

УПРАВЛІННЯ ЗАКЛАДАМИ КУЛЬТУРИ ТА ЇХНІМ ІМІДЖЕМ НА ОСНОВІ УСТАНОВ ОРГАНІВ МІСЦЕВОГО САМОВРЯДУВАННЯ ВРОЦЛАВА

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Суть проблеми в реальних ринкових умовах полягає у коригуванні пропозиції культурних закладів відповідно до сучасної культурної аудиторії – їхніх вимог і смаків. Для того, щоб виконати важке завдання управління такими установами, лідери повинні постійно стежити за місіями цих установ і управляти ними «ринковим» методом, свідомо створюючи свій імідж. Одна з відповідей на тенденції нинішніх споживачів культури полягає в емпіричному маркетингу.

Ключові слова: управління, імідж, просування, культурні інституції.

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THE MANAGEMENT OF CULTURAL INSTITUTIONS AND THEIR IMAGE ON THE BASIS OF THE INSTITUTIONS OF WROCLAW MUNICIPALITY

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The essence of the problem in the present market environment is the adjustment of the cultural institution's offer to modern culture audience – their requirements and tastes. In order to fulfil the difficult task of managing such institutions, the leaders need to constantly follow the missions of these institutions and – at the same time – manage them in a “market-oriented” way and consciously create their image. One of the responses to the present culture consumers' trends in experiential marketing.

Key words: management, image, promotion, cultural institutions.

Problem formulation. The essence of the problem in the present market environment is the adjustment of the cultural institution's offer to modern culture audience – their requirements and tastes. In order for the managers of these institutions to be able to fulfil this task, it is first necessary to determine the consumers' preferences and the awareness of modern trends. Many managers of cultural institutions do not realise the possibility of making use of their “product” – culture and art – to create a marketing strategy adjusted to the modern times.

Analysis of current research outputs and publications. Many authors deal with the research and analysis of strategy creation and cultural institution management. The representatives of this group who enjoy the international reputation are e.g.: H. Giep, D.M. Conte or N. Simon, whereas in Poland, this topic is touched upon by management and marketing scholars, among whom are e.g.: Ł. Wróblewski, T. Domański, J. Grad & U. Kaczmarek, and authors of the “Institutions dissemination of culture in the twenty-first century” (J. Sójka, M. Poprawski & P. Kieliszewski as editors). However, there is still an insufficient number of publications which would present the analysis of the cultural institution's strategy and its reference (through research) to their image or which would present the comparisons of management styles in highly developed countries and those developing ones.

Article objectives. This article presents the modern problems connected with cultural institution management on the basis of selected institutions of Wrocław Municipality. Moreover, this paper also aims at verifying the images of selected cultural institutions in Wrocław in the opinion of consumers, collected within the author's own study in the form of a questionnaire.

Presentation of main materials. Cultural institutions. The concept from which the discussion of the notion of cultural intuition structure should begin is the very culture. In the literature on the topic, one may find numerous authors who have challenged themselves to define this term. The most comprehensive overview of the concepts of culture was offered by Alfred L. Kroeber (a leading American cultural anthropologist) and Clyde Kluckhohn in *Culture. A Critical Review of Concepts and Definitions*.

The concept of „cultural institution” may also be considered from a narrow or broad perspective. From the narrow one, these are the institutions of creating (creation) and popularising the works of art, devoted to the art of interpretation (philharmonic orchestra, opera, operetta, theatre etc.), visual arts (art galleries, museums etc.), libraries and cultural heritage. From the broad perspective, this concept also involves the so-called cultural industry (film studios, cinemas) as well as the media (radio and television) [1, p. 26]

Cultural institutions in Poland. In 2011 in Poland, the number of nearly all cultural institutions decreased, as compared to the previous year. However, the number of visitors to museums, art galleries and salons, museum-like intuitions and cinema viewers increased. As of December 31, 2011, there were 777 museums and museum branches, 173 theatres and music institutions, 3708 culture community centres, clubs and youth clubs, 352 galleries and art salons, 448 cinemas and 8290 public libraries [2, p. 1].

Contemporary culture consumers. The basic assumption of marketing is the need to recognise the organisation activity conditions, including the identification of consumers. This results from the belief that an organisation has the greatest chance to achieve its objectives when it learns the consumers' needs and when it attempts to do it best to meet them. In the case of an enterprise, those consumers are the purchasers of goods and services. However, in the case of cultural institutions, it is more difficult to explicitly define who the consumers on the market of culture are. It emerges, first of all, from the character of organisation activity and secondly – from the type of dependencies they are subject to [1, p. 35].

Many authors claim that the addressees (in the group of individual consumers) of the experiential marketing-related actions carried out by those institutions are the so-called the creative class. In his definition, R. Florida, the author of this concept, stresses the way in which people organise themselves in social groups and create a common identity only on the basis of the economic function. According to this author, the creative class is made up of people who increase their economic value by their creativity [3, p. 82]. The members of the creative class are certainly not the Veblen's leisure class. On the contrary, these people are rather the “active class”. In many respects, the lifestyle of this class entails a very strong involvement in looking for new experiences. It is just the types of experiences which the members of the creative class expect that reflect and strengthen their identity as creative people [3, s. 72].

