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THE IMPACT OF PROMOTION IN CREATIVE INDUSTRIES – THE CASE OF MUSEUM ATTENDANCE

Abstract

In times of crises, some cultural institutions in Croatia have experienced difficulties attracting an audience, which drove them to try out creative and unconventional forms of promotion. Promotion is one of the most popular, widespread and influential parts of marketing. Promotion is also of major importance for a cultural institution because of its ability to attract a large number of visitors. Setting out from this starting point, this paper focused on conventional and unconventional forms of promotion in museums as a part of the creative industries. Creative industries are gaining importance nowadays, and museums as a part of the visual arts sector of the creative industries are gaining popularity thanks to the promotion efforts. With this in mind, a survey was carried out among the visitors of the Museum of Fine Arts in Osijek during Julije Knifer's retrospective exhibition "Uncompromising" in March and April 2015. Participants were given a questionnaire consisting of closed-ended questions about conventional and unconventional forms of promotion and their impact on visitors.

The authors participated in the organization of promotional activities for the exhibition and employed certain conventional and unconventional forms of promotion to get an idea of their impact on museum attendance (or lack thereof). The results demonstrated that the promotional activities had a positive impact on museum attendance, and unconventional forms of promotion had a greater impact than the conventional ones.

Keywords: Creative industry, museum, museum marketing, promotion, marketing in culture

1. Introduction

The importance of marketing employed by cultural and art institutions has been on the rise since the early 1990s. Many examples demonstrate its quality and systematic practical application. Marketing in culture essentially identifies the supply and demand for products, services, and cultural ideas in their specific market niches and sets specific measurable marketing goals, which the cultural institutions accomplish by using appropriate marketing strategies focused on building loyalty and long-term relationships with the audience. Cultural institutions build long-term relationships by using good image, high-quality programmes, and good value for money (Meler, 2006). Marketing and promotion in culture cannot exist without a strategy.

Some of the pioneers of marketing communications in the field of culture and art are also considered meritorious for the development of other marketing areas (Pavičić et al., 2006: 151). Interestingly, marketing in culture has been present in the Republic of Croatia for two centuries, and it has supported the development of other marketing practices.

As a norm, cultural and art institutions in Eastern Europe still do not have dedicated marketing departments that would allow them to conduct their own audience research and find different ways of connecting with the audience. Promotion is a very important activity of cultural institutions, but it is mostly overlooked. Promotion in case of cultural institutions serves two purposes:

- It increases the number of marketable cultural products (economic objective) within the market-oriented society, which becomes especially important after the major social and political changes in the system;
- It helps develop the cultural needs and habits of the population.

Cultural institutions should think not only about ways to attract more visitors (sell more tickets), but also about ways to attract a real cultural audience that will be able to react and interact with the works of art (Šešić-Dragičević, Stojković, 2013: 184).

In particular, since cultural institutions in Croatia have no dedicated marketing departments or marketing programmes, they are unable to conduct strategic promotion. Through previous empirical experience, the authors have already realized that museum directors and art directors of theatres had a "fear of marketing", particularly unconventional marketing. To reduce the fear and animosity toward unconventional marketing, managers of cultural institutions need to be introduced to the advantages of unconventional marketing. The management and the Director of the Museum of Fine Arts in Osijek in particular were very open to new ideas of promotion, but were also hesitant because they had only practiced conventional forms of promotion in recent years.

There are different definitions of the creative industries, but the most common one is the definition by UNESCO (2005): "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation and exploitation of intellectual property". Different institutions, authors, and countries apply different classifications and names to the creative industries. For example, UNESCO includes the following sectors in the creative industry: architecture, music, film and video, television and radio, software and computer games, arts/crafts, design/fashion design, performing and visual arts, publishing and marketing. The EU's concentric circles model differentiates between core, other core, related and wider creative industries. The core creative industries are literature, music, performing arts and visual arts. Other core cultural industries are film, museums, galleries, libraries and photography, while related cultural industries include advertising, architecture, design and fashion. Wider cultural industries include cultural heritage, publishing and printed media, television and radio, sound and video recording and computer games. Museums belong to the other core cultural industries in the EU's concentric circles model.

From the perspective of creative industries as defined by UNESCO, museums belong to the visual arts sector and play a particularly important role in making art accessible to all. One of the main characteristics of creative industries is their intensive use of information and communication technologies. Since the museums are increasingly using information and communication technologies, by extension they are a part of the creative industries. Museums are experimenting with technology to enhance access to their collections, to enrich visitor experience, and to develop their educational role.

