

Media Strategies Russian Commercial Art Galleries Implement to Attract Target Audience

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Being active both online and offline is a requirement for commercial art galleries to preserve and rise their attractiveness and competitiveness on the contemporary market. Primarily I would like to come up with an answer to the following question: which media strategies should be developed to create an efficient interaction between commercial art galleries and potential art buyers on the Russian art market? I define media strategies as successive steps of the promotion of goods at the art market using media resources, in particular, social networks. Just presence of art galleries in social networks is not an equivalent to their successful positioning in the social space. Rapid response to emerging new opportunities, monitoring of trends in the media environment (for example, use of video broadcasts) allows to attract potential art galleries audience attention: consumers are beginning to be interested in what surprises them. This research is carried out within the framework of competitive benchmarking. Examination of media strategies implementation based on Facebook, Instagram and official websites data in 28 Russian commercial art galleries which participated in Cosmospow fair in 2016 supports this claim.

Keywords: gallery, media, audience, media strategy, social nets.

Introduction

Art market is widely believed to be a complicated and permanently transforming phenomenon. In recent decades, the crucial market actors have diversified greatly, and the market functioning rules have change (Schurenkov, 2016). In addition, the art market existence is not obvious for all participants of this business environment. Some scientists completely deny the existence of the art market. According their point of view, there are only episodic cases of buying and selling pieces of contemporary art (Gere, 2008). For example, the paper of Grachev (2008)

shows such rather sharp and ultimate judgment. However, this outcome is not always observed. Still another line of argument points out that nowadays, the international art market is formed and functions. However, in spite of "art eternity", there is a conjuncture that reflects the prices dynamic for pieces of art under the influence of economic conditions and other factors (Sukharev, 2013). Some experts consider that art market in general, and particularly the Russian art market, not only exists, but also demonstrates a rise trend. Numerous theoretical analyses (for example, Sukharev, 2013) and art ratings have shown that (ARTinvestment.RU, 2017). Thus, there is no consensus regarding the role of the implementation of the Russian art market.

In this paper I follow Golman's vocabulary (2013a) and narrow the concept of the art market to the market of contemporary fine arts, although almost all of the following can be applied to other segments of the art market.

The art market structure includes interaction between producers of cultural consumption (artists), consumers of artistic values, and intermediaries, such as art galleries, auction houses or fairs (Fateeva, 2008). However, in recent years, the socio-demographic characteristics of potential art buyers have been changing. Modern collectors are much younger than their predecessors and these are people with a completely different approach to obtain information and knowledge (Arutyunova, 2015; Schurenkov, 2016). Thus, while the main goal of the galleries is constant – to sell the art exhibited – crucial actors and initial data change on the art market.

In spite of the fact that art market is a holistic business and the main factor of contemporary art promotion (Loginova, 2010), only a few of its actors are involved in the system of marketing knowledge and practices (Golman, 2013a). This particularly applies to the use of digital marketing tools in the art market, despite the permanent art mediatization. Consequently, it is logical and productive to study how Russian commercial art galleries adapt to new conditions for their own further effective existence. However, very few studies examine both art market (especially the Russian art market) and marketing opportunities and principles (Kotler et al., 2008; Seabrook, 2012; Kostylev, 2014). There are certain gaps in scientific knowledge. Thus, the use of marketing principles in the cultural sphere, in particular, in the art market, has not been sufficiently studied. This symposium puts these processes under the analytic microscope since there are gaps in scientific knowledge. Primarily I am interested in a following question: which media strategies should be developed to create an efficient interaction between commercial art galleries and potential art buyers on the Russian art market?

The core assumption is that it is advisable to consider art galleries activity in terms of marketing. Since the current stage of the art development requires completely different models, marketing and communication strategies, as the romantic-commercial era was replaced by pragmatism and conformism (Grachev, 2008). However, the present study is devoted not only to identifying effective marketing tools for building product promotion in the art market, but also to the analysis how these strategies represent contemporary art in the social media. I examine the impact of social networks on public opinion and audience preferences, because the balance between commerce and spirituality is one of the key features of the contemporary art market.

The aim of the present paper is to assess and explain the impact of media strategies implementation in Russian commercial art galleries. The hypothesis implied by my theory is that if Russian commercial art galleries bring to life special media strategies, they will attract target audience and establish a communication with it.

Research is carried out within the methodological framework of discourse analysis and competitive benchmarking. Examination of implementation of media strategies based on Facebook, Instagram and official sites data in 28 Russian commercial art galleries which participated in Cosmospow fair in 2016 supports this claim.

This paper consists of four parts. In the first section, I briefly characterize the state of the Russia contemporary art market in general and various approaches through which the art market can be viewed. The next section examines the effect of the mediation on the art market activity. In the third part, I analyze the validity of the adaptation of marketing tools to the cultural sphere. Moreover, I point out the basic theoretical concepts and scientific approaches to the study of media strategies and analyze the key audience needs as the semantic nodes on which are foundation for media strategies. Next, I describe methods and the data_I use to test my theory and present a brief report of results. I conclude with a discussion of findings. I also focus on the possible research limitations and aspects which allow to create the field for further research on a similar issue.

