



FACTORS INFLUENCING THE IMPLEMENTATION OF UNCONVENTIONAL MARKETING IN CULTURAL INSTITUTIONS – EVIDENCE FROM CROATIA

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Abstract

Unconventional marketing has the potential to contribute not only to the well-being of cultural institutions but also to the society by raising its general cultural level and fostering economic growth based on creative industries. This paper contributes to the theoretical explanation and understanding of the unconventional marketing approach by providing an overview of literature, a developed model of successful marketing in cultural institutions and an analysis of the objectives of such marketing. Based on empirical research on cultural institutions in the Republic of Croatia, the research objective was to contribute to identifying and understanding the factors that influence unconventional marketing as well as the potential for applying unconventional marketing in cultural institutions. Research was limited to three types of cultural institutions (theatres, museums and galleries) and it was conducted on a sample of 244 institutions by using a highly structured online questionnaire.

Keywords: marketing in culture, cultural institutions, unconventional marketing, guerrilla marketing

JEL classification: M31

1. INTRODUCTION

We live in a world where information is more accessible than it has ever been in human history, a world where almost everything “has already been seen”. It can be said that individuals often feel a certain “information overload”, especially when it comes to messages used in commercial communication. Modern consumers are becoming experts in avoiding and ignoring such conventional communication. In this time of rapid information exchange, unconventional marketing has the potential to develop more than ever. When unconventional marketing encounters a conventional institution, it is certainly possible for this meeting to end in success – although the path to success is paved with scepticism, lack of knowledge, experience and creativity, and with a certain risk. To avoid negative

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experiences on the way to success, it is necessary for an institution to be open and willing to additionally upgrade knowledge about marketing activities. It has to be willing to accept risk and give a chance to new business strategies such as, in this case, unconventional marketing.

In the field of marketing in culture, it is important to show and popularize cultural and artistic achievement and to encourage people's contact with art and works of art. It means that it is necessary to explore "the distance between the producer and the consumer". The market-based approach to culture imposes a requirement to encourage consumption in order to achieve higher economic profit of the institution whose product is being sold (exhibition, performance, etc.). Unconventional marketing encounters "fertile ground" for implementation because cultural institutions in the Republic of Croatia need creative, low-cost and interesting promotion, and first and foremost, they need to be aware of this type of promotion. Every cultural institution has its own mission and its own vision. The task of marketing in culture should be to introduce the above-mentioned mission and vision to as many people as possible.

The purpose of this paper is to contribute to the theoretical clarification and understanding of unconventional marketing approach and to explore the attitudes of employees in cultural institutions in the Republic of Croatia (in this case in theatres, museums and galleries). The aim was to contribute to the identification and understanding of the factors that influence the potential for implementation of unconventional marketing in cultural institutions by providing the research results (which explain attitudes about unconventional marketing and the methods of using conventional and unconventional marketing).

The research hypotheses were formulated as follows:

H1: Lack of experience and knowledge in the use of unconventional marketing is the biggest barrier for implementing and using unconventional marketing in cultural institutions.

H2: Lack of funding for conventional marketing methods is the main source of motivation for using unconventional marketing.

H3: There are differences between individual cultural institutions in terms of the level of implementation, motivation and barriers for implementing unconventional marketing.

H4: The lack of understanding of unconventional marketing is the biggest deterrent against its potential use in cultural institutions.

2. DEFINING MARKETING IN CULTURE

Heilbrun and Gray (2001), Hill *et al.* (2003), Boter (2005), Bilton (2010), Carls (2012) and Baumgarth *et al.* (2014) claim that cultural institutions started using marketing in the 1970s with the aim to inform the public about upcoming events and to bring art closer to the audience. That was much simpler in those days because marketing was used only for one-way communication - to transfer certain information. Art that was shown in theatres, museums and other cultural institutions was considered a better form of entertainment than the popular forms of entertainment (e.g. television) and it was implied for such art to be financially supported and attended by audience. According to Kolb (2013), marketing in culture was developed from the artists' need to attract audience and to finance further work because artists were unable to finance themselves; on the other hand, Carls (2012) claims that marketing in culture was created from classic marketing of services.

According to Rentschler (2002), Lee (2005), Thomas and Cutler (1994) and Kolber (2010), the first professional and scientific publications from the area of marketing in culture appeared in the 1970s. The very first publication that presented marketing in culture was Kotler and Levy's "Broadening the Concept of Marketing" published in 1969.

Since the beginning of the 1990s, implementation of marketing and management in cultural institutions and art has become increasingly important and there have been many examples of their quality and systematic practical implementation (Pavičić *et al.*, 2006). The development of marketing in culture has also been accompanied by the development of its definitions and approaches to its conceptualization.

Meler (2006) defines marketing in culture as a business concept of cultural institutions whose aim is to satisfy the consumers' needs with their cultural products and thus achieve the institutions' missions and their general social objectives. According to Klein (2011), the core of marketing in culture is being able to see things from the consumers' perspective in order to satisfy their cultural needs, and according to Hill *et al.* (2003) and Henze (2014) the most important thing in this process is creativity.

Carls (2012) indicates that marketing in culture has to be concerned with both current and potential audience, and that this approach should be implemented constantly and strategically. According to Šešić-Dragičević and Stojković (2013), marketing in culture has one basic task and that is to create and expand the market because business development of cultural institutions is often faced with the obstacle of "non-existing market" i.e. the lack of audience.

Marketing in culture deals with information and research, development of a new "product", i.e. the cultural product policy, promotion, sales, distribution, organization of supply, identification of capabilities, achievement of optimal goals and distribution of the effects of marketing activities (Mujaković, 2001). According to Aleksić (2001), marketing in culture organizes the supply of cultural institutions, identifies their possibilities and achieves optimal distribution of their effect. Colbert *et al.* (1994) defines marketing in culture as the art of reaching the target group of people that could be or already are interested in a cultural product.

According to these definitions, it can be concluded that marketing in culture is concerned with the needs of current and potential visitors in order to understand and satisfy their needs for cultural products. In fact, the main task for managers in the field of marketing in culture is working on presentation and popularization of cultural and artistic achievements and also encouraging people's contact with art. A cultural manager has the obligation to be aware of the methods and techniques of advertising and needs to have a considerably wider marketing approach in "selling" his programs. This means that he needs to explore "the distance between the producer and the consumer". The market-based approach to culture imposes the requirement of stimulating consumption in order to achieve higher economic returns or profitability of the firm or institution whose product he sells (book, record, play, stand ...) (Šešić-Dragičević and Stojković, 2013). A cultural manager should especially pay attention to the reduction of distance between producers and consumers with the help of marketing.

3. OBJECTIVES OF MARKETING IN CULTURE

The objective of marketing activities in the field of culture is to ease the process of connecting a work of art with the audience that will appreciate it (Kolber, 2010) and to present and popularize cultural values and artistic achievements, i.e. to create the conditions for continuous contact of audience with the works of art (Raduški, 2000).

