

Innovative marketing in the performing arts

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Abstract: *Marketing in the cultural sphere has its own characteristics due to certain market requirements in this field of activity. It is distinguished by a special approach to traditional categories of marketing activities, thus defining the content of its functions. The key point of the management process in the cultural field is the study and evaluation of the marketing environment of a cultural institution. The marketing environment consists of macro and micro factors, which influence the activities of the institution. Research in the field of cultural marketing will be the concrete and realistic basis of future cultural projects. At the same time, the results of research will account for several political decision-makers. The use by cultural institutions of the whole complex of marketing technologies will not only improve the quality of services provided by a given institution in a certain market segment, but will also give the opportunity to move to a new stage of evolution of the whole market of socio-cultural services, which corresponds to the requirements (needs) of consumers to a greater extent.*

Key-words: *cultural marketing, marketing strategy, public institution of culture, theatrical marketing, cultural management, cultural project.*

1. Argument

The approach of this subject is all the more important, as we are in a period of professionalization and identification of the respective field in Romania. Cultural marketing or the marketing of cultural projects, in our country, is not yet a topical scientific field that contributes to the development of artistic and cultural practices.

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The true affirmation of this form of marketing in Romania is just beginning to impose itself.

2. Discussion

The new market mechanism, the radical transformations that cultural life undergoes, the opportunity to promote cultural projects, the responsibility of cultural life actors in terms of protecting local creation and promoting value in European and international context, lead us to emphasize the importance of culture as a priority of education, social life and education.

The cultural industry is the fourth largest industry in the world and is becoming increasingly important with the development of new technologies. The importance of the cultural industry for the spiritual budget of the masses does not exempt, much less, a managerial science that considers itself as a pragmatic one - from a reflection on its objective legitimation, on what it is as such, for that very reason, it makes reflection all the more necessary. To take the culture industry seriously, according to its undeniable role, means to reflect a reality critically, not to bow to its monopoly.

The cultural institution can ignore, only with serious risks, the concepts, symbolic paradigms and qualitative reasoning, which make up the corpus of marketing science. In an institutionally organized culture, marketing becomes a functional requirement, an indispensable condition for that system to survive and function. That is why today marketing is more and more often presented as a complex process of „guiding” the institution as a whole, towards an objective that minimizes the effort and maximizes the result.

The increase of the degree of professionalism regarding the attribute of marketing, regardless of the socio-economic field, where it is found, represents an important vector of the general, current evolution. In-depth study of cultural marketing is a real necessity of modern society, which requires cultural institutions not only to obtain value through aesthetic criteria, but also through profitability and efficiency. They are instruments that serve the artistic act operating through modern and current means for the sustainable development of artistic groups, the public, but also contribute significantly in the cultural education sector.

According to Milena Dragičević Šešić, a renowned researcher with a major contribution to the development of the field, the aim of cultural marketing is not to

transform artistic products into series products without artistic value, but to enhance and highlight their characteristics and to integrate them as well and efficiently as possible in an extremely dynamic and extensive market, thus serving cultural progress (Dragičević-Šešić 2002, 15).

Culture is increasingly associated with the elements of heritage, creativity, and, more recently, with diversity and cultural identity or the development and regeneration of communities. The social and economic value of culture is becoming more and more evident lately. Solutions to large-scale cultural projects have solved important social problems in recent decades, or proposed an economically viable cultural product. The common place between culture and economy is occupied, par excellence, by the cultural (creative) industries and their management, a space also known as the generic name of cultural marketing.

If we were to follow the concept and typology of innovations, we would see that there are several generally accepted definitions. For example, if the Romanian language dictionary defines this process of innovation as a “novelty, change or solution of a problem of technique or work organization in order to improve work, technical improvement or rationalization of applied solutions” (<https://dexonline.ro>), then in the OSLO Handbook innovation is defined as the process of implementing a new or significantly improved product (a good or service), or a process, a new marketing method, or a new method of organizing business practice, in organization of work or in external relations” (“Oslo Manual: Guidelines for Collecting and Interpreting Innovation Data”. OECD, 2018, 4 May 2005, <http://www.oecd.org>).

