Abstract: The main factor for survival of the organizations from the sector of Performing arts (PA) in Bulgaria is their ability for fast response to the changes in the environment, where they operate: both the external (determined by the amendments in the Performing Arts Act, emergence of new competitors, partners and technologies in the sector), and the internal environment (lack of resources – human, material, informational) of the cultural institutes. This dynamics emphasizes strongly the efficient management of the organizations concerned. The managers should use flexible marketing activities for the management of PA, if their aim is survival and gaining a leading position in a highly competitive environment.

Key words: management, performing arts, cultural institutes, non-profit marketing

I. Introduction

Along with the economic development and social welfare, culture has an exceptional place in society. Cultural organizations are classified into those operating in performing arts, film industry, museums, monuments of culture, libraries and fine arts (Delcheva, 2007). According to the type of ownership, the organizations under observation are state-owned, municipal, private and of mixed ownership.
Marketing Approaches in Managing the Organizations from the Sector of Performing Arts

The paper is focused on state-owned cultural institutes, operating in the sector Performing arts. These are budget dependent structures, which are established, transformed and closed down by the Council of Ministers of the Republic of Bulgaria, following a proposal by the Minister of Culture or by a special Act. They are financed by the Ministry of Culture budget and receive money transfers from the Ministry of Culture (Law on Protection and Development of Culture, 1999). The cultural institutes of performing arts, supported financially by the state are: those with a nationally important status, experimental institutes, drama theatres and drama puppet theatres, puppet theatres, opera and opera and theatre centres, musical and drama theatres and theatre and music centres, philharmonic orchestras and sinfoniettas.

The managers of cultural institutes carry out a number of functions – they manage, coordinate, control, delegate, make decisions, manage the personnel, develop projects and business plans and attract additional revenues. They are also responsible for the creative process in their interaction with the personnel and other stakeholders (Langley, 1995). Due to the complexity of functions they have to perform, they are expected to have better organization of time. (Volz, 2004). The managers have to keep making analyses of the external and the internal environment, to implement specific strategies for expanding their creative activities and to develop strategic plans (Varbanova, 2015; Langle § Conte, 2007).

The managers of cultural institutes should be aware of the fact that marketing is playing ever more significant role for their organizational development. It is necessary that they develop their own distribution and communication channels, to implement a flexible pricing policy, to aim at meeting more fully the needs of their target audiences in order to be able to cope with the negative influence of the elements of external environment, where they perform their activities.

The need of implementing a marketing approach in managing the cultural insti-
tutions is a must, if they are striving not just for survival, but also for enhancing their competitive advantages and their long-term development.

II. Conceptual Framework

The aim of the present paper is to justify the need for a marketing approach to the management of one NGO structure – the sector of PA.

The main objectives, in view of achieving the goal set are:

1. Characterizing the problems, stemming from the external environment, which cultural organizations are currently facing.
2. Analysing the specific marketing features in the field of arts through shedding light on their nature and development.
3. Outlining marketing approaches in the field of arts.

The topicality of the issues discussed is determined by the fact that the marketing activities in the Sector of PA are hardly present.

Marketing in the field of arts

The NGOs such as the cultural institutes in the sector of PA are structural units that do not distribute surplus between owners and shareholders, but use it for achieving their predefined goals instead (Stoycheva, 2015).

In the last few years, the long awaited cultural reform has started, setting basic requirements to cultural institutes to start functioning on a purely market principle. New methods for determining the funds for the state cultural institutes in the field of PA have been developed, which have been amended annually since their initial introduction in Bulgaria in the beginning of 2013. The rules approved for implementing the delegated budgets of the cultural institutes initially regulate the condition that funding is formed ‘by multiplying the number of tickets sold for each cultural institute and the established uniform expenditure standards for financing the respective group of state cultural institutes.’
The subsidy is received on the basis of results obtained – using a single expenditure standard, based on the number of viewers. After the latest amendment (in force since 01.07.2015) for determining funds in the PA, the state subsidy is obtained on the basis of income (Law on Protection and Development of Culture, 2015).

The environment in which the cultural institutes function is extremely dynamic. The main threats for PA coming from the external environment can be summarized as follows:

1. The state or municipal support of arts has the tendency to shrink, which results in a decrease of the funding for the cultural institutes.
2. Corporative donations have not registered any growth, the trend being for constant restrictions on sponsorship and donations.
3. There are no preferences regarding taxation in Bulgaria, which to alleviate the financial burden or stimulate those individuals, willing to donate cash or help PA in any other way.
4. Arts are under additional pressure, which became especially noticeable in the late eighties of the 20th century. It is a fact that attendance has decreased significantly. This decline can be attributed primarily to the reduced free time of households, as well as to the higher cost of tickets, and in many cases, to the lack of quality performances and conditions for their realization (Andreasen & Kotler, 2003).