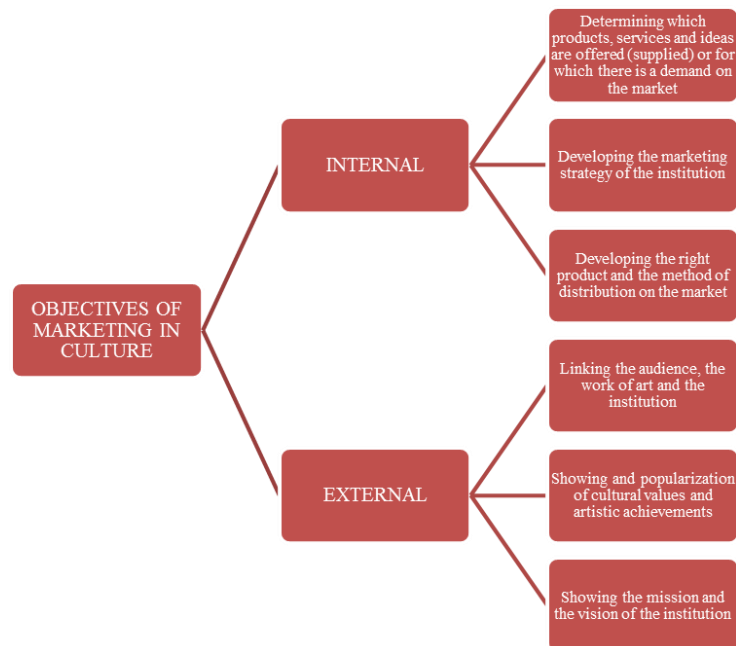
According to Worth (2012), one of the goals of marketing in culture is to present the mission of the cultural institution with adequate communication.

Marketing in culture in its basis deals with the attempt to determine which products, services and ideas of culture are being offered (supplied) or for which there is a demand in a specific market. Based on that, actual measurable marketing goals are set, appropriate cultural products (for which demand is established) are developed and the ways of achieving of the set marketing objectives are determined. The objectives of marketing in cultural institutions are qualitative, unlike the objectives in economic activities, which are quantitative (Meler, 1994).

According to Carls (2012) and Diggle (1986), the objective of marketing in culture is:

- To present the value and the products of cultural institutions to the public in the best way possible;
- To specify a certain number of people in order to establish an appropriate form of relationship with the artist while at the same time obtaining the best financial success, in line with the achievement of this goal.

The latter objectives will be achieved if cultural institutions use the appropriate marketing strategy that is focused on building customer loyalty and a long-term relationship with them. This relationship will be long-term if the cultural institution or cultural products have a good image and if it comes to the cultural products that are high quality, or products that have a favourable ratio between their price and quality (Meler, 2006). Cultural institutions need to have a strategy because it is a means of achieving marketing objectives. It is also important that all employees in the cultural institution are familiar with the marketing strategy, so that it could be implemented in the best way possible.



Source: authors' work

Figure no. 1 – Classification of marketing in culture objectives

A classification of objectives of marketing in culture is given in [Figure no. 1](#). It has been designed for the requirements of this study based on an analysis of previous theoretical and empirical knowledge.

[Figure no. 1](#) indicates that the objectives of marketing in culture are divided into two groups: internal and external. Internal objectives include market research by cultural institutions in order to determine which products, services and ideas are being offered or for which there is a demand on the market. After that, cultural institutions must develop a marketing strategy, proper products (in this case performances, exhibitions, interactive workshops etc.) and they must find appropriate channels of distribution. After accomplishing internal objectives, cultural institutions can move on to external objectives. It is important to mention that institutions must be sure to have met their internal objectives and then move on to the external, and not vice versa.

External objectives include means of communication with the audience, showing everything that the institution does and ways to link the institution with the audience. When connecting with the audience and showing the way the institution works, it is very important to bring the audience closer not only to cultural institutions, but also to cultural values and artistic achievements.

4. IMPLEMENTING MARKETING IN CULTURAL INSTITUTIONS

Cultural and art institutions in Eastern Europe mostly still lack separate marketing departments who would perform their own audience research and determine many forms of establishing a connection with the audience. According to [Meler \(2006\)](#), advertising, as a mostly overlooked, but very important activity of cultural institutions, has two main reasons for existing:

- to increase the market of cultural products (economic objective) within the framework of a market-oriented society, which becomes especially important after great social and political changes in the system;
- to help the development of cultural needs and habits of the population (cultural objective which assumes the use of stimulation methods aimed at attracting consumers and the use of marketing strategies).

Cultural institutions should not only think about how to attract more audience (selling tickets), but also about how to make the audience a constant audience of cultural events – one which is able to react and interact with the artwork ([Šešić-Dragičević and Stojković, 2013](#)).

In the Republic of Croatia, many cultural institutions do not have special marketing departments or marketing programs. One of the recent studies ([Buljubašić, 2015](#)) has shown that, for example, general managers of theatres have a certain “fear of marketing”, especially of unconventional marketing.

It is not only in Croatia but also worldwide that the term “marketing” encounters aversion in the field of culture ([Evrard and Colbert, 2000](#)). According to [Rocco \(1990\)](#), there is a psychological or moral barrier between marketing and cultural activities.

[Kolb \(2013\)](#) also talks about negative attitude towards marketing in cultural institutions. He claims that this is caused by opinions of leading people in those institutions. They think that spending money on marketing is unnecessary and inappropriate, they consider marketing intrusive and manipulative and think that if they start using marketing nothing will differentiate them from for-profit companies.

Lukić (2015) and Šešić-Dragičević and Stojković (2013) also confirm that there is a psychological resistance toward using principles of marketing and marketing itself in cultural institutions. They claim that some of their misconceptions are:

- We have a good product. Why do we need marketing?
- We know our audience. Why should we conduct market research?
- Why should we define our target market? All people are our target market;
- In promoting art, we may not use vulgar marketing methods; we have to be modest and never ostentatious;
- True cultural values are affirmed.

As early as 18 years ago, Hill et al. (2003), pointed out to something that has not changed much even to this day, stating that some of the main reasons for underrepresentation of marketing and managerial activities in institutions of culture and art are:

- Negative atmosphere (acceptance) of business concepts in institutions;
- Low salaries and lack of motivation of employees who deal with marketing, which causes negative staff turnover, that is, moving on to other institutions/activities;
- Impossibility to achieve career advancement - particularly in smaller institutions.

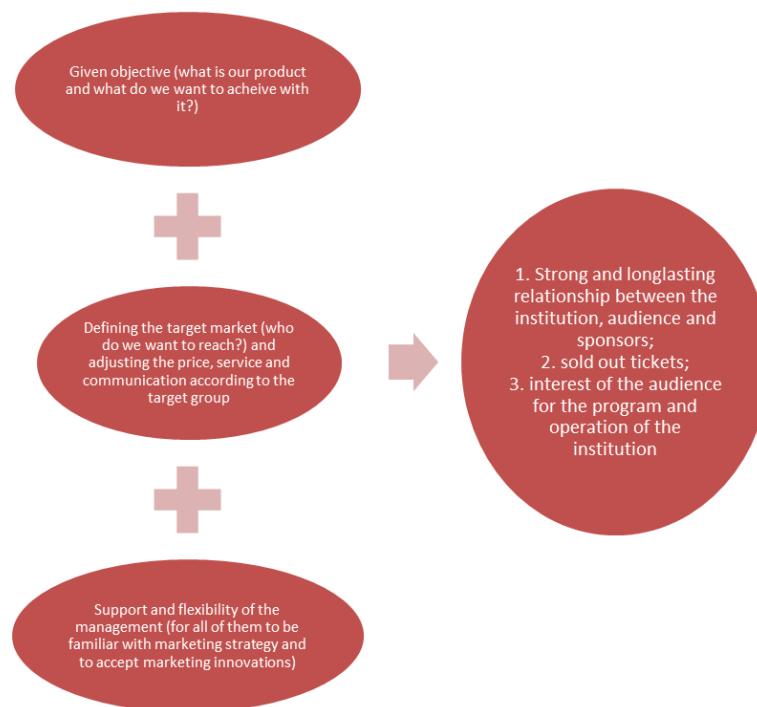
A study was made by Wöber et al. (2001) in the field of marketing in culture, involving interviews with the management of marketing departments in 472 cultural institutions in Europe. The results of the study have shown that the management of cultural institutions have a passive attitude towards marketing, which means that they do not understand its full capacity. In addition, managers in cultural institutions use conventional marketing by inertia.

