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THE JANUS FACE OF THEATRE: MARKETING ANALYSIS

Abstract: The paper researches and analyses the importance of theatre from the cultural, economic, and social aspects. It starts from an interdisciplinary analysis of cultural object and branding. Theatre is viewed from the aspects of art marketing, non-profit marketing, and service marketing. The impact of COVID-19 on theatre and the importance of culture in society is discussed. The building of the image of the theatre as a corporate and human brand is analysed. Theatre during the pandemic as well as the cultural needs of society are also discussed. The paper analyses the specificity of theatre as a cultural and non-profit organization in terms of marketing and discusses its position in society. The research is based on Kapferer's theories of brand building and Griswold's model of the cultural object. The purpose of this paper is to provide a better insight into theatre marketing.

Keywords: brand, COVID-19, culture object, theatre, service

1. INTRODUCTION

The crisis caused by the COVID-19 pandemic has had a strong impact on the cultural and creative sectors (CCS). This applies especially to theatres because they depend on the presence of the audience. Also, the crisis has affected, not only large national theatres, but also city theatres that depend on cooperation with schools, universities, and other educational institutions. The cooperation of guest theatres and the holding of cultural events has become questionable due to the higher concentration of visitors in one place, which increases the level of risk of infection. All these changes, which include social distancing, have put CSS to the test. An even more important question is: have we been distancing ourselves from culture at the time of social distance?

During the COVID-19 crisis, the demand for digital communication channels that enable the simulation of CCS performance increased. Changes because of the shift to video-on-demand have led to the Netflix effect (Lobato, 2019, pp. 73-88), i.e., the popularization of streaming service, such as, in the context of theatre, You Tube. However, a problem within the CSS subsector shows us that this is a fragile ecosystem. Digitization is not achieved equally in all subsectors, such as performing arts, music, cultural heritage, film industry or book publishing. In particular, the live performance of operetta, ballet or spoken theatre strongly depends on the experience and are related to the audience in the theatre, as opposed to musical performing arts (MPA). According to a recent study (de la Vega et al, 2020, pp. 436-438) MPA consumers are more prone to combine live and online consumption. In essence, listening to music online (streaming) does not affect CD sales (Nguyen et al, 2014, p. 325).

Art has always been sceptical to marketing because it is hard to find spiritually and materially, especially when it comes to theatre. The reason for this stem, on the one hand, from a cultural and artistic worldview that nurtures spirituality, individuality, ethics, and pedagogy, as opposed to a contemporary postmodern society that denies the canon. Another reason for the common intolerance stems from the sublime cultural ideals, freedom of art and aversion to the material, but also to the previous managerial decisions of theatre intendants. However, the fact is that today theatres cannot survive without marketing.

The topic of this paper is the research of the importance of theatre from the economic, social, and cultural aspects. The paper consists of three parts: the impact of COVID-19 on theatre, theatre as a cultural object and theatre branding. The impact of the COVID-19 pandemic on CCS is initially discussed, with a focus on theatre. The brand image of the theatre is then analysed from the aspect of the corporate brand. Finally, cultural needs and theatre as a cultural object of

society are discussed. The study was written according to Kapferer's theory of the brand, Balmer's AC²ID Test and Griswold's theory of the cultural object.

2. THE COVID-19 INFLUENCE ON THEATER

The global crisis caused by the COVID-19 pandemic has changed the cultural sector around the world. Complete closure, or some other form of hybrid work during the pandemic, has led to major changes in the work of CCS, especially in the theatre field. In the first wave of the pandemic, concerts, festivals, theatre, and dance performances were cancelled, museums, cinemas and galleries were closed, which in a very short time led to a global stalemate in CCS. Many countries have applied quarantine and isolation (Cui et al, 2020, p. 855) because the measures have proven effective. Quarantine strategies have played a key role in preventing the rapid spread and controlling the disease. An example of one such model is SEIRQ (Cui et al, 2020, p. 850). Mathematical modelling of virus transmission in the fight against the epidemic is still being investigated (Anirudh, 2020, p. 372), and models in the earlier stages of the research confirm a reduction in quarantine infections (Vega, 2020, p. 5).

