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# CULTURE AND THE MARKET

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Products of cultural and artistic creativity appear in different material forms, from cultural inheritance and contemporary artistic creativity to material goods. Consequently, culture has its specific material and economic base. It is precisely from the viewpoint of its material dimension that culture is a part of social and economic development.

One of the fundamental components of cultural policy is forming the material conditions for the dynamic development of cultural and artistic creativity, including the culture of the nations and nationalities. In terms of cultural and artistic creativity, and the broad and complex cultural field in which the cultural level of the people and moral and intellectual power of the society especially come to expression, the material position of culture undoubtedly depends on the degree of integration in the whole socio-political and economic system. The striving to effect a balance between these two components of a unified system, between society's creative potentials and material possibilities, between cultural aims and realizations, between needs and available resources was, and is today an essential feature of the struggle to ensure culture as favourable a material position in society as possible.

The degree of culture's economic emancipation in a significant way determines not only the economic but also the creative independence of cultural and artistic creativity from etatistic and centralistic structures. The culture-market question is closely tied in with the intensity of the diffusion of cultural values among the broadest strata of the population. Therefore, operational cultural policy should be based on distinguishing between cultural activities which are economically independent on the market and those which only live partially off of the market. On the basis of this, one can propose the elements of social distribution, and

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thus gradually bring such activities closer to the cultural market, without fear that such an orientation would interrupt the continuity and disturb the quality of cultural activity.

The dilemma between a cultural market and free subsidized culture is unacceptable for it doesn't take into account the real components of society's contemporary development. Culture can develop dynamically both on the cultural market and beyond and outside of this market, depending on the character of the cultural activity and its forms and organization, i.e. on whether they are strictly institutional or have a freer form. This at the same time means that forms of cultural activity can be socially more rational or socially and economically more irrational. Thanks to cultural and technological progress, the cultural market today is far more developed than it was 50 years ago, and in this respect culture hasn't lost anything of its value or vitality. Tomorrow this will be even more pronounced, for this process doesn't depend on academic discussions for or against a market in culture, but on the orientation and trends of contemporary, socio-economic development, where, of course, both the markets good and bad points should and must be appraised.

Cultural values have their material form which consist of materialized human labour and its price, which can be expressed through its market value and through its social subsidy. Cultural achievements were and still are connected with economic prosperity in all spheres of the social system. Today, the market is a highly developed creation of the human intellect. Artists are endeavouring to prove their artistic skill through their commercial success. There are strong organizations in the world which trade with the products of cultural and artistic creativity, and which even dictate fashion in culture. One can even speak of the existence of a world cultural market. Therefore, sudden changes appear on the market, artists are told how to work, their style is dictated, the public taste becomes dominant, artistic production rapidly multiplies. At one point, the artist becomes entirely dependent on the market, which can negatively affect his creative power, or else his maximum creativity level can be exhausted in one breath. From the viewpoint of cultural progress, however, such activity can also produce positive results. Thanks to technology, economic progress, and the breadth of the market, certain cultural goods today are accessible to man even without social financial intervention, e.g. film, books, records etc. The international cultural market helps to expand cultural values, especially the cultures

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of large nations. Very often the cultural values of small nations break out into the front ranks (film, books, etc.). The openness of the cultural market enables the cultures of small nations to affirm themselves, as well. Very often cultural conventions are made according to the broader interests of the public in particular countries.

In certain countries, social financial intervention accounts for only 1/5 of the total expenditure on culture, while 4/5 are accounted for by public means on the cultural market. This is a very important moment for the development of contemporary artistic creativity.

Needless to say, the market carries various asocial elements, such as the fact that individuals or groups can flourish materially at the expense of those who create. Huge profits are earned from the exploitation of artistic goods, but what is essential is that the market mechanism contributes to the democratization of culture, that it breaks down the barriers between culture and man, and that by its logic it distributes cultural values among the broadest strata of the population. Cultural values are also spiritual values, and this is a distinguishing feature which sets it apart from the usual market categories of value. It can be more or less evaluated within the formed social climate, which gives it a special dimension in society. The fear that the cultural market will destroy or degrade cultural work and creativity is groundless for the selection of spiritual values is effected outside of the market. Naturally, the free cultural market does not tolerate stagnation or self-satisfaction, nor does it enthrone greatnesses unless it really suits it. It demands constantly new confirmation of value, constant engagement, continual work, constant contacts with the audience and public, wherein a selective process of the valorization and revalorization of cultural achievements is at work. A specific dynamic and contemporary cultural life develops within this process.

Consequently, the free cultural market calls for the propaganda of culture, a developed system of animating the consumer, which, at the same time, contributes to the democratization of culture. Experience shows us that a well programmed film, concert, exhibition, book etc., can create a particular cultural climate without any fear of being degrading to the level of material goods. Propaganda and publicity are not exclusively a parallel phenomenon of production and trade, they are strong media for creating and developing cultural needs, media which should be used by culture towards

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its own development in public competition with other social values.