A common denominator of the creative class – the audience of the institutions promoting culture and art – is the openness to new solutions (and experiences), which seems not to be perceived by some managers of cultural institutions in Poland.

Cultural institutions' marketing activities. Currently, managing cultural institutions is most likely to be exceptionally difficult and complicated. Their managers have to reconcile various – often conflicting – interests, roles and market requirements, the “founding organ's” requirements and finally the requirements of the audience. They have to search for balance and compromise among the administrative requirements, the culture consumers' ones and the very culture and its value. It is a difficult yet ambitious task; sometimes it is motivating and inspiring, sometimes it is frustrating, as such managers maintain [4, p. 32].

In accordance with the marketing approach, the exchange of values between the cultural institution and the consumers of its offer should be equivalent and make it possible for both of the interacting parties to achieve their goals. The cultural institutions offer goods and services and the experiences and impressions inextricably related with those goods and services. Moreover, they aim at establishing bonds with consumers. In turn, consumers offer their attention, time, trust and loyalty towards the cultural

institution as well as spend their financial means on the purchase of cultural products. Thus, the exchange relates to both material values as well as the non-material ones (such as bond, trust, loyalty) which play a significant role because they allow to create long-term partnership relations [5, p. 308].

Experiential marketing – interaction with the consumer. Modern marketing has entered the era of emotions. Experiential marketing has become part of economic psychology. The very word “experience” has its roots in the Latin word “*experientia*”, which meant “discovering something” or “testing”.

As claimed by B. J. Pine and J. H Gilmore, enriching the offer with the experiences of emotional or sensory nature aims most of all to involve – and not only to entertain – the customer [6, p. 30]. On the grounds of the experiential marketing paradigm, the “orientation towards the customer” means the “orientation towards customer’s experience” (*customer experience-focused*). This strategy, focused on the identification of various contact points between the customer and the company and – at the same time – on the creation of customer’s experiences, can support the strategies of company image creation, in particular of a cultural institution, which – by using art – by definition uses the elements of sensory marketing (7, pp. 103-104).

The concept of experiential marketing is a solution which responds to the needs of a contemporary consumer whose feature is the use of both cultural goods and services requiring particular cultural competences (...) as well as culture goods and services which are relatively easy in reception [8, p. 17].

Cultural institutions’ marketing activities – on the basis of selected institutions of Wrocław Municipality. One of the examples of cultural institutions in Wrocław, whose achievement and popularity prove the efficiency of the marketing activities is Wrocław Opera which – in the post-war time had its heyday and was even classified as one of the best theatres in Poland.

The constant elements of Wrocław Opera’s repertoire are the unconventional stage productions which were partially forced by the complete refurbishment of the historic Wrocław Opera’s building and the necessity to make use of atypical places, which has become on numerous occasions a great asset and a genuine advantage. Since 1997, the annual season culminations have been the greatest (in Poland) superproductions staged in the Centennial Hall or other great outdoor stage productions for many thousands of viewers [9].

The example of Wrocław Opera manager’s use of experiential marketing is the realisation of *La Gioconda* spectacle composed by Amilcare Ponchielli. It was a surprising yet original idea to stage this spectacle on the barges tied to the Odra river wharf. Apart from the artists’ achievements, the viewers could admire the panorama of Ostrów Tumski and the historic Grunwaldzki bridge, over which the strings of cars were driving from afar. It was by all means an original experience: observing the 17th Venice passions again the close background of sailing gondolas and the further background of a modern – yet not asleep despite late hours – city (the first-night performance started at 10 p.m. and finished at 01.30 a.m.). The scenography was impressive. The gigantic gondola-shaped stage (of the size: 60 metres long, 10 metres wide and 13 metres high) was placed on the barges tied to the Odra river wharf. The plot was set on several levels and it was coloured with carnival imagination: over the viewers, the colourful fireworks exploded time after time; there were fountains shooting up, the fire flew on decorations, the magicians swallowed this fire as well as juggled and hurled it. Finally, according to the libretto, the ship was burning, having been set fire to by the character. The ingenuity with which the production was realised must have cost the annual budget of many theatres [10].

Placing the stage in the environment natural for the plot, the auditorium service personnel dressed in the attire from that epoch, the intentionally selected time of the spectacle as well as the large-scale use of pyrotechnic effects allow the viewers to experience the sense of immersion in the action played on the stage. Thanks to such efforts, which correspond to the concept of experiential marketing, the audience stops perceiving the stage environment as artificial and receives it as the genuine one.

This example shows that in a city which in fact is not a metropolis, thanks to inventiveness and the creative use of the urban space, it is possible to create a unique place. Additionally, thanks to professional management and the appropriate marketing strategy, it was possible to attract a loyal group of consumers (customers), which – in the times of tabloidisation and digitalisation – might seem difficult to achieve by such age-old form of art as the opera.

