

1 Article

2 The role of marketing in cultural institutions in the 3 context of assumptions of sustainable development 4 concept – the example of Poland

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10 **Abstract:** Development of both marketing and culture sector has a multi-directional nature showing
11 relationships with the concept of sustainable development that should be considered on various
12 levels of management of cultural sector, i.e. on the level of cultural policy of the state or region, and
13 on micro-scale – in cultural institutions. This is because not only natural environment, economy and
14 technology, but also society and culture constitute the area of sustainable development.
15 Considering the assumptions of sustainable development by cultural institutions is related to
16 implementing in this sphere the marketing concepts that are the expression of adoption of market
17 orientation (on culture participant). The objective of the paper is to show the role of marketing in
18 cultural institutions in the context of assumptions of sustainable development concept. The paper is
19 based on literature studies and results of empirical research of quantitative character, which was
20 conducted on a sample of 451 people managing cultural institutions in Poland. The research
21 included general managers, managers and artistic directors, managers of marketing, promotion and
22 sales departments, as well as owners of cultural institutions. Analysis of research results shows that
23 culture participant has the highest position among groups of consumers of actions conducted by
24 cultural institutions and development of offer diversity, comprised in the concept of sustainable
25 development, emerges as factor stimulating development of culture market that is closely related to
26 growth of the quality of cultural institution offer.

27 **Keywords:** marketing concept; cultural institutions; sustainable development; cultural offer
28 diversity; culture consumer

30 1. Introduction

31
32 In the discourse that concerns functioning of culture sector there are various views referring to
33 the role of state in culture, the scope of culture protection, forms of its financing, importance of
34 market system in culture, institutional shape of culture sector, the status of artists and their
35 masterpieces and the approach to the consumer. Approaching culture and related mechanisms and
36 the principles of its functioning in extreme categories of “autotelic value or instrumental value”,
37 “state or market”, “cost or investment”, “art or product” or “culture recipient or consumer” without
38 considering intermediate states is in a way over-simplification. This is because perceiving culture as
39 sacrum does not mean the lack of the need to implement in this sphere, the marketing concepts that
40 are an expression of market orientation of cultural institutions.

41 The scope of implementation of the principles of marketing concepts and compliance of an
42 organisation management with the assumptions of marketing approach proves the level of market
43 orientation of a market entity [1]. Therefore market orientation is a condition that is necessary for
44 emergence of marketing as a specific way of thinking and acting on market. The role of marketing
45 that is associated with culture functions in this sphere is frequently expressed in finding appropriate

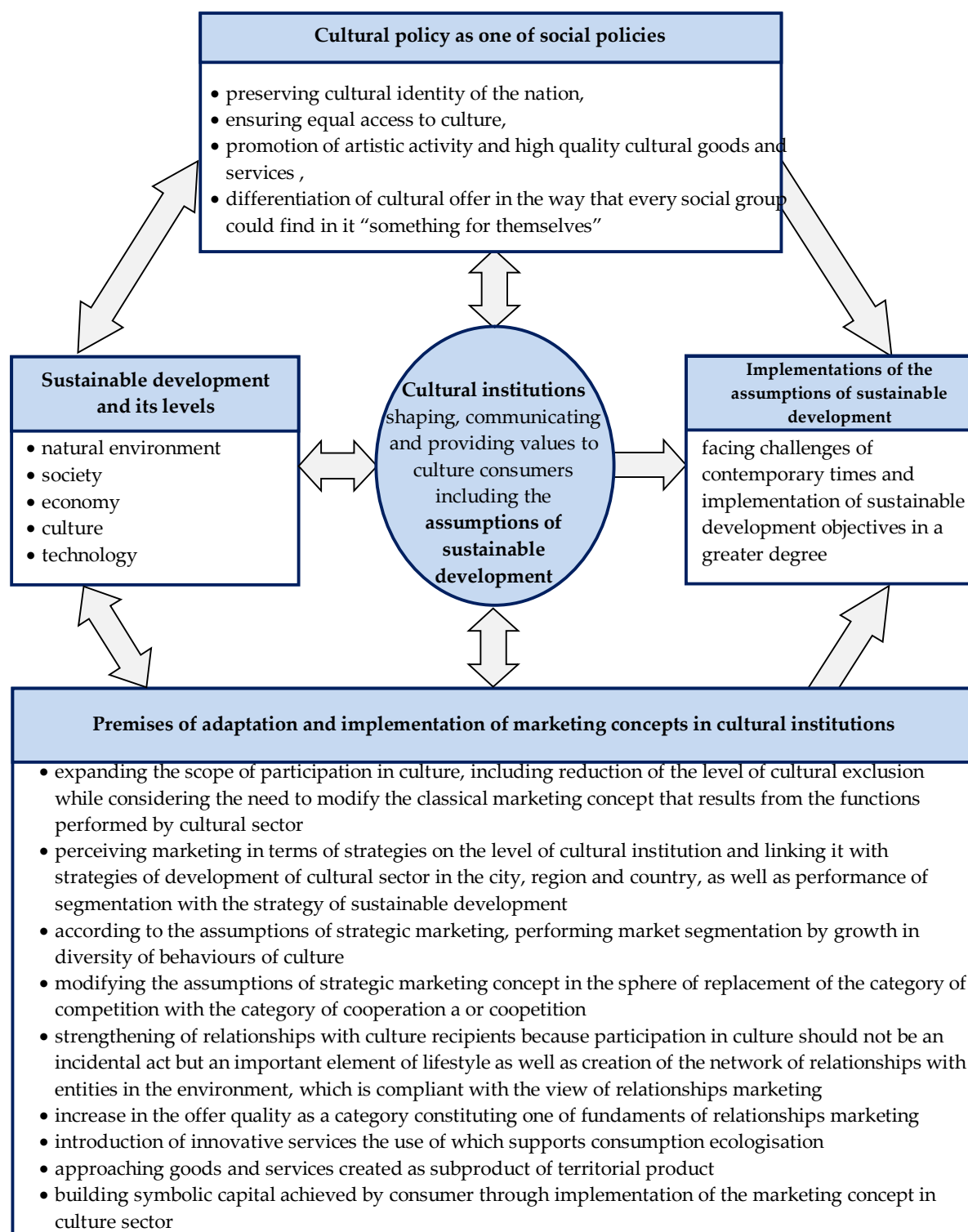
46 audience for artworks which are a result of artistic work [2]. While describing the significance of
47 marketing in culture sector, F. Colbert similarly notices that in the case of cultural institution,
48 applying marketing does not mean that the artist has to create the artwork while adjusting to the
49 recipients' needs and tastes. Marketing in culture is defined in the context of reaching the market
50 segments that can be interested in the artwork. On the other hand, the forms of artwork promotion,
51 ways of its distribution, or pricing policy should be adjusted to recipients' needs. Therefore enabling
52 consumers to contact with the artwork and consequently achievement of goals related to the mission
53 of cultural institutions is the premise for application of marketing. Furthermore, the role of
54 marketing is perceived through the prism of symbolic dimension of cultural experience, brand of
55 cultural institution and artwork, shaping the tastes of culture recipients, establishing relationships
56 with them, development of culture sensitivity but not only satisfaction of currently experienced
57 needs [3-8]. It should be emphasised that the recipients, the artists and their artwork, as well as
58 ensuring contact between creators and recipients are found in the centre of interest of marketing in
59 the sphere of culture [9].

