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The Marketing Activities of Cultural Institutions as a Response to the Development of Streaming Platforms and the Virtualisation of Cultural Participation

Działania marketingowe instytucji kultury jako odpowiedź na rozwój platform streamingowych i wirtualizację uczestnictwa w kulturze

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ABSTRACT

Objective: To show trends and new challenges for the marketing of cultural institutions in the context of virtualising cultural participation and the development of streaming platforms.

Research Design & Methods: The paper shows trends and new challenges for the marketing of cultural institutions seeking to virtualise cultural participation and develop streaming platforms. The research procedure triangulates quantitative and qualitative research methods. It included literature studies, an analysis of the results of a survey conducted in 2022 on a sample of 1,019 Poles, and semiotic analyses.

Findings: The values obtained from watching films in a cultural institution – for example, the cinema, is different from those streaming platforms offer their users. Watching movies via streaming platforms does not fully replace watching movies in cinemas, because it creates a completely different context for the reception of the artwork.

Implications/Recommendations: The considerations presented in the paper indicate that virtualisation and hybridity in the sphere of culture should not so much mean transferring directly developed solutions to the Internet, but rather creating new, innovative ones, referring to the language of new media. At the same time, the hybrid nature of cultural events – their being provided now through classic and online means – strengthens both the events themselves and the value they offer consumers.

Contribution: The main contribution is a presentation of the correlations between the perception of participation in culture and the reasons for giving up going to the cinema.

Article type: original article.

Keywords: marketing, cultural institutions, streaming platforms, cultural participation, new media.

JEL Classification: D1, E2, M3, O3.

STRESZCZENIE

Cel: Celem artykułu jest ukazanie trendów i nowych wyzwań dla marketingu instytucji kultury w kontekście wirtualizacji uczestnictwa w kulturze i rozwoju platform streamingowych.

Metodyka badań: Postępowanie badawcze opierało się na triangulacji metod badań ilościowych i jakościowych. Obejmowało ono studia literaturowe, analizę wyników badania ankietowego zrealizowanego w 2022 r. na próbie 1019 Polaków oraz analizy semiotyczne.

Wyniki badań: Zestaw wartości wynikających z oglądania filmów w kinie jest inny od tego oferowanego przez platformy streamingowe. Oglądanie filmów na platformach streamingowych nie zastępuje w pełni uczestnictwa w kulturze, jakie zapewnia oglądanie filmów w kinie, ponieważ kontekst odbioru dzieła jest zupełnie inny.

Wnioski: Przedstawione w artykule rozważania wskazują, że wirtualizacja i hybrydowość w sferze kultury powinny oznaczać nie tyle przenoszenie wprost wypracowanych rozwiązań do internetu, ile tworzenie nowych, innowacyjnych rozwiązań, odwołujących się do języka nowych mediów. Jednocześnie podkreślenia wymaga to, że hybrydowość wydarzeń kulturalnych, rozumiana w kontekście udostępniania ich w sposób klasyczny oraz online, wzmacnia systemowość tego typu produktów i służy zwiększeniu zestawu wartości oferowanych uczestnikom kultury.

Wkład w rozwój dyscypliny: Przedstawienie zależności między sposobem postrzegania uczestnictwa w kulturze a przyczynami rezygnacji z uczestnictwa w seansach filmowych w kinach.

Typ artykułu: oryginalny artykuł naukowy.

Słowa kluczowe: marketing, instytucje kultury, platformy streamingowe, uczestnictwo w kulturze, nowe media.

1. Introduction

This paper discusses the development of marketing in culture, and technological determinism and the use of new technologies in culture, which help the relationship between art and technology grow. Here digital instruments should be distinguished from digital media, as the changes observed in art are affected by both: digital instruments, or digital technologies used in creative work within traditional artistic genres; and digital media, as understood in the context of new artistic disciplines and new media art (Kluszczyński 2010, p. 17). New media expand the possibilities for promoting art, educating consumers of and participants in culture, and distributing cultural goods and services. Digital transformation makes works of art available online, while also strengthening the relationship between the film and museums and art galleries. This is expressed in artworks considered media art and film exhibitions shown in exhibition spaces, creating emotions and sensations that are unavailable elsewhere.

