

THE CLASSIFICATION OF FACTORS AFFECTING DEMAND FOR CULTURAL PRODUCTS IN THE DOMESTIC MARKET

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Abstract: Today the effect of cultural activities in GDP, economic growth, social welfare and development of international exchanges is very noticeable as it has changed cultural activities to one of the basic foundations of economic system of the world. In this regard, this study is conducted with the aim of classification of factors affecting demand for Iranian cultural products in the domestic market. This study was conducted by qualitative method and based on the Grounded theory, using interview from 30 artists, scholars and cultural activists of country and results of data analysis led to identify the main factors affecting demand for Iranian cultural products in four dimensions of "stimulate demand," "create demand", "supply demand" and "repeat demand".

Keywords: Iranian cultural product, factors affecting demand, cultural demand, consumption

1. Introduction

Nature of most of cultural products is in such a way that usually there isn't a large potential demand from the market and customers for it. The reason is that cultural products often have role in supply needs of high levels of Maslow pyramid, and are rarely placed in Iranian goods basket. Although, today due to the amazing impact of technology on life style of individuals, there isn't adherence to Maslow's Hierarchy of Needs and sometimes by providing minimum essential goods, the person thinks about forming his artistic and social character and goes towards the artistic and cultural products inevitably. Therefore, if the Iranian original products are not available, products replacing West and East countries are selected that certainly will be effective in changing people's lifestyle. On the other hand, attention to consumer boom and increasing cultural and artistic demand leads to the creation of new job opportunities and promote the Iranian cultural and artistic production and consequently country's cultural economic growth and provides conditions for cultural self-sufficiency. Now what factors influence the level of demand for culture and art consumption in Iranian family is the subject that in this paper, using the experience of producers, suppliers and cultural activists has been investigated.

2. Statement of problem

Economic of culture of country needs a development to be able to wake sleeping Phoenix of Iranian originality and focusing on the development of cultural products market to be created a prodigious leap in the total country's economy. Iran due to the strong historical and civilizational background has a diversity of cultural products therefore; it can provide high value products in the cultural field that due to civilization and monotheism of Iranian, it has a great overlap with Islamic aspects of the present Iran as well. On the other hand, cultural industry in average has allocated 5.2% share of gross domestic product (GDP) at the global level and on this basis, attention to the factors affecting the growth of products and cultural services while protecting Iranian original culture will be effective in the country's economic boom. Among the factors influencing in the boom of country's culture is planning of demand and consumption that now for reasons such as weakness in marketing, the existence of

products substitute industrial and activity of Western media in promoting the western products is faced with challenge. For example handicraft is obvious example of ancient Iranian culture that due to the entry of industrial goods has lost its consumption and demand among Iranians and needs to planning and organizing in order to survive and develop its market.

With regard to the subjects mentioned, in this study, it is tried to be investigated and classified the factors affecting the demand and consumption of cultural products according to the opinions and experiences of experts and manufacturers and suppliers of domestic market to be able to be considered as a guide for marketing and producers. Moreover, the question to be answered whether the factors affecting the demand for cultural products are different with factors affecting demand for other products?

3. Research literature

3.1 The definition of cultural production: Productions of cultural industries are divided to two groups of cultural goods and services. Cultural goods are called consumable goods that are the carriers of ideas and symbols or ways of life. The goods has entertainment and educational applications and help to create collective identity and are product of creativity individually or collectively, and are subject to intellectual property and by industrial processes and worldwide distribution, continuously will be produced, improved and developed. Book, film, periodical, multimedia products, software, music, video, fashion and handicrafts are an example of it. Cultural services is service that are offered to meet the needs and cultural interests and are not the reagent of material goods and in total, includes a series of cultural supportive measures and facilities that government and semi-government and private institutions or companies give to society. Cultural events and artistic programs as well as cultural information services and services such as news, publications, libraries and documentation centers and museums are in these kinds. These services are offered free or on commercial basis. (Najaf Beigi and Hossein Zadeegan, 2011) cultural goods can be defined consumer goods that transfer ideas, symbols and lifestyles. They provide information on the identity and culture and have role in making identity and affect cultural activity. (Poul and Sadeghi, 2010).

The general concept of artistic products includes entertainments of events, learning experiences, social experiences, annual event or an adventurous event (Kolb, 2000; Momenzadeh et al., 2017; Shey et al., 2017).

"In comparison with cultural product with other products can be said:

- Cultural-artistic product reflects thought, conscience and specific cultural conditions and purpose of its supply is the transfer of a specified message that is the source of message of special culture.
- Commercial artifact pursues the other goal; merchandise is a function of the customer's taste and need. If the commercial commodity not has applicant, it is not produced and in any case, its characteristics is determined by the applicant.
- At the same time, these products "cultural" and "commercial" has in a similar aspect. Both must be supplied in a way to stimulate interest and desire of the applicant (receiver of message or consumer of goods) to buyer to be ready to pay its cost. Cultural goods that cannot attract the audience desire, it will not be purchased and commercial artifact that does not respond to consumer need, will be removed from the market.
- Some cultural products are almost disposable. For example, a consumer who likes a specific type of soda again wants the same that previously has drunk, but one who is interested in action, romantic or historic stories not wants to re-read the same story that has already read. He wants a different book but at the same time similar. A few people watch a movie, repeatedly and go to the movies for watching it. (Memarnejad and Hosseinzadegan, 2010) Most of cultural

products are disposable (with the exception of crafts) and cannot focus on repurchase of customers but it should be used advertising policies for creating new customers (Nouriyani, 2015).

