

THE ROLE OF MARKETING SCIENCE IN THE ECONOMY OF CULTURE: CULTURE AS A PRODUCT

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ABSTRACT

The exploitation of Marketing science can yield short and long-term positive effects on the Economy of Culture. It is an almost “unexplored” scientific field in the fields of culture, with many extensions, which has the potential to contribute significantly to the cultural and at the same time economic development of every country globally. Through the intensive and systematic use of marketing tools, the strategic map of synergies within and outside the country will take the dimensions that can ensure the preservation and expansion of the cultural heritage internationally. Modern practices that can be applied to Culture as a product in Private and Public Cultural Businesses/ Organizations are levers to create opportunities that ensure sustainability and development of the cultural and creative industries.

KEYWORDS

Cultural Marketing, Culture Economy, Cultural Management, Business Marketing, Cultural/Creative Industries.

1. INTRODUCTION

The very culture that each country must display over the centuries represents norms that have been shaped and mutated over time. The cultures that each nation has developed become an example to imitate or in other cases an example to avoid for other nations, but in any case, they are examples of behaviors that educate the societies and the individuals that make them up. Culture is one of the most important fundamental pillars of the economy of states, provided that this is exactly how it will be treated and evaluated by its decision-makers, and all interested parties. The so-called cultural/creative industry can be an important tool for the development of the so-called creative economy and in fact in times when other markets are experiencing economic crisis and recession, such as for example the manufacturing industry.

There are quite a few cultural businesses/organizations that express doubts about the implementation of a marketing plan considering it time-consuming and costly and, in many cases, an unnecessary process that they reject without further thought. Nevertheless, the efficiency of such a design cannot be easily disputed. Businesses that are active in the culture market, using marketing science can receive benefits such as the following:

- Easier and more effective adaptation to potential sudden changes in the market's micro and macro environment.
- Long-term perspective for sustainability.
- Making rational decisions.
- Best possible communication inside and outside the company/organization.
- Optimum utilization of all available resources, human, and material.

In recent years, due to the availability of information, more and more cultural businesses and organizations decide to give a chance to the strategies that can be implemented through marketing. Some of the main reasons this is observed are the economic environment as it is shaped internationally and its increased communication requirements.

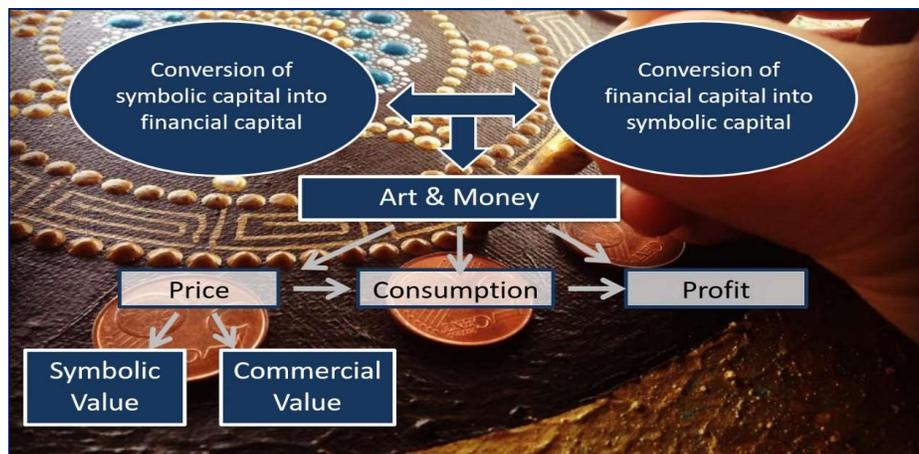
At this point, of course, it should be noted that the incorrect application of marketing science can bring about the opposite results in a cultural business/organization, bringing negative effects. This can be observed in cases where the correct orientation to the target market and the satisfaction of its needs is absent.

2. CULTURE & CAPITAL

An important dimension arises from the science of economics which is becoming more and more important for culture in many senses. The reason is mainly the gradual development of trade in cultural products to the point that, from about the middle of the 20th century until today, it has established a stock exchange that determines not only economic/commercial but also artistic symbolic values.

The transformation of symbolic capital into financial and vice versa the transformation of financial capital into symbolic, with all forms of private or public actions, constitutes a favorable environment for development in the art and culture sector, areas of pure consumption, money, and time.

In everything that has to do with the conversion that can be made between these two types of funds, the relationship between the price of the cultural product and the symbolic act of consumption is considered important and is related to the importance of the economic and the symbolic profits that it ensures. More precisely, through the relationship between the material cost and the expected "cultural" profit is expressed the entire relationship between the production of art, money and the symbolic value formed for the cultural product produced.



