

The Role of Cultural Institutions and Events in the Marketing of Cities and Regions

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New generation cultural and scientific institutions — dilemmas and strategic challenges

Preface

Recent periods witnessed very strong development trend of **new generation cultural and scientific institutions** that can be distinguished by their interdisciplinary approach. They combine promoting culture and science with creative activities. Thus, a new category of actors emerge who very clearly divert from traditional institutions focused on selected usually mono-disciplinary functions. These are hybrid institutions that, besides combining various functions and artistic, exhibition activities that promote knowledge in different forms clearly go beyond the scale of former establishments and are closer to interdisciplinary centres of culture services. This is also the line joined by new generation and interdisciplinary science and entertainment centres (Pulh M., Mencarelli R., 2010).

At this point, it is worth asking about strategic challenges and dilemmas over the idea and development of such institutions. We may have an impression that the development of these institutions is mainly marketing-driven and tends to concentrate many complementary activities in the field of arts and science in one place. This is supposed to encourage massive engagement in various cultural, science or entrepreneurial events. It would be good if such activities addressed to a wide audience could translate into new possibilities and forms of contact with arts and science. We also should not forget specific values that arise from intimate contact with exactly these two areas. This is a general question about how, in contact with art, we can stimulate the reflection of visitors and boost their sensitivity to artistic interventions.

Managing such new institutions requires a completely new category of managers able to use knowledge in project management, marketing interdisciplinary events, and modern marketing communication who understand arts, and are open to changes, social innovation and entrepreneurial actions. Finding managers that would fit the pro-

file is a huge challenge and their skills are decisive for the operating formula and idea of these institutions.

New institutions imply posing questions about relationships that currently emerge between innovations in cultural and scientific institutions and broadly understood marketing and entrepreneurship and the deployment of modern technologies.

1. Old and new generation cultural and scientific institutions

Traditionally, cultural institutions have always been mono-disciplinary, focused primarily on the exhibition function later joined with educational activities. They usually grew from the identity of local communities and were closely connected with it.

When discussing marketing orientation of cultural institutions, we always ask a question about the feasibility of increasing the number of potential visitors by both enhancing the attractiveness of the offer and through a more modern language used in the communication with the environment. New forms of communication mean, on the one hand, a more interesting and modern exhibition layout as well as the use of new media in building their relationships with the environment.

Thus, from the viewpoint of a traditional cultural institution it is a specific marketing process, within which we need to synthesise carrying on with the best solutions with the opening to changing visitors' expectations and the emergence of new hybrid organisations that compete with traditional cultural institutions (museums, galleries, theatres, centres of culture, etc.).

New generation cultural, scientific, and entertainment institutions is more and more often referred to as **hybrid generation**. Hybrid offers combine various innovative solutions linked with modern layout of museum exhibition space and a wide application of sensory branding (how exhibition impacts visitors' senses). The model is successfully applied by the City of Arts and Sciences in Valencia in Spain and in French museum, education and entertainment centres, such as: La Cite des Sciences et de l'Industrie (Paris La Vilette), Micropolis, La Cite des Insects (Saint Leon) or Nausicaa, Centre National de la Mer (Boulogne sur Mer) (Pulh M., Mencarelli R., 2010, pp. 21–22).

All these hybrid institutions have many characteristics in common, e.g.: thematic focus of the site, specific space for exhibitions and accompanying events (interesting architecture in combination with unique setup of the exhibition), a performance developed around visits to a particular location. All these marketing activities and strong positioning of a particular institution help increase the numbers of visitors. (Pulh M., Mencarelli R., 2010).

The dilemma as to how to continue the development and seek a new operating formula is a challenge typical of any market-oriented institution, including cultural ones. Under present conditions, market pressure upon all commercial institutions to change and reposition their offers is increasing.

Within this framework, we can observe a strong tendency to set up hybrid new generation cultural and scientific institutions. They may develop as they strive to create a "new category of culture services", speaking in terms of marketing applied to the serv-

ice market. As a result, there emerge totally new organisations that operate in an open, multifunctional and interdisciplinary manner.

To traditional cultural institutions it means they need to find a new balance between the old operating formula and a new marketing orientation under increasing competition.

New generation cultural and science centres face the need to build foundations for strong marketing orientation, trying at the same time to maintain the major values of cultural and scientific institutions. The emergence of new generation cultural and scientific institutions is a very delicate process as by creating new possibilities they need to preserve specific values worked out in the past. New model of interdisciplinary institutions should synthesise the best experiences from the past with the response to future challenges. In practice, very often introduced changes are not sequential. Stress should clearly be placed on the stage preceding the establishing of a new institution and its establishing followed by its operations in an extremely competitive environment.

Building new generation cultural organisations is often connected with diverse regional and international projects. These projects combine artistic interventions, creative industries and different forms of entrepreneurship related to them (Ellmeier A., 2003) (Lindkvist L., Hjorth D., 2015) (Swedberg R., 2006). The brand and fame of such a centre may also be linked with the name of an internationally famous architect whose participation in the project the originators managed to ensure. An example of such a project can be Vandalorum, the Swedish arts, design and business centre. It was designed by an Italian architect **Renzo Piano** in the region of Smaland (Swedberg R., 2006 quoted after: Lindkvist, L., Hjorth, D., 2015, p. 704). Nevertheless, an original operating idea of the institution remains the most important, not just an attractive architectural design. The rule is confirmed by the master of contemporary architecture **Renzo Piano**, whose philosophy reads: **"A good building is not enough. It is the activity and the quality of the program that brings success"**¹.

The philosophy of the project assumed a harmonious combination of the design, arts and creative activities that would work together within the promotion concept of the region (Lindkvist L., 2013). Such projects also need famous leaders, managers who have trust of local communities and can take care of the unique idea of the undertaking (Swedberg R., 2006 quoted after: Lindkvist, L., Hjorth, D., 2015, p. 705). To be able to collect all these elements within one coherent project clearly poses huge artistic, business, and social challenge.