60 It should be stated that satisfaction of culture participants' needs by the creator does not
61 exclude including own creators' and artistic circles' needs in the processes of creation. Recipients
62 who the creator orients their creativity on, do not need to have different tastes or sensitivity.

63 At the same time, it should be emphasised that development of both marketing and culture has
64 a multidirectional and multi-paradigm nature, and it shows relationships with the concept of
65 sustainable development (compare fig 1). Sustainable development oriented on economic growth
66 and equal distribution of profits, protection of natural resources and the environment as well as
67 reduction of the scale of social exclusion, determines a series of implications for cultural policy of the
68 state or region, or management of cultural institutions. It includes such spheres as economy, society,
69 environment and culture [10] and is a process aimed at satisfaction of professional aspirations of
70 contemporary generation without compromising the ability of future generations to achieve the
71 same aspirations [11]. Reduction of the scope of poverty and social exclusion, as well as maintenance
72 of cultural diversity are the essence of sustainable development [12]. This consequently causes that
73 sustainable development is a type of social-economic development implemented by people for
74 people and integrating all human activity in social, economic, environmental, technological and
75 cultural dimension. It also represents desired living environment and responsible society that
76 implements the concept of intra and inter-generational order [13].

77 Relationships between sustainable development are expressed on the one hand by
78 development of cultural policy in which culture is perceived as a factor accelerating development,
79 but on the other hand by introduction and promotion of cultural dimension in other public policies
80 [14]. Furthermore, references to the concept of sustainable development can be found in the goals of
81 cultural policies of many countries [15]. It should also be emphasised that implementation of the
82 assumptions of the concept of sustainable development is not possible without shaping the attitudes
83 and behaviours supporting this development in the society[16]. Not only the role of broadly
84 perceived culture but also culture institutions that through their mission and actions have impact on
85 the society in implementation of the assumptions of sustainable development should be seen there.
86 Therefore the role of culture in sustainable development should not be ignored because it is a
87 determinant of such development and it enables sustaining the continuity of functioning of societies
88 [17, 18].

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134 **Figure 1.** Relationships between actions of cultural institutions, sustainable development, marketing and
135 cultural policy

136 Source: Own case study

137 Considering presented relationships between culture and sustainable development it should be
138 stated that these categories are also closely related to marketing that can be both a part of the issue as
139 well as a part of its solution [19]. Applying marketing that considers challenges of contemporary
140 times, should enable changing consumer societies into societies respecting the principles of
141 sustainable development. This finds reflection in the concept of sustainable marketing that is

142 described as the process of creation, communication and provision of values to consumers in the
143 way that protects and strengthens natural and human capital [20]. This also concerns cultural
144 institutions in which the classical marketing concept as well as relationship marketing concept find
145 application. This is related to the fact that implementation of the assumptions of the classical concept
146 of marketing should translate into expansion of the scope of cultural participation through raising
147 awareness and stimulating motivation of participation in culture among people who have not used
148 cultural offer before. It is immanently associated with the concept of sustainable development. On
149 the other hand, strengthening relationships with culture recipients and other market entities and
150 increase of their loyalty and building valuable relationships with entities in the environment should
151 be a consequence of implementation of major assumptions of the concept of relationship marketing
152 [21, 22]. Cultural institutions also apply the concept of strategic marketing which includes the idea of
153 market segmentation and diversification of marketing activities. Such an approach also enables
154 combining the strategy implemented on the level of cultural institution with strategies of
155 development of culture sector in the city, region and country, as well as with the strategy of
156 sustainable development.