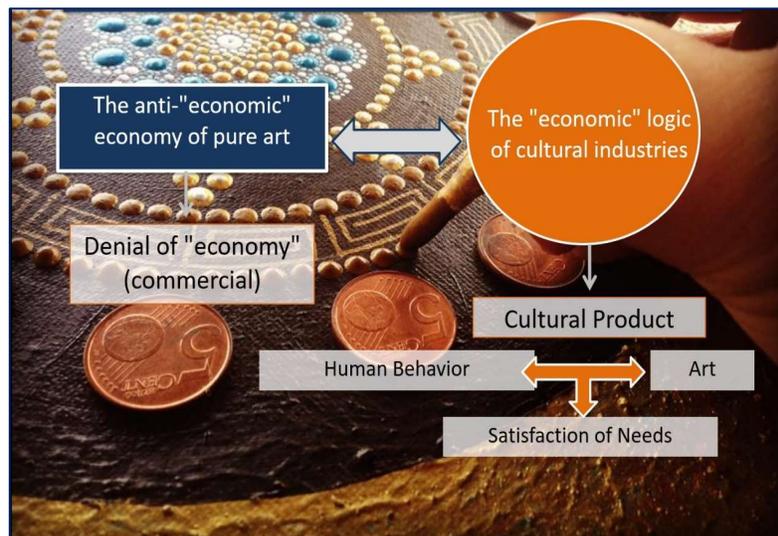
3. CULTURE & ECONOMY

In the economic field of art and economy we encounter two poles: At one pole, the anti-"economic" economy of pure art, which is founded on the denial of economy (commercial) and the short-term economic profit that does not recognize any demand other than that which it can produce itself. It is oriented towards the accumulation of symbolic capital, as financial capital.

In this scientific field of administration where cultural products meet the economy, two countervailing forces are created: One is expressed by the anti-"economic" aspect of the produced artistic product, which, based on the denial of the commercial dimension of the product and the economic profit that it yields, recognizes no other demand than that which it can itself direct. It is oriented vertically towards the accumulation of a meaningful symbolic capital, as the supreme financial capital.

The countervailing force lies in the logic of cultural/creative industries which are oriented towards the economy and the profit of their products. Making trade in cultural products a trade like any other, they prioritize the demand and supply of the cultural product, using all appropriate tools to achieve this end.

Somehow, according to the cultural/creative industries, the liberation of art is thus achieved through its full disposal as a product. Culture shapes the menu and tells us what is available and "tasty", but it also gives us the freedom to choose exactly what "meal" to order based on our needs. It is noteworthy, however, that our "hunger" is primarily due to the nature and culture that we have developed as individuals and as individuals. Our needs, both biological and other, as well as the rules for their satisfaction, are the same products of the culture that surrounds us. After all, every human behavior is a cultural product and that is why art made by man, whether it is material or immaterial, is a cultural product.



4. CULTURE AS A PRODUCT

The consideration of culture itself as a product includes the consideration of the materials from which it is composed. Cultural capital consists of works of art and cultural products bequeathed to us by the past as well as new ones produced in the present. We would think that the entire cultural capital is a product of human history, accumulated in the form of books, articles, documents, documents, etc. But the truth is far from this dimension.

The total cultural capital that every country in the world has produced in the past and continues to produce survives not only materially through records but is symbolically active, in large part in the present, within the fields of everyday cultural production that can be characterized by the ephemerality of art (like theater) but ultimately achieves timelessness. And this is how we focus on cultural works, cultural products, which are, no matter how questionable, objects of symbolic as well as material appropriation, which, functioning as cultural capital, ensure the creator a profit. This profit, which is symbolic and at the same time commercial, can be valued with the total value, which the creator asks to receive.

The products produced and the position they hold in the fields of culture and economy dictate the need to manage these products, from the stage of production to the stage of their sale and "consumption" by their potential consumers. The cultural products themselves and the services that may accompany them, in recent years have mobilized the actions of cultural organizations, which aim to ensure economic viability. The competition, international and local, strengthened the communication policy used by creators and cultural companies, in order to promote their product and reach the desired audience.

5. THE SCIENCE OF MARKETING IN THE MARKET OF CULTURE

In the past, many cultural organizations and companies in the field refused to use marketing science tools because of its orientation towards financial gain. However, especially in the era of the international economic crisis, the first two decades of the 21st century, marketing is admitted being a necessary means for the selection of the goals of cultural development and an aid to the increased global competition, economic conditions, and social problems. It is important to state the particularities of the cultural market so that it can become apparent, how broad the culture market is and how it is a field of vital research in which the science of marketing finds fertile ground. The culture market is distinguished by:

- High risk business units representing it.
- Products that you can hardly determine their economic value, as they are also accompanied by a symbolic value.
- Products which are supported through grants or 'controlled' by the government apparatus.
- Products which are distinguished and divided into several categories with particularities that distinguish them, such as ancient monuments, theatrical performances, works of art.

