

Economical Examination of Visual Arts in Iran

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Abstract: *In this article we are trying to find an answer to this question is visual arts and galleries in Iran economical? Secondly, what is this industry portion in national gross production?*

Research methodology is data analysis relevant to expenses and incomes obtaining from galleries activities in field of visual arts collected through referring to information centers and deep interview with gallery managers.

Findings show that galleries portion of GDP is a little. In fact, income from galleries is small and it has no effect on country national revenue, since lack of people welcome and non-purchase culture.

1. INTRODUCTION

Visual arts mean those art forms that attract visual emotion of individual. In other words, all arts relate to image are called visual arts. In general visual arts are " against audio arts like music and audio-visual arts like opera and talkies and color films [pakbaz, 2009:658].visual arts are categorized into painting, sculpture, photography and graphics. Caricature, calligraphy, ceramic, glassware, designing, Persian painting [illumination, tashyr, drawing] are sub category of these 4 fields. In discussion of visual arts economy, micro economy and art market is examined that is we face art producers' condition, making income by small artistic agencies, price of artistic works , customer purchase power, customer cultural consumption basket and also sale agents[owner of galleries], retailers, collectors, social security insurance of artists ,..... [Musai M., 2000:241].

Age of primary galleries in Iran is less than 60 years. The first gallery of Iran was named Apadana established by Mohmoud Javadi Pour, a famous painter in year of 1950. Professional galleries in advanced countries started their activity since 20th century. Number of galleries was not remarkable before revolution. There were no more than 10 galleries in country in early of revolution victory that these numbers was placed at Tehran.

While after revolution, this number increased remarkably and now more than 400 galleries have activity license. Even if we assume that only half of them are active, we face an acceptable number [Mortezaei fard, 2012].

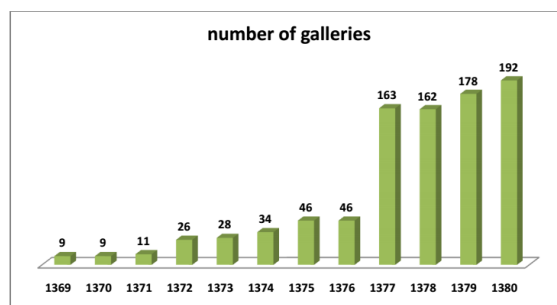


Diagram1. *Number of galleries during years of 1988-2001*

Source: *Tabarsa, 2000:16 and rastgary, 2007:49]*

These Data show that galleries number has increased remarkable in year of 1997 and show an increase of 317% [diagram 1].

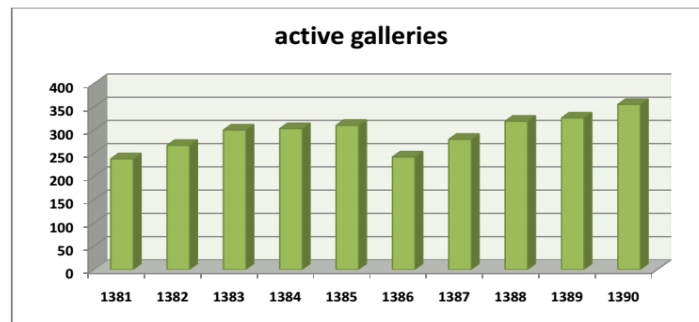


Diagram2. Number of galleries during years of 2002-2011(1381-1390)

This decade is witness of a gradual increase of galleries. Number of galleries decreased in year of 2007 but in next year we face increase of 49% [diagram 2].

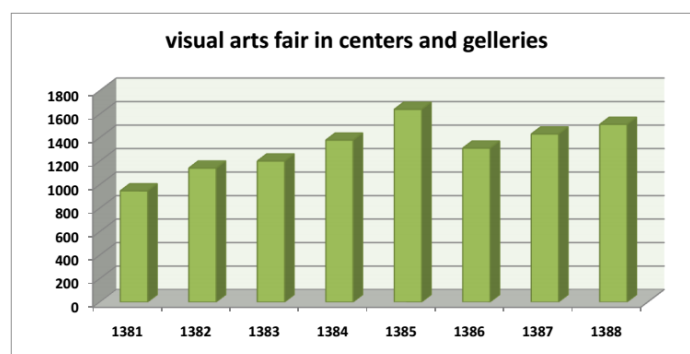


Diagram3. Number of visual arts fair held in centers and galleries during years of 2002-2009(1381-1388)

Reference: deputy of artistic affairs of culture and Islamic guidance department, 2011

According to statistics, number of hold fairs has increased. There was only in year of 2007 compare to year 2006 but it increased again. These statistics show an increase of galleries activity.