According to Heinrichs (1999), cultural institutions have developed animosity and distrust against marketing due to its poor implementation. One of the world's greatest experts on art, Resch (2014), also points out the importance of implementing marketing and management in cultural institutions. To reduce fear and animosity towards marketers, the management of cultural institutions should be introduced with marketing and its strengths.

In order to make marketing in culture more successful:

- Cultural institutions must know exactly what their artistic goal is (what they want to achieve) and who their target group in the market is i.e. whom they want to reach (Klein, 2014);
- Cultural institutions must adjust the basic needs such as service, price, mediation and especially communication to consumers' needs (Mandel, 2009);
- For carrying out the process of internal transformation of the organization, as well as a new strategy (mission of the institution, objectives), there has to be a general social need and support from the management (Mujaković, 2001);
- Cultural institutions and artists need to act proactively in the market (Günter and Hausmann, 2012).

According to Lukić (2015), successful marketing in culture can generate crowds and long lines in front of the entrance to the theatre, gallery or concert hall, it can fill the stands for an event out of season (e.g. in the middle of summer), pre-sell subscriptions for the theatre season and achieve significant revenues for cultural institutions. Successful marketing can also build strong and long-term relationships between the institution and its sponsors. It can stimulate interest of the audience for the programs that without it would not be interesting at all. The model of successful marketing in culture is shown in Figure no. 2. It was designed for this study based on the analysis of previous theoretical and empirical knowledge.



Source: authors' work

Figure no. 2 – The model of successful marketing in culture

According to this model, it can be concluded that for the success of marketing in cultural institutions, they need to have an artistic objective, define the target market and present their marketing strategy to the management, who need to be supportive and flexible in order to build a strong and long-lasting relationship between the institution, audience and sponsors and to generate and keep the interest of the audience.

5. DEFINING UNCONVENTIONAL MARKETING

With the release of the book called “Guerrilla Marketing” in 1983 by the author and “father” of guerrilla marketing Jay Conrad Levinson, the public was introduced to a new revolution in marketing, a revolution that presented two ideas: a) marketing does not have to be expensive to be successful, and b) selling is the easiest job in the world.

Today, guerrilla marketing is the subject of interest for many scientists (and practitioners such as entrepreneurs, managers, etc.), but [Hutter and Hoffmann \(2011a\)](#) and [Kuttelwascher \(2006\)](#) find that it has not yet been sufficiently analysed scientifically. According to [Anlager and Engel \(2013\)](#) and [Baack et al. \(2008\)](#), guerrilla marketing is a synonym for unconventional marketing.

Nowadays, guerrilla marketing is also considered to be an art and it is not only based on a grand idea, but also on the fact that it is capable of connecting with a well-defined target market. Guerrilla marketing is based on creative marketing, and the key to creative marketing is an intelligent and cunning strategy ([Levinson, 2008](#)).

Typical guerrilla marketing strategies are drastic (Guerilla online, 2015), provocative (Hutter and Hoffmann, 2011a), unexpected (Schwarzbauer, 2009), catchy (Huber *et al.*, 2005), rebellious (Meier, 2014), untraditional (Sandber and Stierna, 2006) and unusual. They cause surprises in unexpected situations and on unexpected places to impressively create interest in the surroundings. Bruhn *et al.* (2009), Baartizan (2009), Kontakis *et al.* (2009), Prévot (2009), Emsdetelner (2001), Andrews (2011) and Serazio (2009) also put emphasis on the surprise effect.

Levinson (2008), Patalas (2006) and Jackel (2007) consider guerrilla-marketing campaigns to be funny, witty and spectacular.

Unconventional marketing wants to surprise people (to replace the sarcastic eye rolling with a mouth wide open in surprise (Margolis and Garrigan, 2008, p. 16) and requires exceptional creativity and innovation. It can give cultural institutions a great and unsurpassed advantage, security on an uncertain market, speed and ease of communication with users of their services. Unconventional marketing wants to shock (Jurca, 2010) and change entrenched assumptions about marketing (Cova and Saucet, 2014). Business philosophy of unconventional marketing is to achieve maximum results with minimum costs.

The most important difference between conventional and unconventional marketing is the state of mind. The fundamental idea of guerrilla marketing, as the name itself, originated from guerrilla warfare in which atypical tactics were used to achieve goals. In his book "Guerrilla Warfare", written in 1960, the famous revolutionary Che Guevara defined guerrilla tactics as achieving victory over the enemy through the use of surprise effect (Huber *et al.*, 2005) and tactical flexibility (it is necessary to suddenly and unexpectedly hit at the place where an attack is least expected, in a way that is not expected, and to very quickly withdraw from that place (Lukić, 2010). In French, as well as in Croatian, this kind of warfare is often referred to as partisan warfare (Dukić and Balić Mihalj, 2012).

The word "guerrilla" comes from Spanish and it means "small war" (Hutter and Hoffmann, 2013) or the fight of small independent armed detachments outside the composition of the regular army (Anić and Goldstein, 2000). According to Schulte (2007), the word "guerrilla" represents a group that uses aggression to achieve implementation of their beliefs and ideologies.

The new strategy of guerrilla marketing called "small budget, big results" helped small and medium-sized enterprises by providing an innovative way of promotion during the 1980s crisis in the United States (Hutter and Hoffmann, 2011b). Ever since then, this strategy of guerrilla marketing and this marketing trend has helped small and medium enterprises to maintain a positive cash flow in their business.

According to Chen (2011), guerrilla marketing helped small and medium sized enterprises in the 1980s to fight against large corporations that dominated the market. Small and medium enterprises were able to transmit the right information to the target audience by using guerrilla marketing.

In the following years, marketing became increasingly focused on consumers rather than on competition, and this trend was also visible in guerrilla marketing (Solomon *et al.*, 2009). In the history of guerrilla marketing, it did not only help SMEs to survive in a demanding market, but it also helped theatre groups and private theatres when they had no money for classic elements of marketing, when they did not have enough money or when they simply wanted to strengthen their existing marketing without additional investment. Student theatres in the United States developed guerrilla marketing at the time of anti-war protests during the Vietnam War, when they did not have the funds to advertise their protest plays in conventional

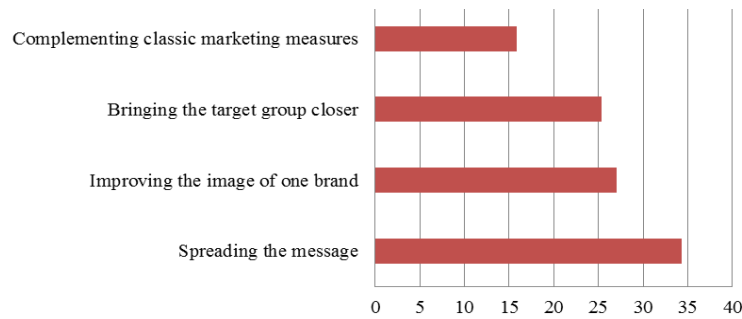
ways, and when the State tried in all legal ways to prevent such public gatherings and information about it, wherever and however possible. The model proved to be very effective and it is still applied today (however, this is done rarely and exceptionally). The point is simply to "bombard" potential audiences with information about the play at an unexpected place and at a time when they do not expect it (Lukić, 2010).

