Strategic Analysis of Corporate Marketing in Culture Management

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Abstract

Postmodernism dictates the boundaries of culture that once perceived and imposes new insights. Adding a symbolic meaning to brands expands the understanding of cultural brands. The purpose of this paper is to analyse and discuss the strategic positioning of corporate marketing in segment of cultural management. Insights and reflections derived from corporate marketing and from the brand theory literature are adopted in the paper. Author of the paper analysed three type of cultural segment: school, theatre and museum. The behaviour of employees is very important element in the expression of corporate identity. In this paper, we compare all three segments of culture with Balmer and Aaker's model. We describe a model for managing corporate brands, corporate identity, corporate image and corporate reputation. Author of the paper draws on key literature relating to corporate marketing and marketing in culture. Main goal is to broaden our understanding corporate branding using a model C^2ITE, AC^4ID Test and brand personality. Finally, we review corporate identity and image as key factor in building culture management. Ultimately, the culture brand is based on the essence of art, to the desired image that makes the vision of brand, that is, from a consumer perspective, a renaissance individual with a need for cultural brands.

Keywords

Corporate marketing, brand, identity, brand personality, culture management.

Introduction

For centuries, there are common interdisciplinary and intermediate ties between culture and art. Just remember the Fin de Siècle of European modernism (Jensen, 1994, p. 18) and relation toward the theatre. There are very few common notes about the term of culture and marketing (Meler, 2006, p. 174), especially marketing in museums and theatre. The reason for this comes from the very nature of art: art is not for practical use and is limited to a smaller number of people. Art presents a personal view of society, and the work of art becomes a reflection of such a viewpoint. Culture represents the totality of human accomplishments and artistic expression.

An outcome of art, theatre or museum product is of no use to audience if it does not get in communication with the viewer. The play is an artistic act according to the theory of theatre (Balme, 2011, p. 1). At the same time, the theatrical performance without regard to the viewer is not completed and complete theatrical act. From a production point of view, without a viewer, theatrical performance represents uselessly spent money. In addition, the modern museum represents a place of interpretation of social values and culture. It is evident that the culture of going to the museum and the theatre appears because of creating cultural needs.

Culture as well as any other activity requires an appropriate organization and management in order to achieve that management in culture is not controversial. As in any other production and theatrical production, it produces a product for selling. The same goes for the museum just because the message was transmitted to the employees and the interpretation of the exhibits. However, what is controversial is certainly a myth that culture and marketing cannot go together.

1. Culture as a product

Culture is one of the two or three most complicated words in the language (Williams, 2015, p. 87). Postmodernism dictates the boundaries of culture that once perceived and imposes new insights. Although postmodernism proved to be a problematic and indeterminate concept, particularly from the aspect of the new marketing paradigm (Brown, 1993, pp. 19-34), here we will observe it from a marketing and cultural perspective. Postmodernism in culture leads to the predominance of production over the reproduction, which is also a postmodern feature, because of such understanding everything is becoming cultural.

It is evident that postmodernism leads to the collapse of the communication itself in which everything becomes simulated (Baudrillard, 2017, pp. 121-129). Accepting the theory of simulacrum, society is based on production and image exchange, and consumers have nothing to do with the reality that these images mean. Postmodern marketing is the foundation of such consumer change. Production, reproduction, image, simulation, and brand are no longer a result of the circumstances (Firat & Venkatesh, 1993, pp. 227-249). Modern society's consumer behaviour is characterized by consumer desires that are created and need not to be based on real needs. The needs are created and transformed into images that become consumer real wishes.

Culture is viewed as a "battlefield" (Eagleton, 2002, pp. 51-87) because they contrast each other with various forms of cultural activity from identity to popular culture (Strinati, 2004, pp. 5-18). Despite the fact that culture is understood differently, the concept of culture, according to Said (1994, p. 12), implies a "sublime element", and in postmodern society it implies the overall way of life of people (Eagleton, 2002, p. 47). Cultural theorists (Said, 1994, pp. 12-37; Eagleton, 2002, pp. 54-73; Strinati, 2004, pp. 5-45; Colbert, 2012, pp. 13-37; Williams, 2015, pp. 87-93) cite the dynamics of culture on the one hand, while on the other hand they speak of symbolic experience. The concept of culture is a complex, multidisciplinary construct and cannot include in itself a unique, universal definition. If we accept the metaphor of culture as a battlefield (Eagleton, 2002, pp. 51-87) then culture can be seen as dominant and popular, accepting the fact that popular culture should not be considered less valuable than the opposition of high culture, so called sub culture (Williams, 2015, p. 92).