The authors carried out a survey to collect informa-

tion and draw conclusions about promotion and marketing elements in culture in the case of the Museum of Fine Arts in Osijek, Croatia, during the retrospective exhibition "Uncompromising" by the Croatian artist Julije Knifer.

The objectives of the study were as follows:

- Intensify the use of marketing by cultural institutions;
- Encourage the use of unconventional marketing methods by museums and other cultural institutions;
- Reinforce the museum scene in general.

2. Theoretical framework and hypothesis

2.1 Terminology Definition of Creative Industries

The term "creative industries" is an extension of the term "cultural industries". The term "cultural industry" was coined in 1947 when Adorno and Horkheimer used "cultural industries" to refer to mass cultural production and standardization of cultural products (Adorno, Horkheimer, 2006).

The term "creative industries" was used for the first time in the early 1990s in Australia in a document written by the Commonwealth Government (1994), but was given much wider exposure by policy makers in the United Kingdom, when the Department for Culture, Media and Sport set up its Creative Industries Unit (UNCTAD, 2004). The term "creative industries" also appeared in 1998 in the Creative Industries Mapping Document, one of the most important documents in this field in the UK. One of the most common definitions of creative industries is the definition by the British Department for Culture, Media and Sport (DCMS, 1998), which defines them as: "those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property".

The Creative Industries Mapping Document defines and classifies creative industries into the following 13 separate fields: advertising, architecture, art and antiques markets, crafts, design, designer fashion, film and video, interactive leisure software, music, performing arts, publishing, software and computer services, television and radio.

Creativity leads to culturalization of economic life, expansion of cultural industries and reconceptualization of production, consumption and even of the values contextualizing the life of modern man (Švob-Đokić, 2008).

The term "creative industries" is broader than "cultural industries" because it covers software production, advertising, public relations and similar activities relevant to the creation of creative products and services. It is seen as a clear extension of the term "cultural industries" while including new technologies (multimedia, software, etc.) (cf. Ratzenböck, Demel, 2004).

New technologies are very important for the development of this sector, and digitalization is one of the key processes that promote its growth and influence.

Hartley (2007) states that the idea of creative industries seeks to describe conceptual and practical convergence of the creative arts (individual talent) with cultural industries (mass scale) in the context of new media technologies within a new knowledge economy, for the use of the newly interactive citizen – consumer relationship.

UNESCO defined cultural industries as those that have their origin in individual creativity, skills, and talents and have a potential for wealth, job creation, and exploitation of intellectual property. According to UNESCO (2005), the term "cultural industry" refers to the industry that combines creativity, production, and marketing of creative contents and that is, by its nature, cultural and intangible.

UNESCO includes the following sectors in the creative industry: architecture, music, film and video, television and radio, software and computer games, arts/crafts, design/fashion design, performing and visual arts, publishing and marketing.

According to the EU concentric circles model, literature, music, performing arts and visual arts are at the core of creative industries. Other core cultural industries are film, museums, galleries, libraries and photography, while related cultural industries include advertising, architecture, design and fashion. Wider cultural industries include cultural heritage, publishing, and printed media, television and radio, sound and video recording and computer games.

Lamza – Maronić, Glavaš, and Mavrin (2010) point out that creative industries can be defined as "human activities that by incorporating specific skills,

creativity, knowledge and technology generate products and services, i.e. contents aimed at providing information, education and entertainment, and indirectly generate employment and financial capital". According to Hölz, there are three basic components that connect all the different definitions of creative industries (2005):

a) Economic activity directly related to the world of art (visual arts, performing arts, literature and publishing, museums, galleries, cultural heritage ...)

b) Activities related to the media (press, publishing-traditional and digital media);

c) Activities related to design (architecture, industrial design, fashion and product design).

2.1.1 Characteristics of Creative Industries

The sector of creative industries is very heterogeneous because it covers diverse industries such as media, music, and film as well as artistic crafts based on handmade items. Despite these differences, Jovičić and Mikić (2006) find that all creative industries have two main characteristics in common: they are extremely risky businesses, and their products serve as a semi-public good.

According to David Hesmondhalgh (2002), creators in the creative industries have a high degree of freedom in their work while designing creative content.

2.1.2 The Importance of Creative Industries

Considering their extreme popularity in the EU and across the world, creative industries have multiple imports reflected on a number of levels, as listed below.