CCS was among the first to close, so it was understandable that he needed government help. The global crisis caused by the pandemic has exposed all the vulnerabilities (Banks, 2020, p. 649) of CCS. It was also a paradox because CCS was extremely important at the time of quarantine, when people were in isolation and when the demand for books, music, streaming, video-on-demand, movies, and video games increased. During the pandemic, the cultural sector reaffirmed its importance in preserving and developing sociability. Culture in a specific way develops relationships that contribute to the general state of compassion and connection. Table 1, according to the World Health Organization (WHO), shows the top ten countries with the highest number of COVID-19 infections and deaths since the beginning of the pandemic until April 2022.

Table 1: COVID-19 number of infected and dead

Country	Cases Σ	Deaths Σ
USA	79. 342 899	972 830
India	43. 025 775	521 181
Brazil	29. 916 334	659 504
France	24. 864 733	130 089
Germany	21. 357 039	129 695
UK	21. 147 429	165 379
Russian Federation	17. 862 089	369 064
Turkey	14. 860 560	98 033
Italy	14 642 354	159 383
Spain	11. 532 099	102 319

Source: according to WHO

As can be seen from Table 1, the pandemic had a huge negative impact on society. Quarantine was inevitable and obstructed economic development (Kanitkar, 2020, p. 155). Using a linear Input-Output (IO) model to estimate economic losses, it is shown that the Indian economy will have a loss of 10 to 31% of GDP. The COVID-19 pandemic has had a huge impact on America's arts sector. Arts, Entertainment, and Recreation jobs dropped from 2.5 million to 1.2 million between February and April 2020, a drop of 53%. Also, financial losses to the nation's non-profit arts and culture organizations were an estimated \$ 17.97 billion. In other words, 99% of producing and presenting organizations cancelled events during the pandemic - a loss of 557 million ticketed admissions impacting both arts organizations and audiences (Cohen, 2022, p. 1).

It was similar in the education and cultural sectors, which also faced the closure of schools, universities, libraries, and museums. Although digital tools have been known for many years, most teachers, librarians, and curators have not used them. In fact, digital tools were a support to learning or work organization, but during the pandemic they became a necessity. The pandemic has encouraged new innovative and creative teaching methods using ICT (Ellis, Steadman & Mao, 2020, p. 562). Remote teaching took place at all educational levels (Cutri, Mena & Whiting, 2020, p.524).

Turbulent circumstances during the pandemic further highlighted inequalities of positions between CCS, challenges of decentralization and culture management, as well as administrative slowness and lack of solidarity. The lack of these measures can also be attributed to the continuous marginalization of culture, especially in the sub-sector of theatres, museums, and libraries. This also revealed old problems, such as the issue of public policy priorities over CCS, employment, market issues and cultural investment (Betzler et al, 2020, p. 809).

Each epidemic is a sign that reveals the vulnerability of society, and by analysing it we can better understand the structure of society, political priorities and living standards (Snowden, 2020, p. 7). Insecure life of artists, cultural and creative workers is not new in economics, but it becomes visible only in moments of crisis (Comunian & Conor, 2018, pp. 267-273). However, the crisis caused by COVID-19 has only further deepened the problems that exist in CCS and imposed new issues of organization, funding, and employment. In fact, COVID-19 is an emergency in which the uncertain conditions of CCS need to be addressed. The solutions proposed by some authors start from the idea of positioning CCS concerns as structural issues, not as a result of COVID-19 (Banks, 2020, p. 653) because their

problems are much deeper and are not caused only by a pandemic. Also, CCS should become demographically visible, and the resilience discourse should connect with sustainable development perspectives for the sector (Comunian & Englad, 2020, p. 122).

Covid-19 has transformed the conditions of culture in all social and humanistic aspects. People in isolation were forced to turn to watching television, streaming services, music, digital games, and the Internet more than usual. Most small and medium-sized arts organizations have adapted to surviving on a perpetually fraying shoe-string or through charity or goodwill (Banks, 2020, p. 649).

The COVID-19 pandemic has reshaped social structures and changed human relationships. It has made performance artists vulnerable and exposed them to uncertain outcomes. The artists' response to the pandemic as a prolonged stage of liminality and crisis have involved various forms of resilience (Jeziński & Lorek-Jezińska, 2021, p. 4). In other words, the pandemic revealed that the theatre needs an audience and live performance for survival, but also confirmed the suspicion that people in crisis, art and culture are not in the first place.

