

## PREVIEW QUESTION BANK

Module Name : imb24-mg03 Arts and Culture- Towards a New Management Paradigm-ENG  
Exam Date : 18-May-2024 Batch : 15:00-18:00

Sr. No.	Client Question ID	Question Body and Alternatives	Marks	Negative Marks
Objective Question				
1	13622001	<p>The creation of arts happens when _____</p> <ol style="list-style-type: none"> <li>1. thoughts are concealed</li> <li>2. there is cognitive dissonance</li> <li>3. expression of anger and related emotions</li> <li>4. feelings are expressed through motions</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
Objective Question				
2	13622002	<p>Classical art forms like Kabuki and Classical Ballets were patronized in countries like India and Japan before 1945 by _____</p> <ol style="list-style-type: none"> <li>1. Governments</li> <li>2. Feudal lords &amp; Emperors</li> <li>3. Private organizations</li> <li>4. Others</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
Objective Question				
3	13622003	<p>How does culture relate to the Buddhist idea of desire, as mentioned in the content?</p> <ol style="list-style-type: none"> <li>1. Culture promotes the elimination of the desire</li> <li>2. Culture and desire are unrelated</li> <li>3. Culture encourages materialism</li> <li>4. Culture aligns with the desire for personal growth</li> </ol> <p>A1 : 1</p>	2.0	0.00

		A2 : 2		
		A3 : 3		
		A4 : 4		
Objective Question				
4	13622004	<p>What is the primary focus of managerial economics in relation to arts organizations?</p> <ol style="list-style-type: none"> <li>1. Providing an exposition of microeconomic theory</li> <li>2. Offering solutions to macroeconomic challenges</li> <li>3. Identifying key economic challenges faced by managers</li> <li>4. Analyzing global economic trends</li> </ol>	2.0	0.00
		A1 : 1		
		A2 : 2		
		A3 : 3		
		A4 : 4		
Objective Question				
5	13622005	<p>How do museums transform privately held arts goods into public goods?</p> <ol style="list-style-type: none"> <li>1. By selling them to the public</li> <li>2. By hiding them from the public</li> <li>3. By housing them in aesthetically designed facilities open to all</li> <li>4. By displaying them only to select individuals</li> </ol>	2.0	0.00
		A1 : 1		
		A2 : 2		
		A3 : 3		
		A4 : 4		
Objective Question				
6	13622006	<p>How did pupils in traditional Gurukulas repay their Guru for imparting performance-related skills?</p> <ol style="list-style-type: none"> <li>1. By paying a fee</li> <li>2. By rendering voluntary labor</li> <li>3. By donating lands</li> <li>4. By providing financial support from feudal patrons</li> </ol>	2.0	0.00
		A1 : 1		
		A2 : 2		

		A3 : 3		
		A4 : 4		

Objective Question

7	13622007	<p>Who are identified as important stakeholders for arts organizations?</p> <ol style="list-style-type: none"> <li>1. Government officials</li> <li>2. Corporate executives</li> <li>3. Local community members</li> <li>4. Investor's</li> </ol>	2.0	0.00
		A1 : 1		
		A2 : 2		
		A3 : 3		
		A4 : 4		

Objective Question

8	13622008	<p>What academic disciplines do discussions on cultural policy and creative industry typically figure?</p> <ol style="list-style-type: none"> <li>1. Anthropology and history</li> <li>2. Policy analysis, economics, and mainstream management metrics</li> <li>3. Literature and linguistics</li> <li>4. Psychology and sociology</li> </ol>	2.0	0.00
		A1 : 1		
		A2 : 2		
		A3 : 3		
		A4 : 4		

Objective Question

9	13622009	<p>Which of the following is an example of a built environment in cultural heritage?</p> <ol style="list-style-type: none"> <li>1. Rural landscapes</li> <li>2. Agricultural heritage</li> <li>3. Archaeological remains</li> <li>4. Shorelines</li> </ol>	2.0	0.00
		A1 : 1		
		A2 : 2		
		A3 : 3		