Performing Arts have been facing financial challenges, since the traditional source of income – the state subsidy, has been in constant decline.

The formation of the marketing strategy of NGOs should start with determining their mission and goal. They serve, in general, for the public good, and their goal is not related to financial gain. The fulfilment of their mission depends both on the elements of the external environ-
ment and the successful implementation of activities in managing the marketing mix of such organizations. Most of the research in the field is directed to studying the wishes and preferences of users (Caudill, 2000). Few of the studies look into the possibilities for successful implementation of flexible marketing activities, which, despite the changes in the external environment, would be adequate and efficient tool in the management of NGOs.

Taking into consideration the acting methods for subsidizing cultural institutes in the field of PA, it can be concluded that if they want to survive in the future, they will have to accept the leading role of marketing in managing cultural organizations and its influence on achieving positive results and occupying a leading position on the market. The central role of the manager in achieving this result shouldn’t be overlooked. He must be acquainted with the specific management functions and processes in this area. In order to be efficient, managers in such organizations should make changes. They must be aware of the fact that the social, economic, political and technological environments influence their activity. They should adapt the activities of their organizations to the changes in the dynamics of the cultural environment (Wyner, 2006).

**Nature and development of marketing in the field of arts**

A number of authors assume that marketing of arts is ‘...an integrated process of management, based on good relationship with users and sponsors in the process of exchange, for achieving organizational and artistic goals.’ (Hill, O’Sullivan & O’Sullivan, 2003). Marketing of arts has deep roots since business organizations have long sought to earn both money and the goodwill of audiences by sponsoring the arts (Haris & Wolan, 2009).

Marketing in arts is defined as a coordinated process, using the resources available to present an adequate product to the target market for achieving the goals.

и от успешното прилагане на дейности при управлението на маркетинг микса на този тип организации. Повечето изследвания в областта са насочени към проучване на желанията и предпочтенията на потребителите (Caudill, 2000). Малко от разработките са визират възможностите за успешно прилагане на гъвкави маркетингови дейности, които въпреки промените във външната среда, да са адекватно приложим и ефективен инструмент при управлението на нестопанските организации.

Имайки предвид действащата методика за субсидиране на културните институти в областта на сценичните изкуства, може да се заключи, че ако те искат да оцеляват занапред, ще трябва да приемат водещото значение на маркетинга при управление на културните организации и неговото влияние върху постигането на положителни резултати и заемане на водеща пазарна позиция. Не трябва да се забравя, че за постигане на този резултат централна роля има и ръководителя, който трябва да познава спецификата на управленските функции и процеси в разглежданата област. За да бъдат ефективни мениджърите в тези организации, трябва да правят промени. Те трябва да са наясно, че социалната, икономическата, политическата и технологичната среда влияят върху дейността им. Би следвало да адаптират дейността на организацията съобразно с промените в динамиката на културната среда (Wyner, 2006).

**Същност и развитие на маркетинга в сферата на изкуствата**


Маркетингът в сферата на изкуствата е дефиниран като един координиран про-
Subsequently, the degree of success in fulfilling the task defined is assessed. (Andreasen & Kotler, 2003). Through marketing approach in the area under discussion, bigger audiences are attracted and tempted – premiers of new works of art are organized, as well as meetings with famous or high-profile names, discussions on specific topics are inspired (Varbanova, 1997).

Just before the last quarter of the 20th century, marketing of arts was a very sensitive topic, barely spoken about. The problem lies in the incomprehension of marketing principles and their successful implementation. The changing environment in which the cultural institutes were functioning, led to the adaptation of some means and techniques, as well as their gradual implementation in managing these organizations (Arts marketing, 2012).

Marketing in arts as a range of activities is observed in projects of British universities in Sheffield, Bristol and Birmingham between 1973 and 1976. They were financed by the Council of Arts. The projects involve creating regional marketing agencies for implementing marketing approaches to make arts more affordable for certain communities. In those agencies marketing activities such as market research, advertising, promotions and sales have experimental focus.