Hence, this is not a question of whether a cultural value is also a market value, but rather whether this cultural value can, at a given moment, financially confirm itself on the market. Individual purchasers are not the only ones to appear on the market; there are also economic organizations which cooperate with cultural authorities in various forms, there are social organizations, radio and television, mutual business relations between work organizations, and finally there are social funds as part of the broader cultural market. Their apportionment of means has become more and more subject not only to various quality criteria and commissions but also to market criteria. This holds especially true for the western countries and partially for Yugoslavia too. Film production and book publishing, for instance, operate almost completely according to market principals. This is all an integral part of the cultural market. What is important is that in those cultural fields where the free laws of the market cannot operate, objective criteria must be formed for the apportionment of additional social means which will not negate market results, but rather which will objectively stimulate cultural development through the market.

Each society, however, should assess the real possibilities for developing the free cultural market. Certain essential factors determine its potential power, including: the relatively stable economic development of society, integration and a higher level of association in the economy, which presupposes higher profits in business, a certain social and individual standard level, satisfying the people with so-called lasting material goods, adequate tax and other stimulative alleviations for the purchasers or donators of cultural goods, creating the possibilities for affirming groups of authors in all cultural fields, stimulating the opening of bookshops, galleries, credit policy, and finally, an important point, the planned use of mass-media, — radio, TV, press — in creating a cultural climate in society.

The development of culture within a free cultural market should be based on planned and gradual social action, for this is a guarantee for the further flourishing of contemporary culture and for protecting general national cultural values which may be threatened by the market mechanism.

Exclusively economic prices and market laws, however, would render certain cultural ser-

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vices inaccessible to the broader population and thus would threaten one of the bases of culture's social function, waging a negative economic and financial effect. The economy of the cultural market and the social cultural interest can, in extreme cases, be in direct conflict.

In certain fields of culture, as compared to the economy, there the valid law that greater activity also means a larger financial deficit. This is known to cultural institutions especially those with high variable expenditures, and so, within the scope of allotted funds they behave accordingly, which is not always in the social interest, nor the aim of cultural policy.

Consequently, a decrease in one's own income and increased spendings can be a sign of greater social business flair on the part of cultural institutions. If a theatre has increased costs and a drop in its own income, together with a drop in performances and audience attendance, then it does not fulfill its social function in the best way, nor does it use its physical and creative capacities in the most rational way.

Therefore, we can conclude that the law is that richer and more dynamic cultural life requires greater additional financial means from social funds, despite the fact that in the course of such overall development individual incomes relatively increase. A growth in activity, quality, costs and social apportionments, an absolute increase of individual incomes results in the higher cultural and educational level of the people. If these values grow parallelly, then cultural development is optimal.

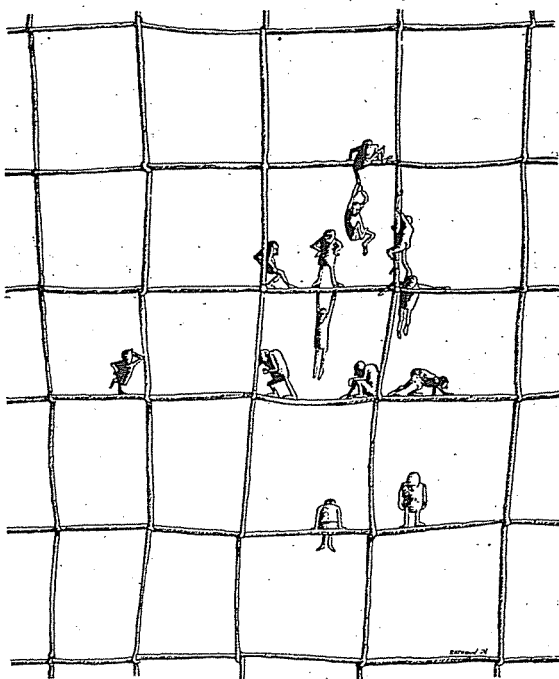
The functioning of a supplementary system of financing culture, which includes the cultural market, of course depends on the existence of a long-term conception of cultural activity development. Without these long-term coordinates the system of financing, be it as it may, becomes anarchic, and can lead to the commercialization of culture, to uncritical subordination to the market and poor taste, which is a frequent occurrence. This leads to the isolation of broad sections of the population from real cultural values. Hence, part of the citizen's income allocated for culture is spent on the kitsch and yellow literature market, which grows as a result of sudden urbanization and society must extend greater financial assistance

for the affirmation of real cultural values. If the anarchistic cultural market is not under the control of society, it wages a negative influence on the cultural and educational level of the population.

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Therefore, the cultural market should have a special position, for it is not the same as the commodity market. The commodity market is subject to earning as high a profit as possible, while the task of the cultural market is to offer the highest quality cultural values to all the broadest sections of the people, and in this context the financial effect waged directly by the market should not be the primary motive of cultural activity. This effect can be an analytic stimulus for competition in the social section of resources, i.e., in attaining the full economic price of cultural values which have not been realized on the cultural market.

In this short review of the state and development of the material base of culture via the market, we have endeavoured to point out some of the elements of the market which can affect the speedier development of culture. At the same moment, we have tried to indicate the negative influence of the market when it is not influenced by rational factors in society. The existence of the cultural market as a part of the cultural apparatus today is an incontestable fact and a worthy topic for further research both in terms of the structure of this market and its influence on contemporary cultural development.



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