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

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Received: date; Accepted: date; Published: date

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

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

1. Introduction

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

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

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

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

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

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

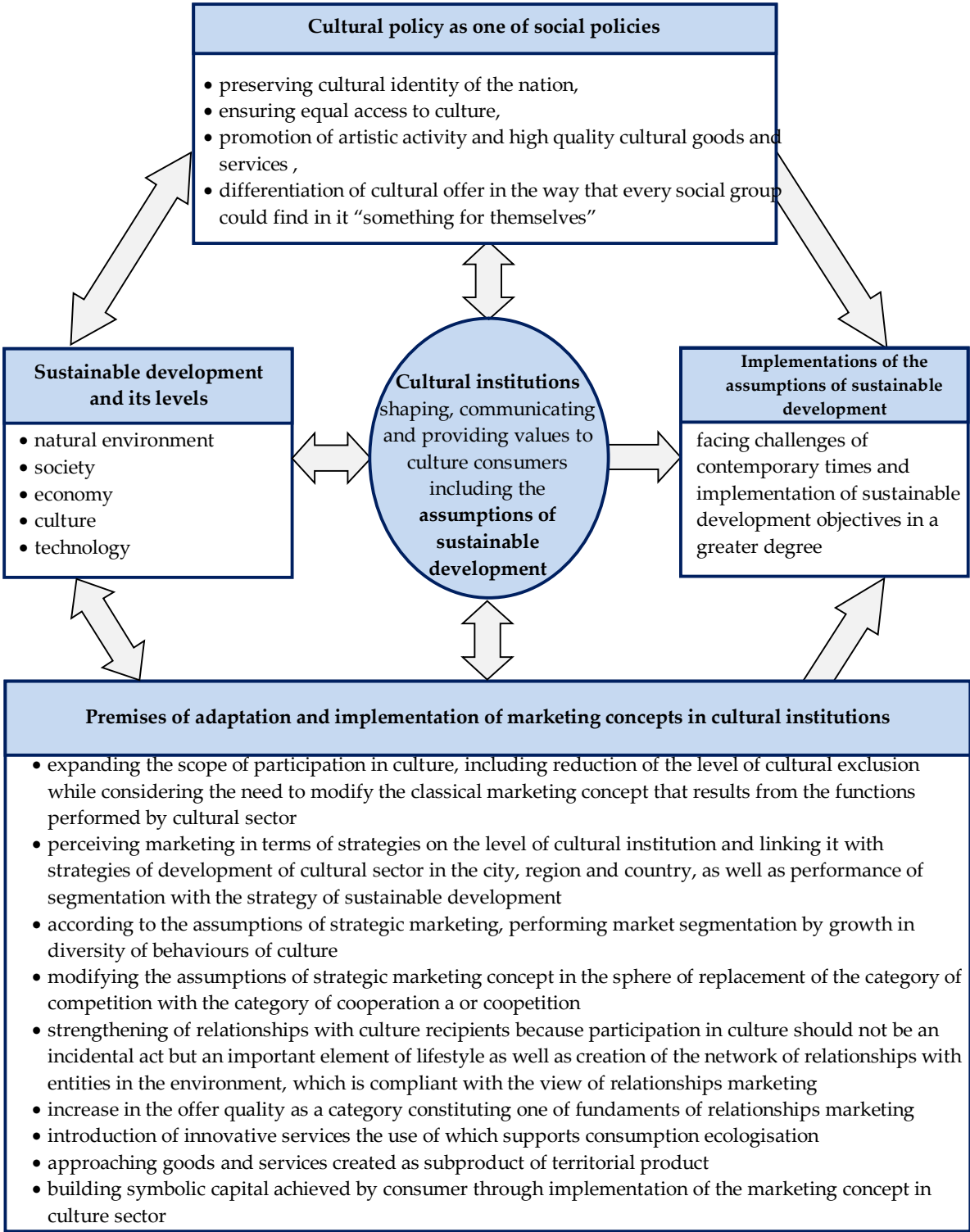


Figure 1. Relationships between actions of cultural institutions, sustainable development, marketing and cultural policy