In this way, the difference between culture and popular culture is wiped out because in postmodernism everything can turn into a reference to popular culture, even the worship of the brand. Brand Cult (Acosta & Devasagayam, 2010, p. 168) represents a powerful brand-worship identifying with a group of like-minded people. Consumers perception of identity is very important as well as the perception of social belonging to a particular brand, which is particularly pronounced when analysing the relationship between employees and consumer (Homburg, Wieseke & Hoyer, 2009, pp. 38-54)

This is especially true in management of culture because the needs for artistic values of man are not innate and do not exist as a natural phenomenon. That is why every community in each culture develops and promotes such a need through the education system. The inborn need for the theatre, the connection between man and culture and theatre as the basis of civilization will be seen as a cultural product that depends on theories of corporate marketing (Balmer, 2001a, pp. 1-17).

We cannot see artwork as consumer goods because it is not designed to satisfy consumer desires. Ideas and emotions can be branded (Keller, 2001, pp. 15-19). After all, consumer perceptions and emotions are the key factor in creating an image. The myth of mistrust of culture and marketing, especially in non-profit organizations, represents a tremendous psychological resistance to marketing. This is because the state secured the survival and functioning of the institution. In market-oriented conditions, cultural production relies on social marketing (Lee & Kotler, 2016, pp. 21-25). Social marketing promotes ideas as opposed to classical marketing that sells the product. That is, exhibitions, performances or visits to museum services, and producers are resellers. Exactly because the need to consume cultural products and services is not natural, it is necessary to systematically encourage and shape it.

1.1. A prototype of culture

The term cultural institution occupies a significant place in society. They are a reflection of the cultural identity of every nation. Cultural institutions enable citizens to open themselves to a multicultural aspect and directly represent different cultures (Colbert, 2012, pp. 13-27). It follows from the above that cultural institutions are dichotomous: they depend on production, i.e.

those performing arts, such as theatrical performances and those that depend on reproduction, i.e. those that perform already existing works such as cinematography or publishing.

The specificity of the cultural product itself is in a paradox. An artist should offer his work, which is a moment of inspiration, while at the same time the consumer needs to adapt to his product. The problem is bigger because the institutions depend on this product (service) on the one hand and on the other hand depend on consumers. On the artistic side, each piece is a prototype because once performed it cannot repeat the same way as a theatre play or opera cannot have the same quality if another orchestra performs. This means that distinguishing products from products in art creates a prototype of a cultural product that is also serially reproduced (Colbert, 2012, pp. 31-37).

The orientation of the organization's mission can be positioned on a continuum from market focus to product focus (Cox, Radbourne & Tidwell, 1998, pp. 180-187). The production of artwork consists of unique products that are not intended to be reproduced, such as artistic paintings or sculptures in museums. However, reproduction of prototypes, such as books or films, creates prototypes of culture as a product. So every piece of art is a prototype (Colbert, 2012, pp. 13-27), but at the same time the purpose of the prototype is to reproduce in multiple copies, which is specific to replicas in museums or theatrical performances. Figure 1 shows the criterion for distinguishing cultural works from the aspect of cultural organization.
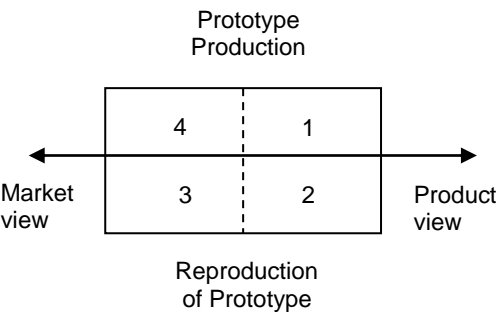

Figure 1   Criteria for cultural prototype
Source: Adopted by Colbert, 2012, pp. 7-19

In square 1, organizations are grouped, focusing on creating unique art (cultural) products - prototypes. Classical examples are theatres that perform performances or museums that preserve the original cultural goods. Square 2 is a group of corporations that produce the product in multiple copies, and they are the opposite of square 1 because they start from reproduction of a predetermined prototype. These are mostly publishers or directors who also belong to the art sector. Square 3 shows organizations that are focused on the market and there are most cultural industries and distributors there. In square 4, cultural brands are grouped. Such organizations produce unique cultural works that are focused on the market but respect the production of prototypes.