		A4 : 4		
Objective Question				
10	13622010	<p>Which of the following form the criteria for the inclusion of an item as part of World Heritage List</p> <ol style="list-style-type: none"> <li>1. Non-Perishability</li> <li>2. Universal value of an outstanding nature</li> <li>3. Ease of preservation</li> <li>4. Possibility of being reconstructed</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
Objective Question				
11	13622011	<p>What are the two unique properties of art enterprises discussed in managerial cultural economics?</p> <ol style="list-style-type: none"> <li>1. Standardization and mass production</li> <li>2. The intangibility of creative capital and non-standardization of creative products</li> <li>3. High demand and low supply</li> <li>4. Low latency and standardized pricing</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
Objective Question				
12	13622012	<p>What is one of the key purposes of culture, as mentioned in the content?</p> <ol style="list-style-type: none"> <li>1. To encourage greed</li> <li>2. To promote wastefulness</li> <li>3. To enable human society to overcome greed</li> <li>4. To increase business opportunities</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00

Objective Question				
13	13622013	<p>Which type of auction is typical for visual or fine art works, as mentioned in the passage?</p> <ol style="list-style-type: none"> <li>1. Common value auction</li> <li>2. Heterogeneous value auction</li> <li>3. Experiential value auction</li> <li>4. Private value auction</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
Objective Question				
14	13622014	<p>Why is it challenging for a manager of a cultural or arts enterprise to realize revenue for their products?</p> <ol style="list-style-type: none"> <li>1. Because artworks are standardized commodities.</li> <li>2. Because customers of arts have homogeneous preferences.</li> <li>3. Because every artwork created is unique and not a standard commodity.</li> <li>4. Because the value of art is easily determined in the market.</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
Objective Question				
15	13622015	<p>According to Kenneth Arrow's Impossibility Theorem, what happens to tastes and preferences?</p> <ol style="list-style-type: none"> <li>1. Individuals have uniform tastes and preferences.</li> <li>2. There is a general will of the community.</li> <li>3. Individuals differ in their taste and preferences.</li> <li>4. Experts should guide all consumer choices.</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
Objective Question				
16	13622016		2.0	0.00

		<p>What characterizes the state of arts in the new millennium?</p> <ol style="list-style-type: none"> <li>1. Bland and uninteresting</li> <li>2. Creative and innovative</li> <li>3. Conservative and traditional</li> <li>4. Restrained and stagnant</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>		
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Objective Question

17	13622017	<p>How does UNESCO define culture?</p> <ol style="list-style-type: none"> <li>1. As a simple way of life</li> <li>2. As the study of human history</li> <li>3. As the complex whole, including knowledge, beliefs, arts, morals, laws, customs, and more</li> <li>4. As a synonym for heritage</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
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Objective Question

18	13622018	<p>What the basic proposition of the uniqueness law is as applied to valuing cultural resources?</p> <ol style="list-style-type: none"> <li>1. Great works of art are easily replicable</li> <li>2. Great works of art are non-unique</li> <li>3. Great works of art have fluctuating values</li> <li>4. Great works of arts are unique and one of their kind</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
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Objective Question

19	13622019		2.0	0.00
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		<p>What is a key challenge faced by managerial cultural economics in creating competitive strategies for arts enterprises?</p> <ol style="list-style-type: none"> <li>1. High demand and low latency</li> <li>2. Standardized production time</li> <li>3. Intangibility of creative capital</li> <li>4. Uniform pricing</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>		
Objective Question				
20	13622020	<p>What distinguishes the concept of throughput in creative enterprises from traditional production systems?</p> <ol style="list-style-type: none"> <li>1. Throughput focuses on inputs and outputs.</li> <li>2. Throughput is a long churning process where inputs are turned into outputs or performances in creative enterprises.</li> <li>3. Throughput involves zero latency problems.</li> <li>4. Throughput emphasizes quantity over quality.</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
Objective Question				
21	13622021	<p>Who can influence the values and preferences of consumers of art works?</p> <ol style="list-style-type: none"> <li>1. Artists</li> <li>2. Consumers themselves</li> <li>3. Connoisseurs, Experts, and critics</li> <li>4. Art organizations</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
Objective Question				
22	13622022		2.0	0.00