According to Goldstein (2010), the multiple imaports of creative industries are:

a) Cultural and social strength of the society;

b) Ability to propel creative capital and creative workers;

c) Economic multiplier effect, the so-called "ripple effect";

d) Clusters.

The cultural and social strength of the society refers to social inclusion and cultural diversification that affect the empowerment of people and the evaluation of individual creativity and diversity. This means that the creative industries are trying to attract as many people as possible and involve them in those creative sectors that interest them the most. They affect the quality of life because incomes in the creative industries are often higher than average, the availability of education and training is increasing, and recreation and entertainment opportunities are expanding for both the locals and the visitors. Employment opportunities and ties between the creative industries and the local community are increasing thanks to social inclusion that strengthens the community itself.

The movement of creative capital and creative workers highlights the multiple and dynamic roles of authors, creators, and artists that provides new access to jobs and results in the emergence of new creative products and services striving to attract as many people as possible who would use their creative products and services.

The economic multiplier of the so-called "ripple effect" promotes economic growth, opens jobs and leads to exports in sectors where there was none before, thus supporting urban regeneration, which primarily refers to new urban planning and regeneration of the existing populated and developed areas.

The clusters represent a new fast-growing sector in which associations are formed consisting of similar, but disparate business systems in the field of creative industries. Joining forces makes their position in the global market easier.

2.2 Museum marketing

According to Kotler et al. (2008) and French and Runyard (2011), museum marketing has been around since the 1970s. According to Šola (2001), a structured and elaborate marketing has been present in the museum industry since the 1980s.

According to Kotler (ibid. 2008), "every museum faces markets and publics with which it develops relationships. Indeed, it can be argued that museums, especially large ones, are among the most complex and variegated of organizations, embracing many constituencies and audiences to whom managers

and staff must respond. The multiplicity of constituencies alone suggests the importance of marketing applications in museums. The purpose of marketing is to offer museum consumers as much value as possible for the cost of visiting museums. Museums need marketing because they face substantial competition among a whole range of alternative leisure choices and decreasing leisure time. Museums have turned to marketing because if offers theory, tools, and skills that will enable them to increase audiences, build relationships with stakeholders, and increase revenue streams."

Because marketing is an exchange process for museums, theory, tools and skills can improve the exchange.

According to Kotler (ibid. 2008), "marketing is an exchange process among consumers, museums and competitors. The consumer has needs to fulfil and information to acquire regarding the benefits of a museum visit. A museum has to offer unique and distinctive value that is less obtainable from other museums and leisure venues. The value of a visit is a bundle of benefits, quality, and service, experience, and price that a consumer considers in choosing to visit a museum. If the value is high enough (the benefits exceed the costs), a consumer is anticipated to respond positively to a museum and its offerings".

A successful museum can be recognized by its identity, which not only comprises exclusive collections and exhibitions, research and scientific work, but also establishes relationships with the public, being a way of communication that starts with recognition, a unique graphic identity addressing the public through a deliberate, systematic cooperation with the media. Museums must constantly evaluate the visitors' perception of the effects of their activities and their presence in the media (Žilber, 2005).

According to Šola (ibid.), museum marketing is performed through:

- Public relations;
- Campaigns;
- Trade fairs;
- Telemarketing;
- Newspapers;
- Advertisements;
- Billboards;
- Museum stores, etc.

According to Buljubašić (2015), it is very important for museums to implement marketing because it can help their visibility.

2.2.1 Conventional vs. unconventional marketing methods

The definition of guerrilla marketing as introduced by Levinson (1984) is both pioneering and persistent: an unconventional system of small or very low-budget communication that relies on the imagination – sometimes flirting with the limits of regulations and/or ethics – rather than on financial meanings (Cova, Saucet, 2014: 4). According to Castronovo and Huang (2012) and Ay et al. (2010), guerrilla marketing is a low-cost marketing strategy. Unconventional marketing puts imagination and creative ideas first.

Guerrilla marketing is today the subject of interest for many scientists (and practitioners such as entrepreneurs, managers, etc.), but Hutter et al. (2010) and Kuttelwascher (2010) find that it has not yet been sufficiently analysed scientifically. According to Anlager et al. (2013) and Baack et al. (2008), guerrilla marketing is a synonym for unconventional marketing.

2.2.2 Promotion as a part of marketing

Promotion is one of the elements of the marketing mix, and its task is to create awareness about the product or service on the market, provide basic and additional information about the product or service, and develop consumers' preferences toward products or services (Ekonomski leksikon, 2011).