2. Development conditions of new generation cultural institutions: interdisciplinary and innovative approach

The development of the new category of institutions largely results from the need to seek deeper complementary linkages among arts, science, and business. Paradoxically, within the last 20–30 years or perhaps even longer, these areas worked separately or in isolation. As a result, natural relationships needed for their harmonious development got

¹ Quoted after: <http://www.vandalorum.se/en/renzo-piano> (accessed: 18.11.2015).

lost. These relationships should be restored when looking for new synergies, particularly needed to stimulate various social innovations. Urban innovations in creative cities call for the engagement of local communities around values relating to place-based identity (Sepe M., Di Trapani G., 2010).

Modern cultural and science centres should play an important role in broadly understood social education and in mobilising social innovation. We may only ask if they are properly prepared to do so and able to fulfil this function. Successful accomplishment of the goal requires building new relationships with educational institutions and universities, with associations and NGOs as well as with diverse cultural and science organisations, especially artists, scientists, and entrepreneurs. Moreover, the key relationships with self-government authorities at city and regional levels, which to a large extent finance the main tasks of these institutions and their overhead costs.

It seems that the success of interdisciplinary institutions open to innovations should be based on consistent building of partnership relations with the environment. The term “partnership” is of crucial importance. Partnership assumes respecting mutual goals and expectations and the engagement in developing joint concepts of cultural and scientific institutions. Open concepts of institutions help their managers more flexibly shape relationships with the environment and implement innovative projects at the borderline of various disciplines and operating forms.

These institutions primarily help organise marketing events that combine different types of culture and science services and multidisciplinary projects. The formula fits the needs of those who manage big projects, festivals, exhibitions, concerts, and meetings. Its advantage consists also in the possibility to differentiate services on offer within one big centre and adapt them to various market segments.

Speaking about these institutions we need to bear in mind their openness. In the past, cultural and science institutions were often closed to relationships with the environment. Nowadays, openness to the environment and to different interactive relationships has become the main challenge for them. The challenge is also linked with seeking new formula for their funding. We may even risk the thesis that the degree of openness of a given institution to new forms of relations with the environment will condition the possibilities to raise funds for them and to effectively operate in a given local, regional, national, and international community.

3. Looking for a new market segmentation strategy

New generation cultural and scientific organisations must address their activities to a precisely identified key groups, i.e., they need to work out a unique market segmentation for themselves. Due to the scale and diversity of services their offer we need to apply in parallel the strategy of differentiated and non-differentiated marketing.

Non-differentiated marketing strategy assumes offering a series of services to a very extensive, mass client market. It works for events targeting a very wide audience. The offer is standardised and oriented at progressive penetration of local, regional, national, and international markets. The strategy aims at maximising the number of visits from all of the market segments. At the same time, market should be penetrated to the maximum, i.e., a particular institution should be visited by the biggest number of visitors from a given market.

The second activity consists in building a wide range of marketing projects and events addressed to selected groups and based on strong market segmentation. It assumes developing specific communities around initiatives and projects delivered in new generation cultural and scientific organisations. These activities serve very well the building of specific communities using the new media. It is also a strategy to expand cultural products and services on offer, well known in marketing. The strategy assumes continuous differentiation of the range of services and is oriented at various innovations that enhance its attractiveness. This is a completely new approach that requires changes in the range of offered services and shortening the lifecycle of particular products (e.g., exhibitions, artistic events, etc.).

3.1. Young audience segment

Strategic role of young audience segment is worth stressing. This segment should be of fundamental importance to each cultural institution as they need to deliver on education and dissemination function. Attracting young enthusiasts of arts and science is fundamental for creating new categories of visitors and their future sensitivity to arts and science. Hence, we are not dealing here with a short-term perspective but, more importantly, with an identified perspective and function. The growth of the segment necessitates improved collaboration between cultural institutions and the sector of education. Its advantage rests on loyalty and feasibility of permanent collaboration distributed over time. The challenge to cultural institutions consists in developing attractive forms of dialogue with young audience and trying to build lasting relationships. It is increasingly difficult as young visitors are usually unstable and represent poor loyalty in their consumer behaviours also *vis-à-vis* cultural institutions. Boosting young people's interest in culture, arts, science and entrepreneurship is a huge civilisation challenge as it will impact innovation and creativity of future generations and, by the same token, the competitiveness of Polish products in international markets.

3.2. Students' segment

The segment of students is very important to new generation cultural and science centres. Theoretically, students should be among groups the most open to the offer of cultural institutions while, in parallel, everywhere we can observe a significant drop in students' participation in cultural events. Strategies designed to reach this segment need deepened collaboration with universities. Students are both: potential consumers of cultural services as well as collaborators or allies of such centres in various cultural and educational projects. Various forms of cooperation are possible, also organisational cooperation, voluntary engagement for culture and dissemination activities. Students may come from different faculties and be involved in a variety of partnership collaboration. The formula is applied in practice when various events, arts, science and technical festivals are organised and in various presentations and educational activities of interdisciplinary new generation centres.

3.3. Young families segment

For this segment the time spent in an interdisciplinary centre expands due to a wide range of services. Visits to a centre enable to engage with culture and with selected attractive educational activities to the entire family. Such visits are perceived as an attractive form of spending

leisure time by all family members. Expectations in this segment are mainly connected with new, attractive and interactive forms of spending leisure time together in the context of an attractive cultural and educational offer. The key challenge is to organise exhibitions and cultural and educational events, which combine various forms of cognition with interactive playing and creativity. The goal of the segment is to maximise the benefits of a visit to a centre by experiencing very diverse attractions addressed to various age groups of family members.