Theatre always takes place in the moment. A play, ballet, concert, or opera takes place in front of an audience. It is a "living organism", unlike the MPA, which relied on streaming in the pandemic. Theatre is a cultural ritual and is an artistic act that strongly depends on the audience, actors, scenography, and stage. Strategies used by theatres to stay visible are streaming performances on the Internet, using communications platforms, posting short films on YouTube, performing outdoors, and presenting photos on social media. The period of the pandemic is characterized by liminality and pandemic can be approached as a signifier encoding meanings and revealing vulnerabilities and weakness of social structures (Jeziński & Lorek-Jezińska, 2021, p. 11).

However, we cannot claim that COVID-19 destroyed the cultural economy of the theatre. Free market is not a self-tuning and harmonious machine but an engine of dysfunction and cruelty (Banks, 2020, p. 652). The greatest resistance to virtualization at the time of the pandemic came from CCS, especially the subsectors of theatre, opera, dance, and concerts. The irreplaceability of human contact and the impoverishment of the performance itself is emphasized because it is in an unnatural interface. Also, criticism of the theatre stems from the fact that instead of taking advantage of the new virtual interface, they use YouTube to show old archival plays. They ignored the fact that the virtual audience could see more details, change performance plans, re-listen to musical scores, see the stage, set design in detail and gain insight into costume design. All this duality of performance could be used to promote and build the identity of the theatre.

The question is: What kind of cultural economy do we really want? In isolation, people have increasingly used cultural products for entertainment, relaxation, and enjoyment, but culture is not just a time of relaxation and fun. Culture and art at the time of the pandemic provided a distraction from disease and viruses, but that is not their point. Culture must not become just a hobby. Culture must be more than that, because if we understand it only in that context, then we will fail the next test of civilization.

3. THEATER AS A CULTURAL OBJECT

Culture, like art, is in a kind of paradox. An artist creates his work, but his creation process is not motivated by financial gain. When we talk about art, we mean the artistic creation of a product that has the reverse order of market demand. Culture is a form of universal artistic subjectivity (Eagleton, 2002, p. 51). At the moment of consuming artistic culture, users leave their ideas and take on universal subjectivities.

If a work of art allows us to see the world through different eyes (Dutton, 2009, p. 235), does this mean that we experience the artist's reality as an imitation? The very notion of imitation is one of the mainstays in art that shows the world around us. Theatrical performance is art because in theatre comes to expression aesthetic experience and the very process of creation.

Culture cannot be understood as a collection of facts, but as an interpretation of those facts. This means that the content of culture is conditioned by learning, it is selective and not determined by heritage (Usunier, 2000, p. 4). In this sense, culture is determined by society because it is shared by people in the community (Williams, 2015, p. 87). Looking at culture from a marketing perspective, the main goal of marketing then is to popularize cultural and artistic values. However, cultural needs are very specific and cannot be compared to other needs because culture itself, like art, is shaped through user education (Eagleton, 2002, p. 13). This is a big problem because theatre users are getting old, and new users have yet to be educated through the school and university curriculum system. Thus, culture as an essential factor without which society would not exist (Parsons, 2012, p. 142), at least not in the form it is today, faces the problem of a postmodern society that has poorly developed needs for culture.

Theatre does not exist without an audience. It is a meeting where the playwright, director, actors, costume designers and technical staff join forces to create a play. One of the most important theatrical collaborators is the audience (Wilson & Goldfarb, 2005, p. 21). It depends on her whether the play will succeed. Thus, the presence of the audience, the way it reacts, affects the theatre itself. The success of any role largely depends on how well the role is played, i.e., the playwright is the manager, the actor the salesman, and the theatrical play the service. Table 2 shows the basic characteristics of theatre production by which it differs from other production within CCS.