According to Meler (1997), promotion in a broader sense is a concept for the improvement of something, and in a narrower sense, it is an element of the marketing mix.

All activities that send out a message about the product or service and its qualities to target customers, and attempt to persuade them to buy the product or service (Kotler et al., 2006) can be included in the term "promotion". Promotion implies the existence of communication with target groups, and the very concept of communication implies the transfer of messages from the source to the receiv-

ers' communication channels (Alfirević et al., 2013). With promotion, an organization must attract attention, convey a consistent message, and, most of all, provide a customer or user with a reason to buy its product rather than the product or the service of the rival company. Marketing communication is actually planning, implementation, and control of communication activities related to the sender of messages, promoting the accomplishment of marketing objectives. Communication should be planned, and there are a series of steps. The first step is to identify the target audience, and the second is to identify the communication goals and the marketing communication budget. The next step is to create the message (content and design) and choose the appropriate media whereby most members of the target group could be reached with a minimal cost. The final step is to deliver the message and control its effect using feedback (Kotler et al., 2006). All marketing activities need to be coordinated and combined into a single unit, called "integrated marketing communications", which calls for alignment of all means of promotion (advertising, personal selling, sales promotion, public relations and direct marketing) and the channels they use (Alfirević et al., 2013).

According to Alfirević (ibid. 2013.), advertising is the most famous form of promotion. It can be defined as paid communication with the target group by means of advertisements delivered via appropriate media like newspapers, radio, TV, websites, etc.

Promotion includes not only communication with suppliers or customers, but also communication with the employees to ensure their training, as well as communication with customers or users to ensure that they recognize their skills. Communication with donors, sponsors, etc. is important to ensure they can recognize the value of an organization and agree to finance it.

According to French & Runyard (2011), "promotion is the visible part of the marketing process and today it is not just about advertising. New technology has not replaced traditional methods of promotion, just added new layers, calling for greater skills and adaptability from marketers and PR professionals".

Kotler et al. (2008) state that promotion assumes many forms, including advertising, public relations, and direct marketing.

2.3 Hypothesis

This paper is based on the following hypothesis:

H_0: There is no statistically significant difference in the application of conventional and unconventional marketing methods that would affect the attendance of the museum.

3. The museum as a part of creative industries

According to the International Council of Museums (ICOM website http://icom.museum/the-vision/museum-definition/), a museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study, and enjoyment.

There are many different definitions of museums, one of which defines a museum as an institution that gathers, preserves, studies and exhibits the collection of works of art, historical artefacts, technical objects etc. (Anić, Goldstein, 2002).

From the perspective of the creative industries, museums belong to the visual arts sector and play a particularly important role in making art accessible to all. One of the main characteristics of creative industries is their intensive use of information and communication technologies. Since the museums are increasingly using information and communication technologies, by extension they are a part of the creative industries. Museums are experimenting with technology to enhance access to their collections, enrich visitors' experience, and develop their educational role. Social media and electronic devices have enabled museums to provide complementary and real-time information while the visitor walks around the venue. Digital devices offer visitors a chance to discover far more about the artefacts on display and experience the artefacts in new ways. For example, on the Louvre's website, visitors can zoom in on masterpieces and tour virtual galleries. European museums are also experimenting with new types of collaboration, including branding and sharing of collections, i.e. the opening of the Louvre in Abu Dhabi, The Guggenheim Bilbao Museum, and similar ventures.

Information and communication technology provides wider access to visual arts in museums and brings many other benefits. For example, it can certainly attract and intrigue visitors, enabling an online display of certain parts of exhibits, an interactive walk through a museum, and many other interesting things.

Sometimes, the use of information and communication technologies is a concern because of intellectual property protection issues. In fact, the use of information and communication technologies has made it easy to copy many works of art. This is an alleviating circumstance for the museums when they want to share a public exhibition/collection on the one hand and an aggravating circumstance on the other because it poses a threat to earnings. For example, contemporary artists, especially those using photographic techniques, are easy to plagiarize. The use of information and communication technologies in museums is often questionable due to danger of plagiarism of individual exhibits. However, the use of information and communication technologies offers far greater advantages than disadvantages, and their use is highly recommended and even inevitable because we are living in a digital age, in which information and communication technologies play an essential role.

