

PERCEPTIONS AND ATTITUDES OF THE STAGE ARTS AUDIENCE ON MARKETING MIX VARIABLES

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ABSTRACT. Performing arts meet a wide range of audience needs. Some spectators make the decision to participate because they are interested in the program, while others are attracted by the interpretive qualities or by famous artists. The decision on the characteristics of the artistic product delivered to the public involves solving a dilemma between its artistic and commercial dimension, between the resources and the available budget and the aspirations of the directors. The distinction between entertainment and art is not always very rigid. There is a preconception about an art show that could be perceived as boring and inaccessible to the uncultivated public. The main purpose of the research is to analyze the public's perception of the elements of the marketing mix for the artistic product in the performing arts. Descriptive research was conducted through the questionnaire-based interview. Consumers are more inclined to seek to satisfy an emotional need by consuming artistic products or to learn something new, diversifying their level of education.

Keywords: extended marketing mix, performing arts, stage arts audience, spectators' perceptions

JEL classification: M31, L89.

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Introduction and literature review

The field of marketing has nowadays become one of the most important activities within any organization (Armstrong et al., 2019). It ensures the success and intelligent allocation of the organization's resources in accordance with the market trend on which it operates (Kotler et al., 2020). It has become mandatory on competitive markets even for the smallest business or project (Kotler and Zalman, 1980). The marketing mix variables are engaged to respond to the challenges of dynamic environments.

The literature regarding marketing mix elements for stage arts domain remains poor. Framing the field of performing arts closer to the service area, it is, first, worth mentioning that the artistic product integrates both artistic goods (costumes, decorations, props etc.) and several types of services.

At present, little is known about the role of marketing mix in client's decision-making process for the performing arts. At the same time, it is something that could help marketers develop more effective strategies to attract and retain customers (Han & Kang, 2020). Identifying the factors that play an important role in making decisions for the employer, determining how managers can ensure that the public experiences better service quality, and setting key variables influence post-purchase behavior, could provide valuable information for the permanent arts, and could help to develop more effective marketing. Only a few investigations of marketing mix variables in the performing arts have been conducted (e.g., Căcoveanu, 2015; Lee et al., 2016; Kerrigan & Ozbilgin, 2004; O'Reilly and Kerrigan, 2010; Vorzsak et al., 2006; Teatro all Scala, 2017).

1. Product

The product represents the main component of the marketing policy. Precisely the artistic product should be analyzed, selected, and created by combining both marketing and artistic knowledge which, for the performing arts, regards the director.

Perceiving the artistic product as basic, generic, global, and expected product in the performing arts, a comprehensive and relevant term that encompasses all these components is the complete experience resulting

from consumption. Each audience segment, regardless of the type and segmentation variables that define it, participates in a performance expecting or wanting to live a certain type of experience. Likewise, the director wants to offer a certain experience. Success occurs when the experience offered by the artistic team coincides with that expected by the public, captures, or even exceeds these expectations (Bernstein, 2014; Leko Šimić et al., 2018).

Less known but more and more common in Romania are the artistic directing approaches with modern elements. Most frequent and popular performances are usually reduced to the box-type scene that involves the distance between the audience and the artists. This approach is strongly competed and overtaken by the film and television offer. Obviously, a large part of the audience prefers the comfort of the cinema or their own home to a stage performance, especially since the comfort of the auditorium often leaves much to be desired and the whole process of getting there requires extra effort.

Modern artistic directing visions through innovative types of staging seek to change this approach. They seek to offer a unique and different experience that the public cannot experience by consuming alternative products.

Such interventions can be done, for example, at the spatial level by reducing the distance between actors and the audience or changing the seating of spectators. Highly appreciated are the initiatives in which it was mounted in an integrated natural setting, the spectator-audience position was reversed so that the audience was placed on stage and the actors played in the hall as well as the ones in which the actors play in a daily setting involving the audience, the performances flash-mob type, living statues etc. This approach does not, of course, appear devoid of a degree of risk and greater demands from the anticipation and improvisation skills of the artists.

Sensory harnessing is another variant that can strengthen the viewers' experience through actions and effects that involve a wider range of senses, not just the visual and auditory sense.

The trend and preference for 3D-6D productions in cinematography is the current proof of this orientation with the mention that in the performing arts it can be integrated with more flexibility and lower costs.

2. Price

Regarding the price, most opinions claim that it is, in the field of performing arts, often irrelevant. The only categories for which this could be a barrier are students and probably people who are retired or have very low incomes. Most institutions frequently offer packages tailored to their needs.

The factors that influence the purchase decision depend on the rest of the variables of the marketing mix and associated risk factors: the risk of getting bored, the social risk and the psychological risk, of not being in a place incompatible with one's own image and way of life (Bernstein, 2014).

A peculiarity of the price variable in the artistic field is its impossibility to fully include the costs, hence the conclusion that there is a higher economic threshold for the purchase of tickets that deserves to be analyzed and identified.

The large discrepancy between cost and price opens a new side specific to the cultural field: fundraisings (sponsorships, donations, and partnerships) which becomes a distinct and essential component in the marketing of any institution or artistic community.