Wasko et al, (2011) writes: the value of cultural products and services is largely immaterial, they not to be worn by using. Therefore, there is no shortage, no motivation to repeat purchase, in the information and culture, regeneration and economic growth depends on constant production of new products. So, what is referred in common industry as the production, in the cultural sector is closer to research and develop. Therefore, it should be understood from the perspective of political, economy and innovation rather than the perspective of model of classical industrial development. This means that cultural industries are reproduction systems, not production systems. Once, that the prototype is produced, the marginal cost of additional copy is close to zero. When the nature of cultural work was recognized, this means that productivity in the economy could be found only in the distribution. Thus, centralization of distribution networks and technologies that are deployed is based on the political economy of culture. (Zednik, 2015)

3.2 Motivations of purchase in the market of cultural products

In a classification, market of cultural products based on motivation of people has been divided into 4 sections:

1) The desire to achieve the awareness of first motivation of some consumers is artistic products that they are called "Searchers of cultural needs". These people are looking for the benefits of culture and direct practical benefits of that product. For example, the results of studies have shown that learning science is one of the primary reasons for visiting a museum.

2) The other part of the market are looking for its symbolic benefits, that this issue is related to psychological concept of that specific product for people and provides this possibility for consumer to make a relationship between personality and his values by choosing the product. (Social need)

3) But the use of artistic products for many audiences is a type of consumption ritual that is focused on social communications. As well as opportunities to get together in a theater (Functional requirement)

4) Feeling revenue (emotional needs) has relationship strongly with the need to experience that is stimulating, motivating and pleasant. The need means away from issues and daily habits. (Alaei, 2012)

Gazley in a research writes "generally, hedonistic consumption refers to aspects of consumer behavior that is related to the emotional aspects of a consumer's experience. Hedonistic goods includes art, film, music and fashion (Gazley et al. 2011).

4. Research background

4.1. The results of overall research of demand for cultural products

In identifying factors affecting demand for cultural products, research has been done as follows:

"The nature of most of the artistic and cultural goods is in such a way that usually there is no great demand from the market and its customers. These types of products are not generally placed in the basket of essential goods and in octet division of demand for goods are positioned in the category of products with zero demand (not demand). (Nouriyani, 2015)

Since art exhibitions, opera, theater or music concerts were observed; there were two approaches among consumers: First, some of the people become fans of certain cultural goods, while for others it was even boring. Second, the best sellers are the ones who paid attention to fun aspect more than the inspirational

aspect. However, both qualities were defined and preferences are common for cultural goods between the search for achieving an aesthetic experience or achieving entertainment. (Zednik, 2015)

Zednik (2015) considered the primary and secondary variables that is evaluated from the perspective of cultural economists included parent education, general education, special arts education, the number of cultural goods consumption in the past, active participation in the art (self or a family member), consumption and social reasons or discrimination sense with consumption of cultural goods. (Zednik, 2015)

Diniz and Machado (2011) in a study have analyzed the consumption of cultural- artistic products and cultural services in Brazil. This study sought to evaluate the characteristics of cultural artistic products and services in Brazil and considers this purpose as activity with positive effects on consumer of the society in general. Using the evaluation method based on human capital, researchers have estimated a model where "cost for cultural – artistic products" and "services" depends on the characteristics of the educational, social and demographic of variables and families that shows geographical location (poor or affluent area). In the meantime, education is an important part of human capital, because it has role in the individual's ability to process and retain information. The level of parental education, whether formal or cultural- artistic is a related factor, because it is the passage for the supply of a product in childhood and adulthood. In addition to formal education, education in the field of cultural-artistic activities also affects the consumption. The other individual characteristics that influence consumption include age, gender, race and religion. In addition to the characteristics of individual capital, factors related to social capital should be considered. Such factors can be considered as characteristic of quality of product. In this case, both individual taste and media impact are involved. An important factor in this understanding is the idea of the origin or source of products and services that reduces the tendency of consumer to buy undesirable product. To minimize this risk, individual makes decision based on critics of specialized media and his relatives and beside it considers information of people involved in the production, distribution and advertising products and services, and past studies. On the economic aspects of a product, demand for cultural-artistic products and services depends on the cost of product or services and also cost of its accessories, consumer income and product quality. Cost beside the value of the product represents useful cost of product. This issue on the other hand, included the satisfaction about the use of byproducts and costs associated with access to product and services of transport, social unrests and other items. Income is another important factor in the consumption. This factor is related to restriction in consumption. As well as the cost of product not has this effect. In total, the economic writings consider cultural –artistic products as luxury, such as products that are dominated by the income of individual. However, there is empirical evidence on the effect of income on the cultural aim. Finally, quality is considered as another important factor. Quality of products or services beside the idea mentioned in the past on understanding contains technical questions relating to the production, promotion and supply of products and services. Totally, the results of this study show that the cultural artistic costs are strongly influenced by income in addition, they change from place to place that may occur due to changes in the supply and cultural and historical differences (Diniz and Machado, 2011).

Cultural economists always stressed that the demand for the arts at the current time ..., particularly is under the influence of past arts. flavor and taste of the arts should be explored to be increased the rate of its consumption. The empirical findings show that people who were the consumer of cultural goods in childhood, in adulthood will be more the applicant of cultural goods. (Amestoy, 2004)

"In a study, to evaluate the effect of education on consumption of cultural goods and services, it was concluded that in planning for leisure of citizens and their cultural consumption, urban management of Tehran should pay attention to the interests and different tastes of citizens according to their education level. In

addition, the more the amount of cultural capital increases the cultural participation in artistic and cultural areas in the city increases. Therefore, it must be acted in order to increase citizens' cultural capital. The Tehran urban management also could act to encourage more the people-friendly types and with quality, music especially traditional and Iranian music, production and play good movies and with Islamic-Iranian features and with different messages of ethical, social, cultural, etc., and provide the facilities and spaces of cinema and theater in the different areas of city. (Kalantari, 2013)

In a study that was conducted on the differences in cultural consumption and cultural consumption patterns according to different levels of education among citizens in Tehran, found that there is a significant difference between different education levels and the use of cultural products. In other words, cultural consumption has a significant difference in different education levels. The findings also show that by increasing the education, the use of cultural products increases as by increasing education, the use of visual possibilities, listening to music and going to the cinema and the theater has increased. Finally, cultural consumption in levels and consumption rates and in patterns or consumer preference among people with varied education has been varied. So it can be said, education with accumulation of sources and cultural capitals in individual has shaped certain ways of consumption (Kalantari, 2013).