The development of new technologies and their applications leads consumers of culture to expect individualisation, immediate response and comfort. The Internet is becoming the main source of information about cultural events, and appropriately designed websites and online marketing campaigns are an important tool for shaping viewers attitudes and behaviours.

Digital transformation, which was significantly accelerated by the pandemic, showed that cultural institutions, which had already appreciated the role of digital technologies and had invested in them accordingly, at the beginning of the pandemic had the necessary resources to keep recipients/consumers and even to gain new ones, despite the restrictions imposed as a result of the pandemic (Holcombe-James 2022, pp. 240–256). The purpose of the paper is to show trends and new challenges for the marketing done by cultural institutions in the context of the virtualisation of cultural participation and the development of streaming platforms.

2. Literature Review

According to *Marketing the Arts*, marketing is done in this sphere in order to find an appropriate audience for works that are the result of artistic work (*Marketing the Arts* 1980). Similarly, when defining the importance of marketing in culture, F. Colbert indicates that in the case of cultural institutions, the use of marketing does not mean that artists must create a work while adapting to the needs and tastes of recipients. Marketing in culture is defined in the context of reaching market segments that may be interested in the artwork. However, how the work is promoted, distributed and priced are adapted to the needs of consumers. Granting consumers access to the artwork and thereby helping the cultural institution achieve its mission is the premise for marketing in culture. Marketing also works to shape consumer

tastes, forge connections with them and sensitise them to culture (Diggles 1986, p. 243; Colbert 2007, pp. 4, 12; Smoleń 2013, p. 265; Varbanova 2013, pp. 156–157; Sobocińska 2016, pp. 80–96).

Marketing draws on multiple paradigms. There are specific reasons for adapting and implementing various marketing concepts, including the classic marketing, strategic marketing, relationship marketing, service marketing, value marketing, experiences or marketing of systemic products by cultural institutions to the specificity of the cultural sector (Sobocińska 2015, pp. 89–106).

Culture is significantly influenced by new technologies, including social media (Kolb 2021, p. 13). Cultural institutions use the Internet in myriad ways. Consider the example of museology: digital media are used to convey information about exhibitions, complementing the content on display. This increases the possibilities for transferring knowledge to consumers and ensures constant access to culture. The digitisation of museum facilities and the creation of digital museums have also grown in importance (Gaweł 2020, pp. 525–534).

Given the progressing virtualisation of social and economic life, the presence of cultural institutions online is taking on more and more strategic importance, just as valuable relations being built between consumers of culture, artworks and creators with the use of new media is becoming ever more important. Crowdsourcing, mobile applications, virtual advisors, virtual tours, 3D mapping, and virtual and augmented reality technology (Han, Leue & Jung 2014; Ekonomou & Vosinakis 2018, pp. 97–107) that combines real world objects with digitally generated images are used to create relationships with consumers of culture (Wróblewski 2017, pp. 134–147).

The literature also shows that games and gamification mechanisms for promoting art and cultural institutions is another trend in culture marketing. An interactive computer game can be a digital marketing tool, one that teaches through entertainment (Bonacini & Giaccone 2022, pp. 3–22).

The COVID-19 pandemic had a significant impact on the marketing done by cultural institutions. This accelerated the virtualisation of marketing and increased the scope of Internet applications in marketing activities used by cultural institutions (Gaweł 2020, pp. 525–534).

It was all the more important that consumer behaviours, in particular at the beginning of the COVID-19 pandemic, were conditioned by pronounced fear and a sense of a lack of control (Maison *et al.* 2022, pp. 4–26). The pandemic restricted the freedom of movement, including to cultural institutions. Streaming platforms, their subscriber numbers skyrocketing, benefitted from the pandemic (Mróz 2021, p. 20). Researchers and managers of cultural institutions are now asking if visits to cultural institutions will return to, or even outstrip, pre-pandemic levels. They are also questioning to what extent the preferences and behaviours of consumers

of culture, manifested by the growing importance of domo-centric participation in culture and related to the progressive virtualisation of culture consumption, have changed permanently.

The literature review revealed a research gap, which should be reduced by answering the following research questions:

RQ1: Are there any correlations between how participation in culture is perceived and the reasons for giving up going to cinemas? If so, what are the implications of that for the marketing done by cultural institutions?