1. Commercial art galleries as art market actors

Analysis of art galleries activities in the media environment and the development of the specific way of communication with potential galleries audience suggests to determine the general space of the art market in advance. Therefore, at the beginning I should describe the formation and characteristics of the art market actors.

Social practices of art exchange, providing social interaction in the cultural sphere, were formed consistently, not replacing, but complementing each other (Fateeva, 2008). While the basic principles of the art market have not changed since its inception (Dossy, 2011). The original act of giving existed even in archaic societies. The next stage was the cultural order, which was spread during the period of the formation of economic relations. The order provides for direct contact between producer and consumer, thereby promoting high awareness actors about each other. However, in art the order is a limiter and dictator. In the middle of the XIX century in the artistic sphere, the transition was realized from the order system to a free market (Fateeva, 2008), which ended in parallel with the formulation of a pragmatically oriented consumption society. This is due to the active growth in all spheres of material production, which ensured the development of the productive forces and changed the system of consumption. A significant part of society was able to meet non-utilitarian needs, such as the need of surrounding themselves by art objects for aesthetic pleasure or enhance their own social status. Gradually between the artist-producer and the consumer appeared a new element of art market relations, I mean the intermediary. Exactly it as a subject of market infrastructure was able to provide a mass satisfaction of society needs in the proprietary art consumption (Fateeva, 2008). Thus, N. Degen understands the art market as a network of interrelated actors and institutions that create, impose and consume art (Arutyunova, 2015). I decided to rely on this definition in this research.

Until recently, the structure of the art market was based on four types of actors: a collector, a dealer, an artist, an expert, and for a long time this system functioned without significant changes (Arutyunova, 2015). Artists, collectors, art dealers and experts play the key role in the art market. Nevertheless, due to globalization process, which led to the cultural sphere expansion, the growth of prices and attracting new customers, significant changes occurred in the structure of the field of cultural interaction. There has been a transition to international art trade, since the mid-twentieth century; there has been a stable system of art representation in the international context through the system of the biennales and international art fairs. All this makes its own adjustments to the art galleries activities, and transforms their missions both in the Russian market and within the international community. Nevertheless, the main two types of intermediaries (auction houses and art galleries) are still important. They compete among themselves for customers and market share (Arutyunova, 2015).

According to the large body of the literature on this problem I determine the commercial art galleries as galleries which exhibit contemporary art and own standing exhibition space. Such gallery promotes its artists in the art market, usually has its own collection, and is engaged in personal image making process (Loginova, 2010).

The contemporary art market, as a social institution, structures public practices and establishes certain rules of the game for interacting actors within its framework. As Arutyunova (2015) argues, the functioning of the art market includes not only sales and purchases of art works. Also it is an entire industry that is built in order to organize meetings between artists and collectors, and to let their works take place in appropriate collections. If art market functions are implemented successfully, all art market participators feel themselves protected (Slocum, 2010). This applies to all – artists, art consumers such as collectors, amateurs or visitors of cultural institutions, as well as intermediaries that include galleries, auction houses and other cultural institutions. However, the vital question is whether the globalization of the art market contributes to its stability or, on the contrary, violates the balance (Dossy, 2011).

However, there is an opinion that the current art market is in deep decline, and reasonable people are not going to invest in art, and consequently, galleries activity becomes not profitable (Grachev, 2008). This point of view does not fully reflect the real situation. Some experts consider that the growth of the market in general and of the contemporary art market in particular did not stop at the crisis time, and on the contrary, it rises even faster than before it (Arutyunova, 2015). The current state of the art market in Russia is characterized by a conducive investment atmosphere.

Nevertheless, despite the outlined institutional rules, the contemporary art market is the vaguest branch of capitalist society (Dossy, 2011). This concerns not only financial and law aspects, but also communicative interaction between the main market participants. P. Bourdieu (1993) describes the dual nature of the process of art sales. He also wrote about the interaction of symbolic and economic capital. The possession of symbolic capital, and not only in an objectified form that does not have a direct economic expression, indirectly leads to economic profit and to power redistribution. Sellers, who directly interested in economic profit, are building their business strategies base on the paradoxical unwillingness to represent art objects as merchandise. It is no coincidence that Bourdieu names the art trade as the economy of the double game (Arutyunova, 2015).

Thus, I regard the art market not only from the point of view of economic laws, but also as a cultural field that is structured in a certain way and in which interaction between actors is carried out on the basis of the possession of cultural capital.

The Russian art market, as a special case of the world market of contemporary art, contains all key features of the art market. However it develops slowly, and now the Russian art market is in a transit position towards the level of art market in developed countries.