Alaei writes, at the moment attention to greater use of the Internet and e-commerce for the purpose of establishing the various communication styles in addition to the innovative development strategies arises from this thinking. More than ever people are going to be familiar with media and art organizations should pay attention that probably a relatively large part of the market demands to be able to purchase its ticket at any time of day and any day of the week. In addition, the Internet can be an effective means to achieve small markets around the world. (Alaei, 2012).

It is obvious that no product on the market is sold to anyone. The fact based on statistics is about the cultural products as well as other products. But because of the feature of several parts of culture market, there are several distinction aspects between them. For example, by an overview on the cultural sector can be said that almost 100% of people use one type of cultural product. The result of 40 years of research on cultural consumers suggests that customers of leading art are typically educated women with income more than the general people and with job in kind of clerk. This feature is true across all industrialized countries. As the statistic of audiences in these countries is similar to each other and no country can claim that its people more than people in neighboring countries supports leading art (Alaei, 2012).

4.2 The research results of the field of crafts

Zeeshan and Wagar (2013), with a study that have done on the crafts of India concluded that: "crafts are including products when a purchaser likes it; he is ready to pay beyond the standard of product. At first glance, his interest is in that product. Handmade products may be classified, based on price, export to the domestic markets, ease of maintenance, ease of storage, decorative value or value of modernity and traditional style. (Waqar and Zeeshan, 2013).

Abutalebi in investigating problems of artists in the field of handicrafts concluded that the major problems of artists include (1) improper marketing, (2) Preparation of raw materials, (3) the import of similar products, (4) lack of monitoring production, (5) lack of culture and consumer awareness from manufactured goods and the absence of a base or forum for dialogue (Aboutalebi, 2014).

4.3 The research results of the field of visual arts

Shirin Kalam in a study concluded that: "Dimensions of the product, market, create and develop value and provide value, human performance, cultural dimension of work, diversity of audience, critics effect, the discovery of new art, education and development of artists and audiences, access to a work of art and

pricing in the audience's attention to works of art and in other words, communication between the artist and the customer that is established through the work of art has effect a lot. (Shirin Kalam, 2013)

4.4 The research results of the field of music

Park (2010) by reviewing the marketing strategies of Korean music festivals will conclude "that in order to work more effectively in the market, it should be paid attention to the following points:

- Improve communication with the audiences through technology: providing information of music festivals through websites and social networks and make assured the audiences on the information needs;
- Develop various programs for the audiences: officials of Oregon Bach Festival (OBF) discovered that the presence of audiences depends on how Festivals to set their programs. Traditionally, proposals could be a variety of programs including choral, orchestral music, chamber music, small groups and individual performances. However, OBF discovered that by better organizing programs could be acted more success and divided its audiences into four groups: children, community, beginners and pragmatic.
- Due to the ease of transport in different parts of Korea, the audiences to fill the leisure time and enjoy it can travel to different places. Oregon Bach Festival (OBF) can achieve to attract new audiences and market expansion with the development and equipping venues. (Park, 2010)

Assassi (2010) introduces four main lever of marketing of music festivals such this:

- The first lever: customized recommendations, it means that it should be designed according to the taste of fans of classical music or modern, its duration to be 45 minutes, the tension should be avoided, and the diversity of music to be considered and its quality not to be degraded.
- The second lever: general support services, which means there should be plenty of room for relaxing, drinking and food to be established outside the concert space, transportation and parking to be available at cheaper rate and special.
- The third lever: improving productivity, which means that the number of concerts, tickets, the number of CDs and books and... to be recovering.
- Fourth leverage: the moderation of the price of the ticket with attracting government support to be attracted the maximum audience.

Brand is one of the principles of strategic marketing as a way to create the image of the organizations and the art products. Brand is a way to improve the value of the art products. If music festivals cannot identify new audiences, so they should be focused on strengthening the brand. (Assassi, 2010)

Azadfar (2011) on demand elements in the music, writes:

Product: Artist should be noted that the product must be fresh, innovative, creative and at the same time in terms of musical to have a high technique (Azadfar, 2011). Pricing music can be based on performed costs or on the basis of prices of other competitors or the consumer welcome. Especially in the case of music could be pricing based on qualitative and spiritual value that has near the customer (Azadfar, 2011). There are the following ways to distribute music albums. 1) play album at the supermarket, 2) large store (Azadfar, 2011).

Persuasion in the music: today, the most reliable way to promote music is that people should hear it, if it might be frequently and for free, after a while if you're lucky, people know your music and are fascinated by it. Sooner or later they want to have that music (Brown, 2011).

Album release time to market: Iranian publishers believe the late summer and early autumn, as well as mid-September to the end of October and early March is the best time for unveiling works.

Accordingly, summer despite the holiday is not a proper season for the unveiling work unless earlier for this purpose, a kind of mainstreaming to be made in the media (Azadfar, 2011).

Ahmadi (2014) in a study on the behavior of preparing music of consumers has concluded: features related to music have a significant effect on behavior of preparing music of consumer. So that I propose to the artists, active marketing in field of music to take more serious a group that have been trained in the field of music or are more familiar with music when audiences segmentation and determining target group and when the preparation of their works, to pay attention to tastes and comments of activists and experts and those who are more familiar with the music because they will be faced more welcome from them (Ahmadi, 2014).

Since the space has a significant effect on the behavior of preparing music of the consumer, so some points such as modern and up to date of store, design and proper layout of store, appropriate color, pleasant fragrance of store, adequate lighting of store, play background music in store to be considered. And on the website, it should be considered the images and poster of artists on the site, site design, rich content of site, the updating site (Ahmadi, 2014). On the other hand, due to the comfort ie quick and easy access to the album has a significant effect on behavior of preparing music of consumer. So the classification process should be considered in the store and website (Ahmadi, 2014).