Innovative marketing is a new approach to classic marketing and involves the identification and implementation of innovative methods and techniques in marketing, which involve significant changes in the marketing mix, changing product elements, introducing innovative methods of distribution, promotion and pricing. Innovation marketing is a complex concept because it can be approached as a philosophical thinking, a process of scientific research, a macroeconomic tool.

In terms of theatrical marketing, this is one of the most important parts of the theatrical institution's development plan, especially by attracting the public and ensuring the growth of the audience indicator. Currently, theaters do not provide for marketing and communication, do not have a marketing plan that would assess competitors in the cultural market and set clear objectives, and this limits the possibility of attracting new consumers, maintaining current, identifying cultural needs/ values of the art consumer, the initiation of new trends, so the development of theatrical art in industry.

The training of marketing in the theatrical field takes place in three directions, which reflect different approaches to understanding the value and content of marketing in the management of stage institutions. The first direction - is the adaptation of theater institutions to modern socio-economic conditions, in which marketing is the main methodology of market strategy and tactics.

The second direction involves the inclusion of theatrical institutions in the non-profit marketing system, aiming to achieve social effectiveness. Ethical and social marketing as an essential concept for the development of theater institutions, serves as the main solution to key tasks: preserving the creative-spiritual potential of theater activities and providing positive development prospects in a competitive and complex external environment.

The third direction is formed before our eyes, when we observe the transformation of art from a marketing object, into the subject, the essence of the method of marketing strategies.

This process develops against the background of the formation of innovative types and concepts, which go beyond the axioms of classical marketing. One of these marketing upgrades is the so-called lateral marketing. The concept of "lateral marketing" was founded by marketing guru Philip Kotler and his young co-author, Spanish economist Fernando Trias de Bes in his book *The New Marketing Technologies*, with a wonderful subtitle: Technology for Finding Revolutionary Ideas. In some translations of this book, the subtitle is even more suggestive: the techniques for creating brilliant ideas. Lateral marketing has reflected one of the most pressing issues of our time, which is associated with the difficulty of accepting innovations. According to Ph.D. Kotler, "classical marketing theory no longer works". He claims that "seventy-five percent of new products, services and companies fail and we have reached the point where marketing needs a radical overhaul of the idea generation system". Lateral marketing is just that new, broader system that changes the concept of traditional marketing methods and complements it with new opportunities to create innovative ideas, using the creative nature of marketing (Kotler 2003, 3).

By definition, lateral marketing - is a process, the purpose of which is to use information to generate new creative ideas, through the penetrating restructuring of marketing concepts.

Philip Kotler argues that today we need to move away from standard patterns, showing more creativity. And here we completely agree with him. We all, of course, recognize the creative nature of innovative activity. Lateral marketing

provides a way to create new thinking based on formal tools. Therefore, lateral marketing is intended to seek new ideas, not waiting for inspiration, but by using special technologies.

Lateral marketing attitudes are based on the ideas of Edward de Bono, who developed the tools of so-called lateral thinking (De Bono 2015, 245). These techniques are simple, powerful and convincing. It is known that stereotypes become the main obstacle in the birth of innovation. Our mind prefers ordinary and predictable solutions to the problem, being dominated by “psychological inertia”. Lateral thinking finds solutions to difficult problems, using unusual methods, which are ignored by logical, conventional “vertical” thinking. Lateral thinking tools challenge the normal functioning of the human brain, contributing to the creation of a scheme of creativity, determine the rule of creative search for ideas. Thus, a creative technology appears, which can become a reliable marketing tool. This is done in three stages: focusing on something; changing focus (producing a lateral change) to create a mental stimulus that produces the manifestation of our creative abilities; creating a connection. Focusing can be a problem that needs to be solved, a goal or an ordinary object.

Let's illustrate an example of using one of the technologies to create lateral displacement. The selected objective is the theatrical show. After implementing “lateral displacement”, we get absurd situations and ideas for ordinary thinking. For example, a presentation without spectators. Next, it is necessary to connect the logic for the specific communication, i.e. to imagine how the obtained idea can be implemented, in order to analyze the situation in which this idea can be useful. We get a TV show or Internet broadcasts so popular today, branded DVDs and movie screenings.