Some people say there is no art market in Russia, that art market exists only where there are problems with observance of artists' rights. Nevertheless, this idea is rather ultimate, and current market participants are perplexed to hear this. "It's strange to hear that people are engaged in gallery business for 10-15 years, and they say that there is no art market", writes one of the Moscow gallery owners (Schurenkov, 2016). Researchers and practitioners, discussing the boundaries and functions of the Russian art market, agree that the Russian art market is currently in the process of its formation, while noting its significance in the communication space of Russian culture (Grachev, 2008).

At the same time, the Russian market seeks to reflect the global trends in the ways of art selling. Modern conditions of the Russian art market development in the market economy require new models, marketing and communication strategies and technologies that should undoubtedly lead to changes in the system of socio-cultural communications in the art space (Grachev, 2008).

2 The influence of the art mediatization on the art market actions.

Transformation of public art preferences is also connected with the mediatization trend. This process includes the spread of media influence on the most important areas of social life and the reverse process of involving various aspects of social activity in the information sphere. Thus, it means creation intersection zones of media and social phenomena (Klushina, 2014). Mediatization is manifested by publicity representation, when the notions of art and media channels of interaction with society intersect. This process is a consequence of the public life expansion (McLuhan, 2002) and the actualization of social media. It is the modern media, along with the trends of culture democratization, that reduce civic privileges and the social hierarchy, at least in virtual space, and create a special media version of culture.

Culture should benefit society. This ideological interpretation of culture in the media is a result of the significance strengthening of social networks and the spread of art representation by them (Klushina, 2014). Such utilitarian culture through the art market prism means that media transmits the key message of commercial art galleries about opportunities to earn by art sales (Savchenko, 2017).

Thus, media as the broadest and most accessible way of transferring information is used to form public opinion and public values (Kozlova, 2015). Due to media development the importance of culture in society rises, and its integration into new social practices is taking place. However, a negative aspect of such process is complexity of information flow control and the growth of information volumes (Hjarvard and Petersen, 2013). It complicates the audience perception of the key message of transmitted information. Mediatization is not a linear process; media do not just impose their own idea of cultural phenomena to society. This process depends rather on the context, on the sensitivity of cultural practices as a response to the general social pressure, and on the internal capabilities of media channels used by cultural institutions, in particular, art galleries. Structured informational messages from art galleries in the media make art visible not only now, but also in the future, when such current cultural activity will become the part of the art history (Gere, 2008). By the way, the presence of art galleries in the media environment simplifies communication process of art market actors among themselves and reduces transaction costs.

3. Russian art market strategies in the media field: the current state and prospects

As it stated above, the current state of the contemporary Russian art development in the new market conditions requires the use of marketing models and the implementation of media strategies and technologies that can transform socio-cultural communication between cultural actors in new media, including social networks.

3.1 Adaptation of marketing tools to the contemporary art market

I define media strategies as successive stages of the goods promotion at the art market using media resources, in particular, social networks. All possible aspects that hamper to imply the influence of galleries on their potential target audience are considered. Such strategies are necessary in order to reasonably understand and structure goals, tasks, and time schedules before starting the process.

The issue of implementing marketing tools on the art market is widespread in the scientific literature related to the art market analysis from the economic point of view and marketing in the cultural sphere. Grachev (2008) considers that the modern art market needs modern resources of sales. These tools include various marketing technologies, an important part of which is marketing communication. Golman (2013a, 2013b, 2014), in a number of his studies, directly devoted to the analysis of the art market from the point of view of marketing practices, also writes that in this business environment well-known laws and principles of marketing proceed. Standard marketing procedures are applicable (of course, taking into account the specifics market segment). This specificity is the fact that piece of fine art is a commodity for a long time with high marginal potential and it has not an obvious consumer value. Researchers come to the common opinion that art market, as any other business sector, includes key marketing complex elements "the notorious four pi» in terms of Golman (2014): goods, goods price, distribution channels, sales promotion. Hence, the tools of classical marketing, firstly described in the paper by Kotler et al. (2008), are applicable. These tools were theoretically adapted to the Russian reality in the works of Golman (2013a, 2013b, 2014) following his personal experience in the gallery business.

Studying the functions and features of the Russian art market, researchers discuss how to identify the specific features and significance of modern art management as an integrated system of principles, functions, methods and technologies in the structure of socio-cultural management aimed at the formation, functioning and development of the educational space that provides production, reproduction and transmission of artistic ideals, values and practices (Kostylev, 2014).

Thus, in the scientific community there is an opinion according to which art galleries and (what is more interestingly) the field of their representation in the social media are not only places for purchase and sale deals, but also the places for positioning of the contemporary art. The feature of the modern art marketing is that it represents the system of goals, principles, functions and technologies in socio-cultural activities that ensure the development and implementation of a set of tactical and strategic measures in accordance with the philosophy and mission of cultural and art institutions. Kostylev (2014) points out that functions of the art marketing include set of actions aimed at satisfying the needs of consumers through a product or service applying and a number of factors related to the creation, supply and consumption of a socio-cultural product.