- Products which belong to sectors such as entertainment or education and whose consumption may overlap. The inability to consume a cultural product can in many cases be covered by the consumption of some other competing cultural product.

Businesses that work in the field of culture are made up of a set of units and individuals that, with appropriate guidance, have the potential to be a significant factor of economic and cultural development in the market in which they operate. These cultural enterprises are shouldered at a local and in several cases at an international level, with objectives that will ensure through strategic planning the best results from the stage of production to the "consumption" of cultural products.

It is noteworthy that usually by their nature, cultural enterprises serve more than one purpose. Because of the specificity of cultural products and the market they operate in, the science of marketing is considered essential. Some of the reasons behind this view are as follows:

- Cultural enterprises and organizations have the potential to provide a turnover, important for the GDP of their countries. They present remarkable economic figures and can contribute to the wider development of the national economy.
- Field of culture has always occupied many workers.
- Products that are works of art and everything that belongs to the category of cultural products can have an international role as globalization and the development of technology wants in the modern era the international exchange of culture and its products.
- 21st century has been characterized and not unjustly as the century of significant technological developments. The assimilation of the new digital age is now an imperative for all businesses and markets and of course it challenges and offers opportunities in the culture market.

Therefore, in this promising market, in which several political companies and organizations are active, the science of marketing takes its place in the best possible way with the traditional and digital tools it can offer.

6. THE SCIENCE OF MARKETING IN THE ECONOMY OF CULTURE: CULTURAL MARKETING

The sciences of business administration and marketing, as well as the tools they use, make it possible to apply them to commercial enterprises but equally effectively to other forms of enterprises such as non-profit ones. Marketing and management professionals, through the application of the theories and practical knowledge that the fields of these sciences offer, can contribute to the achievement of the entertainment and education goals of cultural enterprises and organizations. Artistic goals can be achieved while simultaneously yielding quantitative economic results that will bring about a win-win situation for cultural entrepreneurs and the public who enjoy their products.

In the area of Culture, marketing first appeared only in the late 70s and early 80s, and in fact in the USA where traditionally state federal grants are minimal to non-existent, contrary to the increased role of private and corporate initiative. In the effort to secure alternative sources of resources, including the support - financial and not only - of individuals and the business sector, cultural organizations were forced early on to adopt

ways of wider promotion and dissemination of their cultural products and services. Since then, marketing has been more systematically integrated into the action of cultural organizations in the USA and Great Britain. In the rest of the Western European countries, the application of marketing methods to culture is progressing slowly for several reasons.

Marketing is not inferior to production itself, since through the study of the market and the excellent understanding of the customer it proposes the creation and supply of the right products to the right group of people, at the right time, in the right place, with prices that the customers are willing to pay, with the ultimate goals of customer satisfaction and repeat purchase, as well as promoting the goals of the organization. Based on the above, it is considered necessary for cultural organizations to adopt the philosophy of focusing on the customer as an orientation towards the recipient of the cultural product.

The term marketing includes the management processes by which groups and individuals can obtain exactly what they need and want through the production, supply, and exchange of products. It is an eminently social process through which the company or organization can connect with the market, making profit and aiming at the satisfaction of individuals/consumers. It is precisely this parameter that refers to the satisfaction of human needs, through the process of applying the tools of marketing, that brought this science itself to areas beyond purely profit-making enterprises.

The area of culture, as early as the late 1970s, was linked because of its concepts, such as the benefit it has for the individual, with the concept of the market. Culture produces and promotes products that, with their symbolic character, satisfy people's needs, beyond material ones. This is how the essence of cultural marketing (Arts Marketing/Cultural Marketing) was formulated, which is applied to segments of the market that demand the cultural product, determining its price, distribution and promotion and managing, in conclusion, the parameter of demand with the market supply.

Cultural Marketing is responsible for managing and applying the general principles and techniques of traditional and digital marketing in order to produce, market and promote cultural products and services. An ambitious goal is to meet the upcoming demands of the existing leisure industry.



The power that marketing science can have in cultural businesses and organizations, such as theaters, museums, and others, can make a difference. The planning strategy can include all the stages that help to achieve the defined objectives, both qualitative and quantitative. These stages include the following:

- Clear definition of the mission of the cultural enterprise/organization.
- Analysis of the internal and external environment (SWOT Analysis) in which the cultural enterprise/organization operates.
- Detailed analysis of the advantages and disadvantages after the thorough control of the external environment in which the cultural enterprise/organization operates. The opportunities and risks arising from the corresponding analysis of the internal environment.
- Defining the goals and objectives of the cultural enterprise/organization, which should be Specific, Measurable, Agreed, Realistic, Time-bound (SMART).
- Correct configuration of the marketing program that will contain the appropriate selection of tools to be applied to achieve the objectives of the cultural business/organization.
- Determining the appropriate means of strategic communication.
- Implementation, control, and feedback that will bring the evaluation and acceptance or redefinition of the above.