3.4. Segment of working population

The segment is attractive to new generation centres both in the context of individual visits and, even more, in the context of cooperation with various enterprises and institutions, which these people represent. In this approach, the segment is fundamental for building new relations with the environment, in particular with business. It seems that so far in Poland the segment was little considered in the context of establishing mutual relations. Thinking in terms of the future, it may play a substantial role in generating revenue for cultural institutions. That will mainly consist in developing or adapting some services to the interests and needs of specific professional groups and enterprises. Besides meeting purely cognitive needs, cultural and scientific institutions may also play a significant role in meeting social and integration needs of these micro-communities. The strategy will require building completely new relationships between new generation institutions and actors in their environment. The offer may be addressed to representatives of universities, selected enterprises, various associations, and interest groups. The offer of cultural services will need to be personalised and adjusted to the expectations of selected institutional partners. On the side of cultural institutions, the strategy will require the involvement of managers responsible for relations with particular groups. The offer will be individualised mainly through establishing new institutional relations and seeking ways to adjust it to their expectations, in particular with respect to the time of the visit, form and content of the message and communication with the target group. It will call for a totally new perspective on relationship marketing of cultural institutions with their environment and building strategic partnership linkages.

3.5. Artists' segment

Artists segment is both a partner in delivering specific artistic and educational projects and a potential animator of various accompanying events. The quality of collaboration between new generation centres with local artists and scientists conditions the exploitation of the creative potential available in a given community. Many institutions make a mistake of not noticing the local potential or using it very narrowly. In Poland the creative potential of local community of artists and scientists is often underestimated, which weakens relations with them. The foregoing is true of mature artists and beginners just entering the market of arts or activities in connection with the dissemination of science and technology. Relations with this community are often difficult due to the lack of internal integration of its members.

3.6. "Third age" segment

Besides the youngest audience, the segment offers the biggest development potential. It is very important in terms of numbers, very stable and loyal in its behaviours *vis-à-vis* cultural institutions. At the same time, it is very absorptive and open to increased fre-

quency of mutual contacts. The segment is also very predictable and can be exploited at a wider scale. However, it needs organised, specific forms of cooperation. For this segment, we may widely use the already existing institutional solutions developed within the framework of Universities of the Third Age. Poland and Lodz have remarkable experiences in this field; it is enough to include them into the blood system of new generation cultural and science institutions.

Such a cooperation model is fully in line with the philosophy of a modern knowledge-based society that learns permanently. New generation institutions may play huge role in education. Many cultural institutions and universities have modern infrastructure which is not used enough for the benefit of local communities.

The above presented wide variety of potential market segments is not exhaustive. It only points to huge development potential of such institutions. Apparently, traditional cultural institutions in Poland for many years applied non-differentiated marketing and only now they have noticed the need and necessity to differentiate their offers.

To diversify the offer we need to develop various products or micro-products and services addressed to selected segments and different configurations thereof. We may easily imagine that the above described segmentation can also be applied to standard culture services. Segmentation may refer to forms of messages adjusted to selected target groups and to the organisation of individual meetings and visits for these groups. Adjusting an offer to the expectations of various segments may take place at different levels of contacts or communicating with new generation institution.

All of the above described segments, in particular institutional ones and those connected with common interests of specific target groups, may become subjects of marketing specialisation. We are dealing here with the need to deploy the strategy of differentiated marketing that requires the adjustment of the cultural offer to the expectations of very diverse groups of audiences. Besides the diversification of the offer, differentiated marketing necessitates an individual approach to the needs of various market segments.

Individualized marketing surely helps make a cultural institution more visible and distinct in its neighbourhood. It is also a direct effect of increasingly marketing-oriented museums (McLean F., 1997). Marketing orientation of cultural institutions consists, as it is the case of other actors, in focusing on the needs and preferences of visitors.

4. Utility of place, time and form of „sales” of „new generation” institutions

Attractiveness of any offer, also that of cultural institutions, is based on the sum of various utility characteristics. The total sum of utility characteristics includes three key aspects: utility of place, time and form of sales.

When examining the offer of new generation cultural and science centres we have an impression that they have been designed to maximise all of these utilities. The key element that generates utility is the place where culture service is rendered, i.e., the location of a multifunctional establishment, its internal configuration and relations with the immediate environment. High utility characteristics are usually guaranteed by central location or very good communication network with urban and regional environment.

Speaking of utility and the importance of selecting the right location for a new institution we may think along the lines typical of marketing applied by large shopping centres. In both cases, location plays a crucial role. In the case of shopping centres, location is the only answer when asking about the three major factors: firstly, **Location**, secondly, **Location**, and thirdly, **Location** (Domański T., 2005; Domański T., 2005a). At the same time, it seems that for interdisciplinary arts and science centres location as a condition for easy access is today equally important.

Good location ensures easy access to visitors. Simultaneously, a big concentration of attractive artistic and educational interventions opens up the opportunity to maximise the utility of a visit. From marketing point of view, we are dealing with the accumulation of a large number of complementary services in one place. This is analogous to a multifunctional establishment that offers visitors a versatile range of events and artistic projects. Being in a given place gives the visitors a lot of possibilities to maximise the utility.

Utility of the place is closely connected with the utility of time. A wide and diverse cultural offer is available to the audience within maximally short time, without the need to move around. At the same time, visitors to a given site may individually expand time spent there as they choose their own set of culture services they want to use. Aiming at maximising the utility of the place and time also explains why the scale of new cultural and science centres is relatively big and why they host a vast range of cultural and artistic events and activities. The third aspect of utility assessment of new generation centres is the presentation of offered services. In this category of institutions, the component relates to innovations connected with the attractiveness of a multi-media coverage of organised exhibitions, new formula of artistic events and exhibitions as well as original communication with the world around.

The impact of marketing upon the development of such centres depends mainly on possibilities to expand a centre's geographical scope and the area of attracting potential visitors. The power and scope of attracting visitors result from the concentration of a unique selection of attractions in a given establishment and from how efficient the centre is in communicating with its environment. The total utility offered by a given centre — measured with the sum of attractions available in it — decides upon the scope of its impact at regional, national and international scale. Due to their unique format, such centres are increasingly often positioned at supra-regional and international levels. Already at the design stage the centres are conceived as supranational attractions that will be distinctive characteristics of cities, in which they are based. Thus, we may speak here about very strong synergy between building the image of new generation centres and the image of cities, for which they are to become vital elements of branding and communicating with the environment.