Relying on postmodern postscript (Brown, 2001, p. 118), art and marketing are much closer than implied. At the same time, accepting the theory of simulacrum (Baudrillard, 2017, p. 121-129), the society is based on the production and exchange of images, that is, postmodernism emphasizes the influence of symbols on the design of needs. That is to say, in the postmodern marketing paradigm, the consumer becomes an active participant in the repositioning of images and symbolic meanings. In the field of art, where emotions play an important role, the hedonic satisfaction of the consumer experiences from contact with the artwork is a key element (Colbert, 2014, p.564).

1.2. Cultural brand

The brand represents a promise that eventually evolves into corporate reputation. By doing so, reputation becomes undoubtedly the most significant asset in modern management. An important strategic decision for each corporation is how to mark the brand (Kotler & Keller, 2008, p. 296): as a single name, general, or a corporate name. Corporate reputation is the result of continuous action over time and this is the key difference between the brand name and the corporate brand. The corporate brand encompasses a wider spectrum and requires coordination of a number of elements that directly or indirectly affect the ultimate outcome. In addition, a greater number of elements have a reflection on the creation of brand personality (Aaker, 1997, pp. 347-357).

The brand identity is a unique set of associations found in consumer and other stakeholder impressions (Aaker, 1996, p. 27) and is one of the key brand building factors. The cognitive perspective of consumers towards brands starts with the strength and brand association. Brand strength is based on good

positioning of the brand, i.e. its most important component, consumer associations.

The brand's personality construct is understood as a form of attributing the character of the brand's human character in order to achieve distinctiveness. Such a brand dehumanization construct approaches consumer perceptions, associations and impressions according to brands. The brand's personality is based on the hypothesis that the consumer is perceived by the personification of human traits as shown in Figure 2. The brand's personality is perceived as a multidimensional construct expressed through consumer's emotional attributes and is most often represented through five dimensions: honesty, excitement, ability, refinement and ugliness. Each dimension consists of facets that represent the character of the dimension as illustrated in Figure 2.
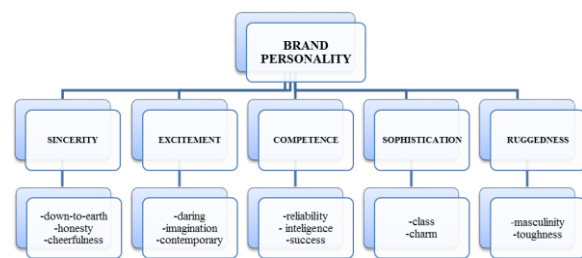

Figure 2   Brand Personality Dimensions
Source: Adopted by Aaker, 1997, pp. 347-356

The brand's personality was built according to the theory of anthropomorphization (Epleye, Waytz & Cacioppo, 2007, pp. 864-886), indicating that brands are changing according to visibility. Personality has proven to be useful for analysing consumer behaviour for brand choice as it reveals how consumers feel about brands. Brand personality (Aaker, 1997, p. 347) is defined as a set of human characteristics associated with a brand. Consumers make brand choices based on the perception they have of themselves.

We distinguish the concept of a cultural brand from the image aspect. Brand image results from the favourability, strength, uniqueness and types of brand associations held by the consumer. All brands are cultural (O'Reilly, 2005, p. 582), but there are different types of cultural brands that we called cultural brands and are divided into three categories: cultrepreneurs, commercial corporations and cultural corporates. The term cultrepreneurs represents well-known artists who have adapted their marketing strategy to promote themselves as cultural icons or art brands. The second group of cultural brands are commercial

corporates and they are, from a sociological aspect, a cult brand (Acosta & Devasagayam, 2010, p. 168), which over time become icons through mythic creation process or simulation of simulated simulacrums (Baudrillard, 2017, pp. 121-129). Finally, cultural corporations are organizations such as theatres, museums, schools, universities, art galleries and all organizations that incorporate culture in the wider sense of the word. Each type of cultural brand starts with a key segment of an image, i.e. an association, so cultrepreneurs start from creating an icon. Commercial corporate is the starting point of simulation, and cultural corporations are based on the association of culture as illustrated in Figure 3.
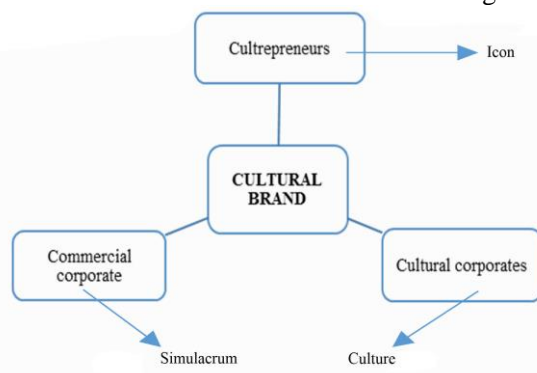