During the 1980-ies interest in arts marketing was growing significantly. It began to be seen as a user-oriented process. This new understanding is contrary to traditional beliefs about the arts sector, where the role of the public was seen as one of passive recipient.

After 1990, art marketing has become a management philosophy. This is the period of its rapid development. An example of this is the establishment of marketing departments in the governance structure of many theatres, operas and ballet companies. At the heart of decision-making in organizations working in the field of arts, при който се използват наличните ресурси, за да се представи адекватен продукт на целевия пазар за постигане на целите. След това се оценява до колко успешно е изпълнението на дефинираната задача. (Andreasen & Kotler, 2003). Чрез маркетингов подход в разглежданата сфера, често се привличат и изкушават повече зрители – организират се премиери на нови художествени произведения, предоставят се срещи с проучти или нашумели имена, предизвикват се дискусии на определени теми (Върбанова, 1997).

Преди последната четвърт на 20 век маркетингът на изкуствата е много чувствителна тема, за която почти не се говори. Проблемът се основава в неразбирането на маркетинговите принципи и тяхното успешно използване. Променящата се среда, в която функционират културните институции довежда до адаптирането на някои приеми и техники и постепенното им прилагане при управлението на тези организации (Arts marketing, 2012).

Маркетинг при изкуствата като проявление на съвкупност от дейностите се наблюдава в проекти на британски университети в Шефилд, Бристол и Бирмингам между 1973 и 1976 г. Те са са финансиранi от Съвет по изкуствата. Проектите включват създаване на регионални маркетингови агенции, за реализиране на пазарни подходи, чрез които изкуствата в рамките на определени общности да станат по-достъпни. При тях маркетингови дейности, като проучване на пазара, реклама, промотиране и продажби са с експериментална насоченост.

През 80-те години интересът към маркетинга при изкуствата значително расте. На него започва да се гледа като на процес, ориентиран към потребителите. Това ново разбиране е в противоречие с традиционните схващания за сектора на изкуствата, където ролята на публиката е да бъде пасивен получател.

След 1990 г. арт маркетингът се превръща в управлена философия. Този период е свързан с бурното му развитие. Пример за това е създаването на маркетингови отдели в управлениемската структура на много театри, опери и балетни трупи. В основата на вземането на решения, в организациите които работят в сферата на изкуствата вече стои подход ориенти-
art is a user-oriented approach (Wymer, 2006).

In an attempt to classify the background of marketing in the field of arts, it basically boils down to three periods:

The years (1975-1984) of discovering the applicability of marketing studies and research on some marketing activities in the management of cultural institutes and organizations. The main goal of cultural institutes of that period was to generate revenue from ticket sales. Marketing was related to ticket sales only. During this period, first attempts at enhancing the awareness of some communities were made.

The years (1985-1994) of improving the approaches are characterized by gradual implementation of marketing models and methods, as well as marketing strategies.

The years (1995-2000 and after that) of discovering the cultural institutes’ market orientation solely to their users, with a focus on implementing strategies, related to the marketing mix (Rentschler, 2002).

The organizations in the field of PA need specific information about the specialized interests and entertainment preferences of their potential audiences, and how they can be informed about the performances, aimed at them. Compiling such databases will allow the cultural institutes to adapt their programmes, to synchronize their prices and their marketing efforts with the specific needs of the potential audiences (McCarthy & Jinnett, 2001).

Applying the marketing principles in the field of arts boils down mostly to addressing the needs of viewers, strategies of price and decision making, related to the communication mix. It is a problem that important issues pertaining to building lasting relationships with different groups of audiences are barely addressed in the management of most organizations in the field of arts (Colgate & Danaher, 2000).

ран към потребителите (Wymer, 2006). Опят за класифициране на историческо- то развитие на маркетинга в сферата на изкуствата го свежда основно до три ба- зови периода:

Годините (1975-1984) на открива- не на приложимостта на маркетингови- те проучвания и изследвания на някои маркетингови дейност в управлението на културни институти и организации. Основна цел на културните институти по това време е генериране на приходи от продажба на билети. Маркетингът е свързван само с продажбите им. През това време се появяват начинки на усил- лия за повишаване осведомеността на обществените.


Организациите в сферата на сценични- те изкуства се нуждаят от специфична информация за специализираните инте- реси и развлекателни предпочитания на потенциалните зрители и как последните могат да бъдат информирани за представ- венията, които се изнасят за тях. Съби- рането на подобни бази от данни ще даде възможност на културните институти да адаптират своите програми, да синхро- низират ценообразуването и маркетинговите си усилия със специфичните нужди на потенциалните публики и аудитории (McCarthy & Jinnett, 2001).