157 It is even more important due to the fact that market orientation, innovations, including those
158 based on new media, as well as high value of the offer of cultural institutions expressed in
159 application of marketing have positive impact on culture sustainability [23].

160 Conducted literature survey shows that there is a research gap related to how people managing
161 cultural institutions in Poland perceive market orientation of cultural institutions and the place of
162 culture participant among the group of recipients of actions conducted by these institutions and also
163 whether expanding offer diversity included in the concept of sustainable development is
164 approached in terms of increase of its quality.

165 2. Materials and Methods

166 To fill the identified research gap it was necessary to design and perform empirical research.
167 Before the research started to be designed and then during its implementation and interpretation of
168 results, literature studies were conducted in the sphere of research methods and techniques [24-27]
169 for the purpose of development of the research procedure, appropriate from the point of view of
170 both the analysed subject area related to marketing, and the specific character of culture sector.

171 Conducted empirical study comprises a set of objectives aimed at recognition of the ways in
172 which the concept of market orientation is understood by people managing cultural institutions in
173 Poland, description of the place that participants in culture occupy among groups of consumers of
174 marketing actions performed by cultural institutions, and checking whether there is a correlation
175 between expansion of the offer diversity as a determinant stimulating development of the culture
176 market and improvement of the quality of the offer created by cultural institutions. Empirical
177 research was implemented within the research project entitled "Determinants and perspectives of
178 development of market orientation in the culture sector", funded from the National Science Centre
179 funds.

180 In the research procedure the hypotheses assuming the following were formulated:

181 **Hypothesis 1 (H1):** The ways in which market oriented cultural institutions are perceived, more often
182 reveal the concept of focussing on culture consumers rather than financial aspect of activity conducted
183 by the entities creating cultural offer.

184 **Hypothesis 2 (H2):** Culture participant is in the highest position among the groups of recipients of
185 actions conducted by cultural institutions.

186 **Hypothesis 3 (H3):** Expansion of offer diversity as the factor stimulating development of cultural
187 market, which is included in the concept of sustainable development, is strictly related to
188 improvement of the quality of cultural institutions offer.

189 Quantitative research was conducted on a Poland-wide sample of cultural institutions selected
190 through probability sampling method. From the point of view of the group of respondents, the
191 research comprised general managers, managers and artistic directors, heads of marketing,
192 promotion and sales departments, as well as owners of cultural institutions.

193 Identification of general population demanded considering the fact that complete list of cultural
 194 institutions that comprised jointly all entities operating in the sphere of culture, including
 195 organisational and ownership criteria, at simultaneous compliance with the demand of timeliness
 196 and consistency with the type of activity in the sphere of culture declared at the time of registration
 197 with actually conducted activity was not available. On the basis of conducted analyses of available
 198 data and also publications on the subject of culture market, it should be stated that even REGON
 199 register (National Business Registry Number) has some deficiencies because frequently, the
 200 registering entities declare broader scope of activities according to Polish Classification of
 201 Businesses Code (PKD) than they actually conduct later, however, they do not always update it.

202 Due to this, actions aimed at increasing the opportunity to reach the entities shaping cultural
 203 offer in Poland and forming possibly the best representative research sample were undertaken. The
 204 list of entities of studied group emerged on the basis of integration of Bisnode company database
 205 used by ARC Rynek i Opinia [*ARC Market and Opinion*] research institute, with Internet databases
 206 and lists made available by the Ministry of Culture and National Heritage, Adam Mickiewicz
 207 Institute and Polish Film Institute among others. All cultural entities occurring in the integrated
 208 database were verified through the prism of whether they are still functioning or whether they are
 209 active in the sphere of culture. For this purpose, webpages and their timelines were checked, and in
 210 the case of absence of up-to-date content, phone calls were made to confirm that a given entity
 211 conducts activity in the sphere of culture. The database created for the purpose of the study
 212 constituted the most up-to-date and representative collection of culture entities that were consistent
 213 with research assumptions.

214 While designing the research, it was determined that it would have a non-exhaustive character.
 215 Stratified random sample selection was applied as the main method of selection of entities. In the
 216 process of sample selection, the studied population was divided into six separate strata out of which,
 217 the entities for research were randomized in the next stage. Strata were distinguished with respect to
 218 the type of conducted activity., The research comprised 451 cultural institutions, including:

- 219 • museum,
- 220 • art galleries and exhibition rooms,
- 221 • theatres and musical institutions,
- 222 • cinemas,
- 223 • cultural centres (excluding sitting rooms, clubs and circles),
- 224 • publishers (excluding publishers of educational, academic, scientific, professional books
 225 and other specialist publications and incidental publishing entities).

226 The structure of research sample by the type of cultural entity, is presented in table 1.

227 **Table 1. Structure of research sample by the type of cultural market entity**

Specification	Museums	Art galleries and exhibition rooms	Cinemas	Theatres and musical institutions	Publishers	Cultural centres	Total
Number of studied cultural entities	129	66	82	96	18	60	451
Share of cultural entities in the study population	28,6%	14,6%	18,2%	21,3%	4,0%	13,3%	100%

228 Source: own case study

229
 230 The number of entities studied within specific groups was proportional to the number of
 231 institutions functioning in particular areas found in integrated database of cultural entities.