4.5 The research results of the field of theater and cinema

Artistic organizations including theatres require to be aware of two different consumer groups: Aficionado consumers select a theater that is available and is funny and not to follow the high aesthetic experience. And specialist consumers tend to drama with high-quality aesthetics. (Zednik, 2015)

Research has shown that the attitude towards theater has a positive effect on current consumption and Maryson and West (1986) found that participation in the arts in childhood affects the demand for the arts in adulthood. (Zednik, 2015)

In a study that was conducted in New Zealand on cinema market, they evaluated factors such as the characteristics of film (genre, symbols, Country of Origin), information resources, strategies of promotion, distribution and pricing and variables of movie star and director on purchasing movie ticket by effective consumer. (Gazley & Clark & Sinha, 2011)

The process of performing in theaters can be considered as a service, because the audiences would sit in the theater for paying and this payment not leads to the property of something. On the other hand watching a movie in theater is intangible and spectator cannot evaluate it before sees it. The process of watch and display is carried out at the same time, ie first the theater must be sold and then display and watch the service is performed simultaneously. Also the variability feature of services is true here. That is the type of service provider (different theaters) and technical abilities, the quality of services provided will be different (Taheri, 2014).

Mirzamani (2012) concluded factors influencing market demand on cinema such this: priority 1) web site design, 2) speed of access to a website, 3) status of website in the Google, 4) product quality in comparison with similar products, 5) authentic and brand familiarity, 6) additional and accessories facilities, 7) product discounts, 8) price of product, 9) the possibility of online payment, 10) brand related, 11) distinguishing, 12) comprehensiveness of Web Site (Mirzamani, 2012).

Ahmadi (2011) in a study that has conducted on factors affecting the increase of attracting audiences to theaters writes; According to the audiences, film impact (product) from the dimension of content, subject, those involved in the preparation and quality of watch in increase to attract the audiences has been very high and this means that the product has a significant role to improve all aspects in cinema industry and if advertising to be done on a large scale and halls to be allocated a high grade in terms of quality and price be planned based on the conditions of average

level payment of the audiences, but the film in terms of quality of content, subject or appearance to be placed in a lower level from the expected level, that film, the theater and finally the cinema industry is not successful and gaining profit will be difficult for filmmakers (Ahmadi, 2011).

It is natural that to attract the audience to the cinema, a commodity that is supplied to them must have certain characteristics that have the ability to absorb them. Now, according to the estimate of survey made from the sample investigated in this study, it can be rarely found a film in Iranian cinema that audiences have enthusiasm to watch it sooner and on the other hand, most of these films not have the features that effectiveness and appeal them is subject to being seen on the big screen in movie theaters therefore, many without having enthusiasm to see these films on the big screen, they stay to have the video version (Ahmadi, 2011).

On the other hand, in terms of audience, this problem that watching a movie should be in a suitable and hearty environment or spend waiting time for film in a fun and peaceful atmosphere as much as the film that to watch it come to cinema has importance and plays an important role in making decision. In other words, not only films can represent the more distance between the audience and the movie but also quality of sound and picture of cinema is considered an important condition in this field (Ahmadi, 2011).

Factors affecting the sale of a film can be a set, including video playback (Movie theaters) type of propaganda, the role of IRIB and the season of performing. So in general, a good film, strong structure film, actors, advertising right time to release a movie and required conditions to watch a film, all should be prepared to a film have a good sales. Ie, all factors must be met with each other to a good film will be released at the right time (Ahmadi, 2011).

In a study that is investigated factors affecting the absorption of audiences of Iranian cinema films to theater: "Prioritization of seven variables (derived from marketing mix 7s) of research from the perspective of their impact on attracting spectators showed that the variables" place "and" process "had the highest priority. The most important indices of product variable have been genre and director of the film. The most influential indices of variable "promotion" are as advice of friends and acquaintances, broadcasted news about movies and movie reviews. Among the indices, variable "physical evidence" of measures relating to technical characteristics of cinema (such as sound quality, size and quality of the screen) has a higher priority than other indices, such as "parking" and "quality of the food of buffet and restaurant". Results showed that "recreation" and "follow-up work of a director" has been the most important reasons for people to go to the cinema. The most important factors that prevent people from going to the cinema are "repeated subjects" and "low quality of Iranian films (Sezavar Habibi, 2011).

Geraiynejad et al (2010) in a study that have conducted on the effect of two factors of income and the number of family members on demand for theater concluded that there is a direct relationship between income of individuals and the number of times that go to movies (The maximum times of cinema going is related to those who earn more) also there is an inverse relationship between the number of family members and the times of cinemas going (such that by increasing the number of family members, the times of cinema going will be decrease) (Geraiynejad et al., 2010)

If we consider the film as a product, it should be considered cases as factors of film production (director, movie star, producer), budget of film making, genre, music of film and prizes achieved in festivals as key factors in selecting film by audiences (Sezavar Habibi, 2005).

4.6 The research results of the field of book

Maktabifard (2008) writes in a research that is done for child's book; the reasonable time for book release to publishing market,

depending on the type of customers is different and managers of publishing should do publication and distribution of books with regard to these points. On the other hand, the book is not comparable with some consumed commodities and daily needs that consumer with any quality is forced to buy it. In the book market, if customer not found the book fits their demand and taste, they will refuse the purchase. He also emphasizes the packaging as in a market-oriented system, packaging a commodity is not only to protect it, but also the factor of facilitating sale is informing and motivating consumption. If we consider book volume as a part of its packaging, it can be accept that this volume is not only for that book's name to be carved on it, and may have a more attractive role and helps in transferring some concepts to the audience (Maktabifard, 2008).

All five elements of mix marketing are effective in buying fiction books and in terms of influence have the greatest effect in, respectively, vendors, access to books, price, product and promotion of sale in buying book. The important point in this regard is that the samples investigated, the book sellers in the purchase of books have paramount importance and among sub-components of "people", how to deal with is considered more important than knowledge and ability of seller in providing the offer of buying. Why booksellers way of treatment is considered so important, can be the subject of another study. However, it is obvious that the more contact and relation of booksellers with buyers to be improved, loyalty and frequency of purchase and increase their purchasing volume can be increased. Second point, price in terms of the importance is placed after seller and access to book that in addition to this subject, indicates less cost sensitivity of book purchaser in comparison to the importance of booksellers and availability of their desirable book. So that in that research, element of promoting is considered the most

effective component and in this research, promotion element is considered the least important component that the reason for this difference may be sought in the subject of research of the researchers (investigating the effect of book mix and not only fiction book mix) on buying book (Rahimniya et al., 2013)

Ebrahimi and his colleagues conducted a similar study on religious books and state that "product element (including different properties of religious book) has the most influence on buying religious books and distribution agent had no effect on it. Demographic characteristics of customers (in terms of job, income and their marital status) are also able to make difference in customers view in connection with the effects of elements mix on buying religious books (Ebrahimi et al., 2014).