		<p>How do arts organizations with unique creative resources typically approach control mechanisms?</p> <ol style="list-style-type: none"> <li>1. They adopt top-down control mechanisms to protect resources.</li> <li>2. They follow mass production principles.</li> <li>3. They use bottom-up control mechanisms.</li> <li>4. They prioritize external expansion over resource protection.</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>		
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Objective Question

23	13622023	<p>What has traditionally been the primary source of financing for classical art forms and arts organizations?</p> <ol style="list-style-type: none"> <li>1. Government grants</li> <li>2. Patronage by feudal lords</li> <li>3. Private individuals</li> <li>4. Corporate sponsorships</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
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Objective Question

24	13622024	<p>Why do museums face diseconomies of scale?</p> <ol style="list-style-type: none"> <li>1. High Variable costs</li> <li>2. Inventory loss</li> <li>3. Operational Expenditure</li> <li>4. Low accessions per unit area</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
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Objective Question

25	13622025		2.0	0.00
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		<p>Cultural Resource Accounting enables _____.</p> <ol style="list-style-type: none"> <li>1. measurement of tax revenues raised from cultural good and services</li> <li>2. measurement of Balance of Payments</li> <li>3. measurement of GDP growth</li> <li>4. Central Banks to set Bank Rates</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>		
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Objective Question

26	13622026	<p>Which one of the following factors is very important to an arts organization?</p> <ol style="list-style-type: none"> <li>1. Expansion of areas of operations</li> <li>2. Protection of creative resources</li> <li>3. Monopolisation of shows</li> <li>4. Taking over rival organizations</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
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Objective Question

27	13622027	<p>Which performing art form gained prominence in its local landscape after being listed as UNESCO's intangible heritage?</p> <ol style="list-style-type: none"> <li>1. Kabuki Theatre</li> <li>2. Ballet</li> <li>3. Kutiyattam</li> <li>4. Opera</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
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Objective Question

28	13622028		2.0	0.00
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		<p>What differentiates Biennials from traditional exhibitions?</p> <ol style="list-style-type: none"> <li>1. They occur in landscapes with memories, imagined or real</li> <li>2. They are permanent structures located in well-identified places</li> <li>3. They take place every two years</li> <li>4. They exhibit works exclusively from opulent collectors</li> </ol>		
		A1 : 1		
		A2 : 2		
		A3 : 3		
		A4 : 4		

Objective Question

29	13622029	<p>What distinguishes Fine Arts from Performing Arts in terms of existence?</p> <ol style="list-style-type: none"> <li>1. Fine Arts exist only during the performance</li> <li>2. Fine Arts are always present. They are not related to the particular moment of performance as performing arts</li> <li>3. Performing Arts are always based on fine arts works</li> <li>4. Performing Arts exist only during performance</li> </ol>	2.0	0.00
		A1 : 1		
		A2 : 2		
		A3 : 3		
		A4 : 4		

Objective Question

30	13622030	<p>Why is it important to distinguish between civilization and culture?</p> <ol style="list-style-type: none"> <li>1. To emphasize the antiquity of civilization as compared to living forms of ancient culture</li> <li>2. To highlight the geographic connotation of culture</li> <li>3. To avoid confusion in discussions about arts and culture</li> <li>4. To promote the use of oral traditions in cultural preservation</li> </ol>	2.0	0.00
		A1 : 1		
		A2 : 2		
		A3 : 3		
		A4 : 4		