Unconventional marketing requires business rules to be:

- Changed,
- Broken,
- Revolutionized,
- Rewritten.

Ay *et al.* (2010) claim that, with the help of guerrilla marketing, companies strive to form a kind of marketing management that is dynamic and sensitive to consumers' needs.

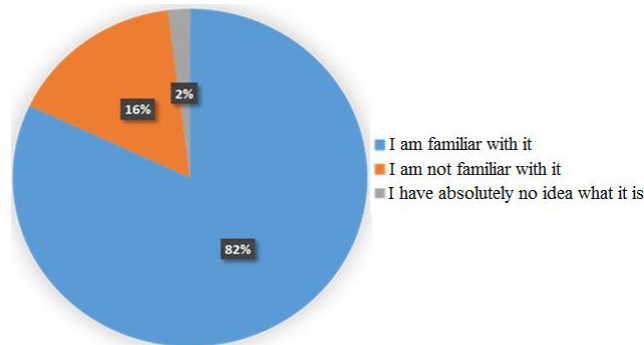
In 2011, the Market Research Institute from Nürnberg conducted a survey on 233 marketing professionals in small and medium-sized enterprises, with the aim to find out what represents the purpose of guerrilla marketing for them. The results are shown in Chart no. 1.



Source: Hutter and Hoffmann, 2011b, p. 8

Chart no. 1 – The purpose of guerrilla marketing

According to Chart no. 1, it can be concluded that the majority (34.3%) of marketing experts from small and medium-sized companies consider the purpose of guerrilla marketing to be spreading the message.



Source: Yuksekbilgili, 2014, p. 5

Chart no. 2 – Respondents' familiarity with the existence of guerrilla marketing

There was also a study conducted in 2014 among 100 marketing experts in small and medium-sized companies in Istanbul. They were asked to confirm whether they were familiar with the idea of guerrilla marketing. Results are shown in [Chart no. 2](#).

[Chart no. 2](#) shows that marketing experts (82% of them) are familiar with the existence of guerrilla marketing.

Table no. 1 – Overview of guerrilla marketing definitions

Year	Authors	Definition
1984	Levinson	Guerrilla marketing is a method for small businesses, based on human psychology rather than on prejudice and bargaining. Primary investment in marketing should be time, energy and imagination. At the end of the month, companies no longer count the number of sold products or services, but rather the obtained number of connections in business. Guerrilla marketing is based on the energy managed by intelligence and it focuses on the essence of an idea. Guerrilla marketing is an unconventional way of achieving conventional goals.
2004	Gallagher	Guerrilla marketing is a method by which one company wants to differentiate from other companies in the market. Guerrilla marketing aims to help a particular entity to be different from others in the market because, according to guerrilla marketing, that is the way to success.
2004	Kaikati and Kaikati	Guerrilla marketing is an alternative to conventional methods of advertising and it is more personalized. Guerrilla marketing targets smaller groups of consumers and its message is not aimed at the masses, but rather at a target group. Guerrilla marketing can be only an alternative but in some companies (and even in some cultural institutions) guerrilla marketing is becoming the “common” way of thinking.
2006	Kaden	Guerrilla marketing is an unconventional way of achieving conventional goals.
2008	Levinson and Burkow	Guerrilla Marketing is a method that provides additional profit using unconventional methods.
2012	Ali and Goriparthi	Guerrilla marketing is a state of mind and a different way of thinking by which a company increases its competitiveness in the market and reaches a targeted group easier.
2013	Adeniyi and Ige	Guerrilla marketing is like love, it will find you at the moment when you least expect it, and you will not be able to stop thinking about what you have seen or experienced.
2014	Fong and Yazdanifard	Guerrilla marketing is a technique by which companies increase their value and fulfil their mission.

Source: authors' work

According to all of the definitions provided above, it can be concluded that guerrilla marketing is a different and alternative way of thinking or a technique used for reaching conventional goals with unconventional methods. Before a large budget comes a large amount of energy and imagination.

According to [Kennett and Matthews \(2008\)](#), [Egan \(2007\)](#), [McAllister and Turow \(2002\)](#), [Petty and Andrews \(2008\)](#), [McNaughton \(2008\)](#), [Carls \(2012\)](#), [Carudcci \(2006\)](#) and [Zuo and Veil \(2006\)](#), guerrilla marketing can be found in literature under the following names:

- Renegade marketing;
- Undercover marketing;
- Under-the-radar marketing;

- Vanguard marketing;
- Grassroots marketing;
- Sensation marketing;
- Low budget marketing;
- Below-the-line marketing;
- Stealth marketing;
- Culture jamming marketing.

6. EMPIRICAL RESEARCH CONDUCTED ON CULTURAL INSTITUTIONS

6.1. Sample and procedure

Despite the fact that, according to [Antolović \(2010\)](#), cultural institutions consist of institutions of archives, museums, galleries, libraries, theatres, cinemas, music institutions, and multi-purpose cultural institutions, in this paper research is limited to galleries, theatres and museums.

Research was conducted online from February to April 2015, using Google forms. The questionnaire was distributed via the following link: <http://goo.gl/forms/w0uFTCVscE>.

The questionnaire was sent out (with an accompanying text and a request for participation) to all cultural institutions in the Republic of Croatia from the above-mentioned three groups whose contact information or e-mails were available. In cultural institutions, the request for completing the survey was sent to a single e-mail address in each of the institutions. Due to the objectives of this paper, the percentage of completed surveys was analysed.

Sample selection covered 444 institutions ([Table no. 2](#)) - 154 theatres, 189 museums and 101 galleries. A total of 225 surveys were completed and that makes the response rate 59.68%. The percentage of returned questionnaires is satisfying, both in terms of the population, but also in terms of the ratio of the types of cultural institutions.

Table no. 2 – Population and research sample

Type of cultural institution	Sampling frame			Population surveyed	Sample	Percentage of completed surveys
	The Ministry of Culture	Museum Documentation Centre	ULUPUH and Tourist offices			
Galleries	16*	-	85**	101	40	39.60%
Museums	148	284	-	189 ¹	84	44.44%
Theatres	163	-	-	154 ²	101	65.58%
Total				444	225	50.68%

*ULUPUH - Croatian Association of Artists of Applied Arts; * Public galleries; ** Private art galleries.*

Source: authors' work

Specification of the types of institutions in alphabetical order was proposed in order to avoid the favouring of certain institutions when presenting results.

When looking at the form of ownership of cultural institutions that responded to the initial survey ([Table no. 3](#)), it can be seen that they are almost equally represented in the private (46.7%) and public sector (53.3%).