3. Place

We can consider two types of distribution that define the field of performing arts without any connection with the term "distribution" with the meaning of role allocation within the artistic team, an aspect relevant to the activity of recruiting human resources in the field. First, the distribution can refer to the form of delivery of the performance in relation to the product variable and the directorial vision described above that influences the form, place, and way in which the show is distributed. In short, it refers to the place where the performance and the type of direction are implemented, especially in terms of positioning, background, staging and the public-spectator relationship and distance.

Second, it refers to the distribution process of the physical proof that accompanies the service: ticket sales, efficiency, and accessibility. How easy it is for the public to purchase the desired ticket and the

experience they have in this process is often a decisive aspect in deciding to attend. Of high importance is, of course, the need to facilitate the online purchase of tickets accompanied by a functional and efficient process and as well as the availability of staff to deal with problems along the way or possible objections in a polite and professional manner.

4. Promotion

The promotion of artistic products must as well combine some aspects whose harmonization is not always an easy choice.

As in the planning phase of the product, in the case of promotion variable the difficulty appears in how to implement a promotion campaign in tune with the following four factors:

a. Consumer orientation

The campaign must be constructed in such a way as to highlight the advantages of participating in that show from the public's perspective. What needs, desires, expectations can be solved by participating in that show exclusively, better than in a similar one or by opting for an alternative activity?

b. Strategic promotion of artists/ use of an artist's image for promotion

According to point a., for certain segments of the audience a renowned artist present in the cast and illustrated in the promotion campaign can be a very good "hook" for the appropriate segment, most often consisting of categories of knowledgeable and loyal audience. However, to target as many segments as possible, this practice should not be exclusive in order not to alienate the less informed or novice audience segments.

At the same time, the visible involvement of an artist's image can be a strategy for implementing or consolidating their long-term notoriety if it has potential to develop new personal "brands" that can be capitalized in the long run as well as those of current reputation.

There is often a tendency to force or exaggerate the value of an artist out of the need to validate and motivate them for a more successful performance or to create the impression of a better reputation of the institution or show where he performs. This can result in a loss of public confidence and credibility of the entire offer if the resulting expectations

are not confirmed in the satisfaction of the target segment or the novice consumer not feeling the promised satisfaction may feel disqualified and avoid returning to future shows.

c. Highlighting the artistic vision of the essence of the product

It is desirable that, after analyzing, understanding, segmenting the demand, and constructing the appropriate product accordingly, communication to be adapted according to those potential attenders whose expectations and desires can be best met by the offer and who they will resonate with what will be delivered on stage.

Moreover, the artistic performance also involves an interaction and energetic and emotional exchange between the audience and the artists. The right audience will not only respond positively to the artists but will give them the feedback and drive needed to have a successful performance.

For this reason, the promotion campaign must reflect the concept and essence of the performance highlighting the artistic vision in tune with the story line, approach, scenography, the concept of the show.

d. Capturing an expressive moment and conveying a representative emotion

Communication materials used (graphics, text, video, auditory content, etc.) can have a greater impact if they coherently reflect the atmosphere, the positive experience that the artistic product will offer on the evening of the show, an insinuation of the emotional satisfaction that can be reached by consumption.

If photos with cast artists are used, they should contain an epic scene capturing the characters in active and expressive poses. Increased attention to technical artistic detail can be very relevant to correspond to those categories of public that have a more advanced level of knowledge and could notice any inconsistencies. For example, in the case of a ballet performance, the images that include dancers in motion must show only positions or moments of correct technical execution without, of course, excluding the artistic and emotional side. In the case of commercials and/or audio recordings that use performers' music material, it is mandatory that the selected recordings be performed correctly and sectioned properly as not to generate disturbing disharmonies.

The information on written materials used by or referring to the subject or characters in the show must, of course, be well documented and consistent etc.

In conclusion, it is essential that the marketing team knows in detail the product and the specialized requirements that characterize it. It is easy to make mistakes if team members do not have a minimum of artistic expertise and the materials are not properly checked.

5. People

The staff includes people with diverse attributions who have as a common feature the interest and motivation for the artistic act. Overall, the components of this variable in the performing arts most often refer to: artistic staff, technical team, administrative team, management, marketing team and volunteers (Štefko & Krajčák, 2013).

An internal marketing approach perspective of this marketing mix variable involves treating all members involved as internal customers like the analysis applied to the public. Thus, following the identification of needs, desires, and expectations along with segmentation of this variable, the most recommended leadership styles and directions given by the motivating factors can be applied. It is important that the team works integrated and in harmony, the atmosphere at the time of the creation process being a factor with a strong influence on performance. The tensions and pressure of a chaotic approach can generate various blockages in the capacity of expression and creation, especially at the level of the artistic team (Stanislavski, 2008).

The natural and justified way artists focus on themselves involves higher or lower doses of the narcissistic and egocentric tendencies necessary for those who develop in this field. The uninhibited, dominant, and egocentric personality is a normal trend for those who choose a stage career because, only by presenting themselves in the best shape, attracting attention and capturing the sympathies of those around them, they will be able to offer the best.

