

***Selling cultural organizations –
a case study on client’s perception of the cultural activity
of the Calea Victoriei Foundation***

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Abstract: *The purpose of this study was to capture the opinion of the clients on the cultural activity of Calea Victoriei Foundation (CVF) based on the application of a questionnaire whose results reflected the Foundation's image in the perception of respondents and the relevance and success of its promotion, translated into sales. Thus, the data gathered with the questionnaire was analyzed and the results were systematized through suggestive tables. Also, a linear regression model was used to test the hypotheses. The regression analysis was performed using the IBM SPSS 20 software. The research results indicated important influences between age, income, number of cultural events attended by clients, and the number of courses actually sold within the cultural organization on which the study was conducted. The beneficiaries of the study may be decision makers from cultural organizations, who will understand that in their work, in order to increase the attractiveness and promotion of their offer, it is necessary to collaborate in cultural programs with other local organizations.*

Keywords: cultural organizations; client’s perception; cultural activities; selling culture.

JEL: M30, M31, M37

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Introduction

Traditionally, the management of cultural organizations has been viewed as separate and distinct from other types of business management. As a result of this belief, those working in cultural organizations did not feel the need to run their organization as a business (Kolb, 2005; Sokół, Figurska, 2017; Černevičiūtė,

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Strazdas, 2018). However, the reality of recent years has shown the need to change this managerial vision by addressing elements outside the organization as factors generating competitiveness (Bromley and Meyer, 2017; Schuster, 2017) and even treating culture as an investment (Ďad’o and Fekiačová, 2015). It also means the implementation of the new strategies by institutions of culture (Orankiewicz, 2015).

Thus, opportunities for customer relationship or positioning among competitors have become primary elements (Coyle, 2018; Wróblewski et al., 2017; Ollier-Malaterre and Foucreault, 2017).

From a microeconomic perspective, "the cultural organization (and here we can refer to museums, theatres, orchestras, galleries, multimedia companies and art academies) can be seen as a formal structure where people cooperate to achieve more goals" (Hagoort, 2003). Characteristically interesting in this field is, on the one hand, the involvement and passion of those working in these organizations, and, on the other hand, the interdisciplinary character of the work done, as well as the vast knowledge that employees must master to cope with the processes and mechanisms of the cultural act (Ardelean, 2009).

1. Literature Review

Although cultural organizations are not commercial organizations, they operate within a market. For consumers, the temptations are multiple: seeing a play, visiting an exhibition, dining at a restaurant, watching a sports event, etc. This perspective is enriched by recognizing that for a cultural institution, competition is perceived as such by a visitor and should not be limited to institutions of the same nature. For example, if the individual consumer considers that a visit to the museum is in competition with garden maintenance or the preparation of a party for friends, then, according to the specialists (Kotler and Andreasen, 1987), these activities compete directly with the museum.

Attitudes towards visitors have grown over the last century to the present, when people working in cultural organizations have become aware of the importance they have from a marketing perspective (Rentschler, 2007; Štefko et al., 2017).

In those institutions where marketing is irrelevant in the management approach, consumer research is neglected. According to Kotler and Andreasen (1987), "based on various studies, it can be argued that the difficulties faced by some organizations are not always caused by ignorance or lack of consumer motivation." On the other hand, "in cultural organizations that have adopted a marketing approach, marketing services are not just about making efforts to change the needs, desires and perceptions of consumers, but rather, try to anticipate them. The research on an institution's market allows for a comprehensive consumer assessment and a means to test decisions on a sample of target groups to ensure that they are effective."

"

The main challenges management of cultural organizations is faced with, from the perspective of clients, are currently (Corboş and Popescu, 2013):

- The need to orientate product marketing to the public. Increasing globalization and internationalization of cultural activities have had similar effects in developed countries in terms of marketing at the level of cultural organizations. An obvious change has been the shift from the development of artistic products to the focus on organizational culture and on visitors who have come into contact with cultural production that has been in existence for over two decades. In general, public focus has increasingly been put on the spot, seen as a means of accelerating the development and growth of security revenues (Rentschler, 2007);
- Cultural organizations versus government policy: less and less money is available centrally for funding cultural organizations, and a revenue-generating commercial approach is essential. It is worth noting that, despite this economic pressure, cultural organizations assume the social role of ensuring public access throughout the community;
- Traditionally, cultural organizations have focused their energy and efforts on product development to the detriment of developing studies on the needs of current and potential customers. This approach has been quickly changed. Improving public research methods is an opportunity to increase the competitiveness of cultural organizations in order to enable them to fulfil their social and economic obligations.