Nevertheless, despite the fact that the use of marketing tools is extremely important for the art market, there is practically no scientific literature devoted to the problem of art promoting in the

Russian art market (Golman, 2014). While the formation in the audience minds the image of an artistic product provides a sustainable consumer interest (Grachev, 2008). The characteristic feature of Russian art commercial galleries is that participants exist, transactions occur, money is redistributed, but most of the market actors do not have understanding of the art market essence (Golman, 2014). Golman (2013a, 2013b, 2014) is the main researcher of media strategies, which are implemented in Russian galleries to communicate with the audience and attract visitors. This author evaluates the results of the application of standard and adapted marketing procedures in practice. However, the papers by Golman are purely subjective and theoretical, and his findings are not supported by empirical data.

Thus, it seems necessary to conduct regular analysis of the internal and external environment of the functioning of Russian commercial art galleries and to create a holistic media strategy for the effective galleries operation in sales and interaction with their potential and real visitors. The main stages of creating media strategies are the analysis of the target audience, the study of competitors and, in fact, the construction of the strategy itself. According to this plan, I propose to conduct my research and identify effective channels of interaction with the target audience of Russian art galleries exhibiting contemporary art.

3.2 The target audience of Russian commercial art galleries: classification of needs

The study of a potential audience is the data acquisition tool for commercial art galleries, as well as the tool of formation of new communication channels for interaction with the audience. They help together to create a unique product that will gather around the community of visitors, and ideally, if you work effectively, and art buyers (Maximova et al., 2016).

Galleries are not only cultural institutions, where transactions of sale and purchase of objects of art are made. There are interactive, entertaining and contemplative spaces, where visitors receive unforgettable impressions that could not found in many other places (Kotler et al., 2008). The possibility of personal communication with the artist, novelty and mobility are intriguing, it promises an attractive status of the "discoverer" (Arutyunova, 2015), and this applies not only for collectors, but also to ordinary visitors.

3.2.1 Tasks for interacting with the audience

People come to the gallery, exhibiting contemporary art, for various reasons and under different circumstances. For someone this visit is an occasion to meet friends, someone comes for new knowledge, someone wants to abstract from the pressing problems and reality, to retire and reflect, and someone plans to think over and make another profitable investment. Anyway, the modern gallery audience is close to the idea of co-creation and direct participation in cultural life. Visitors want to be involved in the process of art creating and consuming (Hay, 2016). The relationship between the collector and the piece of art is a love story, when the collector plays the unusual role of a hero-lover. He cannot always control his feelings, he is impulsive and unpredictable, or, on the contrary, calculates the algorithm of conquering a whimsical lover (Arutyunova, 2015). Therefore, it is impossible to evaluate the behavior of collectors and art buyers as rational, but we can analyse the audience of galleries in general, that is, those people who can potentially decide to buy an art object and start their "love relationship" with art. Galleries are designed not only to demonstrate commercial projects and exhibit art that should be bought. They improve awareness and expand the knowledge of visitors, in some cases; they contribute to changing the person's view of art, culture and social life.

Psychologist Abraham Maslow considered major museum and gallery events as "peak impressions", and Mihaly Csikszentmihaly called experiences that completely absorb visitors of cultural institutions and at the same time transform perception and understanding, by "streaming experiences" (Kotler et al., 2008). In addition to visual experience in recent years, galleries have recognized that it is possible to develop other types of experience that are less intuitive and less likely to be associated with gallery commercial space in its conventional sense. Many exhibition visitors are looking for communication, and galleries provide them with it, including on virtual platforms. During the information age, social media is a powerful means of communication and reaching a large audience, and the presence in the media is the key to demand, that is, one of the pillars of success (Dossy, 2011).

Galleries should apply marketing and management tools to convert single visits to lasting and commercially successful relationships, to convert visitors into active participants in gallery life, to create a diverse audience, that includes young people and bloggers, experienced collectors and authoritative art experts (Kotler et al., 2008). Modern galleries benefit from planning their activities depending on visitors, on their preferences, interests, and behavior. Usually art galleries formulate

their mission according to the needs of their audience and their possible ways of satisfaction, which this gallery can provide. This is what makes it possible to achieve an elementary desire to carry out regular sales, to participate in international fairs and to form a stable base of collectors. At first the gallery focus was on those who came to the gallery, so that this person necessarily bought the work and came next time, and at some point the focus on the audience became more important than the art itself. Nevertheless, art and the audience should be equivalent to important and priority in the development of gallery projects (Hay, 2016). As already mentioned above, interacting with the audience requires a two-way dialogue. Unfortunately, traditional approaches to the design of modern exhibitions, do not always lead to a positive result. Passivity towards the visitor and the potential buyer is also detrimental to commercial activity. Position "the viewer himself will come, see and appreciate" is outdated and requires revision (Grachev, 2008).