4.7 The theoretical framework

As Nouriyar (2015) stated as common there is no large demand for cultural goods. Accordingly, in the first step, it should be created need for example, by increasing the level of information of society from cultural activities and persuasion to consumption, after that, factors affecting the choice and consumption of cultural goods to be provided and after the selection, the consumer must be satisfied of his consumption or other factor such as the desire to follow up the work of an artist or a sense of being distinct and...to be provided to be faithful to goods and continued consumption. On this basis, the factors affecting demand that is presented in the research background after extracting concepts and searching them classified in three sections of "stimulate need", "create demand" and "continue demand".

Table 1: theoretical framework

1. Stimulating need	2. Create demand	3. Continue demand
-Advertising and media activities: Abutalebi 2014, Kalantari et al. 2013, Mirzamanai 2012, Deniz and Machado 2011	-Distribution network: Deniz and Machado 2011, Park 2010, Assassi 2010, Gazali and colleagues 2011, Ahmadi 2014, Alaei 2012, Azadfar 2011, Ahmadi 2011, Sezavar Habibi 2011	-Satisfaction of product consumption: Zednik 2015, Park 2010, Taheri 2014, Rahimniya et al. 2013,
-Education: Deniz and Machado 2011, Kalantari et al. 2013, Ahmad 2014, Zednik 2015	-Revenue: Assassi 2010, Azadfar 2011, Geraiynajad and colleagues 2010	-Active participation in the arts: Zednik 2015
-Education: Kalantari et al (2013)	-Price: Deniz and Machado 2011, Assassi 2010, Gazly et al. 2011, Abutalebi 2014, Azadfar 2011, Ahmadi 2011, Sezavar Habibi 2011, Maktabifard 2008, Rahimniya et al. 2013, Geraiynejad 2010 et al.	
	-Record, popularity, origin or source of product and quality of the product: Deniz and Mapchadv 2011, Gazly et al. 2011, Zednik 2015, Sezavar Habibi 2011	
	-Advertising and information and media critics effect: Deniz and Machado 2011, Park 2010, Shirin Kalam 2013, Abutalebi 2014, Sezavar Habibi 2011	
	-Individual tastes: Zeeshan and Vaghar, 2013, Deniz and Machado 2011	

5. Research method

Although cultural products for several years in the field of economic development has been proposed by the government however, a comprehensive study that includes a variety of cultural products has not been done in terms of demand and this

paper is conducted to provide theoretical arguments in this regard by using a qualitative approach based on grounded theory and using interview. To analyze the data obtained from the interview, the developed model of the process of implementing grounded theory consisting four stages as follows is used.

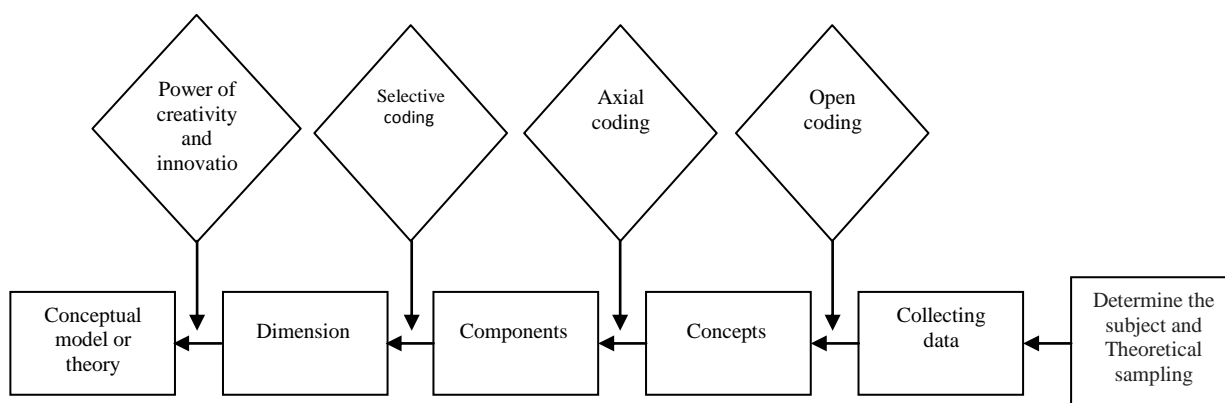


Figure 1: the developed model of the process of implementing grounded theory (Mehrabizadeh et al., 2011, p. 14)

Open coding stage: the process of crushing, compare, conceptualization and data processing are called open coding. In this stage, 182 initial code were identified that after monitoring and elimination of duplicated codes or incomplete and unrelated was reduced to 52 original concepts.

Axial coding stage: a collection of concepts, categories, features, sub-categories and output of open coding stage. The relationship between each category with its sub-categories (not the relationship between categories) is done in axial coding stage). In this stage of the study, 52 concepts, based on commonalities in 11 components were clustered.

Selective coding stage: open and axial coding process lead to the development of a set of categories that the model of specific connection between each category and its sub-categories is marked. Now it is time to relate the categories to each other and to provide a certain theoretical system. Linking categories to each other are called selective coding. In this stage of the study, components identified in 4 dimensions (described in the following) were clustered.

Stage of applying creativity and innovation of researchers: in this stage, concepts and components and dimensions identified on the basis of conclusion of researchers were modeling.