RQ2: To what extent does the offer of streaming platforms meet the needs of Polish users of these platforms?

RQ3: How is the consumption of culture by means watching movies at the cinema and using streaming platforms perceived in the context of the values offered to consumers?

3. Materials and Research Methods

The research process triangulated quantitative and qualitative research methods. Following Denzin, two methods were used in an effort to look more thoroughly at the concepts involved and to obtain a more complete picture than a single research method would yield (Denzin 2017, pp. 297–313).

The quantitative study was performed on a nationwide sample of 1,019 people with a questionnaire shared online with respondents. It was done with the ePanel research panel, which is managed by the ARC Rynek i Opinia research institute. This institute has a certificate of the Information Security Quality Control Programme and a certificate of the Interviewer Work Quality Control Programme for the CAWI technique (Sobocińska 2022, Sobocińska *et al.* 2022). With over 75,000 registered users, epanel.pl is among the largest public opinion polling platforms in Poland. The choice of the research technique was determined by two factors: first, the need to conduct research among Internet users, as the study concerned the virtualisation of culture and behaviour of users of streaming platforms, and, second, the advantages of conducting research with the use of online panels. The choice of research technique was also influenced by the COVID-19 pandemic, which became a catalyst for virtualisation processes in many areas of socio-economic life, including market and marketing research. The survey was conducted in April 2022. The structure of the sample and its most important characteristics is presented in Table 1.

The statistical package IBM SPSS Statistics 28.0 was used for the statistical analyses. The χ^2 test was used to identify the relationship between the way of perceiving participation in culture and the reasons for giving up going to the cinema. Spearman's rank correlation coefficient was used to assess the correlation between the

ways of perceiving participation in culture (watching movies at the cinema versus on streaming platforms).

Table 1. Characteristics of the Research Sample

Characteristics	Distribution of answers – the number of respondents and the rate
Gender	male: 512 (50.2%); female: 507 (49.8%); total: 1019 people
Age	age 18–24: 119 (11.7%); age 25–34: 232 (22.8%); age 35–44: 243 (23.8%); age 45–65: 425 (41.7%)
Education	primary/vocational: 408 (40.0%); secondary: 357 (35.0%); higher: 254 (25.0%)
Voivodeship	dolnośląskie – 75 (7.3%); kujawsko-pomorskie – 57 (5.6%); lubelskie – 71 (7.0%); lubuskie – 24 (2.3%); łódzkie – 64 (6.2%); małopolskie – 88 (8.6%); mazowieckie – 143 (14.1%); opolskie – 27 (2.7%); podkarpackie – 44 (4.3%); podlaskie – 27 (2.7%); pomorskie – 62 (6.0%); śląskie – 126 (12.4%); świętokrzyskie – 38 (3.8%); warmińsko-mazurskie – 34 (3.4%); wielkopolskie – 92 (9.0%); zachodniopomorskie – 47 (4.6%)
Size of city/town	village – 395 (38.8%); town of up to 20,000 inhabitants – 126 (12.4%); city of 20,000–49,000 – 112 (11.0%); city of 50,000–99,000 – 86 (8.4%); city of 100,000–199,000 – 84 (8.2%); city of 200,000–499,000 – 91 (8.9%); city of 500,000 or more – 125 (12.3%)

Source: the author, based on empirical research ($N = 1019$).

At the same time, semiotic analysis was done to understand the meaning of this phenomenon, its sense and description (Glinka & Czakon 2021, p. 16). The assumption that recipients decoding messages is a culturally determined creative activity is crucial to understanding semiotic analyses. The concept behind a given object – what the word arthouse movie cinema, multiplex, festival, e-festival, streaming platform means for the recipient – will depend on the cultural experience of the consumer. A semiotic approach was done to analyse the binary oppositions regarding the differences between two pairs: arthouse movie cinema and multiplex, and festival and e-festival. It was based on the assumptions that the cognitive process and assigning sense and meaning to individual categories consists in understanding what something is not, and that there are sets of opposing values that are of great importance in social processes (Polak & Żurawicka 2015 pp. 110–120). The semiotic analyses using binary oppositions considered the following criteria:

- for arthouse movie cinemas and multiplexes: repertoire, facilities and their architecture, the role assigned to cinema, and needs satisfied,
- for the festival and e-festival: the form of participation, context of consumption, functions performed, mood, and the time and place of consumption.