3.2.2 Segment the audience

Each organization recognizes that it cannot cover and appeal to all consumers in its market, and art galleries are no exception in this case. Considering all consumers in the same way can provide effect of scale, but this ignores diversity in most economy sectors. Instead of trying to reach everyone, art galleries should define their most natural audience and make specific efforts to reach and service it. It is important not to involve more social groups, but to pay attention to the depth of involvement, since the audience will begin to promote the gallery by itself, in case of building the competent strategy (Hay, 2016). This is one of the successful results of an effective media strategy to cover and service identified groups with an actual or potential interest. Grachev (2008) considers that modern buyers of art works represent various social groups, and their wants are varied, and their behavior is largely irrational, as it mentioned above.

Galleries can increase the percentage of the attracted audience and form more complex view of their visitors by segmenting the audience. Marketing segmentation assumes that the market consists of distinct groups with different behaviors and preferences. Art institutions define groups that want to attract and develop specific programs for each target segment (Kotler et al., 2008). For this purpose, it is necessary to identify causes for separating the audience segments and to determine what criteria can be used to guide gallery activities in certain segments, what is the first stage in the developing a media strategy process to achieve market goals.

It is possible to define two main target groups of art buyers:

1. Professionals and market operators. These people rarely buy objects (and if they buy art, either in a qualified collection or for investment), but they form the artist image, his works and the gallery itself, and consequently, they directly influence pricing.
2. Ordinary final buyers, who do not affect the image and prices, but they buy for their own purposes (Golman, 2013b).

However, in addition to those who purposefully attend galleries with an eye to acquire art objects, there is an important audience segment for which visiting the exhibition in the gallery has not connected with sales. These people can be segmented according to the behavioral criteria. Behavioral segmentation divides the audience into groups based on their knowledge, attitudes or the use of a specific set of products or services.

In addition, visitors' classification vary depending on the reasons for visiting the cultural institutions (Falk and Dierking, 2013). They distinguish the following situation categories:

1. Explorers. These are curious visitors who are driven primarily by cognitive interest.
2. Facilitators. Visitors, who are eager to show and tell something new to their companions.
3. Professional Hobbyists. People are well versed in the specifics and context of the gallery business. This category largely overlaps with the usual end-users of art.
4. Experience Seeker. This category includes those who visit the gallery for the sake of the visit, they come to the exhibition opening to feel inclusion in the art environment.
5. Rechargers. Such visitors, who search in the gallery for a way to disconnect from everyday reality. They come for a special atmosphere and spiritual experience, which, in turn, is more relevant to the conceptual art exhibitions.

Another way of pigeonholing is based on human interaction with art and what kind of experience they expect. Jackie Hay (2016) proposes to allocate the following eight audience segments of cultural institutions:

1. Essence. These people think that they cannot live without culture, they have a subtle taste. Involving this segment of the audience by marketing strategies is useless and ineffective, they hate marketing. Attraction of this group of visitors is possible by provision the maximum of possible abundance of high quality information about the exhibition.

2. Enrichment. They admire traditional forms of art, heritage, and nature, as well as what combines these several elements. This category has a free time. They are interested not in trendy events, but in getting a decent experience.
3. Entertainment. These visitors prefer popular, mass events, while culture remains on the periphery of their lives. They need something exceptional, and they are positive about marketing (for example, they appreciate the quest in a gallery).
4. Expression. They are confident, expressive people who attend amount of events, but unlike those who prefer immersion in essence; this category is shallower in preferences. These people like to feel belonging to the community and to share what they like. Therefore, it is extremely advantageous to use this category of visitors to attract attention to the gallery.
5. Affirmation. Those, who want to get new experiences and to cut a dash. They are the first to know about events.
6. Stimulation. These visitors appreciate received internal growth and fun, while they are visiting galleries.
7. Release. A category consists of people who do not have enough time; they need to combine visiting cultural events with the time they spend with the family. Their participation in the museum should be as simple and straightforward as possible.
8. Perspective. This group includes self-sufficient, fairly spontaneous people who like to read and do not realize when they are pressured or guided to decision-making.

All eight segments can combine as with purchasing power, as with ordinary viewers among visitors to commercial galleries.

Thus, after examining potential galleries audience preferences and behavioral intentions, it is possible to build a direct strategy for interaction and communication with this audience. Professional successful gallery owners are subtle psychologists who play on the weaknesses of consumers. They achieve quickly their goals in the art market, rather than those who proceed only from the rational economic laws of the financial market.

3.3 Building a media strategy to attract potential audiences

Further, I began to examine the competitive media environment of the market sector I am interested in. I regard the media strategy as the process of planning and subsequent implementation of various activities in the field of gallery marketing, which are aimed at achieving the goals, namely, art objects sale, the formation of a stable customer base and the expansion of audience by attracting its new segments.