Table 2: Theatre production

Category	Features
Artwork	New play (various arts)
Stage	Cultural process (subjective factors)
Actors / artists	Employees (various occupations)

Source: author

The specificity of theatrical production stems from the fact that theatre is a complex artistic expression that depends on social relations. Theatre production is dynamic, it is different every time because it depends on the social environment, actors, audience, stage, but also several other circumstances. This means that the same play can be played differently by the same actors. However, it is the same with an audience that can experience the same play differently. It also means that every theatrical performance, concert, or ballet is at the same time an artistic act (Balme, 2011, p. 1), but also a public gathering. We can conclude that theatre is a suggestive art and extremely psychologically defined.

As can be seen from Table 2, the three categories of theatrical production refer to the work of art as the central notion of the cultural product itself, which depends on the participation of many different arts and skills. Actors are, from a marketing point of view, an important segment of employees as promoters of the service. This includes other professions that shape the creation of the play, such as: screenwriter, director, set designer, conductor, dance ensemble, but also the place where the play is performed, the stage. These are specific cultural processes that involve the creation of identity, image, and complete experience of a theatrical performance.

Even though culture is timeless, and that society and civilization depend on it, the theatrical act in its form belongs to the performing arts (Wilson & Goldfarb, 2005, p. 21). Culture as such becomes a collective product (Griswold, 2004, p. 73). Theatre does not exist without an audience. One of the most important theatrical collaborators is the audience and it is authoritative whether the play will succeed. The success of each role largely depends on how well the role is played, i.e., the playwright is the manager, and the actor is the salesman. After all, the service itself is a play.

The specificity of the theatres themselves is the place of production and the place of distribution, which, for consumers, represents an expanded image (Chytкова & Černá & Karlíček, 2016, p. 27). A theatrical performance becomes a cultural brand decoded by consumers according to their self-image. Going to a theatrical play constitutes a symbolic value that becomes a phenomenon of the romantic symbol (Eagleton, 2002, p. 67) because the cultural product is offered in the form of an experience, a cultural brand. Cultural objects are understood as symbolic elements of cultural tradition, and buying a brand is an extension of the consumer's self-image.

We define a cultural object as shared social expressions that are visible, tangible, and audible and can be uttered (Griswold, 2004, p. 11). The coincidence with the elements of brand identity is evident (Keller et al, 2008, pp. 48-53). The status of a cultural object results in an analytical point of view, it is not built into the object itself. It's the same with the brand. Brand image is consumer projection (Solomon et al, 2009, pp. 32-34). A cultural object is created by people, they are the ones who add meaning to it. All others in this communication process are in fact participants and users who, through experience, build a relationship with a cultural object.

In other words, a cultural object should have creators, consumers, and guardians. The first group then are artists, performers and everyone who creates a work of art. The second group are consumers of cultural work, such as listeners, viewers, and readers. The third group are guardians of cultural property, i.e., institutions and organizations that transmit cultural heritage. According to Griswold, a cultural object can be auditory, visual, and tactile (Griswold, 2004, p. 12). In other words, a cultural object can be anything that contains a narrative. They add meaning to a specific phenomenon. Therefore, we view the cultural object as part of a larger cultural system.

In the context of theatre, a cultural object can be a theatre as a cultural organization, a play, or an actor. From a market perspective, we can speak here of a cultural prototype model (Colbert, 2007, pp. 17-19) of a product and service. Consumers of cultural products buy and use products because of their intellectual, aesthetic, moral, spiritual, imaginary, and symbolic benefits. Each cultural product consists of four components (Colbert, 2007, p. 38): the artistic product, the derived product, the accompanying services, and the consumer experience. The work of art is the play itself. The performed product derives from the theatrical performance itself. The accompanying service means an expanded offer of theatre, and the consumer experience is provided by the play itself.

4. CREATING THE IMAGE OF THE THEATER

The relationship between the consumer and the brand is often emotional in nature, so the brand itself is the consumer's perception. A brand that has a personality (Aaker, 1997, p. 352) and an emotional connection with the consumer (Keller et al, 2008, p. 56-58) has a strong market value (Kapferer, 2008, p. 34). When we refer to the term brand, we use it to encompass a whole host of offers, which include people, places, companies, service, and soon. Successful brand building helps profitability by adding value that entices customers to buy (de Chernatony & McDonald, 2003, p. 18). Theater branding is a very powerful marketing concept that does not focus on just one element of the marketing mix but is the result of a carefully conceived array of activities across the whole spectrum of the marketing mix.