4. Results

The quantitative research shows that two-thirds of the respondents use streaming platforms. At the same time, only 29% of users of streaming platforms did not go to the cinema in the three months prior to filling out the survey. Among the reasons people gave for no longer going to the cinema, breaking the habit of going to the cinema was the most cited (35% of users of streaming platforms). In addition, 30% of respondents indicate having access to movies on streaming platforms and no longer saw a need to go to the cinema. 27% of users of streaming platforms who did not go to the cinema in the three months prior to the survey indicate that cinema tickets are too expensive.

The high price of cinema tickets and the fear of contracting the coronavirus were two leading reasons people had stopped going to the cinema, and there is a statistically significant difference between them. People who perceive participation in culture as a form of cultural education cite the price of tickets as the reason they had stopped going to the cinema. Meanwhile, fear of infection was particularly important for those who perceive participation in culture through the prism of individual development (cf. Table 2).

Table 2. Relationships between the Way of Perceiving Participation in Culture and the Reasons for Giving up Going to the Cinema in the Three Months prior to the Survey

Reasons for no longer going to cinemas	Percentage of indications within the types of perception of participation in culture (%) ^a				χ^2	df	p-value
	Form of relaxation	Form of cultural education	Form of individual development	Form of communication with creators, actors and other people			
I have access to movies on a streaming platform so there is no need to go to cinema	29.1	30.3	35.2	15.5	0.721	3	0.87
No appealing movies in the cinema	20.8	29.4	33.5	30.9	4.284	3	0.23
Tickets too expensive	24.0	36.5	25.3	25.3	9.023	3	0.03
Fear of infection	12.4	15.0	18.1	10.1	8.790	3	0.03
Required to wear a mask	14.9	18.4	16.6	17.3	2.713	3	0.44
Breaking the habit of going to the cinema	35.0	32.3	41.5	20.6	1.518	3	0.68

^a The results do not add up to 100% because respondents could indicate more than one answer.

Source: the author, based on research results.

At the same time, for those who approach cultural participation as a form of relaxation, as well as for people who perceive participation in culture as a form of individual development, breaking the habit of watching films in cinemas was crucially – it was the most frequently cited reason they gave for giving up the cinema.

Every second user of streaming platforms believed the platforms offer a wide selection of films and series, but it should constantly be expanded. Every third respondent indicated that the offer of films and series available on streaming platforms is fully adapted to their needs (cf. Fig. 1).

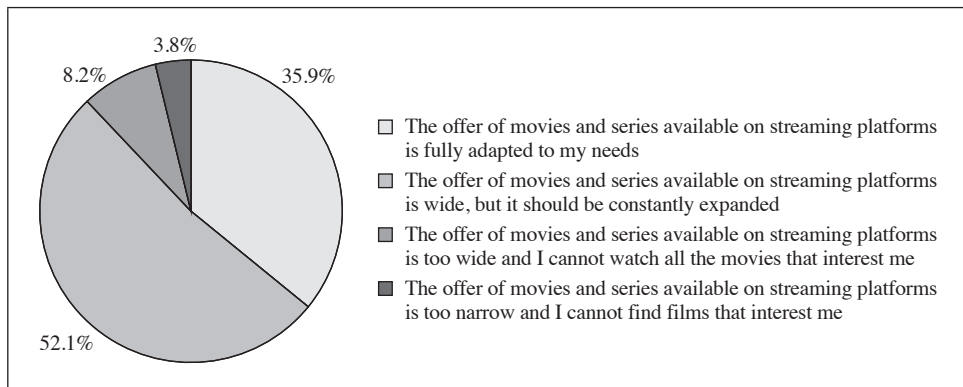


Fig. 1. Perception of the Offer of Streaming Platforms in Terms of Movies and Series

Source: the author, based on research results.