Table no. 3 – Form of ownership of cultural institutions

Form of ownership	Respondents	%
Public	120	53.3
Private	105	46.7
Total	225	100.0

Source: authors' work

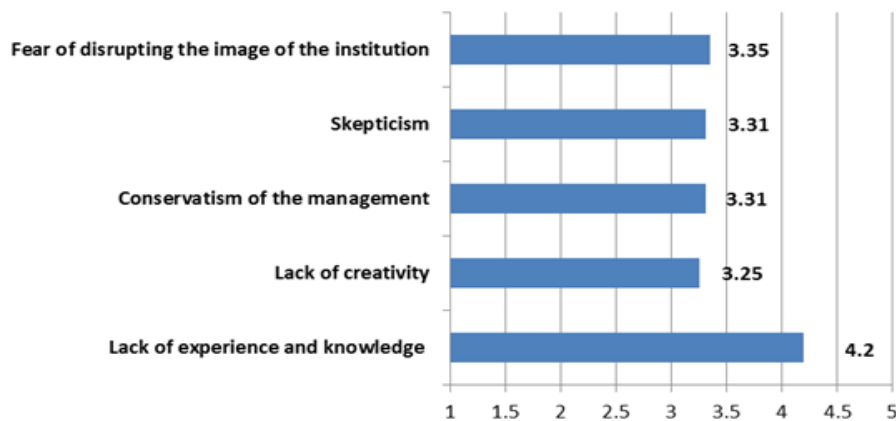
The statistical analysis conducted in the empirical part of the paper is based on data collected by using a structured questionnaire. The data were analysed using the software package IBM SPSS Statistics 22.0. and MS Office Excel.

The following statistical methods were used: methods of univariate analysis (descriptive analysis: measures of central tendency, measures of dispersion, measures of skewness and kurtosis measures); bivariate analysis (chi-square, t-test, ANOVA, correlation analysis); and multivariate methods (factor analysis).

6.2. Research results

In order to clarify the factors that affect the implementation of unconventional marketing in cultural institutions, first it was necessary to determine the fundamental barriers and motivational factors for implementation of unconventional marketing approach in these institutions. It was also necessary to identify the extent to which unconventional marketing is represented as a marketing activity of cultural institutions, which institutions use it to a greater or lesser extent, and which terms respondents associate with this particular marketing approach - an unconventional approach to marketing.

Respondents evaluated the listed elements (lack of experience and knowledge in the usage of unconventional marketing, lack of creativity, conservatism of the management in the institution, scepticism, fear of disrupting the institution's image) by considering the extent to which they find it to be a restrictive factor in using unconventional marketing (Chart no. 3).

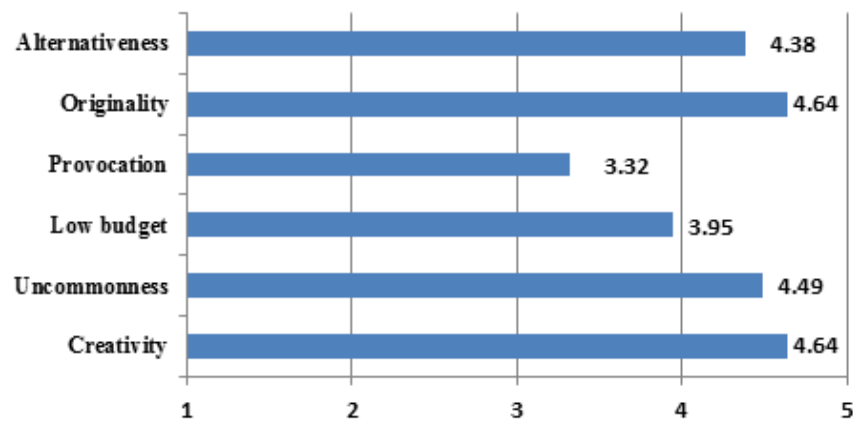


Source: authors' work

Chart no. 3 – Restrictive factors in using unconventional marketing

Chart no. 3 presents responses and average scores for each potential element that could pose problems for implementation of unconventional marketing in an institution. As the main reason, respondents point out the lack of experience and knowledge in the use of unconventional marketing ($\bar{x} = 4.20$), while other reasons are almost equally represented as restrictive factors.

When it comes to associations to unconventional marketing, respondents were given the following possible answers: creativity, uncommonness, low budget, provocation, originality and alternativeness. All these concepts can be associated with conventional marketing and the purpose of this question was to check the extent to which these concepts are associated precisely with unconventional marketing.



Source: authors' work

Chart no. 4 – Average rates of unconventional marketing associations

Creativity and originality ($\bar{x} = 4.64$) were rated as the associations that respondents mostly linked to unconventional marketing, while provocation was the term with least association to unconventional marketing ($\bar{x} = 3.32$).

The reasons for using unconventional marketing are shown in Table no. 4. Lack of funding is one of the main preconditions for the decision to implement unconventional marketing methods, followed by originality and creativity of this marketing approach.

Table no. 4 – Reasons for using unconventional marketing

Reasons for using unconventional marketing	N	Arithmetic mean	Standard deviation
Lack of funding	119	4.35	.819
Originality and creativity of unconventional marketing	119	4.33	.874
Desire to increase recognition and visibility of the institution	118	4.31	.874
This kind of promotion is easier for potential visitors to notice and remember	119	4.19	.932
Ease in implementing unconventional marketing campaigns	119	4.07	1.064
Education, i.e. knowledge of marketing staff in an institution that implements this approach	119	3.91	1.242
Uncommonness of unconventional marketing	119	3.84	1.200
Desire for changing the structure of visitors	119	3.77	1.138

Source: authors' work

The set of questions in [Table no. 4](#), together with question about the frequency of using the unconventional marketing ([Table no. 5](#)) was used to create a new variable in the research: *Do you use unconventional marketing methods in marketing activities of your institutions?* New variable is dichotomous with “yes” and “no” modalities.

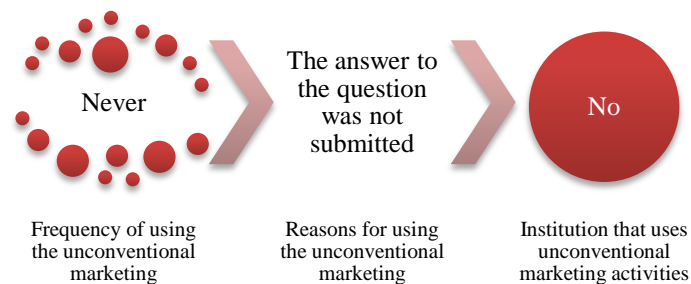
In order to examine the differences among institutions in using marketing approaches it was necessary to create a variable that divides institutions into those who do not use unconventional marketing and those who do.

Table no. 5 – Frequency of using the unconventional marketing

	Number of the institutions	%	Cumulative percentage
Never	60	27,0	27,0
Rarely	81	36,5	63,5
Sometimes	44	19,8	83,3
Often	23	10,4	93,7
Regularly	14	6,3	100,0
Total	222	100,0	

Source: authors' work

Those respondents who did not answer these questions (respondents who did not evaluate some of the reasons for using unconventional marketing) and those respondents who have never used unconventional marketing, were placed in the group of respondents who do not use unconventional marketing methods in their institutions' business.



Source: authors' work

Figure no. 3 – Creating the variable of (un)conventional marketing users

[Figure no. 3](#) shows the way of creating the variable whose distribution of responses is recorded in [Table no. 6](#).

Table no. 6 – The usage of different marketing approaches

Marketing approach	Number of institutions	%	Cumulative percentage
Unconventional	119	52,9	52,9
Conventional	106	47,1	100,0
Total	225	100,0	

Source: authors' work

The variable that was created will be used in further analysis with the aim to test hypothesis and to answer the research questions.