However, in another context, these personalities so suitable for the scene, can become overwhelming and problematic without a realistic self-awareness and a strong will to adapt. Moreover, such personalities will encounter real difficulties in positions where, for efficiency, they would require their placement in the background or less visible areas.

Because of the marketing approach, from the analysis and understanding of the needs of the demand in order to satisfy them more efficiently and operatively than the competition, the support of the decision-making team is essential. The approval of a strategy in which the attention is also focused on the internal factors is necessary for a good functioning of the artistic team.

6. Process

Processes are mechanisms for harmonizing all the factors that make up the entire activity of the organization by going through the managerial functions from the perspective of concentrating on demand and considering the specifics and particularities of the activity.

In carrying out the activity effectively, the intention is to create systems, functional methods and working benchmarks that include the possibility to continuously improve and readjust to the mobile requirements of the market. Systemic vision, a necessary skill at the decision-making level, requires a precise and structured cognitive model to look at the entire organization from a complete perspective, from general to specific.

The more we delve into the details of the activity, penetrating to the operational basis of the process, the more necessary it is to draw up procedures and work instructions adapted to the field.

The entire artistic team activity must be sufficiently structured to offer comfort and balance, but also to leave enough space for the creative contributions of the artists.

7. Physical Evidence

Physical evidence refers to those tangible factors that accompany the service.

Physical evidence includes aspects related to the environment (architecture and decor of the space, background, light, etc.), the general framework (layout - how to organize the space) and branding (inserts and joints of space with recognizable elements that define the image of the organization).

For the artistic product, the physical evidence refers to the space where the show takes place, which combines with the variable distribution, processes, and staff, along with everything that happens outside the stage as a complement to the show experience but also to the scenography elements of the artistic product from the stage.

Brand elements are present starting with the process of documenting and purchasing tickets, during the delivery of the product and until the end of the experience. The ambiance and the setting intertwine with the process and the interaction with the staff from the moment the consumer arrives at the performance hall until they return home and can refer to: the appearance of the staff, the materials offered, the various facilities, products available along the trails that the consumer can cross.

The experience of a show cannot be isolated from a complete approach to this variable, as it is not enough that only what happens on stage is optimized.

Physical evidence in the performing arts offers a greater degree of flexibility and creativity. There is the option of integrating what is delivered on stage with the same artistic vision as on stage, before and after the performance in the most varied ways. For example, short artistic moments could be added during the breaks between the acts of an opera in the relaxation area. The characters can walk among the consumers, the staff can wear vintage outfits, scenic elements can be included all around the building, scenery like that on stage, adapted products included in the bar menu etc.

From an artistic staging perspective, there are various possibilities to the classic Italian scene (box type). The action can take place in unconventional spaces totally or partially, outdoors or the positions of the public - artists can be reversed. The audience can be placed on stage and the artists to perform in the hall, etc.

The physical evidence also refers to practical aspects that ensure basic comfort such as parking possibilities, adequate thermal comfort, cleanliness, etc.

8. Public

Whether we analyze this variable from the concept of segmentation or see it as an additional element of the artistic marketing mix, it represents the connection between the artistic and commercial sphere and can influence both dimensions.

The economic impact of the satisfied, motivated, and faithful public is obvious, but, along with the resulting advantages, the public becomes an element of the marketing mix through the contribution it has in the actual artistic act and overall experience.

Specifically, the reaction and feedback that the public offers, including during the artistic act, influences the quality and results of the artistic product. Even in the case of staging based on the Italian scene (the standard, box-type scene, in which the audience and the artists are separated), the energy and verbal, nonverbal and para-verbal language of the audience convey motivation and inspiration to the artists.

In case of modern staging and directing, the degree of separation between audience and artists can be reduced and transformed. Artists may have the opportunity to step out of the stage context and interact with the audience by involving them to a greater or lesser extent.

Returning to the idea of experience as a synthesis of all the needs that can be met by participating in an artistic show, the modification of classical visions becomes a necessity and solution for the revitalization of the artistic product. The reduced barriers between audiences and artists and the inclusion of interactive and sensory dimensions in contrast to the passage of an epic thread, becomes an undeniable competitive advantage over the movie industry (Iyengar, 2010).

Therefore, in applying this solution, the public is a key element, like a distinctive branch of the artistic distribution “to be recruited” carefully. Its segmentation, understanding and analysis become mandatory measures for the success of the performance as well.

The presence in the performance hall of a random audience in the case of an interactive artistic product, automatically attracts the risk of reactions that may affect the success of the show. In this case, an approach focused independently only on ticket sales, could lead not only to a negative reputation on the market but even the failure of the ongoing artistic act.

The central points of interest, regardless of the issues raised, aim to always identify the areas of balance between the commercial and the

artistic sphere. This aspect of the non-existence of an exact solution represents, on the one hand, the challenge of the field and, on the other hand, its finesse and uniqueness. The marketing strategy of an artistic organization describes directions, approaches, and possibilities with high proportion of flexibility and interpretation.

