

# Marketing Theory and Practice: Case of Performing Art Organizations

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## **Abstract**

Management is crucial for every industry. It focuses on streamlining the various processes and the industry practices. Art-Management can create an essential pathway for marketing professionals in stimulating the studies around the implications of the management practices adopted by the arts organizations. For the purpose of this research paper, the attention is on the study of the performing art organizations and the marketing practices that are prevalent in them. The purpose of this research paper is to identify how the relationship is established between marketing theory and practice in performing art organizations. Performing art organizations are varied in nature with respect to the nature of specialized art form that is offered by them to the audiences as their ultimate consumers. The objective of this paper is to synthesize the various marketing practices involved in performing art organizations and put them within theoretical realms for acknowledgement as the art-management theories. The research design adopted for this paper is descriptive in nature. Qualitative analysis would be used as the tool to identify and model theories involved in art-management with respect to marketing in performing art organizations. Data collected would be secondary and primary in nature. Methods for primary data collection would be interviews, schedules and observation. For secondary data, international journals, newspapers etc. would be used as the prime source of collection. The outcome of the research paper is to establish the relationship between management theories and practices involved in the performing art organizations and specifically with respect to marketing. It aims to theorize the principles in art-management practice which is a well-established field of study internationally. It comprises limitation with respect to demographic and geographical reasons existing at the time of collection of data. The study comprehended through this research paper would act as a tool for grounding a theory through analysis of the data collected. The study aims to act as a tool for further research for researches involved in art-management and marketing practices. As an outcome it would act as a scholarly research that proposes an examined management theory that could be validated by other researches in the same field.

***Keywords:*** Marketing, Theory and Practice, Marketing Theory, Performing Art Organizations, Art-Management

## **Introduction**

The purpose of a theory is to enable a line of enquiry on a particular subject to take form of a structured claim, proof or an argument. Various distinguished scholars have provided the world of academia with distinguished structured theories with respect to numerous disciplines. It is the practitioners of the discipline that create the bridge between the ultimate proof to the theory. There exists a two-way relationship between theory and practice. This could be interpreted that it is through the observation and the need of the industry that creates a pathway for a theory to be propounded or to be authored by the scholars researching in the particular field of that discipline.

Performing art has been recognized as a genre of art forms which are involved in the movement practices of the arts. It includes dance, drama, music amongst its distinct branched forms of art. Treatises on Indian Dramaturgy (Bharata, 701-800) existing since the ancient times acts as a conclusive evidence of recognition of theories with respect to performing arts and their significance to the study of the field. Natyashastra in Indian scriptures was considered as the fifth veda which in detail describes the detailed elements of the stagecraft involved (Adya Rangacharya, 1961). These theories represented the practical nature of the art forms and included technical descriptions of the distinct styles that were being practiced or were prescribed to be practiced by the practitioner of the art form.

Today, performing arts is a globally recognized sector for businesses and is being handled by industry professionals in order to cater to the needs of the performing arts sector. However, it is important to note arts management is in the process of becoming a subdiscipline that is distinct from the remaining management field (Yves Evard & François Colbert, 2000). The distinct nature of the art and cultural sector can be observed by the management scholars and the industry professionals as well.

It is important to address the nature of the performing art industry or the art and cultural sector and intrinsic elements that are specific to the nature of their business. The art and cultural sector is also largely influenced and at the same time is effected by globalization. The pressures of globalization on the performing art organizations further effects the domestic businesses as well (Yves Evard & François Colbert, 2000). Thus, it is important to study and observe the elements of marketing peculiar to the performing arts industries and propound specific elements which are intrinsic to the sector.

## **Purpose**

The purpose of this research paper is to identify how the relationship is established between marketing theory and practice in performing art organizations. Performing art organizations are varied in nature with respect to the nature of specialized art form that is offered by them to the audiences who are their ultimate consumers. The objective of this paper is to

synthesize the distinct marketing practices involved in performing art organizations and attempt to put them within theoretical realms for acknowledgement as an art-management theory.

