

**SCTMG 2021  
International Scientific Conference «Social and Cultural Transformations in the Context of  
Modern Globalism»**

**CULTURAL PRODUCT AND SOCIAL ASPECTS OF ITS  
CONSUMPTION**

Anastasia Sergeevna Telmanova (a)\*

\*Corresponding author

(a) Kemerovo State Institute of Culture, apt. 121, 146, Lenina ave., Kemerovo, Russia, astel-75@mail.ru

**Abstract**

The cultural product is the result of creative activity and has economic value and cost. Combining both economic and cultural values makes the cultural product a unique product in the market, which affects the specifics of its production and consumption. At the same time, they ignore social aspects that may affect both production and consumption of cultural products. The study was based on a comprehensive characteristic of the cultural product, taking into account the range of producers, the social orientation of the product itself, the specifics of its production and target settings. The purpose of cultural activity is to preserve cultural experience and its multiplication by producing and broadcasting a cultural product. The subject of cultural activity is not only cultural institutions, but also society. The sphere of culture is a socially oriented sphere both in the field of production and in the field of product consumption. Data obtained as a result of the survey among the residents of Kemerovo showed that personal, infrastructure, economic and information factors prevent the consumption of a cultural product and prevail over incentives. The study presents a model of sustainable consumption of cultural products, which includes the integration interaction of three spheres of human life – education, culture, creativity. In our opinion, the model will contribute to the creation of conditions for the socially oriented sphere of culture; sustained interest in local cultural products; the formation of cultural, creative and social capital that contributes to economic stability and the development of the territory itself.

2357-1330 © 2020 Published by European Publisher.

*Keywords:* Cultural product, consumption, social aspects, cultural sphere



## 1. Introduction

In the context of modern social processes, there is a tendency to change the nature of consumption and consumer behavior. The Russians begin to spend more and more funds on non-food goods and services. This is evidenced by statistics aimed at studying the nature and extent of the influence of socio-economic factors on the standard of living of the population. The reports of the Federal State Statistics Service in the Kemerovo Region show that the field of culture is not a priority in the selection of relevant goods and services among the population (Trade and services, 2020). The volume of paid services to the population continues to be dominated by housing, communal and telecommunications services, in total their share is 55 % of the total (Table 01).

**Table 1.** Paid services to the population of the Kemerovo region over 2019-2020 (sample data)

	2019, mln rub	In % to total	2020, mln rub	In % to	
				2019	Total
Paid services	122833	100	116353	87.3	100
<i>Including:</i>					
Culture	1673	1.4	904	46.1	0.8
Tourism	4468	3.7	1862	42.9	1.6
Physical culture and sport	1334	1,1	992	71.2	0.9
Educational systems	8373	6.8	7639	86.9	6.5

Based on the indicators of 2020 only, it is impossible to give an objective assessment of the level of consumption of a cultural product, since the world has faced restrictions in cultural life and in the field of leisure organization, but the previous 2019 reflects a relatively low consumer interest in cultural products and services among the residents of Kemerovo Region. The reason for this trend may be a group of economic, industrial, infrastructure, social factors. This study is aimed at determining the significance of social aspects that affect the level of consumption of a cultural product in a certain territory of the Russian Federation – Kemerovo Region-Kuzbass.

## 2. Problem Statement

The problem of applying an economic approach to the assessment of a cultural product, its effectiveness, competitiveness and profitability is to ignore the indicators of the very infrastructure of the culture of a certain territory, the conditions for the production of such a product and the readiness of the local population to consume this product along with other services and products. The economic aspect overlaps the social aspects of the consumption of cultural products, which leads to an inadequate assessment of the effectiveness of cultural and art organizations in the region. Currently, there are foreign studies that consider precisely the financial benefits of the cultural heritage of a certain territory and offer recommendations for the development of financial models for the cultural sphere (Choi et al., 2010; Schwarz & Liebl, 2013). This approach considers both the cultural product in terms of cost and consumers through the lens of their solvency. Such tactics does not allow taking into account the social situation, the interests of consumers, their standard of living, education, the availability of free time, fatigue, etc. It is the analysis of the social component that will make it possible to develop a policy for the

production of a cultural product that meets both economic requirements and social needs, and a national cultural policy.

### **3. Research Questions**

In the context of this study, the study of social aspects affecting the consumption of cultural products and services of cultural institutions, taking into account the infrastructure of the region, seems quite relevant.

- It is necessary to study the content, specifics of production and consumption of a cultural product.
- To identify social aspects that influence the volume and conditions of cultural product consumption, taking into account the regional cultural infrastructure.