According to needs of potential visitors, it becomes clear that advertising in its pure form, as a method of not personal representation of goods and services, is ineffective in the art sales (Golman, 2013a), since visitors expectations are much wider than to come to the gallery at the exhibition and purchase the piece of art. It is advisable for cultural institutions to conduct promotional events with the obligatory personal contact between target groups and artists, curators or other art market actors (Golman, 2013a). Such activities, in addition to the overall strategic goal of making profits and increasing sales, serve different purposes. Firstly, such events contribute to increasing the loyalty of the professional art community to the gallery and its artists, which is beneficial for the gallery on pricing. Secondly, meetings and events with market participants allow to immerse galleries audience directly into the subject of the art market and carry out sales. Thus, the gallery exhibits on the art market not only art objects, which is quite obvious, but also events that take place in the gallery itself. After art product description and highlighting the characteristics of consumers of this product, it is possible to analyze marketing tools of product promotion and stimulation sales in the art market.

3.3.1 Model of goods promotion in the art market

If gallery knows the needs of its potential audience and has an idea of its segments, the gallery should pay attention to decision-making models, that is, how consumers will react to the offered goods. AIDA is one of the most famous such modern concepts. The Awareness leads to the emergence of Interest, which, in turn, strengthens the Desire, which ultimately causes the Action (Schewe and Hiam, 1998). Thus, the first step in working with the audience is to inform it. At the same time, the key message of information should be easily and quickly assimilated. The speed of the appearance of interest in the gallery activities among art consumers depends on the brightness, content and unusualness of presented information, on its correlation with potential audience needs. Understanding the needs of art consumer is an integral factor for the successful passage of this stage

of art promotion for the gallery. The next stage is a desire, which in turn leads to the commission of an action that can be a visit to a gallery or the acquisition of an art work. The key to the correct application of this model is to provide constant and continuous audience support during this process and forward movement through all four stages of the model. Not any information, any information messages in social media will lead to an increase in the number of real visitors to the gallery, and even more so, buyers and collectors.

As a rule, modern consumers are sufficiently well informed about marketing principles, they do not like when they are imposed on goods, when they feel that they are dominated by strategies and marketing mechanisms. Everyone wants to make decisions independently (or to think he acts independently). Consequently, the successful result of the media strategy for the gallery is that the visitors themselves come to the conclusion that this is the only gallery which can realize their desires and satisfy needs. For this purpose, it is necessary that the potential audience feels that gallery appreciate it, and its opinion is important for representatives of the selling side in the art market.

3.3.2 Media-promotion strategies and feedback

The implementation of the above-described model requires the use of various channels of interaction with a potential audience. In this study, attention is focused on the aspect of media. I consider how, with the help of official websites and pages in key social networks, galleries communicate with its potential visitors.

According to Pro SMM (2017) data for June 2016, the most popular social network in Russia is VKontakte (87 millions of people per month). The second place takes Odnoklassniki (46.9 millions of people), then there are Instagram (18.5 millions of people), Facebook (14.4 millions) and Twitter (12 millions of people).

Despite the fact that while working with social media it is important to remember that every visitor of media resources of the gallery is a potential client, with which it is necessary to work step-by-step, taking into account its needs and decision-making models, it is also necessary to take into account the specificity of the media resources themselves. Such features include, for example, the age content of the audience of a particular social network. Thus, according to Brand Analytics (2017), the audience currently considered by experts and gallery owners to be the most solvent in the modern art market concentrates on Facebook.

The most popular way to use Facebook for art galleries is to create the official page. This option is convenient for communicating with the audience and for commercial purposes, which does not work, for example, if you create a group or a location. Facebook gives unique opportunities for promotion, which so far cannot provide any other social network (Beseller, 2017)

As for the VKontakte network, the public pages in this network are more often used by the media and entertainment communities, for other purposes the group is more preferable format. However, there are practically no strong differences at the moment. The most important thing is the content and ways of information presentation.

Galleries need to clearly understand what they expect from social networks, what tasks their media strategy was building for. Obviously, the main goal of a commercial gallery is the sale of art works. However, acting step-by-step, according to the AIDA model, the following tasks can be distinguished: the formation of a database of loyal visitors and the increase in the gallery recognition, the spread of information about the gallery, the growth of traffic to the site (especially if the site contains information on prices for exhibited objects) and, importantly, receiving feedback from its audience, since promotion requires a two-way dialogue between customers and product producers.

The use of social media just for presence in networks will not yield any results, and it is important that it is impossible to receive feedback from such use of the media, it cannot be measured. Each follower, each visitor of the gallery page in the network or website participates in the income gallery. Therefore, it is in the interests of the gallery to record the results of its social networks, to save data and analyze these data for understanding whether the chosen media strategy is being promoted and successful in the right direction.

4. Media strategies of audience attraction in Russian galleries: data analysis and results

The theoretical literature provides data on a large number of studies in the recent years on art market structure, the construction of rating systems for the art works valuation and sales dynamics. However, in this paper I expect to complement the findings of implementation of media strategies by commercial art galleries.