However unfortunately, owning galley is treated as a job among artistic and cultural managers and also public and some consider it as a kind of entertainment for a special group. In other hand, for owning a gallery, one needs artistic specialty and economical knowledge. Out of 400 galleries with license, perhaps 40-50 galleries exist that its manager knows art and economy. But now galleries are the main option for economic activities in field of visual arts that Economics of art dynamic depends on their performance [Rezaei fard, 2012]. The main questions is that, is visual arts activity and galleries economical in Iran? What is portion of this industry in national gross production? To answer these questions we study and analyze incomes and expenses of 10 galleries in year of 2011.

2. REVIEW OF LITERATURE

Moridi and Taghizadegan [2009] in an article under title of supply and sell of painting tablets in Tehran galleries examines effective factors on supply market and sell painting in Iran. In this article, effective factors are categorized in 4 groups including: personal and social characteristics of artist, visual and aesthetics specifications of painting tablets, role of galleries and intermediaries and price. Research methodology is field study and application of surveying study [painting tablet414]. Results show that there is a meaningful relation between aesthetics factors and non-aesthetics factors on price of artistic works.

Abdollahi [2011] in his Master of Science thesis titled as analysis of art economics and economic status of artist in Iran examines and explains economical investment condition in field of art in particular noncommercial arts in two last decades and reasons for success and nonsuccess of contemporary Iranian artists.

Research methodology is field and library study examining descriptive statistics of Haft Negah annual sale fairs and also Iranian works sold in 9 courses at Doubi from years of 2006-2010. This research emphasizes positive aspect of economy and art market.

Maysam Musai [2000] in book of Economics of culture economical examination of cultural parts at chapter 5 titled as visual arts studies issues like visual arts arrangements till 2000 and also visual arts performance in two 1st and 2nd development programs.

Elham Ilbiegi [2001] in a thesis titled as artist and social reality of Iran current society with emphasize on visual arts examines art in Iran contemporary society. She explains history and necessity of arts in society and defines social reality as an important issue in sociology in her thesis and matters that are effective as social realities in viewpoint and work method of artist and client view.

Farnaz Mohammadi [2005] in her M.A thesis titled as examination of supply and transitions of contemporary artistic works status studies effective factors on manner of supply and transitions of artistic works and strategies for contemporary art economic growth. Research methodology is library, field, examination of articles and publications, internet and use sites of artistic transitions and galleries and also translation of articles and books. Results show that straightening of family consumption basket from artistic works promotes some cultural-social problems of society and this matter causes that financial and intellectual condition of artists is improved.

Jyrama and Ayvari [2009] in an article titled as contemporary marketing of visual arts, contemporary visual arts emphasizes on management of art galleries in field of contemporary visual arts. They have used approach of institutional and industrial network. In their opinion specifications of visual arts market, intellectual value of productions and key role of communications and networks, market of contemporary visual arts is an important area in study of interactions management. So writers used qualitative method and nearly 80 interviews is done in European countries markets [like Sweden, France]. Gallery network group includes gallery owners, gallery collectors, and important artistic cities.

John and Goldsorp [2007] in an article titled as social categorization and cultural consumption by using surveying data has researched on visual arts and relation between social categorization and cultural consumption. Based on analysis 3 levels has been determined: omnivores, paucivores and in actives. Writers examined social specifications of these groups through regression analysis including group variables and demographic. In terms of Weberian opinion groups' items is different based on their base than level or income. Training is more important than base.