Objective Question

31	13622031		2.0	0.00
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		<p>What did each country pledge to do by signing the World Heritage Convention?</p> <ol style="list-style-type: none"> <li>1. Conserve only World Heritage monuments</li> <li>2. Protect only heritage</li> <li>3. Integrate protection of cultural and natural heritage into regional planning</li> <li>4. Implement sustainable development practices</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>		
Objective Question				
32	13622032	<p>How do global conventions on illegal transfer of cultural properties across international borders, benefit the country that has lost the property?</p> <ol style="list-style-type: none"> <li>1. They help countries create their own laws for cultural protection.</li> <li>2. They ensure that each country is obligated to protect its own cultural properties.</li> <li>3. They facilitate the return of illegally moved cultural objects to their home countries.</li> <li>4. They promote cultural diversity within individual countries.</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
Objective Question				
33	13622033	<p>What is the primary aim of the Convention on the Illicit Import, Export, and Transfer of Ownership of Cultural Property?</p> <ol style="list-style-type: none"> <li>1. To promote the sale of cultural property</li> <li>2. To encourage private collectors to acquire cultural artifacts</li> <li>3. To prohibit and prevent the illicit trafficking of cultural property</li> <li>4. To facilitate international trade in cultural items</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
Objective Question				
34	13622034		2.0	0.00

		<p>In what way do global conventions contribute to the development of cultural policies and laws?</p> <ol style="list-style-type: none"> <li>1. They enforce uniform cultural policies in all countries.</li> <li>2. They serve as guidelines for countries to craft their own cultural legislation.</li> <li>3. They focus on promoting cultural awareness but not legal frameworks.</li> <li>4. They have no impact on the development of cultural policies.</li> </ol>		
		A1 : 1		
		A2 : 2		
		A3 : 3		
		A4 : 4		

Objective Question

35	13622035	<p>What is the alternate important convention of the UNESCO is called as ?</p> <ol style="list-style-type: none"> <li>1. Convention on the Rights of Cultural Property</li> <li>2. Convention on the Protection of World Heritage</li> <li>3. Convention on the Illicit Import and Export of Cultural Property</li> <li>4. Convention on the Prevention of Cultural Theft</li> </ol>	2.0	0.00
		A1 : 1		
		A2 : 2		
		A3 : 3		
		A4 : 4		

Objective Question

36	13622036	<p>Which of the following is an example of movable art forms?</p> <ol style="list-style-type: none"> <li>1. Performing art</li> <li>2. The Statue of Liberty</li> <li>3. The Taj Mahal</li> <li>4. The Forbidden City</li> </ol>	2.0	0.00
		A1 : 1		
		A2 : 2		
		A3 : 3		
		A4 : 4		

Objective Question

37	13622037		2.0	0.00
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		<p>What goal was proposed at the White House Conference in 1965 that led to the World Heritage Convention?</p> <ol style="list-style-type: none"> <li>1. International cooperation for economic development</li> <li>2. Preservation of cultural heritage only</li> <li>3. Protection of natural and scenic areas along with historic sites</li> <li>4. Promoting tourism worldwide</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>		
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Objective Question

38	13622038	<p>Which organization administers the World Heritage Convention?</p> <ol style="list-style-type: none"> <li>1. United Nations</li> <li>2. World Bank</li> <li>3. UNESCO</li> <li>4. World Trade Organization</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
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Objective Question

39	13622039	<p>How is sustainable development defined?</p> <ol style="list-style-type: none"> <li>1. A development trajectory focused solely on economic growth</li> <li>2. Development that disregards the welfare of future generations</li> <li>3. A development trajectory that prioritizes the welfare of future generations</li> <li>4. Development based solely on cultural heritage</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
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Objective Question

40	13622040		2.0	0.00
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		<p>What distinguishes managerial cultural economics from traditional managerial economics?</p> <ol style="list-style-type: none"> <li>1. Managerial cultural economics focuses on creative enterprises.</li> <li>2. Managerial cultural economics deals with standardized products.</li> <li>3. Managerial cultural economics follows traditional supply and demand principles.</li> <li>4. Managerial cultural economics has a shorter production time.</li> </ol>		
		A1 : 1		
		A2 : 2		
		A3 : 3		
		A4 : 4		