The goal of branding is to create loyal consumers base in a cost-effective manner to achieve the highest possible return on investment. Theatre branding is the result of strategic thinking. Successful brands are valuable because they guarantee future income streams (de Chernatony & McDonald, 2003, p. 23). Brands deliver a variety of benefits. They

do this through their functional and emotional values. A successful brand is one that has a balance in meeting rational and emotional needs. Therefore, one of the most important ways to create the meaning of theatre branding is the brand itself, but also the fact that the meaning of the brand is determined by the consumer. The strengths of the brand are conditioned associations in the consumer's memory (Solomon et al, 2009, p. 252).

We will look at the brand in the context of the sender and recipient of the message. The sender of the message is understood here as the service provider (Grönroos, 2007, p. 74), i.e., the theatre, and the recipient of the message is the user, i.e., the audience. The brand is a means of communication and accordingly conveys a specific message. We then understand the brand statement as a sign. In terms of communication, every brand statement is a form of education. The very act of such education starts from the assumption that the viewer of a play or ballet is sent a message in the form of cognitive information, and it thus influences his attitudes and beliefs. This is very important because cultural needs are learned, shaped, and created through the education system.

According to brand building theory, (Kapferer, 2008, p. 183; Keller et al, 2008, pp. 48-53) brand identity is key to achieving a theatrical image. According to de Chernatony (2002, p. 47), components of brand identity are viewed as models of brand construction, and the same model is called by some authors the architecture of the brand (Aaker & Joachimsthaler, 2000, p. 134). The most famous theory of brand identity is Kapferer's. It is a metaphorical presentation of a hexagonal diamond that begins with physical features (tangible values) and ends with consumer self-perception.

The image itself is the result of the communication process, and the elements of identity form the image of the brand. Image is a psychological construct that represents a combination of previous user experience, attitudes, ideas, and opinions. Brand image starts from the fundamental premise of the theory of consumer behaviour (Solomon et al, 2009, p. 33), according to which consumers buy products because of their symbolic meaning and not because of its use value. Thus, the symbolic meaning of a brand does not mean that the primary function of a product or service is unimportant, but that its symbolism is extremely important in creating an image. The image of the brand, as well as the image of the theatre, is not only built through advertising. Users get to know the theatre through various touches, such as: personal contact, word of mouth, interaction with actors, telephone contact, visiting the website, and, ultimately, visiting plays.

An important element is personal contact because it represents the user experience that brings information about theatre services. The transfer of the meaning of the theatre brand is achieved through various marketing tools, such as: advertising, public relations, service quality, corporate governance, theatre reputation, repertoire selection and all forms of integrated marketing communication. It should also be noted that the role of emotions in the perception of service quality is very important (Grönroos, 2004, p. 82). Employees, therefore, can also influence elements of emotion when providing a service.

Brand can develop different relationship with customers. Relationship marketing of theatre brands can be managed on three levels (de Chernatony & McDonald, 2003, p. 32): a) through financial incentives, b) through social bonds, and c) through structural bonds. Financial incentives, such as frequent flyer schemes can quickly be copied by competitors. Social bonds see customers as clients. Users are partners in the theatre, every seat on the ground floor and gallery is important. And finally, structural bonds that connect both categories to make customers become partners and satisfied. Consumers personify brands and, when looking at the symbol values of brands, seek brands which have very clear personalities and select brands that best match their actual or desired self-concept. Self-image compliance models claim that brands whose characteristics correspond to some aspect of the consumer's self-concept will be selected (Solomon et al, 2009, p. 151). It is the image of the theatre, the symbol of culture, cultural object and the invocation of cultural heritage that influences the real and ideal image of the consumer.

Since theatre is a specific sub-sector of CCS, the role of management is, among other things, to promote the importance of its services, cultural needs, and cultural values in society. The specificity of theatre production is that theatre is the most complex artistic expression that depends on several individuals and the dynamics of their relationship. Theatrical production is the most dynamic and unpredictable of all CCS. The play is re-created on the spot every time, so it is, in its essence, an artistic act, but also a public gathering. The promotion in the theatre itself can be viewed through three key segments (see Table 3).