Often the demand for artistic products in the field of performing arts tends to be limited to a common reference point and recognizable features largely focused on entertainment or familiar landmarks. Thus, the exact satisfaction of these expectations implies, at the same time, a limitation of artistic creativity, restricting the creative and/ or expressive process of artists. The result determines faster saturation and accelerated trivialization of supply.

In conclusion, marketing an artistic product involves a constant search for the equilibrium point based on inevitable compromises to obtain an optimal recipe and, in most cases, in turn as or even more creative than the product or offer of artistic products themselves.

The main goal of this research is to identify the perceptions and attitudes of the spectators on the artistic product in stage arts in respect to marketing mix elements.

Methodology

The authors performed a descriptive research based on the interview method, having as main collection tool the targeted online questionnaire (Cosma, 2008). For the present study the research was conducted to better understand the reactions of the spectators concerning product features, price perception, distribution possibilities, physical evidence characteristics, support personal attributes, and promotion options. The questionnaire was organized into 5 sections. The first four sections were dedicated for analyzing the variables of the marketing mix and section 5 for demographic data of the participants.

Initially, in the collection process we opted for the administration of questionnaires in the online environment and completed it with questionnaires administered offline at the performances of the artistic institution from Cluj-Napoca chosen for analysis. Later, using an online platform - Lyric Opera Research Cluj RO and the acronym LyRO on the social media networks the collection process was completed.

For sampling, the identification of the total respondents' number started from the total capacity of 800-900 seats in the hall of the three major institutions in Cluj-Napoca: the Romanian National Opera in Cluj-Napoca, The Hungarian Opera and Transylvanian State Philharmonic, with an average of 833 seats, and a maximum of 90 show titles in one season cumulating the offer of all three institutions: the Romanian National Opera - 40 titles/ season, The Hungarian Opera - 30 titles/ season and the State Philharmonic - 20 titles/ season. This results in a total, ideal total population/ season of 74,970 sets. A standard error of 5% results in a need of 382 respondents if all of them would be available to participate in all 90 shows in the total offer.

Because the study was conducted at a very high level of accuracy by precisely targeting the audience inside the institution, during the actual performance of the shows, a total of 367 valid questionnaires formed the sample for the present study.

Results and discussions

The socio-demographic profile of the sample is presented in the Table 1.

Table 1. Respondents' socio-demographic characteristics

Category	Items	Frequency	%	Category	Items	Frequency	%	
Age	Children <16	3	0.83	Monthly income (in LEI)	0-1400	81	22	
	Teenagers 16-23	64	17.72		1400-2000	48	13	
	Young 23-35	67	18.55		2000-2500	48	13	
	Adults 35-45	55	15.23		2500-3000	33	9	
	Adults 45-55	69	19.11		3000-3500	33	9	
	Adults 55-65	79	21.88		3500-4000	33	9	
	Mature 65 - 75	24	6.64		4000-4500	33	9	
	Seniors >75	0	0		>5000	59	16	
Sex	Male	89	24		Attending frequency	Weekly	26	7
	Female	278	76			2 - 3 times a week	62	17
	No response	0	0	Monthly		81	22	
Studies	Gymnasiun	7	2	Once in few months		103	28	
	Highschool	73	20	A few times a year		62	17	
	Post-highschool	11	3	Every few years		29	8	
	University	136	37	Never		4	1	
	Master	106	29					
	Phd	26	7					
	Post-university	7	2					

Source: authors' results

The main types of needs: entertainment, emotional, educational, spiritual, and social needs were mentioned as being satisfied by stage arts (Figure 1). The largest share of positive responses is found in meeting emotional needs, the audience wants first and foremost special and personal emotional experiences. Secondly, the public is interested in the educational dimension, seeing in the product an opportunity to learn something new and to diversify its general culture. On third place is the spiritual need, the public being interested in a meditative framework of balancing through the consumption of the product. The need for entertainment is present in a lower share and on the last place was the need for socialization.

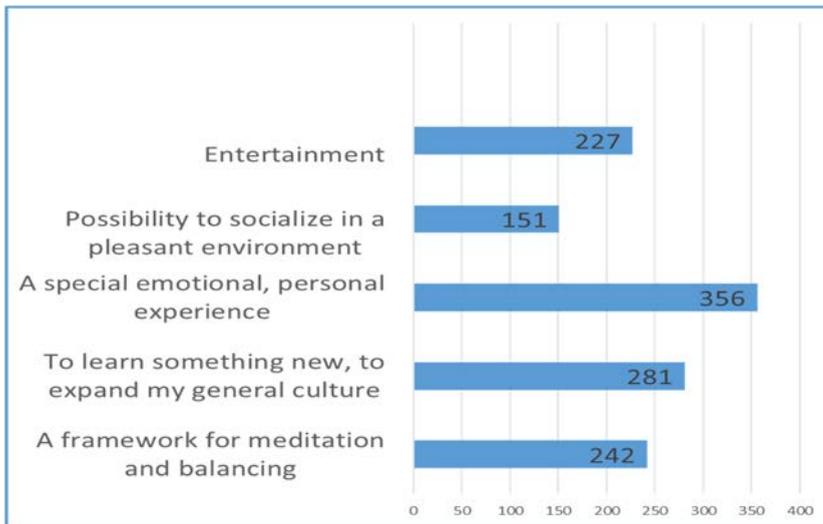


Figure 1. Respondents' expectations

Source: authors' results

Considering the product category, the most appreciated genre is opera, and the least preferred genre was considered contemporary ballet.