Applied first in the field of classical products, concepts, techniques and marketing methods are found in most of the fields of human activity. With the accumulation of practical experiences, a process of conceptual clarification and differentiation appeared in specialized areas such as: industrial marketing, tourism marketing, commercial marketing, financial marketing, transport marketing, educational marketing, political marketing.

There is the opinion in the literature that the concept of marketing is the method by which a business undertakes to sell its products (cars, detergents) or services (banking, data management) to consumers, mainly by means of advertising. This initial answer brings to light the fact that the concept of marketing has experienced a double transformation, insufficiently well-known: on the one hand, the consumer has gradually moved to the center of marketing activity, and on the other hand, the concept has been extended to the level of public services and non-governmental organizations (Tobelem, 2007; Daňková et al., 2017).

Art marketing has begun to be popularized in the 1970s, with varied changes that have been driven by societal change, globalization, increasing the frequency of marketing messages and increasing budget pressures.

The first to link marketing and art was Philip Kotler and Murray in 1975. They argued that nonprofit and art organizations produce cultural goods and therefore compete with each other for consumer attention and sometimes for national resources.

In the past, marketing has often been seen by cultural organizations as an

attempt to manipulate people to buy something they do not want. It was considered a "dirty word" in the arts, because it was believed to incorporate everything that was "commercial". However, most artists have marketed almost always because marketing involves making goods and services more attractive (Meghişan et al., 2008) and then communicating their availability to potential consumers. Thus, artists have constantly needed someone to buy their product, and marketing was used when artists were trying to make their product more attractive to prospective buyers.

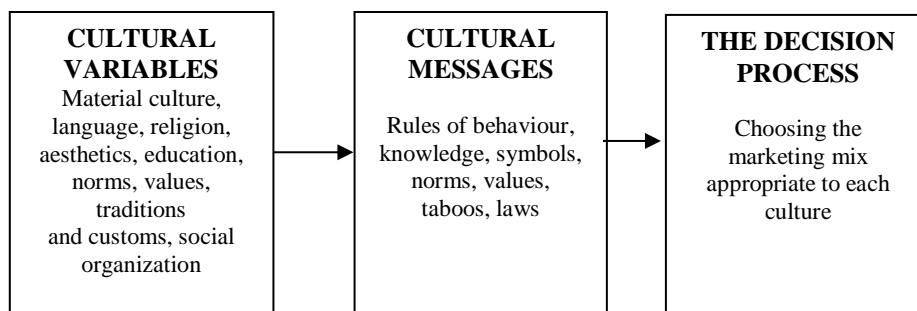
Cultural marketing means "the incorporation of cultural optics and specific methods of marketing by cultural organizations, their adaptation and differentiation in relation to specific issues of the cultural services market" (Florescu et al., 2003).

Cultural marketing is known as the marketing of cultural services, services defined as "activities provided to the benefit of cultural consumers, with or without their direct participation, in order to meet certain needs and to produce the satisfactions they expect" (Moldoveanu and Ioan-Franc, 1997). What is new in the sphere of cultural services is that they are only evaluated by the consumer who at first does not have much information about the benefit.

"Cultural marketing aims to promote culture to the general public through various institutions and organizations" (Balaure et al., 2000). Considering the specificity of cultural products and services, marketing research should highlight the most relevant methods of promoting creative values and personalities (Andreeva et al., 2017).

"Culture has a strong impact on marketing. Marketing involves winning profit by satisfying human needs, desires, and requirements. In order to best satisfy them, the target market culture must be understood. One way of understanding the culture is to analyze its components. More relevant for the impact on marketing mix decisions are the following components of culture (Figure 1): material culture, language, religion, aesthetics, education, values, norms, traditions and customs, social organization"(Sasu, 2006).

Figure 1. Cultural influences on marketing mix decisions



(Source: Sasu, 2006)

The concept of cultural marketing has been embraced both in social marketing (Kotler and Zaltman, 1971) as well as in economic services due to the fact

that more and more entrepreneurs are involved in gaining profit. Thus, the concept of contemporary marketing reveals more similarities than differences between cultural and commercial marketing. Both must equate the needs of organizations with those of consumers, they must be focused on establishing long-term relationships to create value (Solomon et al., 2014; Quester et al., 2007; Legohérel et al., 2009; Dabija et al., 2017).

In the last 20 years, marketing has become one of the most important components of an organization's strategy (Meghișan et al., 2008). Today, marketing is recognized as a legitimate tool used to improve visitors' experience, product portfolio, and cultural organization assessment (Rentschler, 2007).

The implementation of marketing in cultural organizations can be attributed to a number of four factors, the relative importance of which depends on each country, and the type of each institution (Popescu and Corboș, 2009): (1) the scale of cultural organizations; (2) financing; (3) competition; and (4) the need to better know the visitors.