The most appropriated approach to the pointed out problem is socio-cultural analysis. Within the framework of the proposed approach, there is a correlation between institutional and

non-institutional relationships of socio-cultural processes. In this case, commercial art galleries are cultural institutions. Moreover, I am also interested in the behavioral features of the potential galleries audience.

4.1 Methodology

I test my claim with the data from 28 Russian commercial art galleries. The sample is due to the fact that these cultural institutions participated in Cosmoscw in 2016. It is the sole international fair of contemporary art in Russia (Cosmoscw, 2017). This fair relevantly reflects the whole Russian art market and its key actors. However, "ART4.RU" was excluded from the data, because it is a museum-gallery and it is out of my research interest. Also, "Shaltai Editions" and "Vladey" were excluded since they had not their own constantly functioning physical exhibition space in 2016.

The most appropriate tools for solving the research problem are discourse analysis and competitive benchmarking. Benchmarking allows to conduct a comparative analysis of network communities, such as competitors within the industry. It examines galleries audience, its characteristics and methods of audience attraction accurately (Grandarts, 2017). This research compares the official pages of Russian galleries on Facebook, Instagram, and VKontakte. Also I analyze the websites of these cultural institutions. For this purpose I use the SimilarWeb service (SimilarWeb, 2017) to examine traffic sources and impact of social networks on audience engagement.

However, in addition to the quantitative analysis of social networks, I would like to explore the representation of contemporary art in social media. In this way, discourse analysis may solve this problem, since there is a kind of common knowledge on the basis of which the identities of galleries are manifested through the art representation. I consider general cultural space frames galleries activity, otherwise cultural institutions take a chance to lose their audience by reason of misunderstanding. Thus, commercial art galleries, on the one hand, should attract the audience and participate in the formation of new trends and cultural values. On the other hand, the information message, that art galleries transmit via social media, should be accessible for the audience.

4.2 Results

After theoretical analysis and segmentation of the potential audience of Russian commercial art galleries, it is possible to provide the empirical test of studying the competitive media environment of the art market. All galleries have personal websites excluding the "25 kard" and "Savina Gallery". In most cases, websites have an intuitive similar user structure. Official sites are the "face" for galleries: they introduce general information about concepts or missions, exhibition plans, information about artists and contacts in specialized sections. However, the "Pechersky gallery" site is an exception and is difficult to navigate.

Overwhelming majority of Russian art galleries realizes the importance of the presence in social media for market economy and uses 2-3 social networks to communicate with their potential audience. The exceptions are "H.L.A.M.", "Glaz" and "XL", which have only Facebook pages, and "Iragui" has only Instagram page. Nevertheless, considering that the main percentage of payable population is present in Facebook, this channel is the most popular among galleries. At the same time, the promotion in VKontakte galleries are using extremely inactive, although, according to statistics, a significant segment of the potential audience is concentrated in this network. However, several galleries, in particular, "The Lumiere brothers Center for Photography", "Regina" and "Anna Nova" use VKontakte to inform their potential visitors. These art galleries were founded in the late 1990s and early 2000s, that is, they have already a well-established reputation in the art market, they have a formed base of collectors. Nonetheless, they follow the mediatization trend and use all channels for interaction and art promotion as much as possible. While young galleries prefer to limit themselves to using Facebook and Instagram, as foreign art galleries.

The next step was to analyze the sources of traffic on official galleries websites (for those who have websites). The data is taken for six months period. Proceeding from the data received, it is possible to identify a group of galleries that are inactive in social media space. People search information about it only directly and purposefully. This group includes galleries who started their work in the 1990s. Other actors in the Russian market are somehow active in social networks and interested in promoting art in the media and using various resources for this purpose.

VKontakte and Facebook are the most popular for galleries as for other industries in Russia (Pro SMM, 2017). These channels allow not only to inform audience, to demonstrate art objects and to publish announcements, but also to create thematic events and to communicate

directly with followers (Beseller, 2017; Brand Analytics, 2017). Thus, the loyalty of the audience increases, in particular in those segments, which are looking for an interesting experience and a sense of inclusion in the art environment.

It is worth considering the Instagram network. It has been in active development over the past year. New opportunities of the demonstration of the visual content allow interacting with international audience. Firstly, the analysis shows differences in the content structure from different art galleries. Thus, for example, "Ural Vision Gallery" publishes contests, exhibitions reviews, general news in the international art field, as well as lists films or books about art and pictures of their artists' works. Besides, the gallery reposts publications of its followers. Certainly, this customer-oriented approach promotes goods on the art market. In this way, gallery reflects the interests of art lovers, who seek inspiration and possess cognitive interest in the terms of A. Chak (2003).