There are lots of different ways to attract visitors to the exhibitions in museums. Both conventional and unconventional marketing methods were applied in the organization of promotional activities for the retrospective exhibition "Uncompromising" by Julije Knifer at the Gallery of Fine Arts in Osijek in March and April 2015. The results of the study produced during the two months of the exhibition will show what attracted the most visitors, and whether the unconventional marketing methods had any effect on attracting the visitors at all. Museums are not isolated social and cultural institutions; they are a very important segment of the creative industries. Any cultural institution, museums included, strives to increase attendance and become an agora, thereby increasing its revenue potential while ensuring a stronger presence in the media and gaining more attention devoted to the current and future audiences. Creativity has played a major role in bringing art closer to museum visitors. The fact that creativity can be expressed through museums is demonstrated by many creative workshops organized for the visitors during their visits to the museums.

The creative workshops that the museums organize for their visitors and the dedication and hard work of their employees are what makes the museums a part of the creative industries. What makes a museum a part of the creative industries inter alia is the diversity of its offer. There is a variety of events, e.g. Night at the Museum and International Museum Day, as well as certain exhibitions and projects. Major cultural exhibitions are especially appreciated because they promote the wealth of cultural heritage that the museums preserve while occasionally involving several different museums in some projects, along with major exhibitions, performances by foreign artists and museum projects reinforcing the connections between museum programmes and other cultural activities in the presentation and promotion of their holdings, such as the music, theatre, art, and motion picture industry.

Seven of the world's most visited art museums are in Europe, with Paris and London sporting three apiece. The Louvre in Paris pulled in nearly ten million visitors in 2012, and all contenders drew more than three million people, confirming the mass appeal of museums for both national and international visitors. When questioned, the visitors of several European museums told one study that they sought entertainment and pleasure, education and training and a gateway to history (Creating Growth, 2014).

According to Gurain (2006), there are five types of museums:

a) Object-centred museums that focus on artefacts and collections;

b) Narrative-centred museums that concentrate on and emphasize the stories evoking feelings and dramatic situations;

c) Client-centred museums that concentrate on the audience and offer a variety of educational experiences for the different audience segments;

d) Community-centred museums that focus on local relationships, rooted in a community experience and lifestyle;

e) National museums, largely government-sponsored, having a broad scope and representing and celebrating national character and values.

4. Methodology, sample and data collection

Data were collected using a questionnaire in March and April 2015. The respondents were visitors of the Museum of Fine Arts in Osijek during Julije Knifer's retrospective exhibition "Uncompromising". The questionnaire consisted of closed-ended questions about conventional and unconventional marketing methods and their impact on the visitors (or lack thereof).

The data were collected by means of 171 questionnaires with a response rate of 100%. Most respondents were students from Osijek and its surroundings.

The results were processed by StatSoft, Inc. (2014) and STATISTICA (a data analysis software system), version 12. The Cochran Q Test was used in the descriptive analysis of the data to determine if there are differences between two dependent variables. The results reported are based on data obtained from 171 questionnaires filled in by the respondents at the Museum of Fine Arts in Osijek in the period between March 12, 2015 and April 30, 2015. The respondents were mainly from the City of Osijek, Croatia, and all of them were the visitors of the retrospective exhibition "Uncompromising". The respondents were told that the primary purpose of the study was to obtain information about their motivation to attend a museum exhibition.

5. Description of Respondents in the Sample and Survey

Out of the total of 171 respondents, 76.61% were female (131 in absolute figures). Most respondents were between 22-32 years of age (51.5%), as shown in Table 1.

Table 2 shows the frequency distribution of the respondents' levels of education. The levels of education are classified according to the National Standard Classification of Education (NSKO, Official Gazette, No. 105/2001), which is used in education statistics at the national level and is completely comparable to the International Standard Classification of Education (ISCED 97: Statistical Yearbook of the Republic of Croatia 2014; Croatian Bureau of Statistics). Most of the respondents have completed secondary education and enrolled in college. None of the respondents were unemployed, but 66% were students, as shown in Table 3.

Table 2 Frequency distribution of levels of education

Education degrees	Count	Percent
Lower secondary education	15	8.77
Upper secondary education	78	**45.61**
Undergraduate education	47	27.49
Master's degree	25	14.62
Master of science	5	2.92
Doctorate of science	1	0.59
Total	**171**	**100%**

Source: Calculation by the authors (Statistica, StatSoft, version 12)

Table 1 Frequency distribution of age and gender

			Age					Total
			14-21	22-32	33-42	43-53	>54	
Gender	Male	% within gender	32.5%	57.5%	7.5%	2.5%		100.0%
		% within age	17.6%	26.1%	60.0%	50.0%		23.4%
	Female	% within gender	46.6%	49.6%	1.5%	0.8%	1.5%	100.0%
		% within age	82.4%	73.9%	40.0%	50.0%	100.0%	76.6%
Total		% within gender	43.3%	51.5%	2.9%	1.2%	1.2%	100.0%