### **4. Purpose of the Study**

The purpose of the study is to identify social and cultural factors of consumption of cultural products and services in order to formulate strategic provisions for the development of this sphere taking into account regional characteristics.

### **5. Research Methods**

The methodological basis of the study was a systematic approach, which made it possible to identify complex problems that require systematic analysis of economic, social, organizational aspects of public life. The results of the study were obtained on the basis of methods of variance analysis, summary and grouping of statistical observation materials, synthesis of theoretical and methodological approaches to the study of designated issues, modeling.

### **6. Findings**

The cultural product is currently one of the controversial definitions and is considered from a point of view or meaning; either from the manufacturer's positions or from the position of items that have their own value.

From the point of view of economic theory, any "product" is the end result of material or spiritual production, which has certain qualities that depend on its final purpose and properties because of which it is acquired and consumed (Ponomarev & Ponomareva, 2019). I.e. in this case the product is the result of industrial relations.

If we refer to a cultural product, we need to address the main contexts of its interpretation. Table 02 shows the main positions of researchers.

**Table 2.** Positions of researchers in the definition of a cultural product

Author	Definition	Essential feature
Ramachandran J. Mukherji S.	Cultural product – a product and service focused on consumer cultural demand (Ramachandran & Mukherji, 2010)	Consumer demand
Zakharova E.N. Kodzhamanyan S.M.	Cultural product – a cultural good produced and consumed to meet a person’s spiritual needs (Zakharova & Kodzhamanyan, 2016)	Economic and cultural values
Noskova N.A.	Cultural product – a product of the sphere of culture (Noskova, 2015)	Manufacturer specifics
Ashton D.	Cultural product – a result of emotional, artistic and economic activities of cultural workers (Ashton, 2021)	Subject of work

If we consider a cultural product as a product that is produced by the sphere of culture, then it is necessary to determine the specifics of this sphere. The identification of the main distinctive features of the cultural sphere as a “producer” will allow distinguishing the production and consumption characteristics of the product of its activities.

If we pay attention to legislative acts, then they do not clearly define the concept of the “sphere of culture”, while the Ministry of Culture of the Russian Federation clearly defines the structure of elements of this sphere by types of activity, which includes: theaters; concert organizations; cultural and leisure institutions; library service providers; museums; children’s arts schools; parks of culture and recreation; circus organizations; zoos (Culture in Russia 2012–2019, 2019). This administrative approach allows establishing a circle of producers of cultural products.

At the symbolic level, the sphere of culture is understood as a certain system within which value meanings appear, function, and transform. The operability of this system ensures the continuity of cultural codes that are transmitted from generation to generation (Lashuk & Taranova, 2017). Hence, it should be noted that it is this understanding of the sphere of culture that allows determining the consumer of a cultural product, in its broad sense – the next generation.

The activity approach defines the sphere of culture as an activity aimed at preserving, popularizing and developing cultural ties that ensure the effective use of objects of tangible and intangible cultural heritage, museum and library collections, works of fine and performing arts (Noskova, 2015). Thus, the goal of producing a cultural product may be noted.

In the field of social and economic relations, the sphere of culture is assessed by modern specialists as a resource for the formation of human capital of public production (Berendeeva & Korobova, 2018). In this case, it is noteworthy that the specifics of production is exclusively characterized by the creative activity of a person.

Thus, we formulated the distinctive characteristics of the sphere of culture as a sphere of production of a cultural product:

1. Certain institutions and organizations that produce a product primarily designed to satisfy spiritual, intangible needs of the population carry out their activities in the field of culture.
2. The subject of cultural activity is not only cultural institutions, but also all humanity currently living on the planet, as well as all subsequent generations of people.

3. The objective of the production activity of the sphere of culture is a super task, i.e. to preserve cultural experience and its multiplication by producing and broadcasting a cultural product.

4. The sphere of culture is a socially oriented sphere both in the field of production and in the field of consumption of the product produced.

The realization that there is a certain production of specific products in the sphere of culture, and that it is not only an area of human activity, but also takes forms of economic activity, has caused attention among the economists. This made it possible to form the concept of a cultural product as a specific cultural product or service that has value and is sold on the market. The economic approach determined the subjects (cultural organizations and consumers) of cultural activity and the subject of work (the image formed by society, embodied in spiritual values) (Berendeeva & Korobova, 2018).

If we consider a cultural product as a cultural good, it is necessary to note a very clear social orientation of such a product. Back in 1972, Hirsch wrote that cultural benefits are intangible benefits aimed at the public consumer, for whom they perform primarily an aesthetic function, and not only practical or profitable. Ramachandran and Mukherji (2010) state that cultural goods derive value from emotions and experiences of consumers which are individual, and they are difficult to fit into certain predictable consumer models. Thus, we can state that a cultural product, as a cultural good, is aimed exclusively at a person, depends on it and appears as a product based on public requests.