Further analysis was conducted to determine whether there were differences between types of cultural institutions considering certain aspects of marketing organization as well as considering the views with regard to the potentials of unconventional marketing. Because the variable "type of institution" is a categorical variable with three given response modalities, a statistical test ANOVA was conducted. Three different groups were compared: galleries, theatres and museums. The groups were compared according to different variables: number of employees, annual income, employees in marketing, the potential for using unconventional marketing in the institution and the potential for using unconventional marketing in cultural institutions in the Republic of Croatia. In the test, the size of F-ratio is calculated as the ratio of maximum variance and minimum variance. F-ratio determines the (non)existence of statistically significant differences among the three or more arithmetic means of the sample. After determining statistically significant differences, it is usual for researchers to use a post-hoc test to reveal where those significant differences are present (among which group).

Table no. 7 – The results of ANOVA statistical analysis for the type of institution and marketing organization in cultural institutions

Variables	Type of institution			F ratio	p
	Galleries (n = 40)	Theatres (n = 101)	Museums (n = 84)		
Number of employees	4.68 (5.64)	15 (03 (36.02)	9.90 (8.73)	2.688	0.070
Annual income	960000.00 (2483366.89)	106511000.00 (332278812.00)	33467275.90 (114975902.00)	1.082	0.346
Employees in marketing	0.20 (0.52)	0.89 (1.23)	0.60 (1.37)	4.953	0.008**
The potential for using unconventional marketing in the institution	4.5 (0.96)	4.42 (1.12)	3.85 (1.36)	6.658	0.002**
The potential for using unconventional marketing in cultural institutions in the Republic of Croatia	4.4 (1.06)	4.32 (1.28)	3.79 (1.36)	5.033	0.007**

** Significance level: 1%; * Significance level: 5%

Source: authors' work

Observing the differences between the institutions (galleries, theatres and museums) with regard to the variables tested, it can be concluded that there is a statistically significant difference between these institutions in three variables: the potential for using unconventional marketing in the observed institutions, the potential for using unconventional marketing in cultural institutions in Croatia in general and also in the variable pertaining to the number of employees in marketing (Table no. 7).

LSD post-hoc test indicates the existence of differences among different cultural institutions, according to which there is a statistically significant difference ($F = 4.953$, $p < 0.01$) between the number of employees in marketing in theatres (0.86) and employees in marketing in galleries (0.2). LSD post-hoc test indicates the existence of differences among different cultural institutions, according to which there is a statistically significant difference ($F = 4.953$, $p < 0.01$) between the number of employees in marketing in theatres (0.89) and employees in marketing in galleries (0.2). When observing differences between institutions

and the potential for use of unconventional marketing in the institution of one's own employment ($F = 6.658$, $p < 0.01$), LSD post-hoc test indicates the existence of differences among all groups where most potential for using unconventional marketing is recognized by galleries (4.5), followed by theatres (4.42) and then museums (3.85). Also, when comparing the potential for using unconventional marketing in cultural institutions in the Republic of Croatia in general ($F = 5.033$, $p < 0.01$), LSD post-hoc test indicates the existence of differences among all groups, where most potential for its usage is again recognized by galleries (4.4), followed by theatres (4.32) and then museums (3.79).

Table no. 7 shows the standpoints of respondents toward the potential for using unconventional marketing activities. The analysis of the current use of marketing activities in the observed cultural institutions follows below.

Factor analysis and reliability analysis were used to test dimensionality and justification of using six proposed particles in the measurement of the usage of marketing activities in cultural institutions. The convenience of factor analysis for six observed particles was evaluated on the basis of KMO test (0.816) and Bartlett's test ($\chi^2 = 541,046$, $df = 15$, $p < 0,001$). Table of rotated factors (Varimax method by using the Kaiser criterion) suggests the distribution of particles according to two factors.

Reliability is tested with the Cronbach's alpha coefficient. According to Nunnally (1978), acceptable reliability results of Cronbach's alpha should be greater than 0.7. In reliable scales, all the particles should be associated with the construct measured by the correlation values greater than 0.5. Mitchell and Jolley (2012) and Nunnally (1978) consider correlations between particles larger than 0.3 to be acceptable.

Table no. 8 – Factor analysis

To which extent does your institution:	Factor 1	Factor 2
Use unconventional marketing	0.832	
Use promotional activities	0.831	
Use social networks for promotional activities	0.826	
Accept creative innovations in promotional activities	0.737	0.418
Use outsourcing for promotional activities		0.882
Conduct marketing researches (market research)		0.793
% variance explained	44.99	28.00
cumulative % variance explained	44.99	72.99
Factor's name	<i>Marketing activities inside the institution</i>	<i>Marketing activities outside of the institution</i>
Cronbach's alpha	0.852	0.669

Source: authors' work

The particles were classified into two factors. The first factor consisted of four particles with 44.99% of the variance explained, and the second factor consisted of two particles with 28% of variance explained. Only the first factor had an acceptable Cronbach's alpha (> 0.7) and psychometric properties (average correlation between particles > 0.3 , and a correlation according to measuring construct > 0.5). According to the results, it is possible to use the factor "Marketing activities of cultural institutions" in further analysis. After creating a composite variable with the ANOVA statistical procedure, it was necessary to examine if there is a difference in the degree of marketing activities implementation in cultural institutions.

Table no. 9 – The results of ANOVA statistical analysis and LSD post-hoc test

Variable	Type of institution			F ratio	p	
	Galleries (n = 40)	Theatres (n = 101)	Museums (n = 84)			
The frequency of implementing marketing activities in cultural institutions	2.47 (0.90)	2.86 (0.93)	3.12 (0.98)	6.392	0.002**	
LSD Post-hoc test						
	T	M	G	M	G	T
Variations in arithmetic means	-0.39	-0.65	0.39	-0.26	0.65	0.26
p	0.031*	<0.001**	0.03*	0.063*	<0.001**	0.063*

** Significance level: 1%; * Significance level: 5%; Significance level: 10%;

G - gallery, T - theatre, M – museum

Source: authors' work

Results of F-ratio (6.392) were statistically significant ($p < 0.01$), so it was possible to determine that there is a statistically significant difference between observed groups (theatres, galleries and museums) with regard to the degree of marketing activities implementation in cultural institutions. After proven statistically significant difference between the observed groups, the post-hoc test was conducted to identify the groups with statistically significant differences. According to data from LSD post-hoc test, it is evident that with regard to implementation of marketing activities, all cultural institutions differ from one another. A higher value of this composite variable describes institutions that largely use marketing activities, regardless of whether it is conventional or unconventional marketing approach. Marketing activities are mostly used by museums (3.12), then theaters (2.86) and finally galleries (2.47). Therefore, it can be concluded that cultural institutions differ with regard to the degree of implementation of marketing activities.

The composite variable “marketing activities of cultural institutions” includes many types of marketing activities. Further work was focused on the degree of unconventional marketing implementation with regard to differences by institution type, i.e. it was tested whether there are differences in the use of unconventional marketing caused by the cultural institutions themselves.

The use of unconventional marketing in marketing activities of cultural institutions was measured by the five-point Likert scale, and the comparison results by institution type are shown in Table no. 10.