Source: Calculation by the authors (Statistica, StatSoft, version 12)

Table 3 Frequency distribution by employment status

Employment status	Count	Percent
Pupil	27	15.79
Student	**114**	**66.67**
Employed	29	16.96
Retiree	1	0.58
Total	**171**	**100%**

Source: Calculation by the authors (Statistica, StatSoft, version 12)

6. Research Results

The Likert scale assesses the frequency of use of social networks, with 1 standing for "never" and 5 standing for "always". Response frequency distribution is shown in Table 4.

Table 4 Response frequency distribution

Grade	Count	Percent
1	1	0.58
2	2	1.17
3	10	5.85
4	52	30.41
5	106	61.99
Total	**171**	**100%**

Source: Calculation by the authors (Statistica, StatSoft, version 12)

The respondents evaluated the frequency of their use of social networks as 4.52 ± 0.71 (mean ± standard deviation), which leads us to the conclusion that the majority of the respondents are frequent users of social networks.

Table 5 The distribution of answers to the question "How did you find out about the retrospective exhibition Uncompromising by Julije Knifer?"

Category	Count	Percent of responses	Percent of respondents
TV	12	4.00	7.06
Radio	9	3.00	5.29
Local newspapers	16	5.33	9.41
Flyer or poster	38	12.67	22.35
Recommendation	49	16.33	28.82
Social network of the Museum of Fine Arts	51	17.00	**30.00**
Web portals	43	14.33	25.29
Ads on sugar packets1	25	8.33	14.71
Video shown at the cinema	1	0.33	0.59
Billboards	19	6.33	11.18
Something else	37	12.33	21.76

Source: Calculation by the authors (Statistica, StatSoft, version 12)

Table 5 shows the distribution of answers to the question "How did you find out about the retrospective exhibition 'Uncompromising' by Julije Knifer?" As shown above, 30% respondents chose "Social network of the Museum of Fine Arts" as the way they found out about the exhibition.

Table 6 Cochran's Q test results for the variable "How did you find out about the retrospective exhibition 'Uncompromising' by Julije Knifer?"

	Value
Total	171
Cochran's Q	178.45
Df	10
Asymp.Sig	0.001

Source: Calculation by the authors (Statistica, StatSoft, version 12)

The results of the Cochran Q Test for the variable "How did you find out about the retrospective exhibition 'Uncompromising' by Julije Knifer?" point to differences between answers (p=0,001, which is less than 0.05), which is indicative of differences between conventional and unconventional marketing methods. The results are shown in Table 6. A pairwise comparison using the continuity corrected version of the McNemar test shows that a much higher number of respondents chose the answers "Flyer of poster", "Recommendation", "Social network of the Museum of Fine Arts" than "TV" or "Radio". Also, more respondents choose the answers "Recommendation" and "Social network of the Museum of Fine Arts" than "Local newspapers", and more respondents choose the answer "Web portals" than "Billboards" or "Ads on sugar packets". The distribution of answers about conventional and unconventional marketing methods is shown in Table 7, Table 8, and Table 9. Among all answers about conventional marketing methods, "Web portals" is ranked the first with 53.8%, and among all answers about unconventional marketing methods, "Social network of the Museum of Fine Arts" is ranked the first with 27.9%.

Table 7 The distribution of answers about conventional and unconventional marketing methods

Category	Count	Percent (in %)
Conventional	80	30.42
Unconventional	183	**69.58**

Source: Calculation by the authors (Statistica, StatSoft, version 12)

69.58% of the respondents supported unconventional marketing methods, giving rise to the conclusion that the majority of the respondents support these marketing methods the most.

Table 8 The distribution of answers about conventional marketing methods

Category	Count	Percent of responses	Percent of respondents
TV	12	15	20.3
Radio	9	11.2	15.3
Local newspapers	16	20	27.1
Web portals	43	53.8	**72.9**

Source: Calculation by the authors (Statistica, StatSoft, version 12)

Conventional marketing methods are also very important and indispensable in museum promotion, but they are nevertheless supported by fewer visitors, as shown in Table 8. The most common conventional marketing method of museum promotion is the web portal (72.9%), and the least common are TV (20.3%), radio (15.3%) and local newspapers (27.1%).