Прилагането на маркетинговите прин- ципи в сферата на изкуствата основно се свежда до удовлетворяване на потребно- стите на зрителите, стратегии на ценнообо- разуване и решения, свързани с комуника- цационния микс. Проблемна област е, че важни въпроси, касаещи изграждане на трънни връзки с различните групи ауди- тории са засегнати слабо в управлението на преобладаваща част от организаци- ите в сферата на изкуствата (Colgate & Danaher, 2000).
Specific features of marketing in PA

The difference in the opinion of scientists about the marketing activities, appropriate for use by the organizations in the field of PA is related to some specific features of their marketing. It is different from the traditional marketing in that it focuses more on the sale of the performance than on the design and creation of the product itself, based on the users’ needs.

Becker, Hirschman and Harrison (2012) hold the opinion that the traditional marketing process is not applicable in cases of high artistic production since the actors are defined as those, who created freely, not paying attention to the needs to be satisfied. This view point is based on the claim that there is a division between high and low cultural production, where the high production is perceived as art, oriented to the product while the ‘low’ culture is defined as a work of arts, directed to the users’ tastes – it is market oriented. Scientists stand behind the idea that marketing is entirely applicable to the field of popular art, but not in the field of high cultural production, including performing arts such astheatre, ballet, opera (Lange, 2010). The practical result from this division is the fact that no other marketing techniques are applied to high arts except those, related to communication mix and advertising.

M. Rothschild (1979) argues that marketing principles, typical for the business environment, are not always applicable to NGOs, and more specifically, to PA. Most authors consider stage performance a product, not a service, and this is a problem, caused by the intangible nature of this product. The author claims that it is not possible to follow any changes in user behavior unless there are repeat visits of users. He adds that what is needed is a marketing communication model, which is to be adapted by different organizations in the field of arts. In the basis of this model is the creation of loyalty among users through their participation and inclu-

Особености на маркетинга при сценичните изкуства

Различието в мнението на учните относно маркетинговите дейности, които е целесъобразно да се използват от организациите в сферата на сценичните изкуства са свързани с някои особености на техния маркетинг. Той е различен в сравнение с традиционият маркетинг. Често е концентриран повече върху продажбата на изпълнението, отколкото върху проектирането и създаването на самия продукт, въз основа на нуждите на потребителите.

Becker, Hirschman и Harrison (2012) са на мнение, че традиционният маркетингов процес, не е приложим в случаи на високо художествено производство, тъй като артистите се определят като тези, които създават свободно, без да се интересуват от нуждите, които ще задоволяват. Тази гледна точка се основава на твърдение, че има разделение между висока и ниска културна продукция, където високата се възприема като изкуство ориентирано към продукта, а „низката” култура се определя като вид художествено производство, което основно се насочва към потребителските вкусове – ориентирано е към пазара. Учените защитават идеята, че маркетингът е изцяло приложим в сферата на популярното изкуство, но не и в областта на висока културна продукция, включително сценичните изкуства като театър, балет, опера (Lange, 2010). Практическият резултат от това разделяне е факта, че в областта на високите изкуства не се прилагат други маркетингови техники освен такива свързани с комуникационния микс и рекламата.

M. Rothschild (1979) защитава тезата, че прилагането на маркетинговите принципи характерни за бизнес средата не винаги са приложими за нестопанските организации и в частност за сценичните изкуства. Разглеждането на сценичните представления като продукт, а не като услуга от повечето автори е проблем, предизвикан от нематериалния характер на този вид продукт. Авторът е на мнение, че без повторни посещения от страна на потребителите е невъзможно да се проследят промени в тяхното поведение. Той допълва, че това което е необходимо е маркетингов комуникационен модел, който да се адаптира от различните
sion in the fulfilment of the organization’s mission. According to Rothschild, a second attendance of stage performances is carried out after the users see that they have been included in the marketing concept. In this way, they are more likely to engage in activities, relted to the cultural institute.

According to another group of researchers (Rentschler, Radbourne, Carr & Rickard, 2001), if the purpose of the stage organization is to increase the number of its users and attract sponsors and individual donors it is necessary to implement relationship marketing. The authors argue that the external environment factors and the ticket price have direct influence on the decision for attending stage performances, but they think that a marketing strategy that is mostly focused on ticket prices is not efficient. They add that loyalty is an emotional attachment ot the team, products and services of the organization. It is a result of a relationship, based on shared values, trust and commitment. Relationships between organizations in the performing arts and the actual and potential users and sponsors, must be part of the marketing strategy of the organization.