We are dealing here with first building and then concentrating demand for a set of unique culture services. The idea of place-based marketing develops specific pressure to design large-scale projects, also when it comes to cultural and science centres. Large scale of a particular site is a condition for its being noticed and positioned in public space. It poses natural questions about the relationships between marketing of cultural institutions and place-based marketing. There is a specific community of marketing interests when building new, strong brands for cities and brands for cultural and scientific institutions. We can see how powerful the process is in cities which until now did not have a clear positive image and new generation cultural centres have been designed as locomotives or levers of the new image. Such strategy is also useful in post-industrial

cities seeking a new positioning when building their brands and in cities, which are considering the repositioning of their brands.

The efficiency of the centres is measured with their ability to attract visitors. Their managers should thus identify measurable marketing goals *vis-à-vis* diverse categories of visitors and monitor the degree of the accomplishment thereof.

Increasing the numbers of visitors in museums and new generation cultural centres requires knowing their preferences and impressions that accompany the visits. Until now, most of public museums have focused on collecting data on the visitors (sex, age, etc.) and neglected examining the impressions connected with the exposition and the institution. We may not forget that the offer of an museum is placed in a concrete external environment which should be analysed separately (Goulding C., 2000).

Measureable marketing goals should focus on increasing the number of visitors to a given centre broken down into categories and segments. Goals monitoring consists in continuous collecting of data about the structure of visitors. Monitoring the inflow of external visitors, at national and international scale, is especially important when building a brand for a city or a centre. It helps estimate the impact of the institution on flows of tourists who visit the city.

When it comes to internal recipients, i.e. residents of a particular city and region, marketing goals focus on the penetration of the local market and impact upon the frequency of visits paid to the new generation cultural institution.

Under present circumstances besides **real visits** we have the category of **virtual visits**. Marketing goals for a new generation institution may and should be formulated both in real and virtual dimension. It is especially important to new actors, whose offer targets young audience, for whom virtual contacts sometimes substitute the real ones.

Future marketing challenge connected with many potential target groups will consist in developing complementary real life and virtual visits. These actions will be parts of building new loyalty and communities of “fans” of a given cultural and scientific institution. It also seems that interactive involvement in the activities of new generation cultural institutions assumes active participation in various events. Interactive approach and social media offer new generation cultural institutions the possibility to monitor events that they organise and to rapidly respond to diverse new activities.

5. Unique atmosphere of a place or a supermarket with standard solutions

Each new generation institution should strive to be a unique institution strongly embedded in the identity of the place. Only such an approach that makes references to the identity of places may help develop a lasting competitive advantage that the competitors will not be able to imitate. References to the identity of the city, its history, present and future play an important role. Highlighting unique elements of the identity of the place also testify to the synergy between the marketing of cities and new institutions.

Innovative activities undertaken by cities pay increasingly more attention, besides purely material and infrastructural elements, to intangible factors connected with the history of the place, its identity, collective memory of this identity, social relationships, and purely emotional experiences associated with the place in question. New generation cul-

tural institutions, especially different types of dialogue centres, have a prominent role to play in this area. By organising a variety of cultural events, cultural institutions may change the image of a city. The examples of Spanish cities (Bilbao and Saragossa) confirm the thesis. How successful these activities are depends predominantly on the ability of city authorities and cultural institutions to involve local communities into cultural actions addressed to them. (Sepe M., Di Trapani G., 2010).

Modern places of consumption of culture services in a way synthesise spatial forms within which consumption intertwines with various types of entertainment (Shields R., 1992). These are new architectural structures that host new generation cultural institutions (Langman L., 1992; Delaney J., 1992). To new generation museums and cultural institutions space is crucial as it offers room for different social interventions. The analysis of museum space is undertaken to arrive at such a layout of the exhibition space that would make the visitors feel comfortable and relaxed. Adequate layout of the exhibition space should enhance visitors' comfort and boost positive impressions connected with the visited place. Marketing in museums should be more and more sensory and impact various senses and build up positive image of the place. These activities are connected with marketing orientation of museums, which is still poor in public museums (Goulding C., 2000).

Attempts to copy international solutions without any in-depth reference to the identity of the place or treating the place instrumentally pose huge risks to the concepts of such institutions. Solutions anchored with little original, standard architecture are exposed to various threats including the inability to build up a unique image. Hence, the preparatory stage of the idea of a new generation institution and linking it with the spirit of a given place become the key issue.

New generation sites are usually big scale establishments. Their size may be a great opportunity but also a threat, depending on the resources, management quality and relationships with the environment. Too big site is a threat when it is not sufficiently financed, poorly managed and does not have good relations with its broadly understood neighbourhood. The threat may intensify in the course of institution's operations. Usually overhead costs but also variable costs connected with temporary activities are high. New generation cultural institutions should seek to develop good relationships with the city, region, government institutions and partner institutions at home and abroad. In Poland such projects are usually co-financed with the EU funds which give preference to large-scale projects based in cities that undergo transformation and look for new positioning in culture and science.

It seems that positive and creative relations with the environment are crucial for the development of such institutions. The space of new cultural and science centres should be open to diverse entities and offer them new development and cooperation opportunities. Only this kind of approach can guarantee a positive image of the space.

It also seems that under limited financial resources for cultural institutions in a given territory, new generation institutions are often perceived as an objective threat to traditional cultural institutions. Their emergence and growth may mean smaller subsidies for traditional cultural institutions. To overcome the concerns of managers of traditional cultural institutions we need to reduce objective sources of such threats. To managers and originators of new generation cultural and science centres it means they need to find new forms of cooperation with traditional institutions. New partnership relations should become the arena for joint projects rather than the source of concerns of losing local and regional funds. It calls for the development of partnership marketing and the building of new networks between cultural institutions and their allies.

New generation cultural institutions will also necessitate new competencies from managers. These skills should be linked with their bigger financial independence and the need to identify new sources of revenue from managing multi-functional space of such sites.

Managers in these institutions should be entrepreneurial and experienced in managing big business projects. New generation cultural institutions will need new generation managers. Projects will also require interdisciplinary managerial teams that bring together people with complementary managerial experiences, strongly marketing-oriented. Team thinking and complementary managerial concepts will be crucial to manage such big and complex projects often financed with the EU funds.