Hence the understanding of a cultural product as a product or service oriented to consumer demand. The experts in the field of economics note that often a cultural product acts as a “product of trust” (Ramachandran & Mukherji, 2010). “Trust” is formed not only on the basis of own experience, but also on the opinion of others about this product, which indicates subjectivity in assessing the quality of the product, its cost and usefulness. There is a view that cultural industries are a valuable object for studying consumer behavior in the market, since it is the choice and consumption of a cultural product that is subjected to serious social influence (Keuschnigg, 2015). As we mentioned above, this social influence is caused by the social dependence of culture and all its manifestations.

The sphere of culture in Kemerovo is represented by club-type institutions (11), museums (3), theaters (4), libraries (26), cultural centers (4), and the philharmonic community. To determine the social aspects of the consumption of a cultural product, we conducted a study of the consumer behavior of the Kemerovo residents. The study was based on the survey that allowed determining the priority motives for choosing a cultural product and the factors that prevent its consumption. The survey covered 3 thousand respondents aged from 18 to 65 years, by collecting information when directly completing questionnaires or online polling (Table 03, Table 04).

**Table 3.** Motivation to consume a local cultural product

Group of motives	Reasons	Ranking
Utilitarian	Tours of famous artists, theater and circus troupes	I place
Esthetic	Meeting cultural needs	II place
Motives of prestige	Recommendations of warm circle, authorities	III place
Motives of traditions	Leisure activities	IV place

**Table 4.** Barriers to consumption of local cultural products

Group of factors	Barrier	Ranking
Personal	Level of education, reluctance, misunderstanding, distrust of local cultural product, lack of time	I place
Infrastructure	Poor cultural infrastructure in the city, repertoire, performing quality	II place
Economic	Lack of financial resources	III place
Information	Poor awareness, weak advertising	IV place

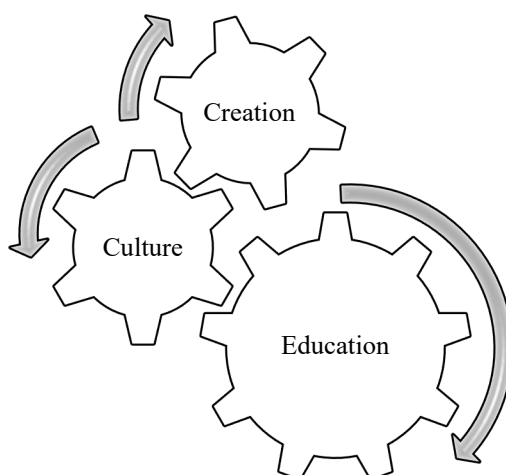
Thus, the results of the survey confirm that the residents of Kemerovo formed a steady distrust of the local cultural product, which was influenced by infrastructure and personal factors.

It should be noted that in modern research it is the cities that are assigned the role of the main creators and producers of a wide range of cultural products, since it is the city that creates favorable ground for self-expression. But the problem arises that the larger the city, the more active cultural life in it, which leads to the alienation of small, remote cities from cultural life and to their marginalization (Craig, 2013). This statement forces to address the formation of a strategy for the sustainable development of culture in a small city, which will help create the appropriate conditions for the implementation of new ideas and cultural expression both through production and through the consumption of cultural products.

The study of the social aspects of the consumption of cultural products identified fundamental factors that will contribute to the long-term, effective and high-quality activities of the cultural sphere. Based on the theoretical and methodological provisions of the modern “cultural economy” (Pratt, 2020), we determined that such factors include:

- sustained consumer interest in the cultural product;
- offers from producers of cultural products (cultural institutions) that meet the needs and demands of the population;
- cultural infrastructure (including all elements: cash desks, specialized shops, workshops, production centers, etc.) ensuring the interaction of participants in cultural activities.

Based on the identified factors and analysis of social aspects of cultural product consumption (Fig. 01), we developed a model of sustainable consumption of cultural products, which includes the integration interaction of three spheres of human life – Education, Culture, Creation.



**Figure 1.** Model of sustainable consumption of cultural products

In the presented model, *Education* acts as the basis for educating the culture of consumption of the product by the sphere of culture. The basis for this process should be the study and interpretation of historical and cultural heritage, the development of previous cultural experience, acquaintance with cultural infrastructure. Thus, the formation of social attitude towards the local cultural product will take place, which will contribute to its production and consumption. *Culture* includes diverse cultural institutions that produce an actual cultural product taking into account the needs and demands of the population. *Creation* is characterized by the production of new cultural goods and acts as a kind of “food point” for cultural and creative industries, as well as a “point of attraction” for creative undertakings and the needs of the local population.