232 Studied market entities represented all voivodeships in Poland. Over 68% studied entities
 233 belonged to self-government cultural institutions, 7.5% had the status of state-owned cultural
 234 institution, and the other 23.9% were private institutions. With respect to the number of workers
 235 employed on the basis of employment contract, among the studied institutions there were both
 236 micro entities as well as big entities giving employment to over 100 people that constituted 8% of the
 237 studied population. The studied entities of cultural markets were also diversified in terms of the
 238 period of functioning. The entities of short period of functioning on market (no longer than 5 years)
 239 constituted 8.2% of the research sample and the oldest, with more than 100 years – 4.2% of studied
 240 entities shaping cultural offer. In turn, considering the size of the city where cultural institution is
 241 located it should be added that the largest group comprised cultural institutions located in in the
 242 cities of over 200 thousand residents. Their share in the studied population was 46.4%. The sample
 243 structure including its most important characteristics is shown in table 2.
 244

245 **Table 2. Description of research sample**

Characteristics	Distribution of answers
Type of ownership of cultural market entity	state-owned – 7,5%, self-government-owned – 68,6%, private 23,9%
Voivodeship	dolnośląskie – 8,6%, kujawsko-pomorskie – 3,5%, lubelskie – 3,3%, lubuskie – 1,8%, łódzkie – 7,1%, małopolskie – 14,0%, mazowieckie – 15,7%, opolskie – 1,6%, podkarpackie – 3,8%, podlaskie – 3,5%, pomorskie – 6,9%, śląskie – 10,6%, świętokrzyskie – 2,7%, warmińsko-mazurskie – 3,1%, wielkopolskie – 8,9%, zachodniopomorskie – 4,9%
Size of the locality	village – 2,2%, city up to 50 thousand inhabitants – 28,8%, city over 50 thousand up to 200 thousand inhabitants – 22,6%, city over 200 thousand inhabitants – 46,4%
Number of workers employed on the basis of employment contract	1 person – 8,6%, 2-10 people – 30,2%, 11-20 people – 16,6%, 21-50 people – 21,1%, 51-100 people – 15,5%, over 100 people – 8,0%
Years of institution functioning	Up to 5 years – 8,2%, over 5 to 10 years – 6,7%, over 10 to 20 years – 16,9%, over 20 to 50 years – 35,8%, over 50 to 100 years – 28,2%, over 100 years – 4,2%

246 Source: own case study on the basis of CATI questionnaire-based interviews

247 Considering the scope of quantitative research, the type of respondents and the nature of their
 248 work, computer assisted telephone interview technique (CATI) was selected. The choice of the
 249 technique was also dictated by the need of standardisation of the process of interview performance
 250 and minimisation of the interviewer effect [28]. This technique also allowed for flexible adjustment
 251 of the date of interview performance to respondent's preferences.

252 While establishing the content and type of questions, as well as their number and order, the
 253 principles that are applied in marketing research were considered. To determine the duration of
 254 interview and recognition of respondents' reaction to individual questions and to check whether the
 255 questions were not ambiguous, unclear and did not cause difficulties to respondents, a pilot
 256 experiment was performed. The questionnaire was tested in the same way as the actual study, i.e.
 257 via telephone.

258 Technical execution of computer assisted telephone interviews with the use of standardised
 259 questionnaire took place in CATI studio of ARC Rynek i Opinia [*ARC Market and Opinion*] research
 260 institute in Warsaw that is equipped with professional devices and software that ensures
 261 appropriate research process. Application of CATI technique reduced the possibility of occurrence
 262 of errors because the program controlled logical correctness of introduced answers.

263 **3. Results**

264 Analysis of results of conducted empirical study was subordinated to research objectives
 265 presented in the previous part. Aiming at recognition of the way in which the notion of “market
 266 orientation in cultural sector” is understood by decision-makers in cultural institutions, a semantic
 267 network was created. This is because semantic network consisting of bundles and links allows to
 268 identify mental representations and processes [29], in terms of which decision-makers in cultural
 269 institutions perceive the category of “market orientation”. Analysing the managing staff’s answers
 270 to the open question asked in quantitative study and concerning distinguishing features of market
 271 oriented cultural institution, the analysis of individual answers in relation to the mechanisms of
 272 formation of meanings that are reflections of cognitive processes and methods of conceptualisation
 273 of notions was performed. Conducting the analysis of the semantic area, the key words were found
 274 and then they were categorised according to the functions they performed in respondents’
 275 statements while considering at the same time the notions characterising the studied issue,
 276 associations and equivalents that could replace the key words. The analysis of the semantic area that
 277 emerged from the phrases of statements allowed to identify the ways of thinking about “market
 278 oriented cultural institution”. The analysed semantic field shows the image of market oriented
 279 cultural institution observed in the mind of decision-makers’ in cultural institutions as the one
 280 focused on culture recipients, financial aspect of their activity, instrumental and action-related
 281 sphere of marketing, statutory activity and increase in competitiveness. The ways in which
 282 decision-makers in cultural institutions in Poland understand the notion of “market oriented
 283 cultural institution” are presented in fig. 2 and the whole semantic network is shown in fig. 3.