6. Seeking new attractive form of communication

New generation cultural institutions are also distinct as they are seeking new forms of communicating through multimedia. They must be increasingly more innovative and closer to their audiences. They also should be able to use interactive forms of communication and sensory marketing. The language and forms of communication must be more and more open to the dialogue with the environment. The exhibition and in general the space of a new generation cultural institution should also be a space for dialogue and openness to changes.

As the communication is clearly dominated by multimedia transmission, we may pose a question concerning the feasibility and borders to building an individual relationship between the visitor, art, and the place where art is exhibited. Artistic and scientific activities conducted in these sites should favour building new relationships with broadly understood audience. These activities should also encourage traditional cultural institutions to try to act differently and to enter into dialogue with their visitors. The emergence of new generation cultural institutions will intensify competition between the old and new cultural institutions. New thinking may and should generate new joint projects.

Interactive approach has become the rule in building relations between any interdisciplinary cultural and scientific institution and its audience. Those to whom cultural or scientific offer is addressed become vital links in the operations of new generation institutions. They are no longer just visitors but should become real partners and co-creators of new relationships and interactions with the institution they visit.

Associations of friends or enthusiasts of cultural institutions are specific co-creators of their marketing strategies (Passebois-Ducros J., Guintcheva G., 2010). They may play a huge role as they strongly identify themselves with the institution and are loyal to its offer and values. French studies demonstrate that membership programmes, due to the feeling of affiliation with the same community of values and lasting relations with a given place and cultural institution, may be an important vehicle that transmits the values of a particular cultural institution to the world outside (Passebois-Ducros J., Guintcheva G., 2010, pp. 35–38). Museums — also the latest generation ones — should aim at transforming the members to such programmes into genuine partners of effective marketing policy. This should be done through reinforcing mutual relations, mastering communication, aiming at generating joint activities, and supporting programmes that stress the community aspect. Nowadays, positive role can be played by the social media, which may highlight the membership within a given community of values and interests gathered around the programme of a particular cultural institution.

7. Developing marketing events in relation with arts, science and business

New generation institutions belong to the realm of modern marketing of cultural and scientific events. The term “events” suggests changeability and innovation are inherent elements of their operating formula. Whether activities are referred to as “events” depends on their unique concept and, even more, on relationships with the media. Nowadays media largely decide on how an intervention is perceived and if it stands a chance to become an event. Thus, the importance of the relationships between cultural institutions, traditional and social media is huge. Social media are spontaneous and they reflect independent opinions. However the spontaneity may be a threat as independently formulated opinions and comments do not have to be positive for a given institution. That is why communicating within this channel and the ability to respond to various independent comments published there are vital.

New generation cultural institutions face the challenge of developing various interdisciplinary events that would combine elements of arts, science and entrepreneurship. This is the key task for managers of these institutions and for their external partners. These institutions may and should not only disseminate specific content but also become catalysts of specific innovation processes that emerge at the borderline of arts, science and business. Realising the importance of the space at the cross-roads of all these fields may offer them new area and opportunities to act. New understanding of the process and the ability to develop concrete relationships with the environment will also be relevant.

New generation institutions should also be able to solve some dilemmas over the reconciliation of mass participation in events and the need for intimacy necessary in contact with arts. Creative solutions to these dilemmas should become the subject of in-depth reflection. Presently dominant marketing goals, oriented at mass participation, should not completely exclude intimacy in experiencing arts and only complement it in a creative way. Mass audiences and involvement in different events should leave space for private, more individual spaces for experiencing art. Social media may positively individualise these relationships by encouraging discussions on arts and cultural, scientific, social, and business events at the cross-roads of various areas.

8. Managerial challenges in managing complex multifunctional space projects

Managing complex multifunctional projects necessitates a new category of managers. Modern cultural centres require a lot of flexibility from managers. This is because they are no longer managing a permanent exhibition but have become managers of commercial spaces open to a variety of cultural and interdisciplinary events.

The process consists also in shifting from relationship marketing addressed to a narrow target group to building relationships with new stakeholder groups. This is an emergence of a new idea of partnership marketing open to new relationships, new partners and allies as well as new forms of communicating with the environment.

That is the effect of doing away with managing a single and relatively stable specialist project and instead managing a portfolio of projects with significant internal dynam-

ics, volatility, and innovation. Managers of such projects must be much more open to changes than their equivalents in traditional cultural institutions.

New generation of cultural and scientific institutions is also subject to threats resulting from the scale of their operations and too extensive range of services and events they offer. It seems that such centres of art and science are increasingly more similar to multifunctional service centres. That is why they should be managed differently than traditional institutions, much smaller and specialised. A modern manager must be ready to manage an attractive sequence of mass events that combine cultural and scientific characteristics and are addressed to various target groups.

9. Building a new place-based brand

The development of new generation cultural and scientific institutions is a direct element of place branding, be it a city or a region. Big scale of modern centres favours strong positioning and clear perception of the place and the city where it is based. New centres, often called e.g., “cities of culture” or “culture and science factories”, may become “flagship institutions” of their home cities (Pulh M., Mencarelli R., 2010).

Seeking a coherent formula for a variety of cultural and scientific activities addressed by the centre to a wide audience is of special importance. It will require doing away with marketing focused on a narrow target group and shifting towards diversified marketing, open to different groups and mass marketing addressed to big groups representing similar interests.

When examining the strategies of cultural institutions and organisers of cultural events it is also worth asking about the reasons why some residents or tourists do not take part in these events (Bennett T., 1994; Kraaykamp G. van Gils, Ultee W., 2008; Prentice R.C., Davies A., Beeho A., 1997). Such knowledge is indispensable to both events organisers and to managers of new generation cultural institutions. The subject has been explored by, inter alia, Australian researchers (Kay P., Wong E., Polonsky M.J., 2009). The Australian survey identified the following barriers that inhibit potential clients of cultural institutions: barriers connected with physical access to the place, the cost of access, availability times, individual and collective interests, understanding the specificity of the offer and lack of information (Kay P., Wong E., Polonsky M.J., 2009, p. 833). Consumption of the offer of cultural institutions has been analysed on many occasions.