F-ratio results (9.585) were statistically significant ($p < 0.001$) and there is a statistically significant difference between the observed groups according to the degree of implementation of unconventional marketing activities. After determining statistically significant differences between groups, post-hoc test was conducted to identify the groups with statistically significant differences. According to data from LSD post-hoc test, it is evident that, given the level of implementation of unconventional marketing activities, all cultural institutions differ from one another. Museums are institutions that mostly use unconventional marketing methods (2.66); they are followed by theatres (2.28) and galleries (1.72). Based on these results, it can be concluded that cultural institutions differ with regard to the degree of implementation of unconventional marketing activities. When comparing

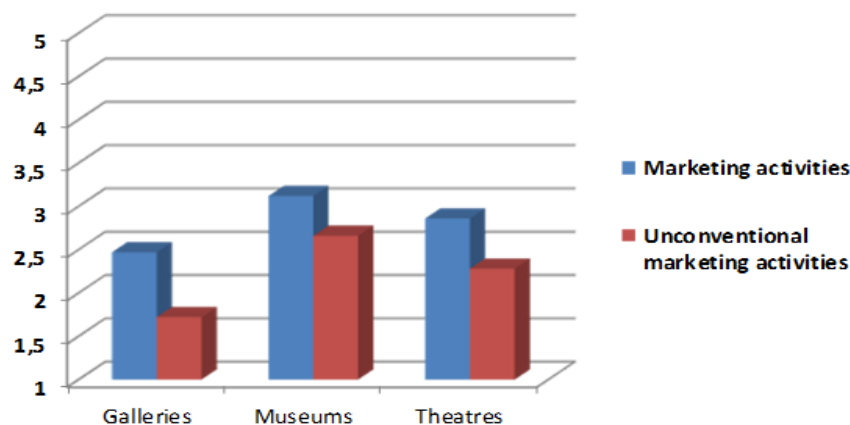
the results of implementation of marketing activities and unconventional marketing activities of cultural institutions separately, it is evident from the very average scores (Chart no. 5) that the order of institutions according to the level of using marketing activities is the same in both cases. Hence, institutions that use conventional marketing to the maximum extent also use unconventional marketing to the maximum extent.

Table no. 10 – The results of ANOVA statistical analysis and LSD post-hoc test

Variable	Type of institution			F ratio	p	
	Gallery (n = 39)	Theatre (n = 100)	Museum (n = 83)			
Frequency of unconventional marketing implementation	1.7 (1.12)	2.28 (1.03)	2.66 (1.22)	9.5	<0.001**	
LSD Post-hoc test						
Variations in arithmetic means	T	M	G	M	G	T
	-0.56	-0.95	0.56	-0.38	0.65	0.26
p	0.008**	<0.001**	0.008**	0.022*	<0.001**	0.022+

** Significance level: 1%; * Significance level: 5%; Significance level: 10%;
G - gallery, T - theatre, M – museum

Source: authors' work



Source: authors' work

Chart no. 5 – Implementation of marketing activities in cultural institutions

Correlation analysis was conducted to examine the relationship between the barriers and the degree of using unconventional marketing approach (Table no. 11). Barriers in using the unconventional marketing were measured with a five-point Likert scale (1 – the barrier had no effect at all; 5 - the barrier had full effect). Examples of listed barriers were: a) lack of experience and knowledge in using unconventional marketing, b) lack of creativity, c) conservatism of the management in institutions, d) scepticism and e) fear of compromising the image of the institution.

Table no. 11 – Correlation analysis

		Unconventional marketing	B_1	B_2	B_3	B_4	B_5
Unconventional marketing	r	1	-.532**	.458**	.395**	-.419**	-.400**
	p		.000	.000	.000	.000	.000
	n	222	222	222	222	222	222
B_1	r	-.532**	1	.611**	.475**	.522**	.568**
	p	.000		.000	.000	.000	.000
	n	222	225	225	225	225	225
B_2	r	-.458**	.611**	1	.687**	.622**	.680**
	p	.000	.000		.000	.000	.000
	n	222	225	225	225	225	225
B_3	r	-.395**	.475**	.687**	1	.807**	.711**
	p	.000	.000	.000		.000	.000
	n	222	225	225	225	225	225
B_4	r	-.419**	.522**	.622**	.807**	1	.773**
	p	.000	.000	.000	.000		.000
	n	222	225	225	225	225	225
B_5	r	-.400**	.568**	.680**	.711**	.773**	1
	p	.000	.000	.000	.000	.000	
	n	222	225	225	225	225	225

r - Pearson correlation coefficient, *p* – significance level, *n* – size of the sample, *B_1* - lack of experience and knowledge in the usage of unconventional marketing, *B_2* -lack of creativity, *B_3* - conservatism of the management in institutions, *B_4* - scepticism, *B_5* - fear of compromising the image of the institution
 *** Correlation statistically significant on the level of 1%

Source: authors' work

The connection between tested barriers to using conventional marketing and those to using unconventional marketing in cultural institutions was statistically significant for all these barriers. Except being statistically significant, the connection, as expected, has a negative direction. In other words, institutions that apply unconventional marketing to a greater extent showed lower intensity in indicating barriers for its usage. This indicates that the usage of unconventional marketing methods and its implementation in cultural institutions will gradually bring down all of these barriers to use of unconventional marketing. In addition, it was important to examine which barriers represent a lower and which represent a higher restrictive factor in using unconventional marketing. The statistical procedure ANOVA was used and the results are shown in Table no. 12.

When observing the average score, it can be seen that (regardless of the fact that statistically significant difference was not detected, $F = 2.210$, $p = .112$) lack of experience and knowledge in the usage of unconventional marketing is one of the biggest barriers to its implementation. Statistically significant difference between cultural institutions and barriers to implementation of unconventional marketing can be seen in the form of conservatism of the management in the institution, scepticism and fear of disrupting the image of the institution.

Table no. 12 – Results of ANOVA statistical procedure for the type of cultural institution and the barriers to using unconventional marketing methods

Barriers to using unconventional marketing	Type of institution			F ratio	p
	Gallery (n = 40)	Theatre (n = 101)	Museum (n = 84)		
Lack of experience and knowledge in using unconventional marketing	4.35 (1.08)	4.32 (1.09)	3.99 (1.30)	2.210	0.112
Lack of creativity	3.65 (1.46)	3.23 (1.30)	3.08 (1.38)	2.382	0.095
Conservatism of the management in institutions	3.83 (1.30)	3.26 (1.28)	3.12 (1.31)	4.163	0.017*
Skepticism	3.80 (1.31)	3.29 (1.20)	3.10 (1.37)	4.099	0.018*
Fear of compromising the image of the institution	3.88 (1.42)	3.43 (1.21)	3.01 (1.37)	6.193	0.002**

** Significance level: 1%; * Significance level: 5%

Source: authors' work

Galleries, being the cultural institutions with the lowest degree of implementation of marketing activities in general and also the lowest degree of implementation of unconventional marketing activities compared to theatres and museums, exhibit a higher average score with regard to the barriers to implementing unconventional marketing.

In order to examine the difference between the institutions that apply unconventional marketing and those that apply conventional marketing, the t-test for independent samples was used (Table no. 13). "Barriers to using marketing" were used as test variables.

Table no. 13 – T-test results for independent samples (type of marketing approach and barriers to using unconventional marketing)

Barriers to using unconventional marketing	t-test of arithmetic means equality (type of the marketing approach)						
	t	df	p	Difference of means	St. error of difference	Confidence interval of differences (95%)	
						L ₁	L ₂
Lack of experience and knowledge in using unconventional marketing	-7.337	193.5	0.000**	-1.013	0.138	-1.286	-0.741
Lack of creativity	-7.217	223	0.000**	-1.188	0.165	-1.513	-0.864
Conservatism of the management in institutions	-4.163	223	0.000**	-0.704	0.169	-1.038	-0.371
Scepticism	-4.852	218.6	0.000**	-0.794	0.164	-1.116	-0.471
Fear of compromising the image of the institution	-4.858	218.7	0.000**	-0.817	0.168	-1.148	-0.485

** Significance level: 1%; * Significance level: 5%

Source: authors' work

T-test results showed that there is a statistically significant difference between perceived barriers to implementing unconventional marketing in institutions that use different marketing approaches.