Main contexts of reference	Percentage importance in the semantic network [%]	Examples of parts of the answers of managing staff in cultural institutions
Culture recipients	41,1	market oriented cultural institution is the one that “adapts its repertoire to recipients’ expectations” “is oriented on the recipient” “knows the needs of recipients in the area it operates on”
Financial aspect of cultural institution activity	36,3	market oriented cultural institution is the one that: “is making money” “is constantly interested in the possibilities to gain, and gains financial resources from various sources” “is aimed at largest gains”
Instrumental and action-related sphere of	12,9	market oriented cultural institution is the one that : “must advertise their products”: “promotes culture” “creates a specific brand”
Statutory activity	7,4	market oriented cultural institution is the one that “ meets its statute well” “performs educational role for the people” “has a specific mission and implements it”
Competitiveness	2,3	market oriented cultural institution is the one that “should be competitive” “has its market position” “has a competitive program”

312 **Figure 2** The ways in which decision-makers in cultural institutions understand the category of
 313 “market oriented cultural institutions”

314 Source: Own case study on the basis of CATI questionnaire interviews.

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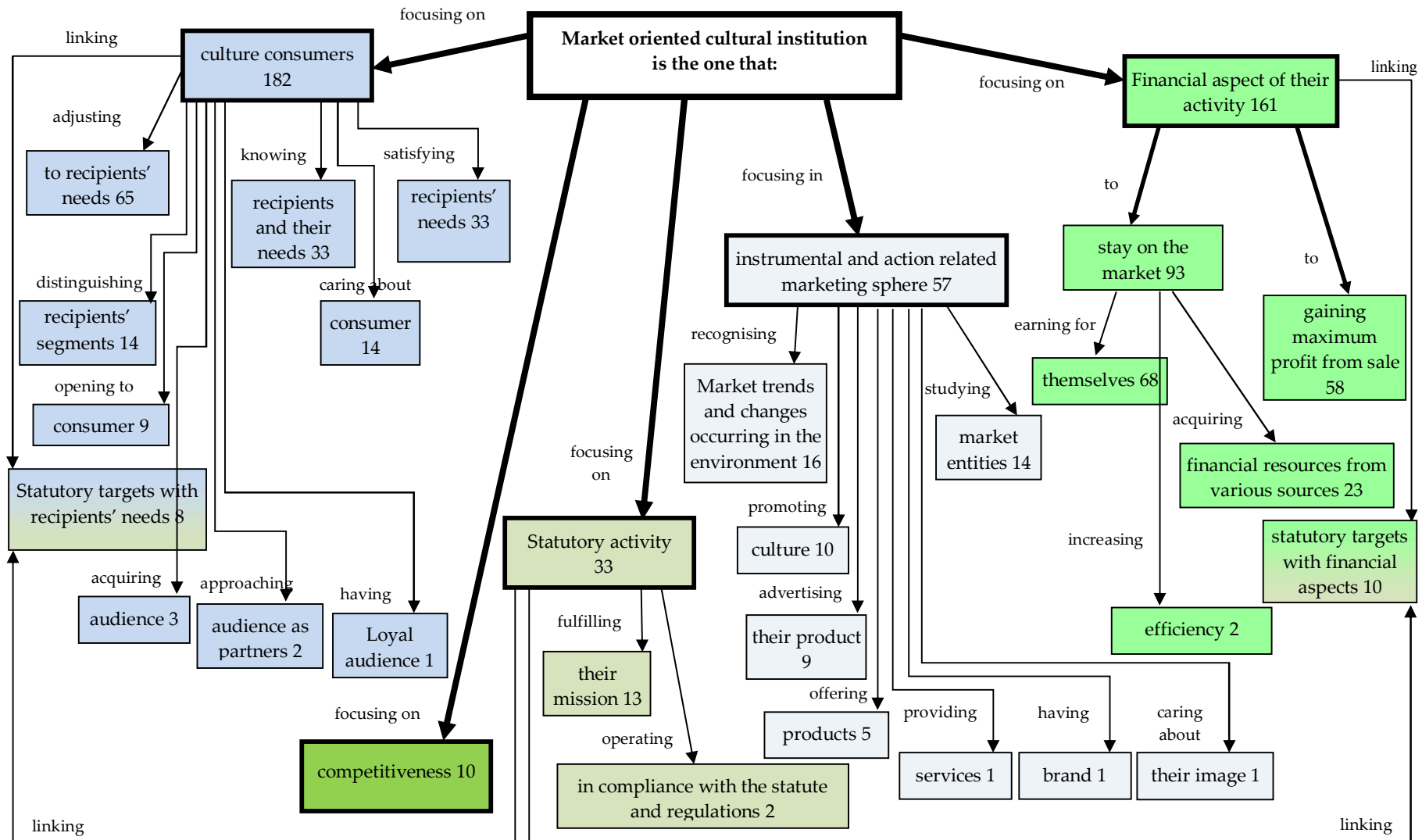


Figure 3. Semantic network of the notion of "market oriented cultural institution"

Source: Own case study based on CATI questionnaire interviews [30].

347 Semantic network of the notion of “market oriented cultural institution” shown in figure 2 has a
 348 hierarchical nature. It was constructed of the notions that in respondents’ opinion aptly describe the
 349 essence of market orientation and are bundles and links that were used to present relationships
 350 occurring between major bundles and bundles that specify the main bundles. The notions that occur
 351 in semantic area are found in the figure with greater frequency closer to the studied category – the
 352 i.e. “market oriented cultural institution”.