Table 9 The distribution of answers about unconventional marketing methods

Category	Count	Percent of responses (in %)	Percent of respondents (in %)
Flyer or poster	38	20.8	31.7
Recommendation	49	26.8	40.8
Social network of the Museum of Fine Arts	51	27.9	42.5
Ads on sugar packets	25	13.7	20.8
Video shown at the cinema	1	0.5	0.8
Billboard	19	10.4	15.8

Source: Calculation by the authors (Statistica, StatSoft, version 12)

More respondents prefer unconventional marketing methods. Social networks (42.5%), recommendation (40.8%) and flyer or poster (31.7%) are the most common.

Table 10 The distribution of answers to the question "What motivated you to visit Julije Knifer's retrospective exhibition?"

Answers	Count	Percent of responses	Percent of respondents
Exhibition of paintings	50	27.32	29.24
Low ticket prices	20	10.93	11.70
Creative marketing	52	28.42	30.41
Something else	60	33.33	35.67

Source: Calculation by the authors (Statistica, StatSoft, version 12)

The results of the Cochran Q Test for the variable "What motivated you to visit Julije Knifer's retrospective exhibition?" point to differences between answers, Q=22.04598, df=4, p=0.000196. The distribution of answers to the question "What motivated you to visit Julije Knifer's retrospective exhibition?" is shown in Table 10. 30.41% of the respondents chose "Creative marketing", which is 28.42% of all 183 selected responses. The conclusion is therefore that promotion has a positive impact on museum attendance.

The distribution of answers to the question "Will you continue to visit the Museum of Fine Arts?" is shown in Table 11.

Table 11 The distribution of answers to the question "Will you continue to visit the Museum of Fine Arts?"

Answers	Count	Percent (in %)
Yes	165	96.5
No	6	3.5

Source: Calculation by the authors (Statistica, StatSoft, version 12)

7. Discussion of hypothesis

H_0: There is no statistically significant difference in the application of conventional and unconventional marketing methods that affect the attendance of the museum.

Hypothesis H_0 is rejected because research results show that there is a statistically significant difference in the use of conventional and unconventional marketing methods. Both methods are really important for museum attendance and marketing in general, but there is difference between the two. Hypothesis H_0 is rejected because the results of the Cochran Q Test show that there is a difference between answers (p=0.001, which is less than 0.05), which means that there is a difference between conventional and unconventional marketing methods. These results are shown in Table 6. A pairwise comparison using the continuity corrected McNemar test showed that a much higher number of respondents chose the answers "Flyer of poster", "Recommendation", and "Social network of the Museum of Fine Arts" than "TV" or "Radio". Also, more respondents chose the answers "Recommendation" and "Social network of the Museum of Fine Arts" than "Local newspapers", and more respondents chose the answer "Web portals" than "Billboards" or "Ads on sugar packets". The distribution of answers about conventional and unconventional marketing methods is shown in Table 7, Table 8, and Table 9.

Creative and unconventional ways of promoting the museum are supported by 99.42% of the respondents, as shown in Table 12.

Table 12 The distribution of answers to the question "Do you support creative and unconventional ways of promoting the museum?"

Answers	Count	Percent (in %)
Yes	170	99.4
No	1	0.6

Source: Calculation by the authors (Statistica, StatSoft, version 12)

The distribution of answers to the question "How will you follow the information related to the Museum of Fine Arts in the future?" is shown in Ta-

ble 13 and shows that 78.36% of respondents chose "Social networks". It can therefore be concluded that unconventional marketing methods have a greater impact on museum attendance than conventional ones.

Table 13 The distribution of answers to the question "How will you follow the information related to the Museum of Fine Arts in the future?"

Answers	Count	Percent of responses	Percent of respondents
Social networks	134	57.26%	78.36%
Official museum website	63	26.92%	36.84%
Radio	8	3.42%	4.68%
Local newspapers	17	7.26%	9.94%
Something else	12	5.13%	7.02%

Source: Calculation by the authors (Statistica, StatSoft, version 12)

8. Restrictions of the research process

There were several factors restricting the research process.