Figure 3   Cultural brand and associations
Source: The author

By adding symbolic meaning to brands, the understanding of cultural brands is widening. Brands are not only at the symbolic level of cultural products but also in sociological, especially if we analyse them from the aspect of the brand of gold or the brand attachment construct. The theory of attachment (Steele, 2003, pp. 83-101) starts with the assumption that beliefs and self-confidence feelings are predetermined by the object of self-reliance. Attendance is interpreted as an attachment to the object, as the consumer is viewed from the perspective of the consumer's relationship to marks (Park, MacInnis & Priester 2008, p. 4). The attached object becomes associated with consumer self-promotion, which implies a consumer's perception. To create brand behavioural loyalty is not enough, strong personal attachment is also necessary (Keller, 2001, p. 15). Actual self-congruence has the strong influence on emotional brand attachment (Malar, Krohmer, Hoyer & Nyffeggern 2011, pp. 35-52). This effect is even more pronounced when it comes to cultural brands because consumers are involved in the

prototype of culture especially when it comes to the interpretation of cultural goods in the museum or theatrical performances.

2. Corporate marketing analysis in culture

Corporate marketing starts with corporate identity and brand. The increased interest in corporate brand, both in science and marketing, has been occurring in the last twenty years (Balmer, 1995, pp. 24-46; Balmer & Sonsen, 1999, pp. 69-92; Balmer, 2001a, pp. 248-249; Balmer, 2001b, pp. 11-21; Hatch & Schultz, 2001, pp. 129-134; Harris & de Chernatony, 2001, pp. 441-456). The syntagma of corporate brand, which today is known as the marketing doctrine, is not identical to the notion that emerged in the nineties (King, 1991, pp. 43-52).

The corporate brand represents a special form of marking strategy where different segments of management and marketing play a very important role. The corporate brand building most often implies the organizational value of the corporation, the core and the benefit (Urde, 2003, pp. 1017-1040). At the same time, the assumption that the corporate brand will be built in the organization is conditioned by internal and external factors. The corporate brand is a rare entity of marking due to the unique development of the organization (Balmer, 2001a, pp. 248-291). It is an acknowledgment to the corporation that they themselves can contribute to brand development through differentiation, identity, legacy, communication and consumer relationships (Schultz & Antorini & Csaba, 2005, pp. 9-20). In order to build a corporate brand, organization must first build a corporate culture that will encompass employee behaviour.

However, since the organization culture is deeply rooted in the employee's perception, it is necessary to develop the brand identity on the cultural reputation, i.e. on the coherence between the brand promise and the performance that employees provide. Trichotomy of a corporate brand is analysed by Keller's methodology of image (Keller, 2001, pp. 15-19; Keller & Aperia & Georgson, 2008, pp. 42-87). The first associations of corporate brand images that correlate with Kapferer's brand identity (Kapferer, 2008, p. 183) relate to employee attributes, benefits, and corporation correlations. Such associations, according to the CBBE model, are called picture of images and they are socially responsible. Table 1 shows the relationships of identity, image, culture, personality and corporate brand.

Table 1 Correlations of corporate brand elements

Corporate Brand	Corporate Identity	Corporate Image	Corporate Culture	Corporate Brand Personality
The sum of identity, vision and corporate image	Brand features that represent corporation	Impressions that creates corporate identity	Employee and clients relationship	Brand values that are projected through corporate culture

Source: The author

The corporate brand concept includes management decisions and corporate culture to unite the three virtues of corporations that we understand in the holistic aspect of all levels of management, communication, and service delivery. The basic difference between a corporate brand and a brand of goods or services begins with managerial-marketing changes. The initiator of the change is no longer just a marketing manager but a complete management, becoming responsibility of all employees at the end. The corporate brand focus encompasses the entire organization, all internal and external factors, unlike the brand focus that entirely depends on consumer perception. The role of corporate identity, image and culture is of crucial importance for the development of corporate marketing (Balmer & Greyser, 2006, pp. 730-741).