Table 3. Advertising in the theatre

Promotion	Social review	Cultural review
Classic	Poster, photography, web	Premiere review, review
Reinforced sweep	TV spots, prize games	Interviews, guest appearances in the media
Specific	Social events, sponsorship	Cultural project, anniversary

Source: author

The fact is that the demand for a theatrical product is not so great as to justify the cost of theatrical production. On the other hand, profit in theatrical production is socially and culturally useful. Therefore, theatres are often co-financed and cover the actual price of a theatre ticket and its nominal price. Since theatres are cultural organizations, and belong to non-profit institutions, the role of theatre in society is extremely important. However, the theatre treats its users either as a consumer or as a partner. When we think of the theatre consumer, then we look at theatre from the aspect of "pleasing the spectator" because they meet his needs, and the best examples of this are popular, entertainment and boulevard theatres. However, when we think of a theatre partner, then we look at theatre from the aspect of education because we

offer the viewer classical performances, ballet, opera or educate him through experimental, avant-garde, and contemporary theatre.

Consumer-focused theatre production is far more likely to succeed in the marketplace. But the second approach is important because of cultural heritage, the advancement of art, and the survival of culture. The finished theatrical product, if it does not communicate with the audience, does not fulfil its function. In fact, if a theatrical performance, opera, ballet, or symphony fails to establish a relationship with the audience, it is unfinished. From a production point of view, a theatrical play without a spectator is a big expense. The recent COVID-19 pandemic confirmed fears that man lacks an innate need for theatre, art, and culture. Although, theatre is truly the foundation of civilization, theatre management must start from the fact that the average person does not need a ticket to the theatre and that people can live a lifetime without ever watching a single play.

From the aspect of theatre or cultural theory (Eagleton, 1996, pp. 24-27; Eagleton, 2014, pp. 7-13), this is a very unpleasant realization because culture is related to progress and civilization. The progress of different cultures cannot be both fact and value. Eagleton warns of the cultural industry but is very critical of the fusion of culture and economics, as opposed to the marketing aspect, which views culture from a product perspective (Colbert, 2007, pp. 24-37). Culture, from a marketing perspective (Solomon et al, 2009, pp. 506-509; Usunier, 2000, pp. 9-13), represents the configuration of learned behaviour whose beliefs and attitudes are divided into groups. In this sense, culture is determined by society because it is shared by people in the community (Williams, 2015, p. 91). However, culture is also conceptual because it encompasses certain ideas, behaviours, and attitudes. Therefore, the need to consume cultural products should be encouraged and shaped.

Without artists, there would be no cultural institutions (Colbert, 2007, p. 15). Theatre as a cultural institution reflects the identity of society because the works of art performed in the theatre speak of values, customs, and culture. Also, it is necessary to emphasize that cultural products are created as an artistic act of creativity (Jukić, 2019, p. 11). The specificity of the theatre is determined by its creative mission, so some theatres will take over the reproduction, preservation, and distribution, while other theatres will focus on creating and producing new plays. The cultural product, in addition to the artistic product itself, includes accompanying services and consumer experiences.

Since the culture of an organization strongly influences its brands, mergers and acquisitions can alter brand performance dramatically (de Chernatony & McDonald, 2003, p. 55). The organizational climate of theatre is a segment of organizational culture that includes forms of behaviour, communication, and perception of employees. The organizational culture of the theatre can be understood as the invisible consciousness of the organization. We understand the organizational climate of the theatre as a way of the employee's perception of everything that happens in the theatre.

Organizational climate together with organizational culture forms an important segment of the psychosocial functioning of contemporary theatre. The organizational culture of the theatre is a long process of producing the image of the organization. The culture of the organization is deeply rooted in the employee's perception, so it is necessary to develop brand identity. Corporate identity is important because it enables the creation of a corporate brand and image. The notion of corporate identity can be most simply presented as the characteristics of the brand that the organization represents.

Corporate identity is also extremely important for theatre. Corporate identity is created by employees. Positive identity is reflected in positive images in the mind of the consumer. Employees build a corporate identity through their work and organizational culture. The model presented by the AC²ID Test (Balmer & Gray, 2003, p. 972-997) serves to enable strategic leadership and management of a corporate brand. Also, the AC²ID Test serves as a diagnostic for planning and analysing existing identity segments.