A little back in time, Christopher, Paye and Ballantyne (1991), observe differences when modifying the management marketing approaches in PA. According to them, marketing based on a deal, is focused on a single ticket purchase, while relationships marketing is focused on a lasting retention of user interest. The first type of marketing is oriented to the characteristics of the stage product through applying short-term marketing strategies while the second one is aimed at the benefits for the users and is applicable through long-term marketing strategies. With the deal-based marketing, audiences are highly indifferent while with the relationships marketing a high degree of involvement of the different audiences and stakeholders is noted. The relationships marketing is an integral organization in the fulfilment of the organization’s mission. According to Rothschild, a second attendance of stage performances is carried out after the users see that they have been included in the marketing concept. In this way, they are more likely to engage in activities, related to the cultural institute.

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Marketing Approaches in Managing the Organizations from the Sector of Performing Arts

part of the management model of the organizations in the field of arts. The difference between the one applied by the business sector organizations and that of the cultural institutes is in the degree of involvement sought with the users and sponsors (Hill, O’Sullivan & O’Sullivan, 2003). Both parties spare time, money, emotional and social commitment to the organization. Bilateral exchange of visible measurements of value can be observed. Limiting its marketing activities primarily to sales and communication, stage organizations fail to build long-term relationships with the sponsors, in order to guarantee financial solidity. Relationships marketing in arts is focused on attracting and retaining users and sponsors and providing a long-term relationship between them. Rentschler advocated this thesis back in 1999. This is a strategy of identification, establishing, maintaining and improving the relationships with the users and the remaining stakeholders, with mutual benefit, so that the goals of each of them are met. It can be achieved by exchange and keeping of promises by all parties (Gronroos, 1996). Long-term loyalty and management strategies in PA are related to minimizing the risk factor in the process of making single and subsequent purchases through appropriate incentives and discounts (Kotler & Scheff Bernstein, 1997).

Marketing involves developing marketing mix, on the basis of a system of studies. A specific feature of art marketing is that the stage product – performances, have been completely developed before being shown to the users (Colbert, 1994).

According to Kotler & Scheff Bernstein (1997), the marketing mix of the PA organization includes – 5Ps: product, place, promotion, price and people. Schewe (2008) adds to the 5Ps of the marketing mix in PA process (activities accompanying the service during its use) and physical environment, where the service is delivered. All activities undertaken and decisions made by the managers of the and заинтересовани страни.

Маркетингът на взаимоотношенията е неразделна част от управлениския модел на организациите в сферата на изкуствата. Разликата между този прилаган при организациите от бизнес сектора и културните институти е в степента на ангажираност, която се търси с потребителите и спонсорите (Hill, O’Sullivan & O’Sullivan, 2003). И двете заинтересовани страни отделят време, пари, емоционално и социално обвързване с организацията. Наблюдаваме двустранна размяна на видими измерители на стойност. Ограничителните страни не успяват да изградят дългосрочни връзки и взаимоотношения със спонсорите, за да си гарантират финансовата сигурност. Маркетингът на взаимоотношенията при изкуствата е фокусиран върху привличане и задържане на потребители и спонсори и осигуряване на дългосрочна връзка между тях. Rentschler застъпва тази теза още през 1999. Това е стратегия на идентифициране, установяване, поддържане и подобряване на взаимоотношенията с потребителите и останалите заинтересовани лица, с взаимна изгода, така че целите на всички да са изпълнени. Постига се посредством обмен и изпълнение на обещания от всички страни (Gronroos, 1996). Дългосрочната лоялност и управлениските стратегии при сценничните изкуства са свързани със свеждане до минимум на рисковия фактор в процеса на извършване на еднократни и последващи покупки, чрез подходящи стимули и отстъпки (Kotler & Scheff Bernstein, 1997).

Маркетингът включва разработване на маркетинг микс, на база на система от проучвания. Специфичното при арт маркетинга е, че сценничният продукт – представенията са изцяло разработени преди показането им пред потребителите (Colbert, 1994).

