, both among producers and among potential buyers of works of art, and actions taken for the purpose of promoting art products are not effective.

According to the research, the galleries and salons do not work as art agents and do not set this task for the following reasons:

- Artists refuse to sign long-term contracts and sell their works only through intermediators;
- Low demand for works of art and prevalence of single transactions with buyers, no prospects for further cooperation;
- High competition in the region and beyond its boundaries;
- Financial balance of the galleries and salons' directors is based on some other business, no trade in works of art is regarded as a main source of income;
- Activities intended for increasing the level of popularity (art projects, exhibitions in bars, international projects, projects at the level of the Ministry of Culture) do not influence the regional market, and, according to artists and gallery owners, are a senseless waste of funds as the community of sellers and potential buyers has information without additional promotion.

The galleries are involved in promoting young artists. Personal exhibitions, sales through the city's salons and participation in regional exhibitions help artists to rapidly enter the local art market, which is to a large extent conditioned by its locality. Further promotion of goods depends only on artists' activities. The most interested category of the art management field is Krasnoyarsk young artists who should consistently develop their own marketing strategy in order to make the Krasnoyarsk art more popular and create a Siberian art brand. In some way, Puls Vremeni (Pulse of Time), the association of Krasnoyarsk young artists, is engaged in resolving this problem by way of organizing All-Russian large-scale exhibitions. Another alternative way of promotion is to organize exhibitions in Moscow or St. Petersburg or foreign exhibitions, but this way is not always economically justified and is connected with risks and difficulties regarding transportation of works.

The reasons why artists do not go for long-term cooperation with the Krasnoyarsk galleries and salons are as follows:

- Lack of activities aimed at promoting artists beyond the boundaries of Krasnoyarsk Krai;
- Absence of gallery experts, art critics and appraisers (a Krasnoyarsk gallery owner is not a specialist capable of professionally assessing a work of art and promoting an artist's rating, is an interested and "not indifferent" person);
- Those artists who are already known in the city and the region prefer to work directly with clients, cooperation with galleries and salons is regarded as unprofitable, increased prices for works that are sold through salons reduce the probability of their purchase;

Table 1: Rating of Krasnoyarsk commercial art galleries and salons

5B	Romanovs' Art Gallery	Professional exhibition, collection and commercial activities
5B	Art Center, Ton (Tint) Gallery	
5B	AinArtgallery Gallery	
5B	Shedevr (Masterpiece) Art Gallery	
5B	Diana Art Salon	
5B	Sovremennoe Iskusstvo Krasnoyariya (Modern Art of Krasnoyarsk Krai) Gallery (Our Heritage Foundation)	
6B	Dar (Gift) Art Salon	Professional exhibition, collection and commercial activities at a professional level

- Undeveloped commercial relations in the art sphere (artists mistrust local art dealers and regard them as persons who strive for commercial benefit to the detriment of artists' interests);
- Artists focus on selling their works without intermediators involved in this process and working with foreign buyers or art dealers as foreign clients' purchasing power provides artists with a higher level of income. Today, it is possible to regard the Krasnoyarsk art as China-oriented. All the respondents and representatives of the academic painting school that create genre paintings have had at least one order from China before or aimed at selling their works in the Chinese art market. The art salons' employees also noted that a great number of works had been sold to the Chinese delegation's representatives during the Krasnoyarsk Economic Forum in February 2016.

In Krasnoyarsk, a number of goods is represented by a wide range of works in different price categories and of different cultural and investment significance. The souvenir and interior art work sector as the most financially (about 10,000 rubles per unit) and informationally available sector is in great demand in the region. A demand for works of art worth more than 20,000 rubles is extremely low due to the middle class's low income, historically this class is a main consumer of works of art, and presently the class is interested in art, but has no financial resources in order to acquire a product of artistic value.

The Krasnoyarsk art salons offer professional works for prices ranging from 10,000 to 50,000 rubles, and famous artists' works for prices from 30,000 to 250,000 rubles. According to the ART investment. RU auction, works of art worth less than 100,000 rubles belong to "economy class" and works worth up to 40,000 rubles to "super economy class." On average, a Russian citizen can spend a 1/3 part of his/her salary in order to buy a work of art. According to the data of Krasnoyarsk Statistics Service on certain indicators that characterize the Krasnoyarsk Krai population's standard of living, the Krasnoyarsk Krai population's average financial income was 24,806.2 rubles in 2014 and 27,000.8 rubles in the first half of 2015 (Table 2). 1/3 part is 9,000.26 rubles.

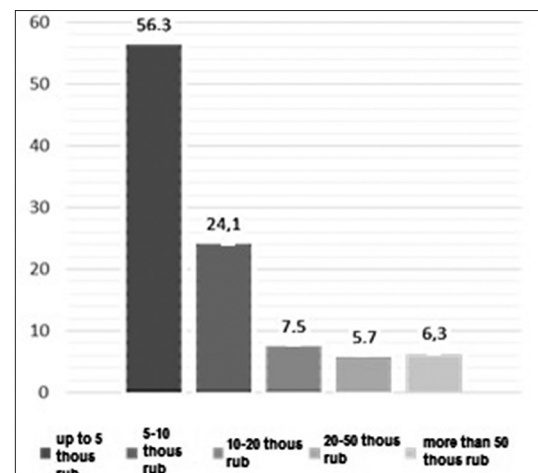
A web survey has been conducted in order to define the Krasnoyarsk Krai population's readiness to buy works of art. Among those who are 18 years old or older, only 6.3% have answered to the question of How much money are they ready to spend in order to buy a work of art? that they are ready to spend more than 50,000 rubles, and 56.3% are ready to spend less than 5,000 rubles in order to buy a work of art (Figure 1), that, proceeding from the data on the Krasnoyarsk art salons, belongs to the category of souvenir products that are not of great cultural and artistic value.