Another example is the annual T-Mobile New Horizons International Film Festival which is organised in Wrocław. This festival, attracting the fans of art cinema, constitutes an image coherent concept. This festival is international; it is organised in a multicultural city; the festival films go beyond the borders of the traditional cinema; they are also displayed in unconventional places such as City Garden or Wrocław Market Square. As is claimed by the organisers, it has to be a place for directors who go against the fashions, for individuals who have their own style and language. Hence, the places of film displays, the atmosphere of closeness with film authors (achieved thanks to the organisation of numerous festival cafés, often in open air) and their look allow the viewers to feel like in a kind of artistic oasis.

The element of the T-Mobile New Horizons International Film Festival strategy is also a permanent cinema in Wrocław which is coherent with the Festival's ideology in terms of its image. In this place, instead of a fat-food restaurant design, the viewers can take a rest on the icon chairs of the 1960s or have a ride on four-metre long swings hanging down in the hall. The slow-life atmosphere is present in the cinema and the displays are not mainstream. Even the menu of the bar, which is located in the cinema, corresponds to the consistently created image and constitutes a culinary essence of the slow-life trend. Instead of popcorn, the menu contains such foodstuffs as salads, carrots or apples.

This consistently created and managed brand has attracted many loyal fans who treat this cinema and their place in Wrocław; moreover, they always look forward to the Festival, which is well illustrated by the increasing numbers of viewers.

During the author's own research of primary character, the author made an attempt to examine the image of Wrocław Opera and the T-Mobile New Horizons International Film Festival.

The research was carried out in December 2012, with the research sample consisting of 50 respondents who were postgraduate students at Wrocław University of Economics.

The aim of the survey was to identify the image of the two selected cultural institutions in Wrocław and the results provide the answer to the following questions: "How is the brand of those institution perceived?", "Is the consumers' perception consistent with the values of these organisations?" and "Are the communication channels selected by these institutions sufficient?".

A great majority of the respondents consider Wrocław Opera as the institution they are proud of (69%), a prestigious place (72%) and a luxurious place (57%). A small percentage of the respondents claimed that the examined institution was not outstanding in any way (6%) and that it represented an average level (4%).

The spectacles of Wrocław Opera are associated – in most cases (84%) – with high culture and superproductions (67%). The majority of the respondents claimed that they could not afford to purchase the tickets to the opera performances (68%) but – the same number of the respondents admitted that they did not know the prices of such tickets.

The majority of the respondents obtain the information about the opera repertoire from the billboards put around the city (44%); a small number of them – from the magazines and portals (6%) and the remaining ones claimed that they did not know anything about this repertoire.

The situation is different in the case of the T-Mobile New Horizons International Film Festival as far as the communication channels are concerned. The billboards are the carriers of information for ¼ of the respondents whereas the majority of them (as many as 35%) claimed that they found out about information the Festival repertoire on the Internet and in the Festival magazine. 15% of the respondents did not have any knowledge of this issue.

A great majority of the respondents regarded the Festival as a unique event, of which they should be proud (85%) and as a prestigious one (12%). Among the respondents, there was no single person who would define the Festival as luxurious; there was also no person who claimed that the Festival was not outstanding but 7% of the respondents stated that the Festival level was average.

The respondents were also asked to determine the level of ticket prices and 80% considered it accessible and 17% – cheap.

What seems to be significant is the arrangement of the responses indicating the frequency of attending those institutions or attending the performances and displays they organise. In the case of the Opera, as many as 80% of the respondents claimed to attend it "very rarely", 3% claimed to have attended

many performances and the remaining ones admitted attending the Opera when they were given the invitations. The situation looks different in the case of the Festival. Most respondents admit that they purchase tickets for one display during the Festival (43%), 9% claim that they buy a Festival pass for all displays and the small remaining part of the respondents state that they go to such displays very rarely or when invited.

The conclusions and perspectives of further research. The results of the research connected with the image of the two selected cultural institutions of Wrocław Municipality – Wrocław Opera and the T-Mobile New Horizons International Film Festival which make use of the concept of experiential marketing – show that both of them enjoy a great reputation and recognition and invoke positive emotions among the respondents. However, it can be concluded that the respondents' awareness of the Festival brand corresponds to the brand identity, created by the managers of this institution.

On the basis of the answers obtained from the respondents, we can postulate the thesis, being a managerial implication, that Wrocław Opera could increase the number of its audience by initiating the informational campaign on the prices of the tickets (e.g. informing the students about the price discounts) as well as by distributing promotional materials in places which have a positive influence such as restaurants or cafés.

Creating the image of the city, and even the region through the activities of its cultural institutions affected to a large extent on the development of the inhabitants of the area (the academic and social impact), but also on the development of tourism, bringing positive economic effect.

Art and culture uses the universal values, which simplifies the management of cultural organizations through internationalization, especially in Wrocław, which historically is a multicultural city. The outlook for 2016 for Wrocław as a capital of culture determines an even greater extent necessary to intensify the internationalization processes.

The results presented in the paper are of preliminary character. The author intends to conduct the research of all cultural institutions in Wrocław in terms of their management and image creation. The research will also involve the comparison of their activities with the activities of cultural institutions in other cities, which were in the past the European Capitals of Culture.

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