3. BENEFIT –COST ANALYSIS OF COUNTRY ACTIVE GALLERIES

To examine of expense- galleries advantage in country with cooperation of visual arts office of culture and Islamic guidance department 10 galleries are selected for interview. Expense and income of galleries was investigated deeply. Results of field study is shown in tables 1-5

Table1. *Visual arts fairs in centers and galleries in year of 2011*

Gallery name	Total presented works	Average of cheapest work	Average of most expensive work	Sold works	Clients	Annual sale rate
She's visual gallery	1500	100000	10000000	150	10500 7person	
Termeh visual gallery	1000	500000	5000000	5	16000 9persons	
Sareban visual gallery	1250				12500	
Ganjineh visual gallery	400	200000	3000000	17	1000person	
Haft samar gallery	960	200000	5000000	128	8000	
Afrand gallery	1040	50000	10000000	130	3600	
Free designer gallery	390	300000	5000000	55	13000	
Asar gallery	1470	200000	3000000	180	5400	
Faramarzi gallery	250	300000	15000000	25	1000	
Dadashi gallery	4000	5000	2000000	400	2000	
Total	12260			1085	73000	
Average	1226			108/5	7300	60000000

Table2. Average costs of galleries in year 2011/ (thousand toman)

Gallery income/ million	average costs of galleries in year 2011/ thousand toman									Gallery name
	Non personnel costs					Personnel cost/toman				
	Total cost/million	information	entertainment	advertisement ¹	Current costs	Total	In charge of site	services	Public relation	
60 ²	25680	1440	1440 ³	19200	3600	25/2	12000	6000	7200	She's visual gallery
6	7920	720	1200	2400	3600	18	3600	7200	7200	Termeh
18	10800	1200	1200	-	8400	20/4	-	500000	1200000	Sareban
0	9240	720	600	4800	3120	3/84	1800	2040		Ganjineh ⁴
9/6	5760	1440	1920	Artist	2400	8/64	1440	2400	4800	Haft samar
1/8	5160	600	360	2400	1800	16/2	6600	6000	3600	Afrand
14/4	18000	1200	1200	2600	120000	9/6	-	3600	6000	Free designers
6	6120	-		1920	4200	15/6	4800	3600	7200	Asar
	4320	720			4800	4/8	-	4800	-	Faramarzi
36	145200	6000 ₅	600	720	30000	30	12000	6000	12000	Dadashi

Table3. Separation of cost of galleries in every month in year of 2011[million]

total	Non personnel costs				Total	Personnel costs		
	information	entertainment	advertisement	Current cost		In charge of IT	services	Public relation
1	0/13	0/09	0/365	0/415	1/5	5	0/4	0/6

Table4. Total costs and incomes of galleries in year of 2011[million]

incomes		Total costs annual	Non personnel costs		Personnel costs		Number of galleries in year,2011
annual	monthly		annual	monthly	annual	monthly	
5325	443/75	10650	4260	355	6390	532/5	355

7-35 people visit every day. Every fair is hold for 6 days. There are 10500 visitors for 50 fairs in year of 2011.

8-There are 80 works in every fair.

9-There are 800 visitors in fairs. And this increase to 16000 for 20 fairs in year 2011.

10-There are 200 visitors in fairs.

11-There are 250 visitors in fairs.

12- There are 30 works in fairs

13-regarding that works are different, average 80 works is selected.

14-there are 500 visitors

15--there are 100 visitors

Advertisement costs include brushier costs, catalogue and cultural costs. It is on accounts of artist and gallery.

There was monthly sale of 5000000.

Entertainment cost is 3000toman

Personnel and non-personnel costs of this gallery is on account of fair. In addition in this gallery three persons work as part time. It is as a total sum

Cost of sums is for 50000 persons

Table5. *Combination of gallery costs in year, 2011[million toman]*

proportion	amount	description
%60	6390	Personnel costs
%40	4260	Non personnel costs
%100	10650	Total costs

Source: *research findings*

Comparison of income and gallery expenses show that it is not optimal in comparison with other economic activities.

4. EVALUATION OF ECONOMY ROLE OF VISUAL ARTS IN GDP

Data in field study showed that every gallery in year,2011 obtained 5000000 monthly and 60000000toman income annually[sale].generally, there were 355 galleries in whole country in mentioned year that sale rate of galleries was equal to 5325000000toman. Its proportion to national gross production of country is 600000billion toman as per statistics center. Portion of visual arts is a little. Of course, it must be emphasized that evaluation is approximate since holder of galleries announce their income small and it is possible some artists sell their works in other places. Today new facilities have been provided for artists through internet and those who want to sell their products in internet.

Despite a little portion of visual arts in country economy, structure of visual arts market is complex that artist portion is work and creation an art and other factors is advantageous for market.