Other targeting possibilities result from the extra options suggested by consumers asked by the institution they visit more often. Besides the main institutions (Romanian Opera Cluj-Napoca, State Philharmonic, Hungarian Opera), they mentioned: Gheorghe Dima Academy of Music, the Students' Culture House and the annual Jazz in the Park event (Figure 2).

Campaigns applied to these locations could ensure a safe level of increase in the volume of customers consuming lyrical performances.

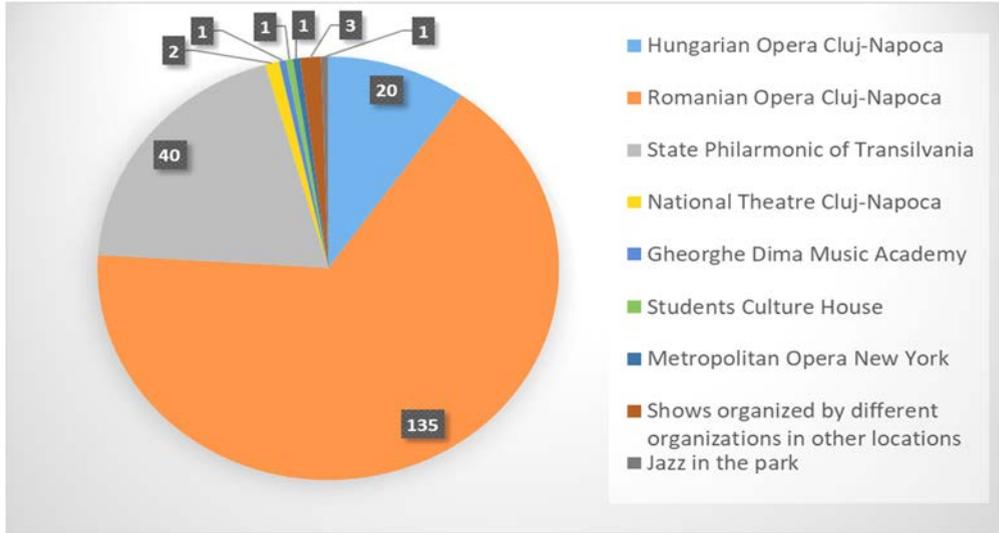


Figure 2. Attendance frequency
Source: authors' results

The study revealed that the criteria considered valuable and justifying for a higher price are visibility, acoustics, a cast with at least one notorious artist and innovativeness of the show. An average share was recorded by facilities such as: comfort, various activities in the foyer during the break or at the end of the show and notoriety of the event. Are considered unimportant the privileged position of the place, interactivity, and the presence of important people in public (Figure 3).

The average price resulted according to the analysis of the answers is 117.56 lei (approx 25 euro). Among the respondents were also people who stated that the price is not important to them.

A percentage of 43 of the respondents consider the prices charged by cultural institutions as average and justified for the offer. 32% believe that prices are high but fair for what is offered. For a percentage of 10 the price does not matter. 8% said that the prices of Cluj-Napoca cultural institutions are too high in relation to their offer and 5% see the prices as too low for what is offered (Figure 4).

A ticket can be more expensive if:

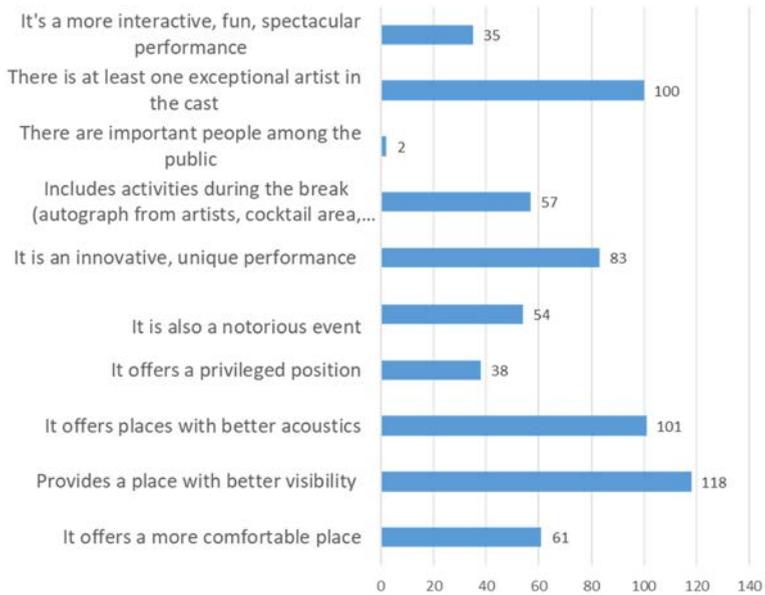


Figure 3. Reactions to price modification
Source: authors' results

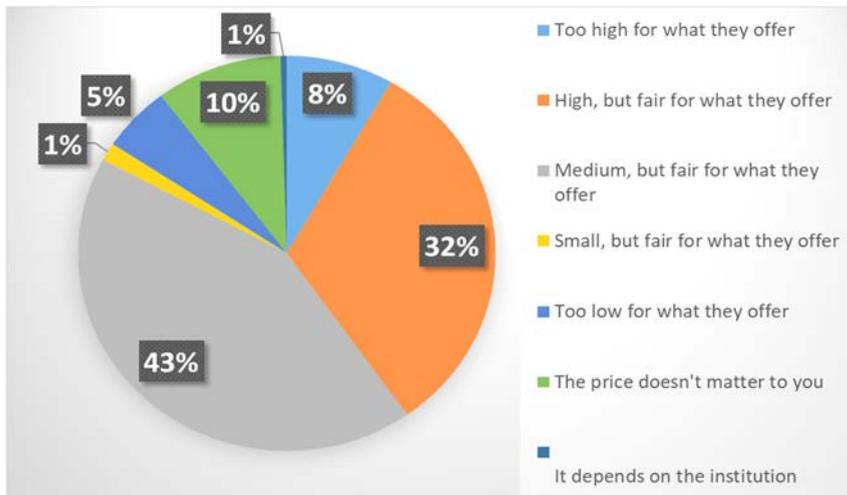


Figure 4. Reactions to price dimension
Source: authors' results

For 45% of respondents, the price did not prove to be the main element in determining the frequency of participation. A price reduction would not have a significant impact on them as much as the identification and resolution of other barriers that lead to a decrease in the frequency of participation.

The distribution variable includes, on one hand, the process of purchasing tickets and, on the other hand, the actual position of the venue of the show.

The term artistic distribution has a totally different meaning referring to the composition of the artistic team that usually varies from one show to another being rather framed in the product variable of the marketing mix. 33% of respondents prefer to buy tickets directly from the box office a few days in advance and a percentage of 5% buy on the day of the show. This results in a total segment of 38% who buy tickets offline. Almost double 61% buy tickets online: 28% on the institution's website and 33% on the Biletmaster platform. 1% participate by invitation only. They are also offered free of charge by the delegated staff of the institutions for certain reasons: families of the employees, protocol, awards etc. (Figure 5).

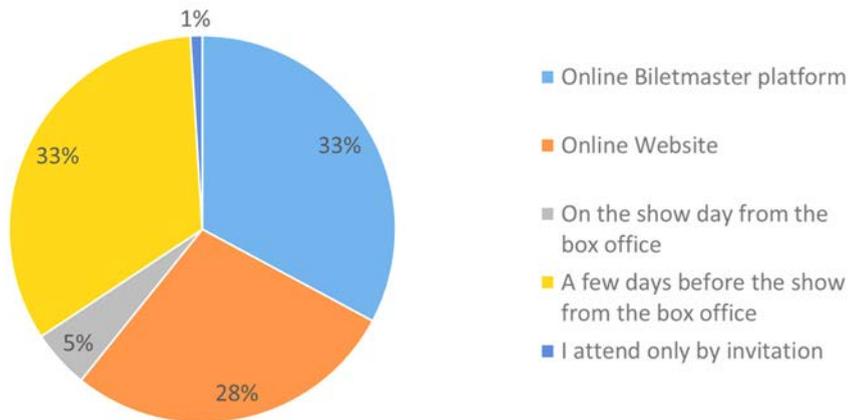


Figure 5. Preferred method for buying tickets/ subscriptions
Source: authors' results

A percentage of 33 of respondents travel to the show by car. This automatically implies the need to ensure an adequate number of parking spaces. When the entire performance hall is full, including about 800 seats, there is a need for 260 parking spaces. 28% of the public travel by bus or tram, these vehicles are also an excellent space for promotion. The 21 percent who travel by taxi could be targeted through collaborations with taxi companies or taxi applications. 17% of the public prefer walking. Parks and small businesses near specialized institutions could be excellent areas for displaying materials or actions to increase the interest of the public.

The performance time preferred by most respondents is 19.00 with the suggestion of several to include the option of 20-21 hours or a differentiation of working day / weekend and summer period/ winter period.

The performance venue is an essential part of the experience of a show. It includes the performance hall and the area outside the performance hall, the foyer where additional activities can take place or includes some artistic moments that are simpler and easier to assemble.

For the consumer, the entire interaction from the moment she/ he reaches the location of the show until departure, is a component part of the product. The stake is the state he experiences and, especially, the duration of the sensation with which he remains to offer recommendations and want to return.