Secondly, it is possible to examine publication comments. Some galleries focus on the socio-cultural analysis of pieces of art. Others provide more information concerning artists, their biography and publish quotes from the artists' interview. The third group of galleries, such as "Rosa Azora" or "11.12", use Instagram as a tool for sales growth. In addition to the classic attributive signatures to art works, they add price or links to partner websites where prices are indicated for these objects. Another important aspect is the language in which posts are written. The majority uses Russian and duplicates information in English. However, for example, the "Gisich" and "Pop/off/art" use only Russian language, that reduces potential audience in social media. In addition, there is also a new option in Instagram to make live broadcasts, in particular, the galleries use it during the vernissages or lectures. This innovation is extremely convenient for those who want to be always aware of what is happening in the art market, but physically cannot be everywhere. Thus, the creation of an effective media strategy requires defining the gallery target audience. In addition, the gallery should point out its needs and purposes, apart from sales growth. Proceeding from this it is necessary to form the concept of social networks and website management. Art galleries should use visual and textual content, formulate a schedule of publication, and highlight the differences in information messages for each of social networks. Advertising in its pure form, as a method of non-personal representation of goods and services, is ineffective in art selling (Golman, 2013a). Consequently, the selling content should not exceed 25% of the total content of social networks and official websites. It is necessary to find a balance between commercialization process and the fact that art

gallery is still a cultural institution. In addition to the selling, it is useful to release news, education and entertainment content, as well as reputation content, since public opinion plays an important role in decision making process to purchase goods, including the art market goods.

Conclusion

This paper examines the impact of media strategies on attracting potential audience of Russian commercial art galleries. After a preliminary analysis of the available scientific literature on this issue, I have found out that this problem does not have wide scientific coverage and needs more careful study. Nevertheless, according to available studies, it has become possible to conceptualize the concepts of "art gallery" and "media strategy". Thus, I mean art galleries as commercial Russian galleries which expose contemporary art and have their own physical exhibition space. I define media strategies as successive stages of the goods promotion at the art market by use of media resources, in particular, social networks.

In this study, I use discourse analysis and competitive benchmarking techniques in order to test the hypothesis of special media strategies implementation by Russian commercial art galleries to attract potential audience and interact with them. To sum it up, the hypothesis was confirmed in the course of an empirical test. The research is based on data from 28 Russian art galleries that participated in the international art fair Cosmospow in 2016. Results to be obtained by the methods mentioned above are the following.

- 1) The active functioning of commercial art galleries in both online and offline environments is a prerequisite for the preservation and growth of its own attractiveness and competitiveness in the contemporary art market.
- 2) Prior to media strategy development, it is necessary to conduct an analysis of the potential target audience and examine its needs and preferences. This applies not only and not so much to potential collectors as to visitors-amateurs who have not yet understood what they would like to own. This step allows galleries to find their customers exactly where the industry competitors have not yet penetrated.
- 3) If art galleries intend to successfully represent themselves in social media, it is necessary to clarify the plan for using the potential features of social media to avoid disjointed, non-systematized

submission of information. At the same time, the selling content should not exceed 25% of the total content of social networks and official websites.

4) Just presence of art galleries in social networks is not an equivalent to their successful positioning in the social space. Rapid response to emerging new opportunities, monitoring of trends in the media environment (for example, use of video broadcasts) allows attracting potential art galleries audience attention: consumers are beginning to be interested in what surprises them.

5) Media strategies mixture and balancing between the art commercialization and its aesthetic value, allow art galleries to survive in the contemporary art market. An effective way is to combine entertainment, educational and selling content.

6) The key message of the representation contemporary art in social networks during the period of mediatisation is the idea that art can be accessible and understandable to everyone. The hierarchy of preferences and the need for rigorous interpretations are destroyed. Democratization of culture assumes that every subject of the art market can make their own judgments that can be expressed in both communicative and financial form.

The results complement the theoretical concepts of Arutyunova (2015) and Golman (2013a, 2014), and expand the scientific understanding of the Russian art market by social media. The analysis confirms the assumption that marketing tools establish communication between art galleries and their target audience.

However, there is no universal strategy suitable for all galleries. The target audience segmentation and its needs are fundamental, as well as the hierarchy of primary aims that galleries pursue as art market actors.

This article differs from existing literature in some respects. Firstly, while many scholars rely on the art market structure and price policy, this paper takes full advantage of available data from social networks analysis. Secondly, some scholars have developed just theory how actors in the art market use digital tools (Kotler et al., 2008; Kostylev, 2014), but this paper aims to give practical recommendations for art galleries.

This research does not claim to have comprehensive results. I have analyzed only sample cases for a specific time period. The study can be expanded to include new data particularly qualitative. It is

possible to obtain interviews with experts, who are engaged in public relations and brand promotion in the art market.

In addition, it seems possible to examine content more thoroughly, which is presented on the official websites, as well as on Facebook and Instagram pages, and to develop more effective ways of assessing the representation of art in social networks.

Moreover, it is possible to compare the results obtained with online galleries activity on the alignment of strategies for interaction with target audience.

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