The absence of readiness to benefit from the offer of cultural institutions needs to be examined continuously. We mean here the perception of new generation cultural institutions. Taking a decision on using the cultural offer of a particular institution or not is a complex and subjective process (Kirchenberg V., 1998). Australian studies demonstrate the need to continuously analyse barriers that may impact reservations of potential consumers of culture *vis-à-vis* the offer of cultural institutions and events. The analysis should be conducted separately with respect to the key market segments (Kay P., Wong E., Polonsky M.J., 2009, p. 849).

When speaking of new generation cultural institutions we need to bear in mind that they represent a totally new category of services and a new type of hybrid cultural institutions. Their offer must be constantly monitored also as to the perception and reservations *vis-à-vis* their offer.

Concluding remarks — future challenges

The growth of new generation cultural and scientific institutions excellently reflects the increasing role of place-based marketing. These centres will face the challenge of building their strong brands, on the one hand, and, on the other hand, linking them attractively with the brand of their home cities.

The strength of brands of these new institutions will largely depend on how much they are embedded in values connected with the identity of a given city or region. Building a unique and lasting competitive advantage must absolutely be based on values of a given place, its unique material and intellectual resources. Only then do cultural and scientific institutions stand a chance to become recognised distinctive features of the brands of cities and regions.

Concentrating resources on large-scale interdisciplinary projects surely bodes well future recognition of the sites but it also calls for completely new managerial skills and big financial resources that will ensure their stable operations. The scale of the resources needs establishing new relations with the environment and the improvement of managing multifunctional space. That also includes developing new relations with various stakeholder groups. The scale of funding for new centres will also require to strengthen the role of external partners in managing such institutions. We mean here local and regional partners as well as various government agencies and other external partners at home and abroad.

Managing such institutions highlights the need to train new category managers of complex multifunctional projects who would combine purely managerial skills with the ability to establish new relations with the environment.

The space of new cultural and science centres must be interdisciplinary and open to all sorts of combinations of fields connected with arts, entrepreneurship, innovation and broadly understood creative industries.



EC 1 Lodz — The City of Culture



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EC 1 Lodz — The City of Culture



EC 1 Lodz at night— Light Move Festival



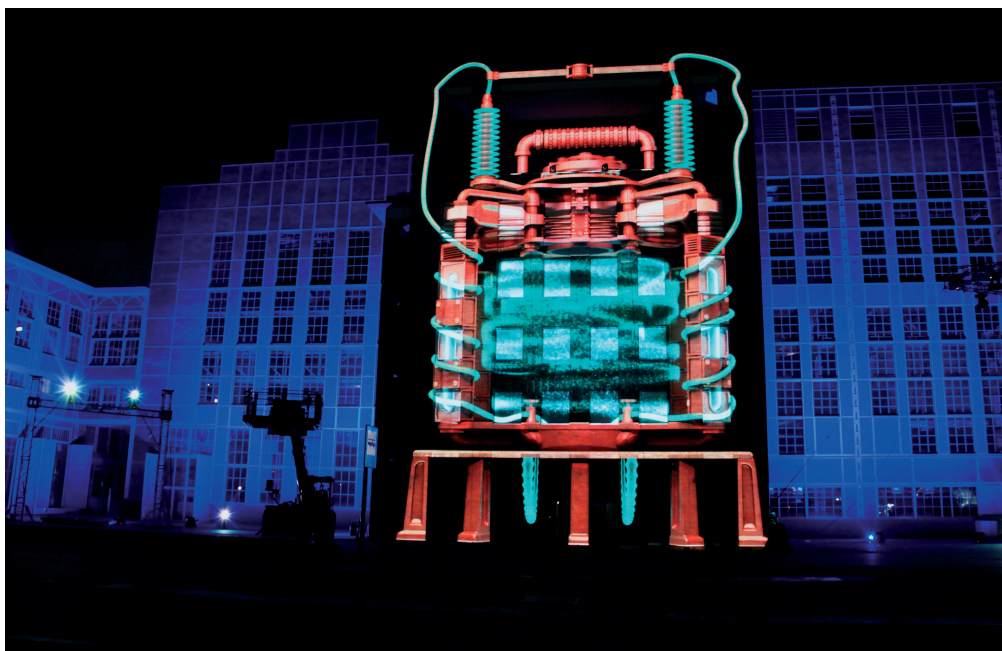
EC 1 Lodz at night— Light Move Festival



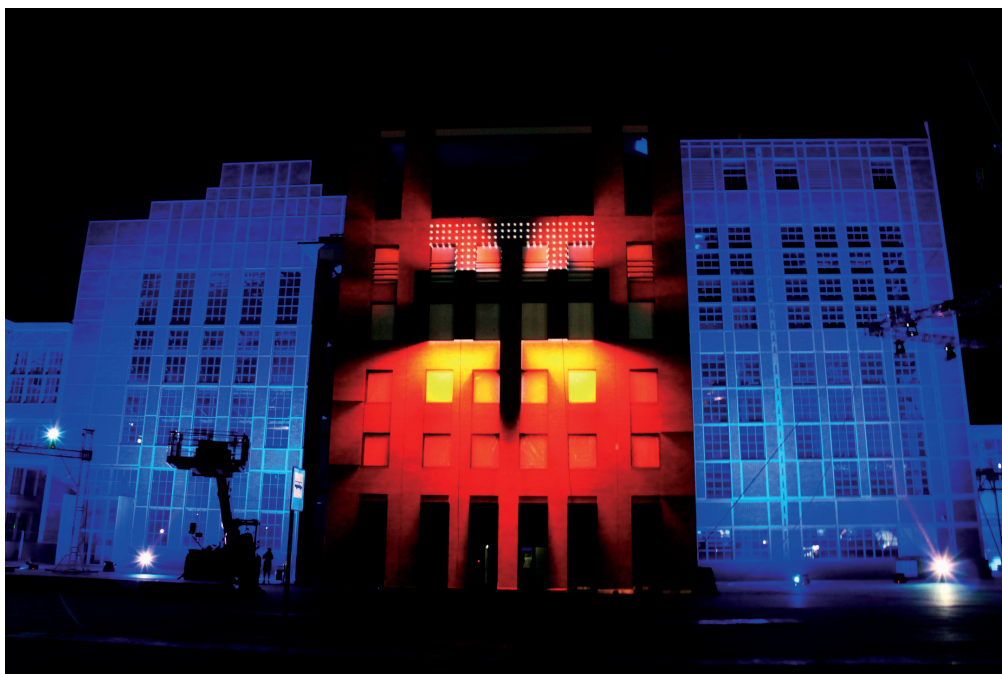
EC 1 Lodz — City of Culture. Diploma performance of students of the Lodz Film School, 2015.