We conducted a breakdown analysis of the foyer/ performance hall, and we took as a reference the three major institutions in the city: the Romanian National Opera in Cluj-Napoca, The Hungarian Opera, Cluj-State Philharmonic to monitor the degree of customer satisfaction. The evaluation criteria start from the elements that consumers have identified as important and justifying for higher prices in terms of space: visibility, resonance, comfort broken down into thermal comfort, comfort place (seat) and cleanliness, interior appearance as a scenic extension through a suitable design. We also included in the evaluation the behavior of the participating audience, a variable that can significantly impact the experience of a show depending on the attitude and energy transmitted. We added a score at the level of each answer as follows: very weak -2, weak -1, regardless of 0, good - 1, very good - 2. Based on these ratings, the average was calculated and a total for each characteristic (Figure 6).

Romanian National Opera Cluj	Score	Transylvania State Philharmonic	Score
Visibility	135	Visibility	144
Sound / Resonance	193	Sound / Resonance	174
Thermal comfort	138	Thermal comfort	134
Seat comfort	44	Seat comfort	70
Interior appearance / Design	181	Interior appearance / Design	88
Cleaning	184	Cleaning	160
Participating public behavior	136	Participating public behavior	171

Hungarian Opera Cluj	Score
Visibility	119
Sound / Resonance	120
Thermal comfort	93
Seat comfort	72
Interior appearance / Design	62
Cleaning	122
Participating public behavior	116

PERFORMANCE HALL

Figure 6. Perceptions of the respondents on the physical evidence
Source: authors' results

The performance hall of the Romanian Opera in Cluj-Napoca was rated as having first the cleanliness and an adequate level of resonance. The main negative aspect is the reduced comfort of the seat in the hall. The Hungarian Opera performance hall also received the highest rating in terms of cleanliness. The main negative in this case concerns an interior design that could be improved. The hall of the Philharmonic was also rated in terms of interior design but also in terms of reduced comfort of seats. They registered a favorable score in terms of resonance but also in terms of the behavior of the participating public.

In evaluating the staff, the research was focused on the analysis of the staff with direct interaction with the audience on show time. It includes: the foyer coordinator, the placers, the people in the wardrobe and representatives of the PR team.

The evaluated criteria were kindness, promptness, appearance, and competence. The following grades were given: poor -2, poor -1, regardless of 0, good - 1, very good - 2 based on which the average was achieved and a total score given to each characteristic.

The Romanian Opera obtained the best ratings at the staff level. Almost all criteria were on average close to a good grade. For improvements, one criterion that could be enhanced is appearance.

The Hungarian Opera staff has the best results in terms of kindness and could invest primarily in appearance. As for Philharmonic, the results are very balanced. The first element that could be improved is, in this case as well, the appearance (Figure 7).

Romanian National Opera Cluj	Score	Transylvania State Philharmonic	Score
Courtesy	228	Courtesy	174
Readiness	208	Readiness	173
Appearance	193	Appearance	166
Competence	220	Competence	179

Hungarian Opera Cluj	Scor
Courtesy	150
Readiness	137
Appearance	129
Competence	139

SUPPORT STAFF

Figure 7. Audience' perceptions on support staff
Source: authors' results

A percentage of 53 of consumers tend to find out online and independently about the available offer of lyrical shows. Consumers access the websites of the institutions and analyze the available options themselves. The site is an essential resource for this purpose, the purchase decision can be greatly influenced by efficient management and its impactful content. Also, online but based on social networks: Facebook and Instagram social media platforms inform 21% of the public. 6% of respondents prefer street posters, 5% read articles in the field, 3% go directly to the ticket office and 2% said they prefer to ask a friend (Figure 8).