7. "GLOBAL" CULTURAL MARKETING

Cultural Marketing differs from business marketing as it mainly concerns non-profit organizations that do not aim to maximize profit. The public on the other hand, is quite heterogeneous with many different interest groups with different age, economic and other characteristics that differentiate it. Cultural products and services are intangible and cannot be measured by traditional market metrics.

The treatment of marketing as a pre-eminent means of bringing economic profit to business has until recently brought the mentality of enforcing its absence from the artistic field and the culture market. Businesses in the industry are taking tentative steps towards its acceptance and the benefits they can reap from it, but there is still a long way to go. There are very few private and public cultural enterprises/organizations that have, if not a marketing department, at least a professional responsible for it. It is common to encounter the practice of applying various marketing methods by non-experts, such as the manager or some other employee of the enterprises in question. The tasks and responsibilities usually of the marketing practitioners of these businesses are nevertheless limited to writing and sending press releases and some limited public relations actions. Consequently, the actual implementation of marketing by professionals and science experts is considered necessary and appropriate in order to expand the fields of activity of the culture market.

Cultural enterprises/organizations and the cultural/creative industry in general are responsible for the production, promotion, and preservation of culture. Any pressures from the economy could potentially threaten the autonomy of culture, but using tools such as those offered by marketing, the effects would be minimized. The consolidation

of culture in the market with an economic impact, can preserve and develop the very concept of cultural heritage and creation.

Considering all the above into account, the necessity of preserving culture and its products and services from the policies of the countries, at national and international level, is perceived. The highlighting and development of these and their particularities in a broader logic that pushes synergies and mergers between companies and organizations that could even create global alliances for the promotion of global cultural heritage.

8. THE "ENEMIES" OF MARKETING

Research has indicated some of the main factors responsible for the difficulty in adopting marketing science applications by cultural businesses/organizations:

- Setting strong goals with a symbolic profit orientation and neglecting the idea of focusing on the corresponding financial rewards they can bring.
- The difficulty in finding the necessary financial resources that could be used in the desired marketing strategies.
- The fragmentation of the culture market which makes it difficult many times to approach the different audiences that make up the market.
- The dynamics of developing strategic alliances in the field of culture. The cultural market environment characterized by a large amount of indirect competition and a limited direct one due to the specificity of cultural products and services.
- Stakeholders who take a particular interest in cultural enterprises/organizations and their activities, which greatly influence their impact on society.

The above observations could, from inhibiting factors, be used as an object of study, helping these companies to overcome any obstacles in the effort to achieve their goals.

The acceptance of the science of marketing and the application of its knowledge and practices towards the achievement of the goals of cultural enterprises/organizations active in the private as well as in the public sector, will bring new ways of action with a local and international positive impact. With this in mind, it is considered almost necessary to take advantage of the sciences, art, politics and economics from the market of culture.

As far as Cultural Marketing is concerned, for many years the "world of culture" was and continues to be somewhat suspicious of marketing actions and practices. The science of marketing, although much discussed and desired by many companies in the global market, has been misunderstood by many as responsible for several actions that seem incomprehensible, unclear and in some cases, even unnecessary. Managers of many cultural organizations are still suspicious of the introduction of marketing into the cultural space, and this can be explained. Cultural Marketing presents some peculiarities. The goals that most cultural organizations wish to satisfy are not entirely financial, as in other businesses, but social.

9. CONCLUSION

The international cultural community, in recent years, has been following with great interest what is happening in the field of culture, using science and the development of technology. Perceptions of the past, such as that art belongs to the few or that the economic value of a cultural asset is difficult to determine, are waning. The production and consumption of cultural products cannot be the privilege of only certain individuals and social groups.

It is noteworthy that every cultural enterprise/organization or unit that manages one or more cultural products, operates voluntarily or involuntarily as a system of inputs and outputs. Some of the inputs to the system are the staff or artists in the industry, the logistical equipment used and of course the financial resources required. Some of the outputs are the knowledge, experience and skills that come from professionals in the field.

Human and financial resources in the process of production and consumption of art are by definition inextricably linked. According to the above, achieving the maximization of performance, which is the objective of every action, every business, and every branch, now also in the field of culture, should be accompanied by the maximization of profit. The intended profit that the culture market has the potential to acquire consists of the symbolic as well as the economic value of the cultural product. Always respecting the social mission and objectives of each cultural enterprise/organization/unit and the right of everyone to enjoy the products resulting from culture as a common and social good, we accompany the developments and the combination of sciences that have the potential to offer development in important sectors of the economy and society, for the benefit of the well-being of individuals.

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