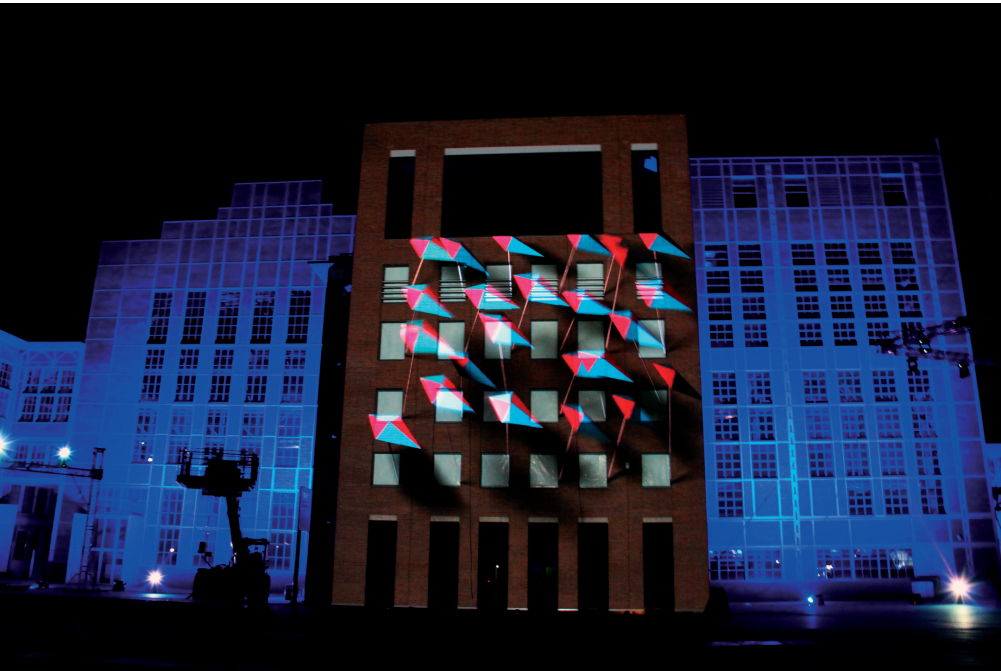
EC 1 Lodz at night— Light Move Festival, 2015