The author also compared the perception of values achieved by consumers of culture watching films in the cinema (a cultural institution), and with the use of streaming platforms. The quantitative research shows that, according to the respondents, streaming platforms allow viewers to freely determine when and where they will watch movies and series, while also offering a wide selection in this regard. This is evidenced by the fact that these two groups of benefits – on a seven-point scale, where 1 means that the respondent slightly agrees with the opinion, and 7 that the respondent strongly agrees – reached the average values of 5.51 and 5.37, respectively (cf. Fig. 2). Respondents agree to a small extent agree with the statement that streaming platforms offer mainly entertainment, and the domestic model of watching movies is associated with the fact that many factors distract viewers' attention (average rating 3.26 and 3.33, respectively). On the other hand, the magic of cinema is that movies are viewed on much larger screens than TV (average rating: 5.0). Moreover, twice as many respondents believe that the best films are shown first in the cinema, and not on streaming platforms than those who did not. Thus the research results confirmed that cinemas and streaming platforms create a completely different context for the reception of films.

A seven-point scale was used, where 1 means that the respondent slightly agrees with the opinion and 7 that they strongly agree.

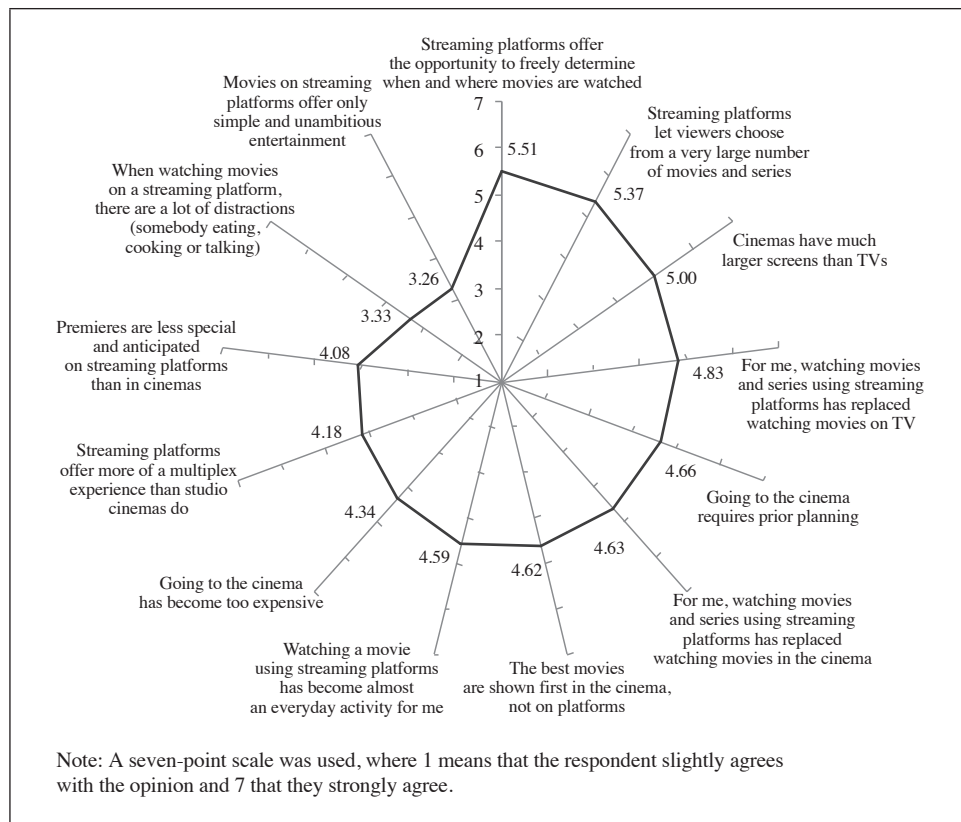


Fig. 2. Perceiving Participation in Culture by Watching Movies at the Cinema and via Streaming Platforms and the Related Values Obtained by Cultural Participation

Source: the author, based on research results.

The analysis revealed several significant correlations (cf. Table 3). One is that respondents who believe that streaming platforms offer a large number of films and series also believe that the platforms allow them to freely determine when and where they watch movies. They also believe that streaming movies has become an almost everyday habit that has replaced watching movies both on TV and in the cinema.