Table 4: AC²ID Test in Theatre

Identity	Influence on theatre	Impact on employees
Actual	Theatre structure	Employee self-image
Communicated	Theatre competitions	Quality of service
Conceived	The image of the theatre	Reputation of employees
Ideal	Theatrical culture	Employee motivation
Desired	Theatre personality	Employee loyalty

Source: author

As can be seen from Table 4, actual identity can be shown as a structure of theatre and employee self-image. In other words, we diagnose the actual climate of an organization that reflects on employees. Communicated identity represents the perception and services that serve as a strategic advantage in diversifying a service from a service. Conceived identity can be viewed as an image of the theatre that also enhances the reputation of theatre employees. In that sense, the ideal identity represents the culture of organization and motivation of employees, and the desired identity represents the highest degree, i.e., brand personality and loyalty to the theatre.

The importance of employees in theatre management is exceptional. Corporate identity is created by employees (Balmer, 2001, p. 257). If their identity is positive, then it will be reflected in positive images in the consumer. Employees build a corporate identity through their work. Corporate identity is a valuable asset which, if efficiently managed, can contribute to brand success (de Chernatony & McDonald, 2003, p. 197). Employees are brand promoters,

they are theatre ambassadors, and their work, worldview, and behaviour represent the organization. When we talk about theatre from the aspect of corporate brand, identity and image, the concept of personal brand is also extremely important.

Personal branding is the act of individuals promoting themselves. However, the emphasis here is on joint building a personal brand, where the actor, ballerina or conductor also represents the theatre. The image of the theatre is projected on the reputation of employees and vice versa. The model according to which one of the forms of personal branding could serve to build a parallel reputation of the theatre is certainly an advantage, but not a condition for building a corporate brand. To be able to apply corporate marketing in theatre, it is necessary to develop the identity of employees and the organizational culture of the theatre.

5. CONCLUSION

Theatre is the foundation of culture. The future of theatre is unquestionable. The question is to what extent theatre will take over marketing in creating, branding, and building identity. Management must take advantage of the influence of theatre as a cultural object (Griswold, 2004, p. 11) on which it can build identity (Kapferer, 2008, p. 183) and brand image (Keller et al, 2008, p. 48-53). However, the blame is not only on management or art itself, but also on a society that trivializes values, cultural heritage, and tradition. The problem is therefore even greater because the burden of the foundations of culture and art and guards of cultural values falls on theatres. This is not a question of new worldviews, the postmodern canon, but a struggle with other subsectors within CCS. Theatre faces competition, not only within other theatres, but also a complete media culture from which new challenges of supply and demand, consumer segmentation and new services arise.

A recent pandemic proves that CCS is important in society, but at the same time revealed several problems that the sector has. The forced closure, isolation and suspension of the theatre have opened up unresolved issues that point to major problems such as market policy, financing, employment, but also consumer needs for cultural products. What is important, from a cultural point of view, is the fact that theatres have survived. However, what is important from a marketing perspective is that theatres need to build a corporate marketing strategy. Only by investing in employees, realizing that they are the most important segment of the service, their promoters, the theatre can build identity and image. Also, theatres need to motivate their users to attend performances by building a positive image. This is more difficult than it sounds because it involves strategic planning to build the reputation of the theatre, production of plays and systematic building of cultural needs in cooperation with educational institutions.

Theatre marketing analysis indicates a mediocre or weak willingness of theatre to change. Theatres must take advantage of modern technology, such as live streaming, video on demand, collaboration in the form of providing intellectual services of recording scores, scenes from plays that they can use in teaching. They can expand their service by offering CD's, DVD's or printed materials that will further promote the theatre, but also position it in the cultural market. In fact, theatres need to become visible to a wider range of users and future users. This does not mean that theatres need to become like cinemas, but to strike a balance between market supply and demand and artistic performance.

The theatrical potential is huge because they have producers, make-up artists, actors, singers, conductors, ballerinas, screenwriters, writers, and artists. Their value is enormous for society and culture. According to Roman mythology, the face of Janus symbolizes the beginning and the end: war and peace. Janus sees the past and the future. The crisis caused by the temporary closure of the theatre points to a beginning that should lead us from the past to the future. That beginning depends only on us. It's time to raise the curtain.

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