Table no. 14 – Barriers to using unconventional marketing considering the type of marketing approach

Barriers to using unconventional marketing	Marketing approach	N	Arithmetic mean	Standard deviation	Standard error
Lack of experience and knowledge in using unconventional marketing	U	119	3.72	1.282	0.117
	C	106	4.74	0.747	0.073
Lack of creativity	U	119	2.69	1.307	0.120
	C	106	3.88	1.144	0.111
Conservatism of the management in institutions	U	119	2.97	1.368	0.125
	C	106	3.68	1.143	0.111
Skepticism	U	119	2.93	1.382	0.127
	C	106	3.73	1.065	0.103
Fear of compromising the image of the institution	U	119	2.97	1.420	0.130
	C	106	3.78	1.095	0.106

** Significance level: 1%; * Significance level: 5%; U – Unconventional marketing; C – Conventional marketing
Source: authors' work

For each of these barriers, institutions that use (only) conventional marketing gave significantly higher scores to each individual barrier than those institutions that also use unconventional marketing. For example, scepticism as a barrier to the use of unconventional marketing by the cultural institutions that use conventional marketing approach was rated with the average score of 3.73, which is significantly higher than scores given by institutions that use the unconventional marketing approach - 2.93. In other words, the lack of experience and knowledge, creativity, conservatism in the institutions, scepticism and fear of disrupting the image are considered as big barriers by the institutions that use conventional marketing and this confirms their lack of understanding of the use of unconventional marketing methods.

Based on the results, it can be concluded that the lack of understanding of unconventional marketing is the largest deterrent against its potential use in cultural institutions.

7. CONCLUSIONS

This paper contributes to the theoretical clarification and understanding of unconventional marketing approach through an overall review of theoretical definitions and concepts of unconventional marketing, both in general and in the area of culture. With the same purpose, a model of successful marketing in culture was developed and objectives of marketing in culture were analysed. Applicative contribution is reflected in the emphasis on the importance and potential of implementing unconventional marketing methods in cultural institutions. In this modern time, when culture is marginalized in terms of funding from the state treasury and from local and regional authorities, it is crucial to raise awareness in this regard among those who manage cultural institutions. It is also important to encourage scientific research in this area to ensure adequate scientifically based tools and models.

Unconventional marketing has the potential to bring wellbeing to cultural institutions and to the society by raising the general cultural level of the society, and also by encouraging economic growth based on growing creative industries. If we add to that the connection between cultural institutions (and culture in general) and one of the strategically important branches for development of the Croatian economy (tourism), the importance of scientific research of this topic in Croatia is self-explanatory.

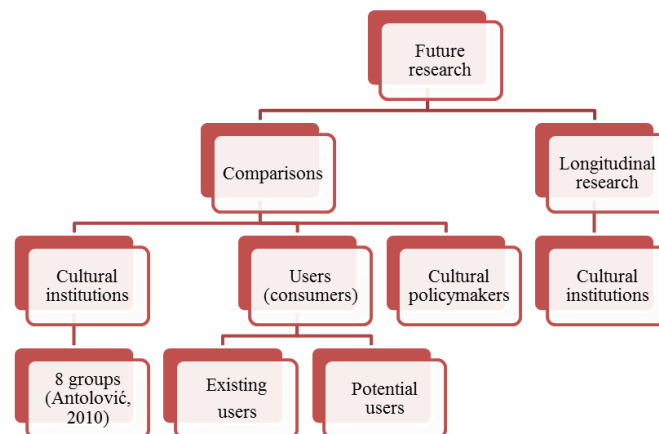
Empirical research on cultural institutions in Croatia was conducted with the aim to identify and to contribute to understanding of the influencing factors and the potential for implementation of unconventional marketing in cultural institutions. Lack of experience and knowledge in the use of unconventional marketing was identified as the biggest barrier for implementing and using unconventional marketing, and when it comes to the main source of motivation for its use, the respondents identified it to be the lack of funding for conventional marketing methods. Therefore, both H1 and H2 were supported. When it comes to understanding the concept, it was found that respondents largely associate unconventional marketing with creativity and originality.

Primary research also aimed to determine the differences between individual cultural institutions in terms of the level of implementation, motivation and barriers for implementing unconventional marketing, and to contribute to the understanding of the potential, strength and direction of impact of certain factors. By analysing those differences it was found that the greatest potential for using unconventional marketing in the institution of one's own employment (and the potential in Croatia in general) is recognized by respondents from galleries, theatres and museums. Cultural institutions differ with regard to the degree of implementation of marketing activities in general, and also with the degree of implementation of unconventional marketing. When comparing the results pertaining to implementation of marketing activities (and, separately, of unconventional marketing activities) by individual types of cultural institutions, it can be seen that the order of institutions according to the level of implementation of marketing activities is the same in both cases. In other words, it was found that institutions that use conventional marketing the most are also the ones that use unconventional marketing the most. The hypothesis H3 was therefore supported. In addition, institutions that use unconventional marketing the most perceive barriers for its implementation to be lower. This indicates that using unconventional marketing methods and implementing them in cultural institutions will gradually destroy all of these barriers to the use of unconventional marketing. This fact is supported by the finding that each of the institutions that implement (only) conventional marketing rates each individual barrier significantly higher than the institutions that use unconventional marketing. Based on the results, it can be concluded that the lack of understanding of unconventional marketing is the biggest deterrent against its potential use in cultural institutions, supporting the H4 hypothesis.

On the one hand, the lack of previous specific empirical research about unconventional marketing in cultural institutions remains a limitation of the study (because of the impossibility to compare the results with previous results), but on the other, it means that this research has provided a great theoretical contribution. Another limitation of the study is also the limitation of the sample. Respondents were the managerial staff (one per institution) in cultural institutions (general managers of theatres and museums, gallery managers, heads of marketing departments in institutions etc.), so the assessment of activities, knowledge, and attitudes about unconventional marketing and its implementation in cultural institutions is based on their subjective assessment. Furthermore, there were some difficulties in the process of determining

the framework of sample, due to unclear information about the number of cultural institutions in the Republic of Croatia and unclear, outdated and incorrect classifications.

Future research should be focused on two directions. The first direction should be a longitudinal study of cultural institutions where there would be a possibility to include more types of cultural institutions. The second direction should pertain to a comparison of the results of this research and reflections on the topic of unconventional marketing by the cultural institutions. For additional considerations, recommendations and testing the differences, it would be necessary to survey the users who already consume cultural content (current users) and those who have the potential to consume cultural programs provided by the institutions. Opinions of cultural policymakers are of great importance if one is to support institutions in improving their activities.



Source: authors' work

Figure no. 4 – Recommendations for future research

This paper has set the foundation for future research of conventional and unconventional marketing in culture regarding research potential, approach, types and trends of marketing in cultural and creative institutions.

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Notes

¹ Museums associated with religion and war themes were not included in the sample group of museums because they are not suitable for unconventional marketing. The museums that had words “memorial”, “collection”, “house”, “exhibition”, “donations” and “inventory” in their names, as well as the three museums that closed during the research, were excluded from the research.

² Dance ensembles (N=4) were not included in the sampling frame and contact details were not available for three theatre groups and two art organizations