Finally, those who to a small extent agree that movies on streaming platforms provide only simple and unambitious entertainment did not confirm that when watching movies using a streaming platform, a lot of things distract them.

5. Discussion

Both the empirical study and the literature review show that motivations play an important role in differentiating the behaviour of consumers of culture. According to S. Nyeck and M. Bergadaa, rest, cultural education, individual development and communication with artists, actors and other people motivate consumers to consume culture (*Kultura...* 1997, pp. 112–113).

As regards the first research question (RQ1), there are correlations between the perception of participation in culture and the reasons people give up going to the cinema. The high price of cinema tickets is perceived as a barrier to cinema-going, especially by people who perceive participation in culture as a form of cultural education. On the other hand, people who treat participation in culture through the prism of individual development tended to point more to the fear of infection as the reason they avoided cinemas. Finding these correlations, as well as identifying the great importance of the barriers to cinema-going allows one to consider possible avenues that cultural institutions, including cinemas, may follow to better marketing, particularly ones aimed at building loyalty among consumers of culture. This means increasing the attractiveness of the repertoire and shaping ties based on financial and social factors.

With regard to the second question (RQ2), only 12% of the streaming platform users surveyed are not satisfied with their offer because they cannot find movies and series that interest them (for some, the offer is too wide, for others too narrow). Every third person indicated that the service is fully adjusted to their needs, and every second respondent assesses the selection of movies and shows as broad, even though they expect the offer to be constantly expanded.

Analysis and interpretation of the results of the quantitative survey among users of streaming platforms leads to the conclusion that the benefits of watching films in a cultural institution (the cinema) differs from those offered by streaming platforms. According to the respondents, examples of the latter include the ability to freely determine when and where one watches the service, and the wide selection on offer. Benefits of going to the cinema include being able to watch films on the big screen and the fact that the best films are shown in cinemas first.

Answers to the third research question (RQ3) lead to the conclusion that streaming movies does not fully replace the participation in culture one gets from going to the cinema, because it creates a completely different context for the reception of the artwork. In addition, the future of cinema will depend, among other factors, on the strategies film distributors follow. For example, distributing films online during the pandemic allowed distributors to continue to earn money, even if the profits were lower than cinema distribution in the traditional formula would have afforded them (Nowakowska 2020, p. 340). This makes strategy developed during the pandemic important.

Table 3. Spearman's Rank Correlations between Watching Movies in the Cinema versus on Streaming Platforms

Perception of participation in the culture of watching movies in the cinema and using streaming platforms	Streaming platforms offer the opportunity to freely determine when and where movies are watched	Streaming platforms let viewers choose from a very large number of movies and series	Cinemas have much larger screens than TVs	For me, watching movies and series using streaming platforms has replaced watching movies on TV	Going to the cinema requires prior planning	For me, watching movies and series using streaming platforms has replaced watching movies in the cinema	The best movies are shown first in the cinema, not on platforms	Watching a movie using streaming platforms has become almost an everyday activity for me	Going to the cinema has become too expensive	Streaming platforms offer more of a multiplex experience than studio cinemas do	Premieres are less special and anticipated on streaming platforms than in cinemas	When watching movies on a streaming platform, there are a lot of distractions (somebody eating, cooking or talking)	Movies on streaming platforms offer only simple and unambitious entertainment
Streaming platforms offer the opportunity to freely determine when and where movies are watched	1.00	0.71	0.42	0.48	0.40	0.43	0.32	0.42	0.28	0.31	0.17	0.02	-0.04
Streaming platforms let viewers choose from a very large number of movies and series	0.71	1.00	0.43	0.54	0.42	0.50	0.27	0.51	0.31	0.35	0.22	0.08	0.00
Cinemas have much larger screens than TVs	0.42	0.43	1.00	0.29	0.29	0.21	0.41	0.29	0.16	0.34	0.38	0.25	0.17
For me, watching movies and series using streaming platforms has replaced watching movies on TV	0.48	0.54	0.29	1.00	0.36	0.56	0.24	0.60	0.32	0.33	0.20	0.18	0.08
Going to the cinema requires prior planning	0.40	0.42	0.29	0.36	1.00	0.47	0.30	0.37	0.44	0.39	0.20	0.19	0.24
For me, watching movies and series using streaming platforms has replaced watching movies in the cinema	0.43	0.50	0.21	0.56	0.47	1.00	0.17	0.50	0.47	0.34	0.14	0.11	0.15
The best movies are shown first in the cinema, not on platforms	0.32	0.27	0.41	0.24	0.30	0.17	1.00	0.21	0.23	0.37	0.42	0.22	0.35
Watching a movie using streaming platforms has become almost an everyday activity for me	0.42	0.51	0.29	0.60	0.37	0.50	0.21	1.00	0.28	0.36	0.18	0.16	0.10
Going to the cinema has become too expensive	0.28	0.31	0.16	0.32	0.44	0.47	0.23	0.28	1.00	0.28	0.13	0.21	0.26
Streaming platforms offer more of a multiplex experience than studio cinemas do	0.31	0.35	0.34	0.33	0.39	0.34	0.37	0.36	0.28	1.00	0.44	0.42	0.48
Premieres are less special and anticipated on streaming platforms than in cinemas	0.17	0.22	0.38	0.20	0.20	0.14	0.42	0.18	0.13	0.44	1.00	0.38	0.43
When watching movies on a streaming platform, there are a lot of distractions (somebody eating, cooking or talking)	0.02	0.08	0.25	0.18	0.19	0.11	0.22	0.16	0.21	0.42	0.38	1.00	0.53
Movies on streaming platforms offer only simple and unambitious entertainment	-0.04	0.00	0.17	0.08	0.24	0.15	0.35	0.10	0.26	0.48	0.43	0.53	1.00