5.1 Population and sample

Population includes active artists and cultural producers, including cinema, theater, music, book, visual arts and crafts. Theoretical sampling was conducted this means that the selection of samples continued until the data saturation and adequacy was performed and researchers found the next samples not give them distinct information. The number of samples has been 30 people, of which 11 artists and cultural producers, five scholars and

policy makers from the Ministry of Culture and Islamic Guidance and affiliated organizations and 14 marketing and supplying cultural products in Tehran that using snowball method, it was asked the interviewees to introduce people informed on the subject of research for doing next interviews.

5.2 Investigating reliability and validity of data collected

In order to ensure the construct validity, the method of control by participation was used that is raised by Dimon and Holloway (2002). Therefore, it was tried to be selected from people with different experiences and desires. To achieve internal validity, the method of comparing Marshall and Rossman (1998) models was used in such a way that after coding, clustering and analyzing qualitative data, a model based on the experience was obtained that with the model predicted obtain of theoretical subjects was compared. To ensure the reliability of the results of interviews, after the initial coding, it was reviewed. Also a specialist in economics and marketing in collaboration team of research was used.

6. Findings

After doing the stages of extracting concepts, components and dimensions, according to researchers attitude, conceptual model of factors affecting demand for cultural products were explained as shown in Figure 2.

Identified and clustered factors in terms of dimensions were divided to four dimensions of "factors affecting in stimulating demand", "factors affecting in creating demand," "factors affecting in supplying demand" and "factors affecting in repeating demand".

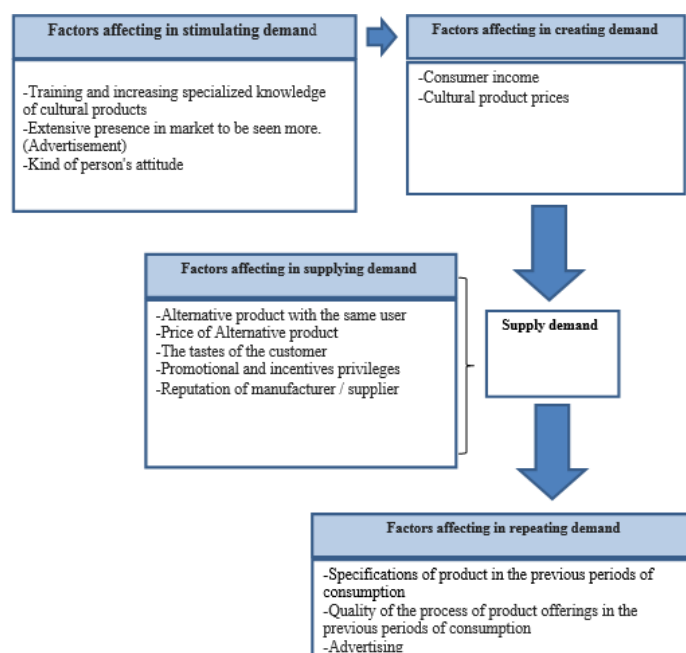


Figure 2: Conceptual model of factors affecting demand for cultural products (Conclusion of researchers from interviews done)

In the following, main components identified will be described.

6.1 Factors affecting in stimulating demand

As Alaei (2012) has stated the incentive of people to consume cultural goods as "willingness to learn", "social need", "functional need" and "emotional needs" so creating need to consume through attention and focus on four motivations mentioned is available. By increasing public awareness of cultural products and showing it in different parts of target market as well as providing general and specialized training

specially children education with the participation and consumption of cultural goods in childhood (Amestoy) and institutionalization of the role of culture and art in the mind of prospective consumers could be considered as an implemented component. On the other hand, interests and tastes of people that are affected by age, sex, religion, place of residence, social class, level of education, interaction of the individual with cultural and artistic society (zednik, 2015) and their friends and advises has a key role in individual's motives and desire to consume cultural products.

Table 2: Describing components of the dimension of "factors affecting in stimulating demand"

Dimension	Component	Explanations
factors affecting in stimulating demand	training and increasing specialized knowledge of cultural products	Dare, it be claimed that in most cultural products, knowledge of people from the product and the relative dominance on the space of criticism and its expertise leads to increase demand. In addition, some products such as traditional arts & craft has lost their application status in Iranian family and modern industrial products are rather than copper pots, samovar that can be retrieved by providing specialized training.
	Extensive presence in market to be seen more. (Advertisement)	There are products that because not shown to people, the demand for it is low. Among them it can be mentioned the book, a good book and with quality and affordable if people are not aware it, there is no demand for it or how it is expected that in a city that not held theater, applicant is emerged for it, about other products with varying degrees, the affecting is the same.
	-Kind of person's attitude	Another interesting point is the person's attitude to life that this attitude arose from religion and religious beliefs, economic status, education level, occupation, age, etc. and affects the demand for cultural products, for example, the dominant professional theater audiences are idealistic, or for a sense of social pride go to the concert of music or purchase paintings of famous artists. Religious class of society is less Pop music applicant and perhaps is indifferent to the luxury aspect of art.

(Conclusion of researchers from interviews conducted)

6.2 Factors affecting in creating demand

After stimulating cultural needs, the individual with respect to two factors of personal income and price of cultural factors

makes decision, on whether it has the required ability for applicant of cultural product. Due to the economic conditions, many people in this stage will be stopped.

Table 3: Describing components of the "factors affecting in creating demand"

Dimension	Component	Explanations
factors affecting in creating demand	Consumer income	What is certain is that most of cultural products are not as necessary and public needs and the rate of demand for it on the public economic level of society is increasing and decreasing.
	Price of cultural product	Price is a factor that does not follow a fixed rule regarding cultural products. Clarifying that the original visual arts that are mainly sold in auctions and galleries while attention to the aesthetic aspect of product and brand of producing work are supplied at high prices, because the high price of works of art has a psychology dramatic effect on the buyer proud and makes him happy from his buying. But on the other art products because they must have the mission of culture in society therefore, it is necessary to set with price commensurate with the economic level of the public. Note that kind and supply provides pricing policy tailored to different level of income. So that, for example, in the field of music, high-income class use concerts of music and low-income people buy CD or purchase the download of the product.