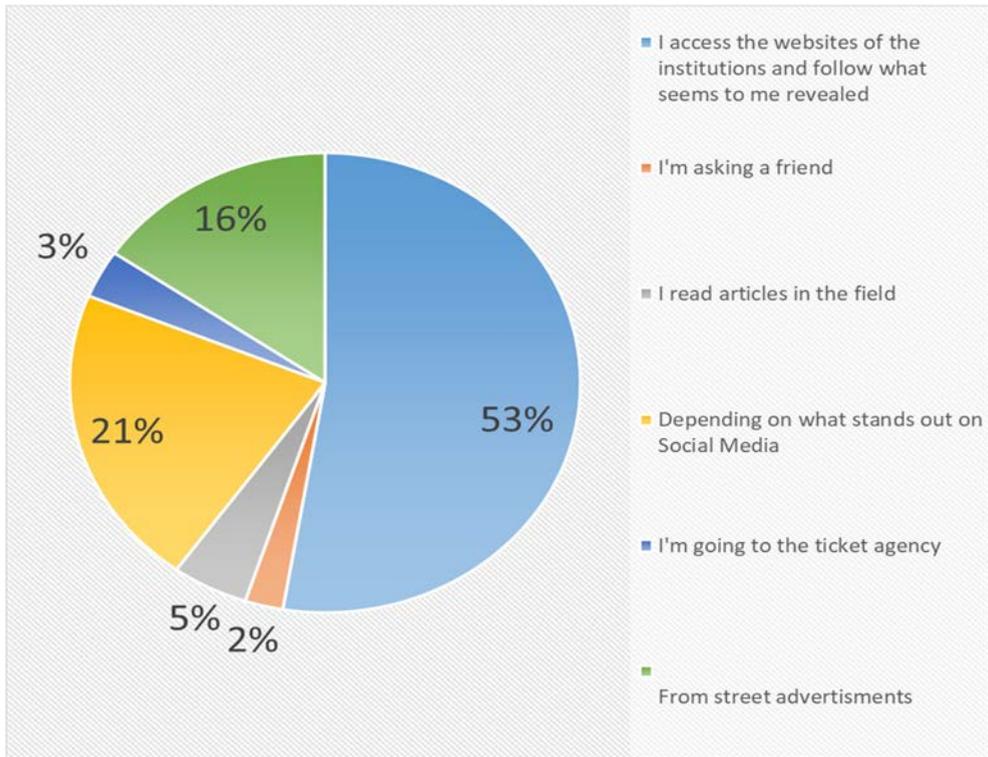


Figure 8. Preferred form to be informed about the offer of lyrical cultural institutions
Source: authors' results

The most effective promotion tools according to the respondents are the social media campaigns (Facebook and Instagram) with a percentage of 24.44%, the websites of the institutions with 22.83% and the word of mouth - recommendation of a friend with 14.79%. An impact to be considered is generated by the events on Facebook with 14.79% and the street display with 13.83%.

Low and very low percentages belong to online articles 2.57%, material received at another show 1.61%, radio ad 0.96%, online promotions or contests 0.96%, e-mail marketing 0.32%, shows or the TV interview 0.32% (Figure 9).

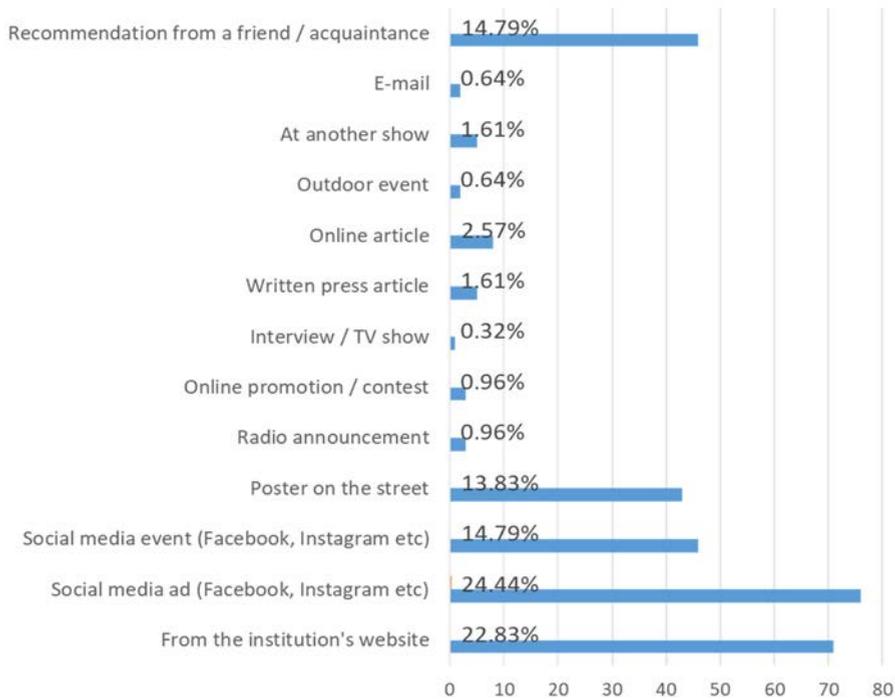


Figure 9. Main source of information about attended performance
Source: authors' results

Conclusions

The harmonization of the artistic with the commercial dimension is a complex process, but not impossible. The artistic product offers a complete experience that integrates all the elements of the marketing mix. The main purpose of the stage arts institutions is to find the best artistic product (experience) for the audience segments available. Each artistic institution or organization should carefully segment the market and target the right and accessible segments on the current market, avoiding approaching the product only in terms of the artistic performance. The market constantly changes requiring permanent adaptation. The whole marketing mix needs to be adapted accordingly to create the best possible experience.

In Cluj-Napoca, the main performance arts consumer is a female, between 55-65, with high-income, graduated a university, working in education with no qualification as artist and no practice in the artistic field.

The audience is most interested in enjoying a personal emotional experience. The price is accepted and is not of much relevance when the visibility, acoustics, and reputation of the artists on stage are optimal. The favorite genre is grand opera. The audience could buy tickets online especially if linked directly from the website but also directly from the box office. Best time to start the show is 7.00 P.M. The audience can be best targeted on social media and campaigns and social media events are recommended to be created. Is preferable to use campaigns encouraging recommendations and pay attention to the information on the website since the audience prefers to research them from this source.

The results offer diverse directions to balance the commercial and artistic perspectives by effective combination of the marketing mix. The optimal receipt to solve the dilemma appears sometimes to be more diverse and flexible than the artistic product since the marketing of an artistic product involves a constant search for equilibrium, vision while becoming, perhaps, an art form by itself.

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