353 Considering the research objectives, apart from identifying the method of defining the notion of
 354 market orientation by people managing cultural institutions in Poland, it is important to recognise
 355 the importance of groups of consumers that entities shaping cultural offer aim their conducted
 356 actions at. This results both from development of marketing thought and gaining significance of the
 357 concept of relationship marketing, for which it is characteristic to approach the recipients of
 358 marketing activities in the context of relationships networks created with many internal and external
 359 partners as well as from multitude of entities whose needs are satisfied by cultural institutions.
 360 Results of research conducted among cultural institutions in Poland show that people managing
 361 them attach great importance to satisfaction of recipients’ needs. Almost 98% respondents (compare
 362 table 3) classify culture participants into one of four most significant groups of entities whose
 363 satisfaction of needs and expectations the cultural institutions they represent are oriented on.

364 **Table 3.** Hierarchy of importance of groups of recipients of actions implemented

Groups of entities	the rate of cultural institutions indicating the entity in the first place of the ranking [%]	the rate of cultural institutions indicating the entity in the second place in the ranking [%]	the rate of cultural institutions indicating the entity in the third place of the ranking [%]	the rate of cultural institutions indicating the entity in the fourth place of the ranking [%]	the rate of cultural institutions indicating a given group of recipients in total [%]
culture participants	88,5	7,1	1,6	0,4	97,6
workers of this institution, including creators, artists	7,1	36,1	15,1	15,5	73,8
media	0,7	19,5	23,6	20,7	64,5
representatives of city, region and central authorities	1,8	12,2	17,3	18,0	49,3
sponsors	0,4	7,3	15,7	14,4	37,8
reviewers, critics	0,2	6,7	13,1	15,5	35,5
owners of cultural institutions	0,4	5,3	6,9	10,2	22,8
volunteers	0,9	5,8	6,7	5,3	18,7

365 Respondents were choosing four groups of entities and presented them in the order from the most important to
 366 the least important

367 Source: own case study based on CATI questionnaire interviews.

368 High position of culture participants in the ranking of groups of recipients of cultural
 369 institutions is proved by results of analysis of correlations occurring between the type and place of
 370 an entity in the hierarchy of importance of addressees of actions undertaken by cultural institutions.
 371 People managing cultural institutions that indicated culture recipients as one of four priority groups
 372 of stakeholders almost always placed them in the first position in the ranking (V-Cramer coefficient
 373 = 0.537; compare table 4). 88.5% of respondents placed the culture consumers on top of hierarchy of
 374 importance of groups of recipients. On the other hand, the workers, including creators, artists were
 375 indicated as the most important groups whose satisfaction of needs and preferences a cultural
 376 institution is focused on, was indicated by slightly over 7% of respondents. Analysis of the value of
 377 V-Cramer coefficient showed that there is a correlation between including creators, artists and other
 378 workers to one of four entities most important for cultural institutions and placing them in the
 379 second place in the hierarchy (V-Cramer coefficient = 0.527). 36.1% respondents stated that the group
 380 of creators, artists and other workers is in the second place among the groups of entities whose
 381 needs and preferences are satisfied in cultural institutions.

382 **Table 4.** V-Cramer coefficient for hierarchy of significance of groups of recipients of actions
 383 implemented by cultural institutions

Groups of entities	Measure of dependence	first place in the ranking	second place in the ranking	third place in the ranking	fourth place in the ranking
culture participants	V-Cramer coefficient	0,537	0,169	0,092	0,151
	p-value	0,000	0,076	0,804	0,176
Workers of this institutions, including creators, artists	V-Cramer coefficient	0,182	0,527	0,299	0,280
	p-value	0,036	0,000	0,000	0,000
media	V-Cramer coefficient	0,147	0,390	0,431	0,399
	p-value	0,207	0,000	0,000	0,000
Representatives of city, region and central authorities	V-Cramer coefficient	0,209	0,403	0,494	0,507
	p-value	0,006	0,000	0,000	0,000

384 Source: Own case study based on CATI questionnaire interviews.

385 Considering the fact that culture participants occupy the highest position among the groups of
 386 recipients of actions conducted by cultural institutions in Poland, the answer to the question about
 387 the way in which decision-makers in cultural institutions approach offer diversity that is comprised
 388 in the concept of sustainable development seems important.

389 It results from conducted questionnaire survey that people managing cultural institutions in
 390 Poland perceive expansion of offer diversity as a stimulant of development of culture market. This is
 391 proved by the fact that this factor reached the mean value of 6.04 on the seven-degree scale in which
 392 one represents very little important stimulant and seven represented a very important stimulant of
 393 culture market development in Poland. According to the respondents, improvement of the quality of
 394 the offer created by cultural institutions is almost equally important factor determining
 395 development of the culture market in Poland (average score 6.02). Therefore, the results of research
 396 show that decision-makers in cultural institutions assume active attitude towards market and want
 397 to shape its development through increase in the cultural offer attractiveness. The analysis of results
 398 is completed with observed correlations between perceiving the increase in diversity of cultural

399 institution offer as a stimulant of development of cultural market and experiencing the need to
400 expand the scope of conducted marketing actions (Kruskal-Wallis test: $\chi^2 = 14.146$, $df = 2$, p -value =
401 0.000). Decision-makers in cultural institutions in Poland who state that in market entities
402 represented by them, the scope of marketing operations should definitely be expanded, attribute
403 greater importance to increasing diversity of cultural offer as a factor determining development of
404 culture market.

405 Analysis of correlations between scores given by decision-makers in cultural entities to
406 individual factors that are stimulants of culture market in Poland revealed the occurrence of
407 correlations between high scores attributed to such factors as development of the offer diversity and
408 increase in the quality of created cultural offer (Spearman rank correlation coefficient 0.710).
409 Therefore, for these respondents it is typical to perceive market development in the context of factors
410 that are directly influenced by people managing cultural institutions. This should be considered an
411 expression of market orientation of these cultural institutions.