The responsibility of non-profit organizations, such as schools, theatres and museums, is based on the amount of services and customer satisfaction. For this reason, the application of strategic marketing planning is necessary to achieve the efficiency of the exchange of services. The benefits of applying strategic marketing in cultural management are numerous: target groups are determined, user needs are defined, financial stability is ensured and quality communication between service providers is ensured as well.

Table 2 shows the characteristics of corporate brand C^2ITE model. The model illustrates the characteristics of corporate brand through five key concepts, starting with the culture that encompasses "cultural roots" (Balmer, 2001a: 248-291; Balmer & Gray, 2003, pp. 972-997), the value of corporate culture, subcultural milieus, regionalism and nationalism.

Table 2 Model C²ITE

Characteristics	Performance
Culture	"cultural roots", subculture, nationality
Intricate	Integrated communication, multidimensional
Tangible	visual brand identity, consumer relations
Ethereal	style, associations, emotional impressions
Commitment	reputation, employee support

Source: Balmer, 2001c, p.3

The concept of cultural roots metaphorically embraces elements of heritage, nationality, history, culture, and all forms of corporate culture that imply employee relationships. The remaining characteristics are complemented by the elements of the corporate brand. In order to segment the market of cultural brands, the producer plays the key role, with need to have a clear vision of his performance on the market. Table 3 shows the symptoms of the theatical prototype that originate from the particularity of the performance itself to the possibility of adjustment. Next, Table 4 and Table 5 show the prototypes of museum adaptation to the market and the role of school in the cultural context.

Table 3 The dimensions of theater in cultural management

The specialty of the play	The advantages of the play	Time limitations	Category of the play	Customize of the play
Type (comedy, drama, tragedy, opera) Type (premiere, reprise, guest play)	Differentiation (first performance in the city, premiere, new text) Cultrepreneurs (famous actors)	Accompanied (anniversary of the death of a writer, Christmas concert, avant-garde)	Differentiation (school, university, young audience, subculture, middle class)	Advertising (the most prized show, theatre of the absurd, national)

Source: The author

Unlike products, services and art experiences cannot be tried, seen, or tested in the classical sense. Precisely because of the characteristics of intransigence, services have a particularly important role in art because it depends heavily on two factors: user perception and employee motivation. Let us analyse the first factor, the service user. Cultural institutions can offer their cultural brands, prototypes (Colbert, 2012, pp. 13-27) by having to "materialize" them through posters, brochures, books, and by that act to create a proto-brand. Proto-brands are the pioneers of today's modern brands (Moore & Reid, 2008, pp. 419-432) because they marked the goods with the same marks that represented a certain degree of quality and place of creation. Such prototypes included a certain value for consumers and the power of differentiation, and in the cultural segment, they are a semi-tangible service.

Table 4 The dimensions of museums in cultural management

Exposure specialty	The advantage of the exhibition	Time limitations	Exhibition category	Adaptation of the exhibition
Type (archaeological, artistic, technical, historical, ethnographic)	Differentiation (the first type of museum in the city, new exhibits) National, regional, city	Engagements (branding, anniversary of death, related to the project)	Differentiation (tourist, school, university, young audience, sub culture)	Appropriate (local, national or international exchange, galleries) Salons, clubs and schools

Source: The author

If, on the one hand, there is a complex art museum or classical theatre, and on the other hand, there is a need for theatres and museums that are not concerned only with classic themes, there is a question of consumer identity. Conflict between modern society, the break between classical culture and popular culture leads to postmodern marketing. Cultural turmoil takes place in three ways: between cultures as evidence of civilization, culture as postmodern and culture as identity. Such differences (Eagleton, 2002, p. 67) between culture and culture (Williams, 2015, p. 92) lead to postmodern marketing dominance. Identity in the postmodern society is a transformation of traditional identity. The accelerated growth of museums and theatres is the answer to the loss of such identity, which is particularly noticed in the evolution of marketing in art as a sub discipline (Colbert, 2017, p. 8).