Source: Own case study

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

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

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

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

2. Materials and Methods

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

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

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

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

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

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

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

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

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

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

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

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

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% |

Source: own case study

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

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

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% |

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

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

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

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

3. Results

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

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

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

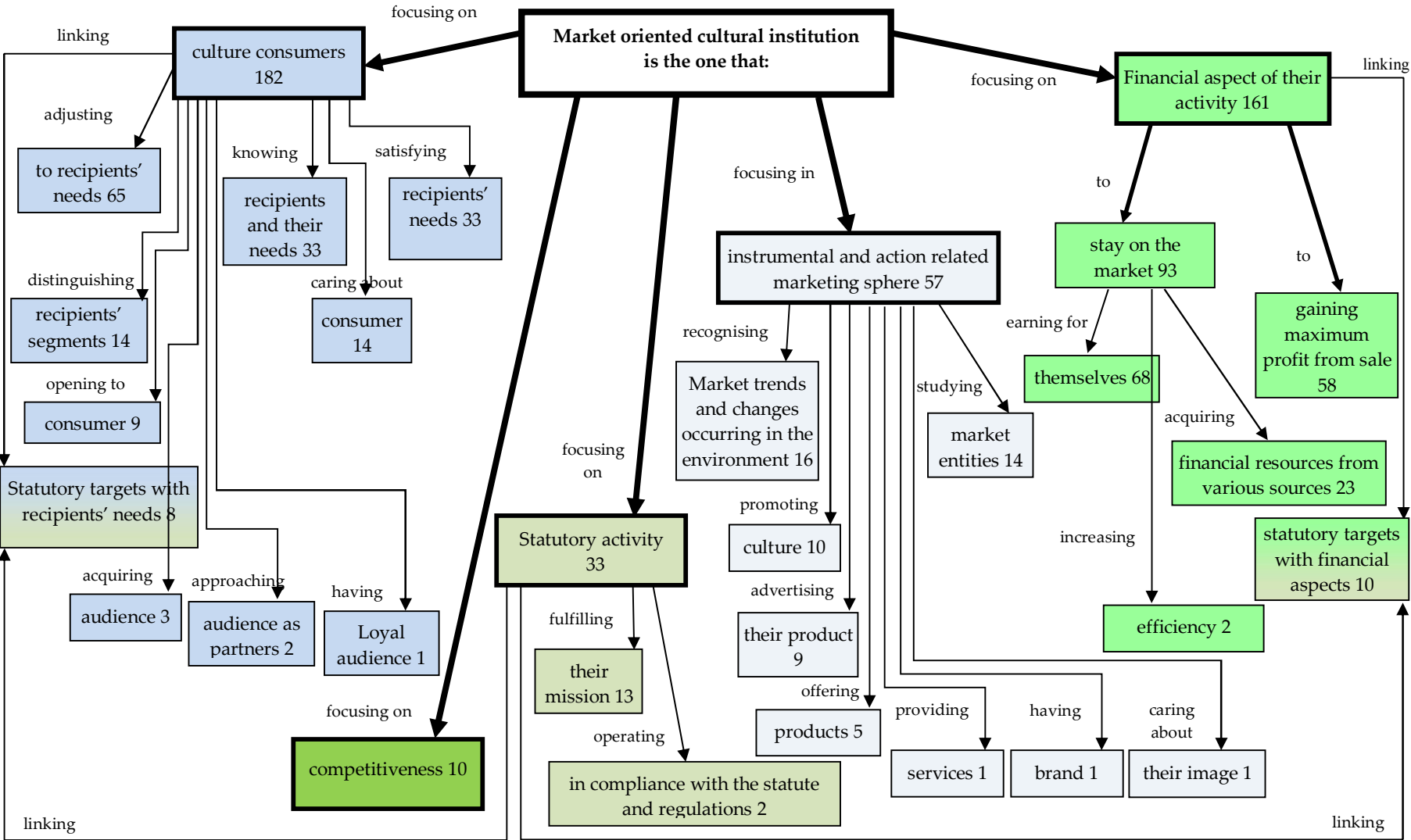


Figure 3. Semantic network of the notion of "market oriented cultural institution"

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

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

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

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 |

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

Source: own case study based on CATI questionnaire interviews.

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

Table 4. V-Cramer coefficient for hierarchy of significance of groups of recipients of actions 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 |

Source: Own case study based on CATI questionnaire interviews.

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

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

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

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

4. Discussion and Conclusions

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Funding: Project N N112 391940 entitled: "Determinants and perspectives of development of market orientation in the sphere of culture" was financed by National Science Centre.

Conflicts of Interest: The author declares no conflict of interest.

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