In other words, this model reflects the correlation between the social aspects of the consumption of a cultural product, the cultural sphere of a certain territory and the cultural product itself. It should be noted that the level of organization and functioning of this model will directly affect the formation of a sustainable consumer interest in cultural product and its high-quality production.

## 7. Conclusion

The study determined that a cultural product represents a specific product or service produced by cultural organizations in order to preserve and increase cultural experience. The production of cultural products is exclusively based on creative activity. By nature, a cultural product is a translator of value meanings that are addressed to a person, society. The social orientation of the cultural product is evidenced by the understanding of it as a cultural good.

The social aspects of the consumption of a cultural product are based on motivating motives: utilitarian, aesthetic, motives of prestige and traditions that determine the preferences of consumers. At the same time, personal, infrastructure, economic and information factors often prevent the consumption of cultural products.

The analysis of social aspects of cultural product consumption allowed developing a model of sustainable consumption of cultural products, which reflects the integration interaction of human spheres of activity – Education, Culture, Creation.

Such an approach to understanding the role and place of social aspects in the system of solving strategic cultural and economic problems contributes to the creation of conditions for the socio-oriented infrastructure of the cultural sphere, a sustainable interest in the local cultural product, which in turn leads to the formation of cultural, creative and social capital that contribute to economic sustainability and the development of the territory itself.

## References

- Ashton, D. (2021). *Cultural organizations and the emotional labor of becoming entrepreneurial*. <https://www.sciencedirect.com/science/article/abs/pii/S0304422X21000061>
- Berendeeva, A. B., & Korobova, O. O. (2018). Conceptual bases of development of sphere of culture in Russia. *Theoretical economics*, 1(43), 25–35.
- Choi, H. M., Ko, B. H., & Sohn, S. Y. (2010). Designing a business model for financial products for cultural heritage in the Korean market. *Journal of Cultural Heritage*, 11(3), 315–320. <https://doi.org/10.1016/j.culher.2009.10.008>
- Craig, C. S. (2013). Creating cultural products: Cities, context and technology. *City, Culture and Society*, 4(4), 195–202. <https://doi.org/10.1016/j.ccs.2013.06.002>
- Culture in Russia 2012–2019*. (2019). Final report. <https://www.mkrf.ru/activities/reports>
- Hirsch, P. (1972). Processing fads and fashions: an organization-set analysis of cultural industry system. *American Journal of Sociology*, 77(4), 639–659.
- Keuschnigg, M. (2015). Product success in cultural markets: The mediating role of familiarity, peers, and experts. *Poetics*, 51, 17–36.
- Lashuk, I. V., & Taranova, E. V. (2017). Sociological Analysis of the Cultural Sector. *Sociological science and social practice*, 3(19), 7–31. <https://doi.org/10.19181/snsp.2017.5.3.5353>
- Noskova, N. A. (2015). Current status of culture in regions of the Russian Federation. *Petersburg Economic Journal*, 1, 25–31.
- Ponomarev, A. I., & Ponomareva, A. M. (2019). Socialization of needs and consumption under sharing-economy. *State and municipal administration. Scholarly notes*, 3, 153–157. <https://doi.org/10.22394/2079-1690-2019-1-3-153-158>
- Pratt, A. C. (2020). Cultural Economy. In *International Encyclopedia of Human Geography* (2nd ed.) (pp. 95–98). Elsevier Ltd.
- Ramachandran, J., & Mukherji, S. (2010). Creating a successful cultural product: Interview with Raju Hirani. *IIMB Management Review*, 22(4), 165–172. <https://doi.org/10.1016/j.iimb.2010.09.002>
- Schwarz, J. O. (2015). The ‘Narrative Turn’ in developing foresight: Assessing how cultural products can assist organisations in detecting trends. *Technological Forecasting and Social Change*, 90(Part B), 510–513. <https://doi.org/10.1016/j.techfore.2014.02.024>
- Schwarz, J. O., & Liebl, F. (2013). Cultural products and their implications for business models: Why science fiction needs socio-cultural fiction. *Futures*, 50, 66–73. <https://doi.org/10.1016/j.futures.2013.03.006>
- Trade and services (2020). Territorial body of the Federal State Statistics Service for the Kemerovo Region-Kuzbass. <https://kemerovostat.gks.ru/folder/38702>
- Zakharova, E. N., & Kodzhamanyan, S. M. (2016). Cultural goods as a specific product in the service market. *Problems of economics and legal practice*, 6, 256–258.