Според Kotler & Scheff Bernstein (1997), маркетинговият микс на организациите в сферата на сценничните изкуства включва – 5P: продукт, дистрибуция, комуникация, цени и персонал. Schewe (2008) включва към маркетинговия микс в сферата на сценничните изкуства освен посочените 5P и процеса (дейности, съ-
cultural institutes in relation to the elements, included in the marketing mix of the organizations in the field of PA are to be understood as marketing activities.

Marketing activities help to create better links with the audiences (users – real and potential, other NGOs, sponsors). Later Kotler (2003) includes sponsorship as part of the marketing mix, noting that the managers should be particularly aware of its intrinsic nature of being carried out in stages.

Different audiences, in turn, influence the choice of a specific configuration of the art marketing mix. Having in mind the reform in the sphere of PA the government subsidies obtained are not a constant value. The revenues of the cultural institutes are also variable. The subsidies obtained are extremely insufficient and in most cases they can hardly cover the running costs of the theatres.

In relation to this, in order to survive and to adapt to the changing environment, the cultural institutes need additional financial means. In view of the fact that the current legislation does not stimulate investment in arts besides direct government subsidies, other sources of funding should be sought as well – sponsors (business organizations, foundations, individual sponsors). Using different activities from the mix, cultural institutes can influence the behavior of some elements of the external environment, namely the audiences – supporting actors, user circles, other NGOs, sponsors. There are two-way relations between the activities from the marketing mix and the different audiences. On one hand, the marketing mix is directed to them, on the other, each audience requires different activities on the elements from the mix and influences their choice.

*Marketing activities should be implemented in managing cultural institutes actively, in order to influence the different audiences, functioning in the external environment of the cultural institute.*
III. Conclusions

1. The managers of cultural institutes should know the specifics of the managing functions and processes in the field, so that they could manage efficiently the organizations they are in charge of.

2. Taking into consideration the current methods for subsidizing cultural institutes in the field of PA, namely, placing these organizations in market conditions, it can be concluded that if they want to survive in the next decades, they will have to implement the principle of the leading significance of art marketing in managing their organizations and its influence on achieving positive results and occupying a leading position on the market.

3. The principles of marketing in the field of arts are mainly limited to meeting the needs of users, developing strategies of price making and making decisions related to the communication mix. Modern marketing approach requires focusing on building relationships with different audiences, which until now have been less taken into consideration in most organizations in the field of arts.

4. A specific feature of art marketing is that the stage product – the performance, has been completely developed before being shown to the users and this determines the complex character of its balanced budget. Relationship marketing in PA focuses on the interrelated elements in the process of connection, which will help the achievement of long-term creative, financial and social goals. The marketing activities in these organizations move from the universal to the individual and from general to specific.

5. The marketing mix of organizations in the sphere of PA includes the 7Ps: product, place, promotion, price, people, process (activities accompanying the service during its use) and

III. Заключение

1. Ръководителите на културните институти би следвало да познават спецификата на управлениските функции и процеси в разглежданата област, за да могат да управляват ефективно поверените им организации.

2. Имайки предвид действащата мето-дика за субсидиране на културните институти в областта на сценичните изкуства, а именно поставянето на тези организации в чисто пазарни условия, може да се заключи, че ако те искаат да оцелеят през следващите десетилетия, ще трябва да прилагат принципа на водещото значение на арт маркетинга при управлението на организациите си и неговото влияние върху постигането на положителни резултати и заемане на водеща пазарна позиция.

3. Принципите на маркетинга в сфера-та на изкуствата основно се свеждат до задоволяване нуждите на потребителите, стратегии на ценово-образуване и решения свързани с комуникационния микс. Съвремен-ният маркетингов поглед изисква акцентът да се постави върху израждане на връзки с различните групи аудитории, която до момента са слабо засегнати при повечето организации от сферата на изкуствата.

4. Специфична особеност на арт маркетинга е, че сценичният продукт – представлението е изцяло разработен преди показването му пред потребителите и това определя сложния характер на неговото балансирано бюджетиране. Маркет-инънятът на взаимоотношенията при сценичните изкуства поставя уда-ренето върху взаимозависимите съставки в процеса на създаване, чрез които ще се постигнат дългосрочните творчески, финансови и социални цели. Маркетинговата дейност в тези организации се движи от универсална към индивидуална и от обща към специфична.

5. Маркетинговият микс на органи-
physical environment, where the service is delivered. Art marketing approach should be defined as management of all activities undertaken and decisions made, related to the elements, included in this specific expanded marketing mix of the organizations in the field of PA, which should be understood, evaluated and implemented by the managers of cultural institutes.

Reference/Литература