(Conclusion of researchers from interview conducted)

6.3 Factors affecting in supplying demand

Individual after ensuring the affordability of consumption of cultural products, according to the components acts to supply the demand created in him. When a person acts to supply his

demand, he faced with alternative products and may be use the alternative product based on tastes or because the price of the product. On the other hand, in the process of supply demand, he decides due to advertising conducted and reputation of vendors of cultural effect as well as discounts and privileges offered about how to supply demand.

Table 4: Describing the components of the "factors affecting in supplying demand"

Dimension	Component	Explanations
factors affecting in supplying demand	Alternative product with similar users	Alternative product can be examined from two perspectives. First, the technology led to the emergence of a product with the same user that its obvious example is in Iran's traditional arts and crafts, replacing carpet with weaving carpet ... or replacement of electronic book with the printed book and ... Of course, there a neutralized solution for each. Second, imports of similar products with a cheap price that can be said it is changed to the problem of Iran's cultural products.
	Price of alternative product	
	The tastes of the customer	Aesthetic taste of person is an important factor in the supply of cultural and artistic demand that there is in demand subject. $Q_{dx} = f(P_x, Y, P_1, P_2, P_oP, T, E)$
	The reputation of the manufacturer or supplier	As in the industry works, factory brand or company producing is effective on purchase, in cultural goods also, reputation of production and supply factors are effective in product selection. Especially in the visual arts, theater and cinema.
	Promotional and incentives privileges	The effective role of marketing activities on creating and supply demand is an issue that should be considered in the country's cultural demand planning as that failing to implement in this area has been meeting most artists interviewed.

(Conclusion of researchers from interview conducted)

6.4 Factors affecting in repeating demand

After each time of consumption of cultural products, pleasant or unpleasant feelings in person will be affected the repeating consumption of him in future (park, 2010). Although it cannot make a decision in this regard absolutely because it is possible

that the demand of person from the manufacturer or brand to manufacturer and other brand to be moved and repeating demand because of interest of person to supply emotional, social, business function needs or his knowledge to be still ongoing. In the meantime, the role of the media and critics done on the products and information from the cultural market is very effective in repeating demand.

Table 5: Describing the components of the "factors affecting in repeating demand"

Dimension	Component	Explanations
factors affecting in repeating demand	specifications of product in the previous periods of consumption	Including content quality (originality, new and novelty of the message and the subject), visual and artistic quality (appearance, dimensions and aesthetics, technology used), is the type of product packaging. What message or theme that artists and producers choose for offering and after proper selecting of the topic and product content in what form presented it to the customer is raised as an important factor of demand by owners. The demand for good product (from two perspectives of the content and appearance) is always present unless the other factors affecting demand not to be provided.
	The quality of process of product presentation in the previous periods of consumption	Employees and vendors behavior with consumer, quality of infrastructure of product presentation such as in cinema, theater and music concerts, offering amenities such as parking, restaurant and ... near the place of performing and mailing and online orders and easy supply of cultural product is important and is effective in creating demand for a specific product.
	advertisements	Anyone with one time consumption of cultural product has the required capacity for becoming the usual applicant, provided that to be placed more in the cultural space of product consumed. Inform of new products, access to specialized

		information, access to expert critics of product and.. is effective in maintaining the level of demand that is a reaffirming the importance of policy and marketing activities.
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(Conclusion of researchers from interview conducted)

Ranking the identified components based on frequency of repeating components in interviews conducted and according to Shannon entropy calculations is as the following table:

Table 6: Ranking the identified components based on frequency of repeating

Line	Criteria	Weight of criteria (Wi)
1	Price of alternative product	0.144
2	The tastes of the customer	0.103
3	The person's attitude	0.1
4	Alternative product with similar users	0.095
5	Consumer income	0.083
6	Product Price	0.082
7	Promotional and incentives privileges	0.082
8	The reputation of the manufacturer / supplier	0.082
9	Training and increasing specialized knowledge of the product	0.076
10	The quality of process of product presentation	0.061
11	Product Specifications	0.052
12	Advertising and strong presence in the market	0.042

As seen, the most important factor in supplying demand for cultural product is known " price of alternative product " and given that the alternative product is in fourth rank, so that there can be concluded that alternative product (including imported products or products with similar functions) that be able to meet customer tastes is regarded as the most significant challenge of cultural products.

On the other hand, the person's attitude that emanates from factors such as religion and religious beliefs, economic status, education level, occupation, age, etc. is placed in the third rank of importance and consumer income and product price are placed in fifth and sixth ranks that are introduced as components affecting in creating demand. Rank of promotion and encouragement and reputation and credit of the manufacturer /

supplier is placed in the same rank with product price and specialized training and increasing awareness of the product that affect person's attitude will be in the ninth rank in the list and the quality of process of providing product and product specifications are placed in the next ranks. Interestingly, placing advertising component and strong presence in the market is at the end of the ranking table.

7. Conclusions

The results show that the research background supports all the factors identified. "Although the quality of the process of providing product " is not mentioned directly in the literature. However, the concepts of "quality of supply", "physical evidence" and "behavior of employees and dealers" as direct factors are considered in the process of providing product.

Table 7: Comparison of the results with the research background

Dimension	Component	Researchers who confirmed the effect of the component in his writings.		
factors affecting in stimulating demand	specialized knowledge of Iranian cultural product (culture)	(Aboutalebi, 2014), (Shirin Kalam, 2013: 2), (Sezavar Habibi, 2011: 2).		
	Extensive presence in market to be seen more. (Advertisement)	(Brown, 2011: 28), (Bacon, 2007: 297), (Aboutalebi, 2014).		
	-Kind of person's attitude	(Waqar, Zeeshan, 2013: 26) (Diniz, Machado, 2011) (Kalantari et al., 2013), (Ebrahimi et al., 2014: 109).		
factors affecting in creating demand	Consumer income	(Diniz, Machado, 2011), (Baseghy, 2011, 56), Nouriyan (2015)		
	Product price	(Assassi, 2010: 62-50), (Gazley & Clark & Sinha, 2011)		
factors affecting in supplying demand	Alternative product	(Aboutalebi, 2014)		
	Product Price	(Assassi, 2010: 62-50) (Gazley & Clark & Sinha, 2011)	pricing according to product type and customer type	(Azadfar, 2011: 167). (Shirin Kalam, 2013: 2)
			The direct impact of price on demand (inversely)	(Diniz, Machado, 2011)
	Attention to the tastes of the customer	Baseghy, 2011, 56), (Park, 2010: 50-47), (Assassi, 2010: 62-50)		