Source: the author, based on research results.

In terms of the experience multiplexes and arthouses provide, there are crucial differences. Multiplex cinemas offer a global, mainly American repertoire, presented in a large, multi-screen facility. Arthouse cinemas feature a more ambitious European art cinema focus, including auteur cinema, and offer a different experience than multiplex cinemas (cf. Fig. 3).

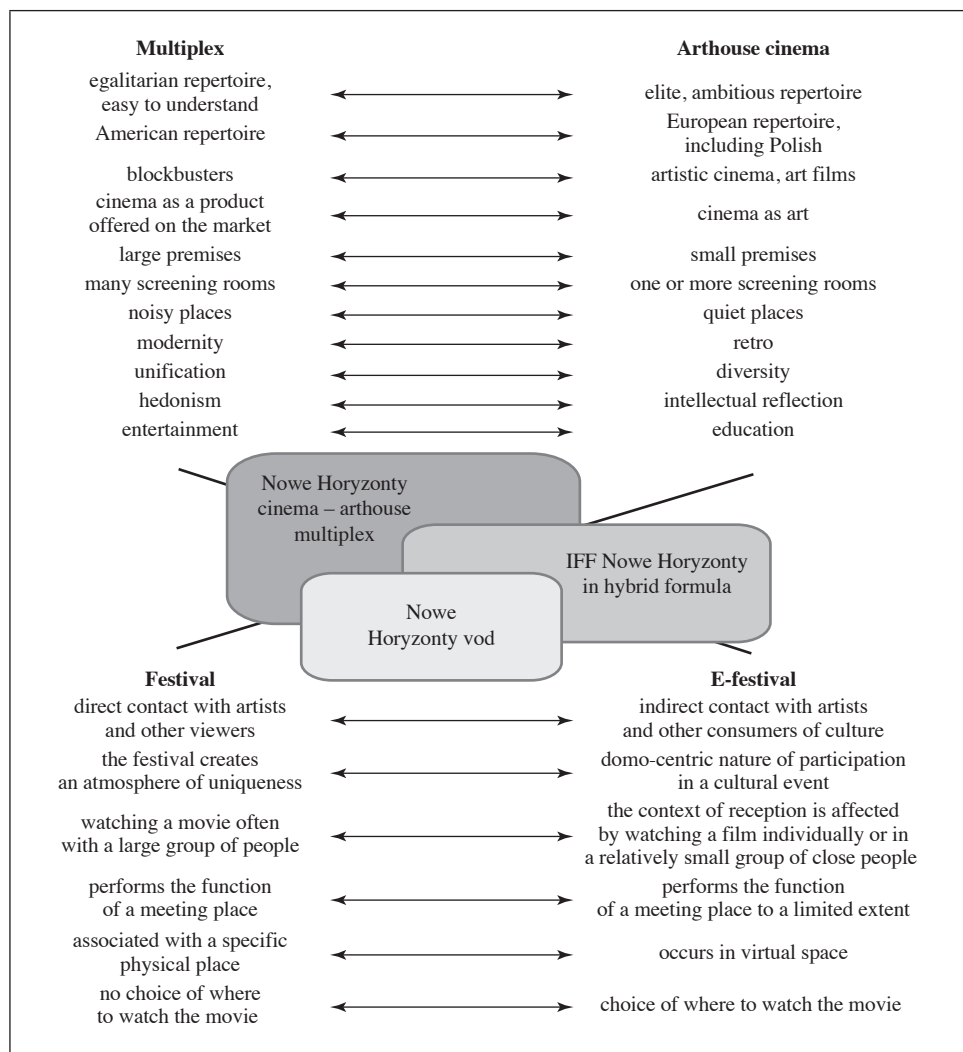


Fig. 3. The Functioning of the Nowe Horyzonty Cinema and the Nowe Horyzonty International Film Festival in the Light of Semiotic Analyses Based on Binary Oppositions
 Source: the author, based on research results.

On the other hand, the use of a semiotic square makes it possible to identify the space for the functioning of a different cinema model, one which combines the features of both a multiplex and an arthouse cinema. The New Horizons Cinema, the result of transforming a multiplex into an arthouse cinema, is considered an arthouse multiplex. Here the culture market is a hybrid one, and is now often perceived in the context of hybrid cultural events, including film festivals (cf. Fig. 3). By implementing such marketing activities, cultural institutions promote the values offered to consumers of culture. They also offer a response to the challenges arising from the COVID-19 pandemic.

The hybridity of art and cultural events grew during the pandemic and can be seen in many ways. The interpenetration of culture and the emergence of new genres and forms of culture combine earlier achievements and hybrid solutions that support better sharing, dissemination and promotion of cultural goods. Hybridity in culture is also immanently related to the transformations of participation in culture and the development of new consumption. Virtualisation and individualisation of cultural participation play an important role in this process. The emergence of new artistic solutions, based on various fields and forms of art over the centuries, has led to hybridisation and the emergence of new genres, as well as deeper syncretism in art (Rogowski 2020, pp. 20–41). This is illustrated by the development of television, which ushered in new type of theatrical performance – television theatre. The use of film in museums and art galleries is further evidence of hybridisation (Christie 2012, pp. 241–255; Syska 2021, pp. 261–279).