At the same time, one can say that it is the “fault” of the museum to create these products and services and not the use of lateral marketing. In fact, these techniques allow you to become a creator with a well-established goal, when necessary.

Lateral thinking allows us to make “jumps” in any direction and involves the mistake - as an intermediate step. Intuition is a priority, stereotypes are unchained and new, original, creative models are created. This way of thinking is creative, with humor, but also quite effective. The start-up for the new ideas follows already known methods, such as: brainstorming, scheduled discussions, morphological analysis, etc.

This technology is creativity, which can become a reliable marketing tool. It can be argued that the need for methods to seek new ideas has never been so

acute. And lateral marketing creates a solid foundation for creativity and continuous innovation. This is an original way of thinking that will allow entertainment institutions to reach a new level of development, this being a new tool in creating new needs and services.

Obviously, we will not have a more conducive environment for finding solutions and stimulating creativity than the moment of creation itself. A person who is able to empathize with a creative act as a spectator, certainly has more chances to turn his business into a real creative act, into a lateral activity. This extremely significant thinking is underlined by Eduard Boyakov in the preface of Ph.D. Kotler and J. Sheff, *All tickets are sold out* (Boyakov 2004, 7-10). Asked what is the legality of the publication of this book on marketing in the performing arts, E. Boyakov offers a simple and comprehensive answer: "Today, not only does art move towards the practice of bussines, but also bussines become art".

We will call another type of marketing, in which its creative basis is combined with the creative beginning of the performing arts. We are talking about event marketing (Event Marketing), which consists in organizing events, which aims to promote brands, services and companies through pompous and memorable events. Modern reality offers a wide variety of examples; celebrations, anniversaries, festivals, presentations, opening ceremonies; meetings, "round tables", conferences, seminars. A novelty in this sense can be considered: the night of theater, the night of music.

Event marketing also includes sponsorship: conducting special events for advertising purposes and of course, PR. In fact, event marketing includes the entire system of public relations (Public Relations), media relations, image management and reputation of the institution; Internal PR, anti-crisis response. Other types of event marketing are, for example, special programs for the promotion of goods and services during events (Show marketing). Moreover, event marketing unites ATL (above the line), i.e. a set of events aimed at placing direct advertising through television, radio, press, internet advertising, and BTL (below the line) - a set of communicative events, such as promotion, POS materials (point of sale), direct mail (material sent by direct mail), merchandising, exhibitions and more. Speaking of a particular mix of ATL, BTL and PR, event marketing acts on several communication channels simultaneously. Event marketing events have a long-lasting effect, as they start long before the event, in announcements, posters, press conferences and continue in subsequent media reports.

Moreover, the promoted event itself becomes a brand, which allows it to be widely used in building the future strategy of any organization. If the marketing of the event is organized correctly, and the target audience, corresponding to the event, is also selected correctly, then the effect will not be long in coming. With the help of a well-developed event marketing, not only can we increase the recognition of the theater to arouse interest in its activity, but also to create a permanent audience, which is dedicated to the entertainment institution - the epicenter of event marketing.

Event marketing provides the opportunity not only to draw attention to their own activities, but also to establish a position in making mutually beneficial contacts by organizing and participating in shows, presentations, anniversaries, holidays of other companies. At the same time, lateral and event marketing offer entertainment institutions a broad perspective of activity in the most relevant areas of modern reality.

Research in the field of cultural marketing will be the concrete and realistic basis of future cultural projects. At the same time, the results of research will account for several political decision-makers.

3. Conclusions

In conclusion we can say that the use by cultural institutions of the entire complex of marketing technologies will not only improve the quality of services provided by a particular institution in a particular market segment, but will give the opportunity to move to a new stage of evolution of the entire market of socio-cultural services, corresponding to the requirements (needs) of consumers to a greater extent.

Heritage, cultural industries and cultural activities have essential characteristics that explain their importance for the development of local communities. Speaking of culture in a general sense, it is obvious that art and culture are not just a purely aesthetic experience and that their possible contribution to the regeneration of society is increasingly evident. Thus, culture cuts its way like a thread through all kinds of trials, adding value, from an economic, social and cultural point of view, as well as meaning and impact as it advances.

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