	Promotional and incentive activities	(Diniz, Machado, 2011), (Bernstein, 2007), (Park, 2010: 19), (Gazley & Clark & Sinha, 2011), (Shirin Kalam, 2013: 2), (Sezavar Habibi, 2011: 2), Mohamadian and Pourghaffari (2008)	
	The reputation of the manufacturer / supplier	(Diniz, Machado, 2011), (Assassi, 2010: 62-50), Schroeder, (2005), (Sesavar Habibi, 2011: 2)	
factors affecting in repeating demand	Cultural Product Specifications	(Diniz, Machado, 2011), (Park, 2010: 17), (Gazley & Clark & Sinha, 2011), (Shirin Kalam, 2013: 2), (Azadfar, 2011: 167), (Ahmadi, 1393: 175) (Taheri, 2014: 41-42), (Ahmadi, 2011: 206), (Sesavar Habibi, 2011: 2), Mohamadian and Pourghaffari (2008), (Ebrahimi et al., 2014: 109), (Maktabifard, 2008: 140-139).	
	The quality of process of product presentation	The quality of supply	(Chivalrous and Soltanmejjadh, 2009), (Alaei, 2011), (Shirin Kalam, 2013), (Park, 2010), (Azadfar, 2011), (Mirzamani, 2012), (Ahmadi, 2014), (Ahmadi, 2011), (Maktabifard, 2008).
		Physical evidence (a combination of spaces, parking, etc.)	(Park, 2010: 50-47), (Assassi, 2010: 62-50), (Ahmadi, 2014: 175-176).
		The behavior of employees and vendors	(Diniz, Machado, 2011), (Shirin Kalam, 2013: 2), (Taheri, 2014: 41-42), (Rahimniya et al., 2013)

(Conclusion of researchers from the literature)

Also in response to the question of whether the factors affecting demand in cultural goods is different with other goods? Results of conducted interviews and background of study suggest that: Difference in origin of need and formation of demand for cultural products in different socio-economic classes that vary depending on the kind of product.

In the study of customers of cultural activates, it was obtained that different classes in terms of income with needs of according

to following figure use the cultural products. As that the kind of need from five titles mentioned by Alaei (2012) increases to five titles. If the "desire to achieve knowledge" as a part of the motivation of "expertise follow-up" and the titles of "functional need" and "emotional needs" to be considered in the subset of motivation of entertainment, motives of "purchase as assets" and "application, decoration and gift "in the field of handicrafts and visual arts is added to the list of needs.

High income class	Middle class	Low income class
Motivation: 1. entertainment 2. The specialist follow-up 3. Strengthening social personality of individual	Motivation: 1. entertainment 2. The specialist follow-up 3. Strengthening social personality of individual	Motivation: 1. entertainment 3. Strengthening social personality of individual
Books and CDs (music and film and theater)		
Theater and music concert		
Motivation: 1. Application, decoration and gift 2. Buying as assets 3. Strengthening social personality of individual	Motivation: 1. Application, decoration and gift	Motivation: 1. Application, decoration and gift
Non-origin visual arts		
Various handicrafts		
Visual arts and expensive handicrafts		

Figure 3: Motivation of consumption of cultural products by separating income classes (conclusion of researcher from interview conducted)

The need to consume theater and different music concerts is from need to consume cinema. Cinema is more public and low-middle class also uses it. While applicants of professional theater are idealistic class and young generation music concerts with the middle to high classes. About the visual arts chiefly in a part of it, public organizations and in a part, high income class is applicant and since these products are used to decorate the

homes, its non-original version is used by the middle class. The book, due to favorable conditions for the consumer included applicants from each social and economic class. Handicrafts from the decorative and functional aspect depending on the level of price cover all classes of society.

Difference in the nature of cultural product with other products which leads to achieve a minimum share of cost of the Iranian household basket. (According to the report of SCCR: In an urban family in 2011, equal to 2.3 percent and in rural families 9.1%) that on the basis of cultural activists included three main reasons:

1. In some types of cultural products, placing in high levels of Maslow's pyramid and out of households' spending priority. And in others (even if the removal of Maslow's pyramid) high price of products that are placed in the category of luxury goods (music concerts, visual arts and some crafts) will lead to reduce demand. Explain that due to the reasons mentioned and as it is shown in the conceptual model of Figure 2, the evaluation of income and price of cultural products not enters to the stage of demand supply.

2. The lack of public awareness from the option of cultural products to meet the needs that is affected by the weakness in advertising and marketing activities. So that, due to weakness of advertising in the stage of demand supply (Figure 2), person may use alternative products.

3. The lack of industrial look to cultural products. As mentioned cultural products mainly have latent demand and zero or have reducing demand. An obvious example of reduced demand is cinema industry that due to the poor content quality has lost its customers. An artist must analyze audiences' preferences and values and reflected in his works. On the other hand, the solution of latent demand or zero and reduced demand is educational, persuasion and revival marketing that has also been referred by marketing scientists. The most important issue in the success of an industry is to create economic market for it. Product tailored to customer need to be produced and after advertise and attract customer, interaction to be formed. The type and volume of the advertising of cultural products is such that cannot be competed. By the lowest methods, cultural products to be supplied and sometimes even an important part of the market is unaware of such product. To attract maximum audience, there is no plan and often without attention to the target market, the product will be produced. All of these things show the fact, that there is no competitive market in Iranian cultural products.

At the end, it is noteworthy that in this article we were following the classification of factors affecting demand for Iranian cultural products by recording the experiences and oral reserve of cultural activists in Tehran and proving the impact and demand elasticity to each of the identified factors was not considered and referred to other researchers.

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