Marketing is the process that aims to identify and fulfill the human and social needs (Philip Kotler, 2016). Hence, it could be referred that the customer plays a very important role during the entire marketing process. In the art and culture industries, where audience acts as the ultimate customer, it is important to identify and fulfill their needs in order to create a successful marketing strategy for performing art organizations. It is important to place audience over profits.

In order to successfully place a product or service in the market, organizations use the combination of the various elements of the marketing mix. Marketing mix when initially propounded included 4P's- product, place, price and promotion (Neil Borden, 1949). With recent developments to the concept of the marketing mix, 3 P's have been added. These are people, process and physical evidence (Bernard Booms and Mary Bitner, 1981).

For every industry, it is important to identify these distinct elements that take form of the marketing mix. When the case of performing art organizations is taken, it can be observed that audience plays a very important role. In order to identify the specific role of management in the arts, various researches and studies have been undertaken in order to verify whether the marketing in the arts is primarily product-oriented or customer-oriented (Simona Botti, 2000).

When people are studied as a tool for marketing mix, it involves the significance of the customer as well. In every industry the study to understand the needs of the customer plays a very important role. The nature of performing art organizations cannot be considered symmetrical to other forms of businesses and trade sectors. In performing art organizations, the role of participative audience is very distinctive as compared to any other industry. Often performing art organizations are also differentiated from other lines of art forms such as films and visual arts. The reason behind this differentiation is that the performing arts such as dance, music and theatre are live forms of art forms where the artist performs live, in-front of an audience. In case of films, the video of the movie is pre-recorded and re-telecasted over a number of times. Even in visual arts, the paintings are drawn or created well before in time, after which only that they are presented in-front of the customers or the audience. It could also be observed that the product concerned in films and visual arts is repeated over a number of times, however the product in performing arts cannot be repeated in the exact same manner ever again due to its nature of being a live act. It could be considered that the participative nature of the audience of performing art organizations could be considered as the unique element that makes the nature of the product also different from the other forms of art.

The purpose of this research paper is to identify participation as the eighth element of marketing mix that makes the role of marketing even more significant and peculiar for performing art organizations.

## **Methodology**

Data was collected in form of personal interviews, schedules and observation in order to record the role participation plays in identifying the marketing strategies to be adopted by performing art organizations. For secondary data, international journals, newspapers etc. were explored as the prime source of data collection.

The personal interviews and schedules were conducted through data collection from art managers of five performing art organizations based in Delhi/ncr. The information collected threw light on importance of participative audience. The analysis of the data collected reflected that the success of the performing art organizations depends upon their relationship with their audience and to what extent the audience-engagement is achieved. Measures are taken by the performing art organizations to create participative tools of engagement so that the audience connects with the performances. Since the nature of the product of the performing art organizations is live in nature, hence it is pertinent that the relationship that is to be created with the audience through the performances is pre-audited even before the performance takes place. The performing art organizations places a check on the marketing tools designed by them in order to ensure success of the performing art organizations.

## **Conclusion**

The outcome of the research paper is to establish the relationship between management theories and practices involved in the performing art organizations and specifically with respect to marketing. It aims to theorize the principles of art-management practice in order to support the practical implications of the theoretical strategies involved in the art industry for its efficient holistic management. Through this research paper, a new theoretical concept has been proposed that participative audience is the eighth element of the marketing mix of performing art organizations. This theory is backed up by the responses that has been attained through collection of data from performing art managers. The extend of participation of the audience could be considered as the determinant for the successful placement of the product (performing art form) in the market amongst its customers. Thus, the eight P of marketing mix for performing art organizations is 'participation'. In order words, it could be referred to as the level of interaction achieved with the audience in the form of marketing strategy adopted by the performing art organizations before the final sale is made of the product is referred as the eight P of marketing (participation) for performing art organizations.

## Implications

The study comprehended through this research paper would act as a tool for grounding a theory in the field of art-management. Though it comprises limitation with respect to demographic and geographical reasons existing at the time of collection of data.

The study aims to act as a tool for further research for researches involved in art-management and marketing practices. As an outcome it would act as a scholarly research that proposes an examined management theory that could be validated by other researches in the same field.

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