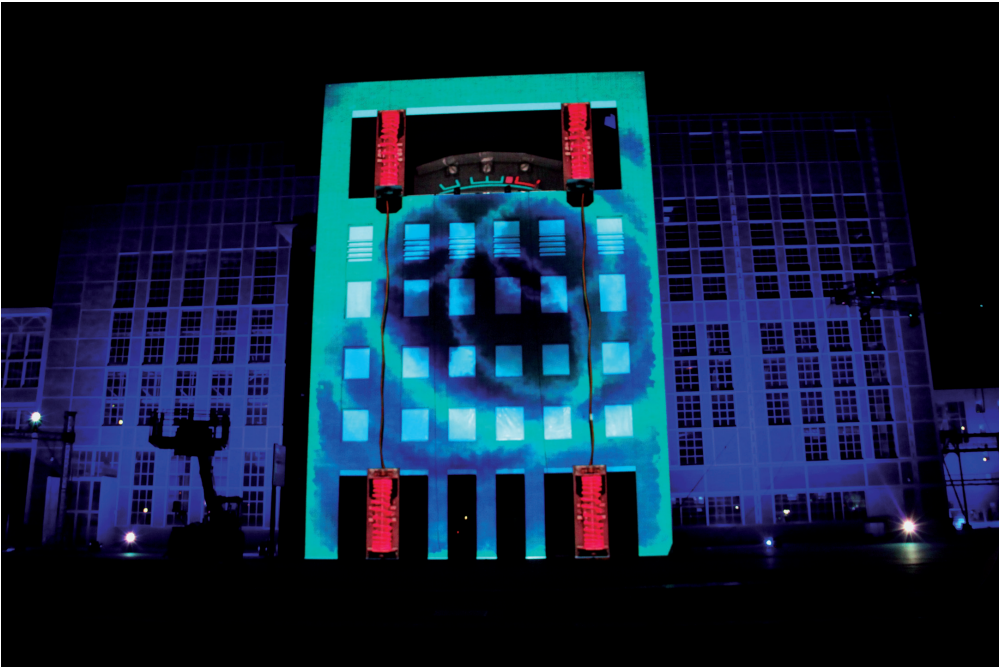
Light Move Festival, Lodz 2015 — EC 1



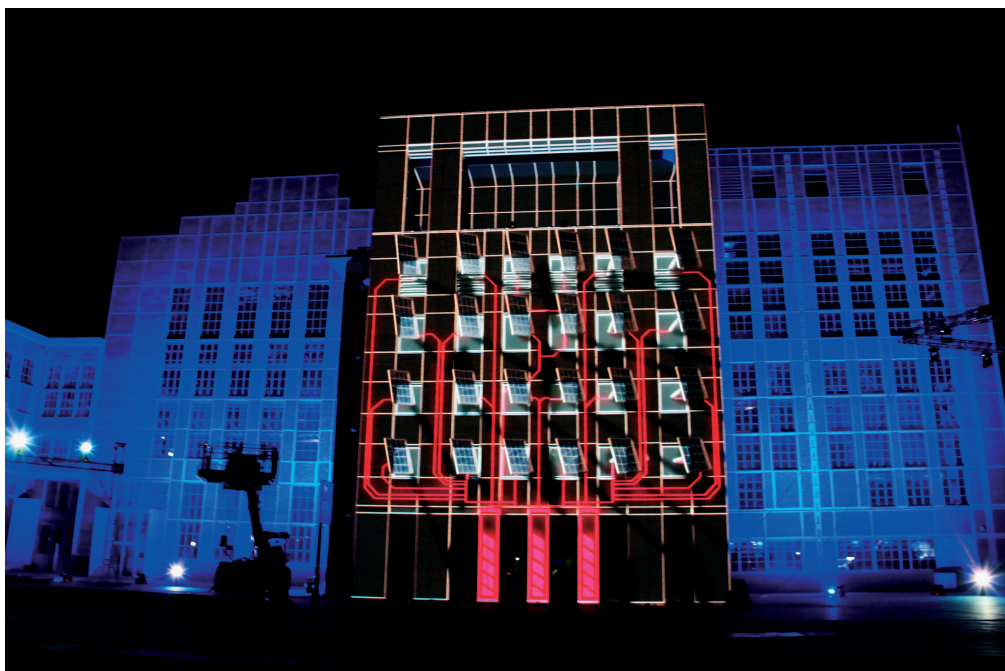
Light Move Festival, Lodz 2015 — EC 1



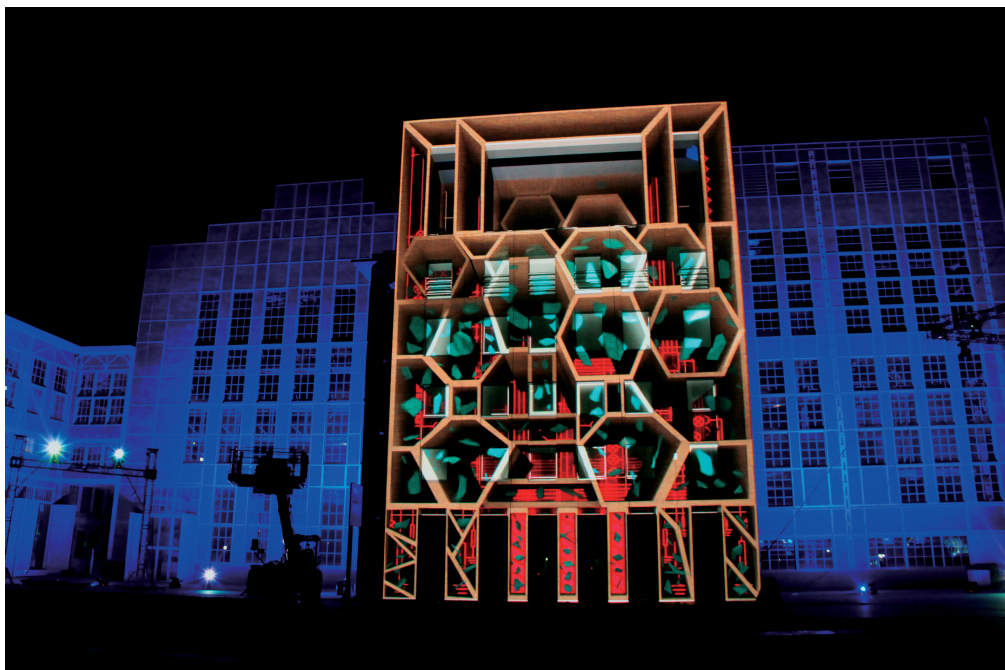
Light Move Festival, Lodz 2015 — EC 1



Light Move Festival, Lodz 2015 — EC 1



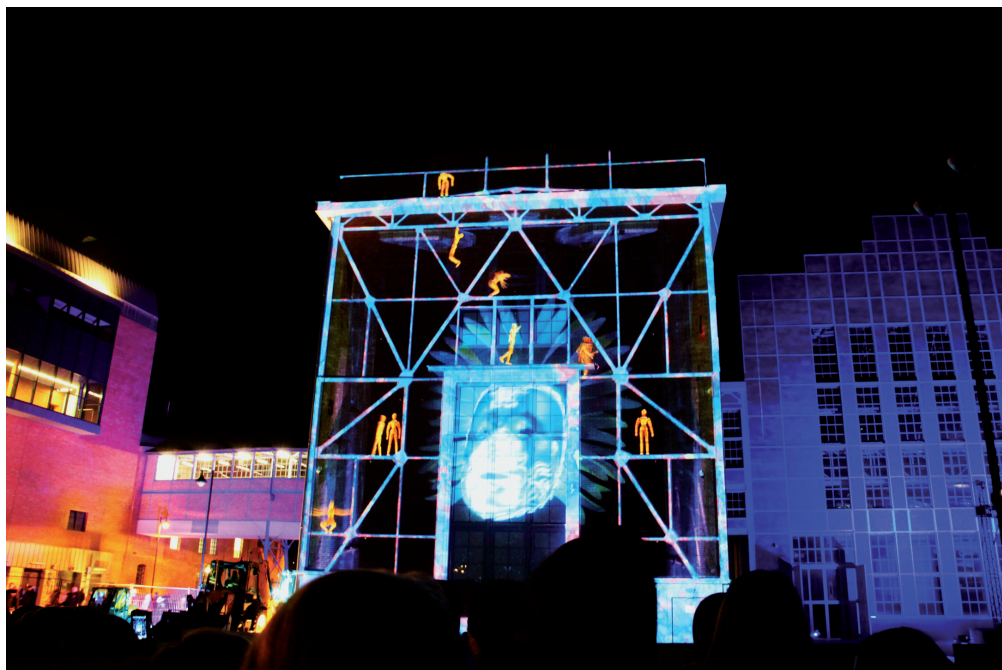
Light Move Festival, Lodz 2015 — EC 1



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