Objective Question

41	13622041	<p>How is civilization defined in the content of Arts and Culture?</p> <ol style="list-style-type: none"> <li>1. A complex set of social mores and customs</li> <li>2. A human society that exists for a short period of time</li> <li>3. A society's political, cultural, and linguistic elements in a specific area over a long period</li> <li>4. A synonym for culture and arts</li> </ol>	2.0	0.00
		A1 : 1		
		A2 : 2		
		A3 : 3		
		A4 : 4		

Objective Question

42	13622042	<p>What is the primary focus of this module regarding international cooperation?</p> <ol style="list-style-type: none"> <li>1. Preservation of natural heritage</li> <li>2. Protection of cultural heritage</li> <li>3. Promoting global awareness</li> <li>4. Combining nature and culture</li> </ol>	2.0	0.00
		A1 : 1		
		A2 : 2		
		A3 : 3		
		A4 : 4		

Objective Question

43	13622043		2.0	0.00
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		<p>Why is there a significant gestation period in the production process of cultural enterprises?</p> <ol style="list-style-type: none"> <li>1. Because they follow traditional supply and demand principles.</li> <li>2. Because they mass-produce creative products.</li> <li>3. Because creative works are standardized.</li> <li>4. Because creative works are complex and not standardized, leading to a longer production time.</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>		
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Objective Question

44	13622044	<p>What distinguishes the consumers of arts from consumers of standard commodities?</p> <ol style="list-style-type: none"> <li>1. Arts consumers have standardized preferences.</li> <li>2. Arts consumers are primarily price-driven.</li> <li>3. Arts consumers have experiential ways of valuing art.</li> <li>4. Arts consumers always rely on expert opinions for purchasing decisions.</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
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Objective Question

45	13622045	<p>Which of the following are custodians of the Creative Capital of a Theatre</p> <ol style="list-style-type: none"> <li>1. Theatre Stage</li> <li>2. Artistes concerned</li> <li>3. Shareholders</li> <li>4. Public</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
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Objective Question

46	13622046		2.0	0.00
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		<p>How do arts organizations, including theaters, treat their creative capital?</p> <ol style="list-style-type: none"> <li>1. They freely share it with the public.</li> <li>2. They closely guard it to prevent free circulation.</li> <li>3. They sell it to the highest bidder.</li> <li>4. They digitize it for easy access.</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>		
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## Objective Question

47	13622047	<p>What is mentioned as a challenge for art markets in the new millennium?</p> <ol style="list-style-type: none"> <li>1. Stability and growth</li> <li>2. Consistency and predictability</li> <li>3. Insecurity and unpredictability</li> <li>4. Expansion and development</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
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## Objective Question

48	13622048	<p>How is crowd-funding different from traditional patronage by the wealthy?</p> <ol style="list-style-type: none"> <li>1. It is hierarchical and top-down.</li> <li>2. It relies on government assistance.</li> <li>3. It involves contributions from the general public.</li> <li>4. It is primarily focused on supporting new artists.</li> </ol> <p>A1 : 1</p> <p>A2 : 2</p> <p>A3 : 3</p> <p>A4 : 4</p>	2.0	0.00
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## Objective Question

49	13622049		2.0	0.00
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What is one of the overarching benefits of a country ratifying the World Heritage convention?

1. Access to a significant amount of money
2. A shared commitment to preserve significant properties
3. Exclusivity in determining world heritage sites
4. A decrease in cultural diversity

A1 : 1

A2 : 2

A3 : 3

A4 : 4

Objective Question

50 13622050

In what year was the Budapest Declaration on World Heritage adopted?

1. 1990
2. 2002
3. 2010
4. 2020

A1 : 1

A2 : 2

A3 : 3

A4 : 4

2.0 0.00