Table 5 The dimensions of the school in cultural management

The specialty of the school	The advantage of school	Time limitations	Category of school	Adjusting the school
Educational factors (cognitive, psychophysical social and emotional)	Creating needs (learning, guest performance, galleries, literary debates)	Attractive (school culture, events, subscriptions, excursions, organized visits)	Types (gymnasium, art and vocational)	Presentations (school days, thematic workshops, marking period)

Source: The author

The museum's role was once the collection of encyclopaedic knowledge, affirmation of identity and consciousness of society, but also as a motive for prestige. The museums have raised the level of culture. The museums have experienced a new way of encoding culture, and together with theatres, they have taken forms of consumer identification. In such an environment, great emphasis is placed on employees who are carriers of cultural services. In essence, the most important management segment in culture is the role of employees (Colbert, 2003, p. 288). It is therefore time to forget the myth of the incompatibility of marketing and culture, as

cultural goods production is one of the leading industries (Colbert, 2014, p. 563).

The AC[4]ID Test has its origins in earlier models of identity-alignment (Balmer, 2001a, pp. 248-291; Balmer & Gray, 2003, pp. 972-997). AC[4]ID Test approach can be of assistance to corporate marketing managers in ensuring their corporate brands remain vital and meaningful to the shareholders and stakeholders. Seven identities types comprise the corporate constellation: Actual, Communicated, Conceived, Covenanted, Cultural, Ideal and Desired corporate identity. AC[4]ID Test is a strategic, diagnostic and normative to which brand identities should be calibrated (Balmer, 2012, p. 1067). Cultural management was analysed according to the AC[4]ID Test in Table 6.

Table 6 AC[4]ID Test of culture brand in cultural management

Identity type	Culture brand	Construct cultural management
Actual	Art	Corporate identity
Communicated	Reputation, prestige	Corporate brand communication
Conceived	Image	Corporate image
Covenanted	Education	Corporate brand
Cultural	Employee quality	Corporate culture
Ideal	Efficiency	Corporate brand strategy
Desired	Homo universalis	Corporate brand vision

Source: The author

The first identity is current and represents a realistic positioning type that includes internal values, employee behaviour and activities. The communicated identity encompasses corporate image, corporate reputation and overall corporate communication. Conceived includes the way the brand sees it. Covenanted embraces the brand in the widest sense, it represents the promise that the brand fulfils. Cultural identity is not the same as the cultural brand already represents the role of employees, their behaviour, beliefs and values. The desired identity includes the management vision and the corporate mission of the organization. Finally, the ideal identity points to the optimal, ideal positioning strategy. From the aspect of the culture brand, it starts from the very essence of art as an educational and entertainment component to the desired one that makes the renaissance individual.

Conclusion

The demands for artistic values are not innate and do not exist as a natural phenomenon and therefore need to be systematically stimulated. Artwork is not seen as consumer goods because it is not designed to satisfy consumer desires. However, postmodernism in culture leads to the dominance of production reproduction that enables the creation of a cultural brand. Accepting the theory of simulacrum, the society is based on the production and exchange of images (Baudrillard, 2017, pp. 121-129) which are based on the symbolism of the brand. From the aspect of cultural management work of art is a prototype (Colbert, 2012, pp. 13-27), and the purpose of the prototype is to reproduce in order to exist in multiple copies. What is common to all categories is precisely its metaphoricity and personification of the brand (Keller, 2001, pp. 15-19). The responsibility of non-profit organizations such as schools, theatres and museums is based on the scope of services and meeting the needs of users. The features of the corporate brand C2ITE (Balmer & Gray, 2003, pp. 972-997) reveal the symptoms of the theatre prototype, museum exhibits and the influence of the school as the creator of the need. The museums have experienced a new way of encoding culture and, together with the theatres; they take on the forms of consumer identification presented in the AC4ID Test model that reveals brand vision.

The cultural object (Griswold, 2013, p. 94) is perceived as a symbolic element of the cultural tradition and it is gradually changing over time. By doing so, going to theatre play, picture gallery or museum, makes the symbolic value of a cultural product. Buying such cultural brands is an extension of consumer self-reliance. Consumer culture is characterized by social organization in which the relationship between cultural resources merges with symbolic values in the market. Ultimately, the culture brand is based on the essence of art, to the desired image that makes the vision of brand, that is, from a consumer perspective, a renaissance individual with a need for cultural brands.

Future research should analyse the role of employees in cultural activities. The role of employee is of crucial importance for brand value. (Balmer & Gray, 2003, p. 979). Corporations with loyal employees, who have the same corporate brand affinity, indicate that the corporation has multiple benefits. The role of employees is one of the most important in the sphere of art because

employees are in the first contact with consumers. In addition, the correlation between the dimensions of cultural values proposed in this paper, but from the aspect of school management and marketing in art, should be researched. SM

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