The development of hybrid solutions related to new technologies is also reflected in experiments in film distribution. Making films available on streaming platforms and at the cinema simultaneously is one such experiment. This meant a departure from allowing sequential opening of individual distribution space and preventing films from being shown in other channels until its run in cinemas ended.

6. Conclusions

The results of this empirical study suggest that cultural institutions that have been waiting for a return to the pre-pandemic state of affairs have lost a real chance to enhance their offer or to adjust it to the expectations of viewers and how they have changed their participation in culture. At the same time, cultural institutions that have been active and responded to the needs of users, employing new technology-based solutions at various stages of the value management process for consumers of culture, have strengthened relations with those consumers (Budnik 2021, pp. 133–149).

Hybridity in the sphere of culture should not mean a direct transfer of solutions to the Internet, but rather the creation of new, innovative solutions that draw on

the language of new media. At the same time, the hybrid nature of cultural events, available both off- and online, strengthens the systemic nature of such products and increases the benefits consumers of culture receive.

Future research in this field could be aimed at identifying, first, the preferences and expectations of culture consumers, and second, the scope of virtualisation of culture and its consumption outside of Poland. The fact that the research results concern an 18-65-year-old cohort is another limitation of the present research. Other age groups could be considered in future work. Repeating the research on a similar sample of consumers in two to three years would demonstrate changes in the behaviour of culture consumers going forward. After all, understanding consumers and their behaviour is the basis for designing effective marketing strategies and programmes, the implementation of which helps boost consumption of and participation in culture and the arts.

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