412 4. Discussion and Conclusions

413 Theoretical construct of market orientation and related explanatory variables, including those
414 oriented on buyer, oriented on competitors, coordination of functions of market entities, long-term
415 horizon, acquisition and use of information, as well as efficiency are an important reference for
416 empirical data constituting the basis for creation of semantic network for the notion of “market
417 oriented cultural institution” [31].

418 The frequency of occurrence of individual contexts revealing the way in which respondents
419 perceive the concept of market orientation of a market institution is diverse. Decision-makers in
420 cultural institutions most often defined a market oriented institution as such that focusses on
421 recipients, including satisfying and adjusting to their needs and separation of their segments, among
422 others. It is consistent with the superior assumption of the marketing concept in which satisfaction of
423 consumer needs and expectations is the basis for achievement of targets of a market entity. The share
424 of this trend of responses in semantic network is 41.1%.

425 At the same time, it should be noticed that such categories as loyalty and partnership occurred
426 in respondents’ statements very rarely. Therefore, spontaneous respondents’ statements did not
427 show occurrence of thinking about market orientation in the context of the assumptions of
428 relationship marketing or partnership marketing on a large scale.

429 Referring cultural institution to its financial aspect of functioning was another, next frequently
430 occurring way of defining market oriented cultural institution in the respondents’ statements. The
431 categories related to financial function of a market entity were found in 161 statements. The
432 statements of decision-makers in cultural institutions who perceive market orientation through the
433 prism of financial variables can be divided into two groups. One of them comprises the statements of
434 decision-makers who identify market orientation with continuing presence on market as well as
435 seeking and acquiring financial resources for conducting cultural activity from various sources. The
436 other group includes statements in which perceiving market orientation as a way of acting oriented
437 on profit making is prevailing. It should be emphasised here that such approach to market
438 orientation does not reflect its essence and may create the risk of emergence of the situation in which
439 economic targets come before statutory and artistic goals of a cultural institution. On the other hand,
440 considering the specific character and role of cultural institution, a desirable situation is such, in
441 which achievement of economic goals enables achievement of artistic targets. Furthermore,
442 subordination of creative processes to achievement of only economic goals is typical of sale-oriented
443 approach and is not compliant with the assumptions of marketing concept in which it is assumed
444 that satisfaction of consumers’ needs is the key to achievement of goals, including the financial ones
445 [32].

446 Categories associated with instrumental and operational sphere of marketing form the third
447 group of statements that was yet used by a significantly smaller group of respondents defining

448 market orientation. In this case, it should be emphasised that the way of approaching
449 market-oriented cultural institution as such that recognises market trends and studies entities
450 occurring in market environment emerged. This way of describing them is consistent with one of the
451 key principles of marketing concepts, i.e. market research, whereas the essence of market orientation
452 is acquiring information about market, including this concerning current and future consumer needs
453 [1]. Majority of other descriptions of market orientation included in this group refer to marketing
454 instruments and operations associated with them. It is characteristic that among the ways in which
455 market orientation was defined by respondents, there were no straight references to marketing
456 strategies or the process of marketing management.

457 Defining market orientation through the prism of fulfilment of mission and operating in
458 accordance with the statute is little present in respondents' minds.

459 Improvement of competitiveness on market is the last identified category that in the
460 respondents' view is a distinctive feature of market orientation of a cultural institution. This type of
461 explanation of the studied category occurred in 10 statements.

462 It should be emphasised that a group of respondents, even though it was a small group, linked
463 the issues associated with statutory activity with satisfying recipients' needs or financial aspect
464 while explaining what market-oriented cultural institution is for them.

465 Conducted analysis of quantitative research results with the use of semantic network
466 constitutes the basis for positive verification of the H1 hypothesis that the category of focussing on
467 culture recipients rather than financial aspects of activity conducted by entities creating cultural
468 offer is revealed in the ways of perceiving of market-oriented cultural institutions. The presented
469 semantic network is completed with results of research showing that even though not all
470 respondents indicated cognition, satisfaction of recipients' needs while answering the open-ended
471 question concerning distinctive features of market-oriented cultural institutions, 97.8% of studied
472 respondents in cultural institutions agree with the statement that striving to meet the needs of
473 culture consumers is important in management. Only 10 in 451 studied representatives of cultural
474 institutions (2.2%) believe it is not significant.

475 Among the premises for starting actions aimed at satisfaction of consumers' needs, the
476 conviction is prevailing that if a cultural institution has consumers, artistic actions gain sense and
477 significance (88.7% of studied cultural institutions in which it is aimed to satisfy consumers' needs).
478 Only 11.3% of cultural institutions taking consumer needs into considerations do it because of the
479 wish to increase the income. This proves that it is closer for decision-makers in studied cultural
480 institutions to perceive the consumers as a recipient who gives sense to creative work rather than as
481 a source of income.

482 Furthermore, the analysis of V-Cramer coefficient for hierarchy of importance of groups of
483 recipients of actions conducted by cultural institutions allows to state that H2 hypothesis according
484 to which a culture participant has a high (or even the highest) position among the recipients of
485 actions implemented by cultural institutions in Poland is true. This constitutes one of the expressions
486 of market orientation applied by cultural institutions.