For more clarity structure for artistic products market that its main characteristics are non-clearance must be explained. Peacock has described this issue upon exchange specifications in art markets [peacock2007]. Art market has 3 specifications:

- Information indifferent from art market main characteristics and auction houses. Agents by information from tendency of collectors for spend costs on special art works benefit. This case is considered as signs from insufficient information in art market. Apparently galleries advantageous are that they show their incomes in vague. They hide events inside economy agency from foreigner. Since they are worried that sale statistics dissemination encourages governmental supporters that galleries cannot continue activity without support and governmental subsidiary [tax exemption].lack of valid information is main problems for evaluation of art market.
- Another feature of art market is creating exclusive competition by sale agents. Sale agents relating artist behaves as an exclusive. Gallery, collector and agent are certain about their investment when they own most works of artist. Non access to artist work causes increase price as a rare goods. This feature is known in agent markets.
- Another feature is Vague art in work price process and artistic items. Price is done in interactions network and agreement among artists, owner of gallery, collector, critic and buyer that tries to coordinate art evaluation and economy. Economical evaluation is product of aesthetics and art will and causes non confidence for investment in art market.

Marketing in art is done by agents and intermediates. Often painters hand over their works galleries for sale. They determine a price. Also they introduce artist and sale advertisement. Holders of galleries communicate with collectors, critics and reporters so they can sell works better. Generally, agents and galleries sell painting tableau in 3 ways:

First way, buy ownership right of work by gallery owner and wage payment to artist. Artist does not benefit in future upon the contract. For example, a gallery owner may sell work to a publication or museum for high price, in such manner that it is not the same as purchase price from painter. This causes that painter determines a high price for his/her work. But this contract has negative aspects and risky for agent and gallery owner. Since gallery sale in next year's depend on promotion of painter work. He has no control on artist work after purchasing and perhaps artist work quality decreases. Second way is those gallery owners pays a fixed salary to painter in a specific term and bring artist works under his/her possession. Of course, gallery owner does this investment for those painters that accept their work quality. They spend money and time for young painters and anonymous in order to obtain a suitable market by introducing them and advertise their works and also take possession of tableau. Third way, privilege of selling ownership right is separated from show privilege or

reproduction and they are sold upon different prices. A part of income from fair ticket sale by owner belongs to painter. Painter benefits from reproduction as poster or book.

Some strategies for increasing visual arts role in country economy

A little portion of visual arts in one hand and a number of graduates in this filed in different majors are not coordinated. Here two issues must be considered for development of this industry. One development in internal markets and second presence in global markets.

5. DEVELOPMENT OF VISUAL ARTS PRODUCTS MARKET INSIDE COUNTRY

For increasing portion of this industry and also making possible activity for art student and graduates from state universities in field of visual arts, internal markets must be developed. This development must be done for visual arts products supply and goods demand.

More licenses is needed for establishment of annual and biannual galleries and fairs for supply development. In addition, government must allocate budget of visual arts for development of internal and international galleries and fairs in order to supply products and banks must allocate some credits for this issue.

Regarding demand development, two tasks must be done: first, awareness of families for allocating some budget for artistic works. Now these goods are a little in family basket. Of course this is not because lack of awareness and knowledge but more families must provide primary requirements and upon increasing in incomes level and economic prosperity in one hand and promotion of public awareness by collective media on the other hand, we observe an increase in artistic works purchase including products relating to visual arts.

Second step is that municipalities, nonprofit organizations and public centers must use tableau that show nature realities for aesthetic aspect of customer in work environment. Demand for these products will be increased through two actions.

6. DISTRIBUTION OF VISUAL ARTS PRODUCTS

Fortunately, visual arts are presence at global markets. This is possible through more presence of artists in art groups abroad, help artists to participate at external fairs, recognition of suitable markets, and introduction of artists by global networks of audio-visual.

7. CONCLUSIONS

Visual arts are those arts that attract visual sense of individual.

In this article, we try to find an answer to this question that if is visual arts activity and galleries in Iran economical or not? What is portion of this industry in national gross production?

Research methodology is data analysis relating to expenses and incomes of galleries activity in the field of visual arts collected through referring to information centers and deep interview with gallery managers. Findings show that it is not economical in comparison to other economic activities and its portion in national economy is a little.

To increase portion of visual arts in economy, internal markets and also percent of visual arts products outside country must be increased.

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