Firstly, the visitors were disinterested in filling out the questionnaire about the exhibition. Secondly, the study was carried out in the city of Osijek, which does not have a developed cultural scene and whose citizens have not developed an awareness of visiting cultural institutions and exhibitions. Thirdly, the sample was also a restricting factor, since most of the respondents were students from the area of Osijek and its surroundings. This restriction is a result of minimal financial resources for the study of unconventional marketing methods. The results obtained by the study can be used to draw indicative conclusions, but in order to get a complete picture, we would have to do a nationwide study or a study in several major cities that have many cultural institutions, and then compare the results. The fourth restricting factor is the fact that most cultural institutions rarely used marketing, especially unconventional marketing methods, so it was very difficult to assess their effect on attendance. The research is also restricted by the lack of previous research in Croatia with which the results of this study could be compared.

9. Conclusion

The paper presented the results of a survey about promotional activity related to the attendance of a retrospective exhibition at the Museum of Fine Arts in Osijek in March and April 2015. Also, the visitors were asked about their opinion about the museum and the promotional marketing activity.

The importance of the research is based on the fact that cultural institutions in the City of Osijek have used marketing activities very rarely, both conventional and unconventional forms of promotion. Although marketing activities are rarely used by cultural institutions, the results demonstrate that unconventional forms of promotion such as social media (17%) are a necessary and logical choice to attract existing and new museum visitors. In the turbulent business environment of today, characterised by fierce competition, creative marketing in museums as a part of the creative industries can help improve the business performance of museums, the marketing position of museums, and communication with the visitors.

The survey and the results presented in this paper were focused on some aspects of conventional and unconventional forms of promotion only. The results show that unconventional forms of promotion are suitable for museum marketing. Also, most respondents believe that unconventional marketing methods (69.58%) had a greater impact on their decision to visit the exhibition than the other forms of marketing, as shown in Tables 6 and 8.

To attract more visitors and develop their business in a successful direction, museums must combine creative marketing with changes in the environment and adapt their activities to the demands of the market. The simplest and the most effective way to accomplish this is to use creative marketing, with special emphasis on unconventional promotional activities like social media, ads on sugar packets, etc.

The greatest contribution of this paper is that it

shows that similar research has so far not been carried out in the Republic of Croatia. It could therefore serve as a starting point for similar future research in the field of application of unconventional marketing methods in cultural institutions that are a part of the creative industries.

Our suggestion for future research is to carry out similar surveys at other cultural institutions in the City of Osijek like theatres or galleries, and in other Croatian cities whose culture scenes are better developed than Osijek's.

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(Endnotes)

1 Ads printed on sugar packets served with coffee at cafes were one of the unconventional methods of promotion used in the project. A meander, the main motive in Julije Knifer's work displayed at the exhibition, was printed on one side of the sugar packet, and information about the exhibition was printed on the other. The packets were distributed in some cafes in Osijek.

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Utjecaj promocije u kreativnim industrijama – slučaj posjećenosti muzeja

Sažetak

U današnjim kriznim vremenima pojedine kulturne institucije u Republici Hrvatskoj imaju poteškoća u privlačenju posjetitelja, stoga su odlučile upotrijebiti kreativne i nekonvencionalne oblike promocije. Promocija je jedan od najpopularnijih, najraširenijih i najutjecajnijih elemenata marketinga. Promocija također ima važnu ulogu u kulturnim institucijama jer može privući veliki broj posjetitelja. Sukladno tome, u ovome radu glavni naglasak je stavljen na konvencionalne i nekonvencionalne oblike promocija u muzejima kao dijelovima kreativnih industrija. Kreativne industrije u današnje vrijeme postaju sve važnije, a muzeji kao dio vizualnog sektora u kreativnim industrijama također postaju sve popularniji zahvaljujući promociji. Prema tome, u ožujku i travnju 2015. godine provedeno je istraživanje među posjetiteljima u Muzeju likovnih umjetnosti u Osijeku za vrijeme trajanja retrospektivne izložbe Julija Knifera pod nazivom „Bez kompromisa". Istraživanje je provedeno anketnim upitnikom koji se sastojao od zatvorenih tipova pitanja o konvencionalnim i nekonvencionalnim oblicima promocije te kako su i jesu li one utjecale na privlačenje posjetitelja.

Autorice ovoga rada su i same sudjelovale u organizaciji promotivnih aktivnosti za izložbu te su primijenile određene konvencionalne i nekonvencionalne oblike promocije kako bi uvidjele jesu li one uopće utjecale ili nisu utjecale na posjećenost muzeja. Rezultati istraživanja su pokazali da promocija ima pozitivan utjecaj na posjećenost muzeja, a nekonvencionalni oblici promocije imaju značajniji utjecaj od konvencionalnih oblika promocije.

Ključne riječi: kreativna industrija, muzej, muzejski marketing, promocija, marketing u kulturi