487 While performing discussion on results of own empirical research and results of analyses of
488 literature studies, it needs to be stated that attributing high significance to satisfaction of recipients'
489 needs by cultural institutions can result from the goal of functioning of cultural institutions which is
490 creation and popularisation of art and building cultural experience and conducting dialogue with
491 the recipient [33] At the same time, it should be stated that participation in culture in terms of
492 combining perception, expression and transformation is an expression of complete internal activity
493 of human being and the expression of their internal life. It is related to many processes of sensory
494 reception of the artwork, its interpretation, the mechanisms of providing messages and transforming
495 symbolic messages as well as their valuation that occur together. Understanding behaviours of
496 culture participants requires performing surveys of the public. Qualitative method described as
497 theatre talks that allow for exploring theatrical experiences and increasing knowledge resources that
498 find application in audience development which is based on Community, Connections,

499 Collaborations and Caring [34-35] should be indicated here. This method can also be implemented in
500 other fields of culture.

501 At the same time it should be stated that studied people managing cultural institutions in
502 Poland, indicating recipients as one of the most significant entities the needs of which the
503 institutions they manage are open to, consider too little scope of cultural education of Poles to be a
504 significant barrier to development of cultural market. This is because there is a need to expand
505 cultural and aesthetic competences of recipients that are perceived in the context of predisposition of
506 individuals to participate in culture and to understand the codes and interpretations of artworks
507 included in it. It is especially vital in culturally diversified world [36].

508 Consequently, the results of conducted empirical research mean that openness of cultural
509 institutions to satisfaction of recipients' needs is not accompanied by the willingness to create an
510 offer that is easy to consume, and the chance of development of culture market is seen in shaping
511 knowledge and skills associated with reading codes included in culture and creation of positive
512 attitudes towards participation in culture. Results of conducted empirical research also show that
513 people managing cultural institutions in Poland perceive development of offer diversity as a
514 stimulant of development of culture market. This factor is correlated with increasing the quality of
515 created cultural offer. This constitutes the basis for verification of H3 hypothesis according to which
516 increase in offer diversity, comprised in the concept of sustainable development, as a factor
517 stimulating development of culture market is closely related to increasing the quality of the offer of a
518 cultural institution.

519 In the light of conducted theoretical deliberations and analysis of results of empirical research,
520 occurrence of many premises for implementation of marketing concepts in culture sector should be
521 indicated. The attainments in the area of classical marketing concepts, relationship marketing,
522 strategic marketing, marketing of services, territorial marketing as well as sensation and experience
523 marketing can be applied in management of cultural sector.

524 Regardless of which marketing concept, both on theoretical level as well as in management
525 practice, is referred to implementation in culture sector, there is a need to adapt some assumptions
526 associated with the philosophy of marketing to specific character of cultural sector. Market
527 orientation and implementation of marketing principles in the sphere of culture represents finding
528 appropriate audience for artworks that are the result of creative process and thus reaching the
529 market segments that can be interested in the artwork. Furthermore, applying marketing that is an
530 expression of market orientation should facilitate implementation of the assumptions of sustainable
531 development. In this case, marketing emerges as one of the ways for solving problems and
532 challenges of contemporary time as well as building the society that respects the principles of
533 sustainable development. This requires from cultural institutions to consider the idea of sustainable
534 development while shaping, communicating and supplying value to culture recipients.

535 Development of market orientation in culture sector is not possible without cultural education
536 aimed at shaping cultural competences of recipients, artistic education, allowing for development of
537 creative capital of artistic circles as well as managerial education the results of which should
538 translate into efficiency of management and shaping of the set of values offered to culture
539 participants while considering the assumptions of sustainable development.

540 Summing up, in terms of application, conducted literature studies and results of empirical
541 study, it needs to be emphasised that using innovative solutions in the sphere of marketing, by
542 cultural institutions, should translate into stimulation for those who previously have not used the
543 offer of a cultural institution to participate in culture and decrease of the distance observed between
544 them and active culture consumers. It is the expression of responsible management in culture sector
545 because development of an individual cannot take place with omission of participation in culture. At
546 the same time, there is a need to enhance relationships by cultural institutions with existing
547 consumers of their offer. This requires care about high quality of the offer and diversification of
548 marketing actions as well as development of knowledge about behaviours of culture recipients.

549 Considering the fact that each research has its limitations, among the trends of further studies
 550 on the role of marketing in cultural institutions in the context of implementation of the assumptions
 551 of sustainable development, the need of expansion of its scope and including cultural institutions
 552 from the countries on various stages of socio-economic development and the countries in which
 553 various models of cultural policy of the state and different attitude of the state towards the scope
 554 and forms of financing culture sector should be indicated. In cognitive terms, it would be especially
 555 interesting to recognise the differences in the sphere of the role attributed to marketing in processes
 556 of creation of value for culture participants on American market and on selected European and
 557 Asian markets. Re-measurement on a similar sample of cultural institutions to recognise changes in
 558 the sphere of application of marketing on culture market in Poland and how this translates into
 559 reducing disproportions in the access to culture is another trend for further research. Another
 560 important trend for future quantitative research in this sphere is its implementation among culture,
 561 especially because due to the fact that development of culture market depends on aptitude for
 562 dialogue with the audience. This trend of further research resulting from the very essence of market
 563 orientation would allow to recognise how culture participants perceive their role in the process of
 564 value creation and also the role of cultural institution in implementation of the assumptions of
 565 sustainable development concept.
 566

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