Due to the population's low purchasing power, it is possible to identify a segment of non-professional artists whose art can be characterized as art brut, but nevertheless the art that has some atmosphere, that is affordable and, therefore, in demand. The goods of this segment cannot qualify for any investment significance, but nevertheless are a result of artistic expression. In addition to this segment, posters, i.e., a simulacrum that substitutes the depth of art with applied qualities and superficial gloss and that is affordable in comparison with professionally made paintings,

Table 2: Distribution of the population with regard to the value of average financial income for 2014 (data as of January 21, 2016)

The whole population	%
Including that with average financial income per month, rub:	
Up to 5,000.0	3.3
5,000.1-7,000.0	4.8
7,000.1-9,000.0	6.1
9,000.1-12,000.0	10.0
12,000.1-15,000.0	9.9
15,000.1-20,000.0	14.4
20,000.1-25,000.0	11.4
25,000.1-30,000.0	8.8
30,000.1-35,000.0	6.7
35,000.1-40,000.0	5.1
40,000.1-50,000.0	7.0
50,000.1-60,000.0	4.2
More than 60,000.0	8.3

Figure 1: Survey results (%)



are in great demand among the culturally unprepared population. This situation leads to taking measures aimed at increasing the population's cultural level and creating confidence in works of art as in objects of cultural and spiritual value.

The local consumer of above-average income who periodically buys works of art in the Krasnoyarsk art market gives preference to the academic school, realism, socialist realism, genre paintings. The avant-garde kindles interest, but it is not regarded as a capital investment since there are no experts capable of estimating avant-garde works' capital-intensive potential. Potential buyers cannot rely on some third-party art critic's expert opinion and do not trust local art critics' opinions. People are afraid to spend money on art since they are not sure of its quality. Local artists' works are generally bought by local collectors. Potential buyers of high priced works of art from other Russian regions buy modern Krasnoyarsk artists' works more rarely since buying in the province is not considered respectable. Competent art agents can sell different works of art, but there are no such agents in Krasnoyarsk. Collectors' activities are initially spontaneous and based on personal preferences, with no thorough support of art critics' expert opinion, and are presently at the stage of

understanding, systematization and collection. Further, collectors are oriented towards acquiring theme-based works of art that correspond to their existing collection and towards selling single canvases. Works of art are bought both via salons and via direct cooperation with artists.

5. DISCUSSION AND CONCLUSION

On the basis on the conducted research, the following factors can be considered auspicious for Krasnoyarsk art market development:

- Support provided to the artists by local authorities: Organization of large exhibition projects (Siberia-Far East interregional exhibition); provision of artists with studios and exhibition areas;
- Bases for local art branding: Vasily Ivanovich Surikov, one of the most prominent Russian artists, was born in Krasnoyarsk; the Krasnoyarsk school of arts is characterized as strong not only in Siberia, but also in the central regions of Russia; the Union of Artists of Russia has worked in the region since 1905;
- Such galleries that are interested in mutually beneficial cooperation with artists and exhibition halls in large trade and business centers;
- Wide range of high-quality works of art, of different types and genres;
- Existence of the viewer market: Krasnoyarsk residents are interested in the works of art presented in the local market;
- Existence of artists-related associations that carry out cultural and educational activities;
- China's demand for the Siberian school's works of art.
- The following factors can be considered to hamper Krasnoyarsk art market development:
 - No state policy aimed at developing the art market and collective marketing strategies in order to unite the art market's different segments for the purpose of promoting and branding the Krasnoyarsk Krai art;
 - The Krasnoyarsk art market's poorly developed infrastructure: There are enough art critics, art managers and art agents who promote art outside the region. Due to the absence of art experts and curators, the Krasnoyarsk modern art market's investment potential is presently insignificant, and the core investment asset is represented by antiques;
 - High sales of works of art are accomplished through personal contacts, and not regulated by acts of purchase and sale: Actual sales are hidden. Achieving the world-class level is not possible without creating a specialized regulatory and legal framework in order to regulate trade relations in the art market;
 - The population's low cultural level is connected with the following factors: Due to the fact that it has no idea of art values, it has no its own art-related opinion. It is easier for artists to reach the front line in the country's central regions, and already in this case they become popular in the province;
 - The middle class's low level of income;
 - Artists have no formal employment.

The regional art market's space has high potential and is capable of achieving a qualitatively new level of development.

It is possible to drive up demand for the art market's works in the region in case of collaboration between highly-skilled art criticism and art management experts and concept developers who will formulate strategies in order to promote the regional art and will negotiate such strategies with the regional authorities. Professional human resources in the art market's infrastructure, professional art criticism and presentation of works of art, local and global branding of local works of art as ones of high quality and potential investment significance can increase buyers' confidence and demand for works of all price brackets. One of the most high-priority and important steps should be connected with establishing interactions inside the regional art market's infrastructure, regulating trade relations, establishing "producers-intermediators-sellers" contacts and coordinating the cultural policy of Krasnoyarsk krai with creative associations' activities.

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