The various obstacles encountered (reduced funds, the need to increase attendance at events, political pressures, etc.) have led the cultural organization to break down the wall created between the marketing and artistic departments (Kolb, 2005). Thus, more financial motivation was the driving force that determined the use of marketing, more than the public research and the consideration of their desires, expectations, motivations and needs. However, the lack of sufficient resources has often hampered the development of a marketing policy, especially in communication segments and services requiring considerable resources (Beaulac et al., 1991).

Managers of cultural organizations were concerned about one important risk to their professional standards, the integrity of their institution and their scientific, historical and artistic programs: introducing marketing and the desire to satisfy as many customers as possible cannot lead to a decrease in service quality offered by the cultural organization? Marketing theorists responded that marketing is not an ultimate goal itself, it is just an instrument at the disposal of the organization to enable it to meet its objectives in an effective and efficient manner. Marketing is, among other things, a branch of the administration and it is the responsibility of the heads of the institution to determine the area where it should be applied. Equally, managers may decide to ignore marketing concerns in favour of other elements considered to be more important (Kotler and Andreasen, 1987).

The cooperation between the artistic department (which is concerned with the mission of the organization) and the marketing department (which is aware of the external environment in which the organization exists) was the engine of a successful marketing strategy for the cultural organization.

Currently, the cultural organization is facing challenges requiring a new marketing strategy (Kolb, 2005):

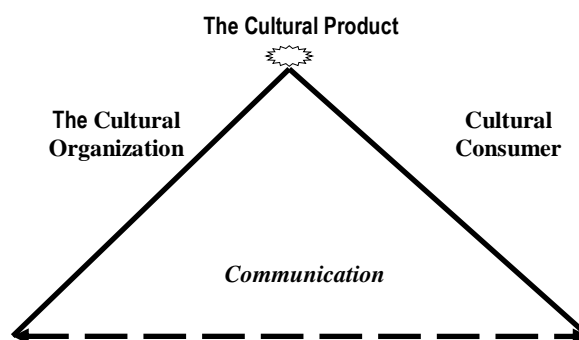
- the consumer has reduced the leisure time;
- expanding consumer entertainment options;
- the wider exposure of cultural products worldwide;
- changing public funding models;

- organizations reached the end of their lifecycle.

Some cultural organizations have adapted to these changes, finding new and creative approaches (Chua, 2018) to pack and sell the cultural product, succeeding in attracting cultural consumers. These are the cultural organizations that have understood that the new external environment puts them face to face with new realities (Kolb, 2005):

- Art is no longer treated as having the sacred right to public support;
- Those in charge of cultural marketing can no longer assume that they know what consumers want only from their cultural experience;
- Consumers, living in a multicultural environment, will want more combinations of art forms, as well as new ways of distributing them;
- Marketing directors in cultural organizations must "sell" the product to a specific market segment and provide consumers with multiple benefits (but not exceeding the budget or customer time available).

Figure 2. Relationship between cultural organizations and consumers



(Source: Kolb, 2005)

For marketing to be successful, the organization must now realign itself to the level of equal partnership where consumer needs and expectations are taken seriously. This new relationship can be graphically represented by a triangle (Figure 2), the cultural organization and the public having equal importance, being in an intercommunication relation.

2. Research methodology

The objectives on which the work was based were:

- Identifying the role of the *Calea Victoriei* Foundation in the cultural landscape of Bucharest;
- Identifying beneficiaries' perception of the quality of events and courses organized by CVF;
- Identify the effectiveness of the CVF promotion activities, translated in

number of sales.

The research hypotheses were:

H1. CVF enjoys the greatest notoriety / visibility among cultural NGOs in Bucharest

H2. If CVF courses are appreciated, then participants choose to buy similar activities organized by it

H3. If CVF promotion would be more aggressive, then the number of learners and sales would increase.

H4. If the age, the studies, the incomes, and the number of cultural events that the potential customers participated in would be higher, then the number of courses purchased at CVF would increase.

The independent and dependent variables used were:

a) **Independent:**

- Age;
- Studies;
- Income;
- Number of cultural events attended.

b) **Dependent:**

- Number of courses purchased.

The sampling mode used was a simple random one. This assumed that each participant in the CVF workshops would have equal chances of being included in the sample. We have used this method also because the Foundation has a general addressability. The size of the sample was established considering the number of CVF customers in 2017, namely 7.200. Thus, a representative sample of 370 respondents was obtained. The data collection period was May 17 - August 29, 2018. The questionnaire was handed over to all participants of the Foundation's courses during that period. The basic characteristics of the studied sample were presented in Table 1.

Table 1. Basic characteristics of the studied sample

Item	Number of respondents	
Age	18-25	94
	26-35	99
	36-45	84
	46-64	74
	Over 65	19
Gender	Male	250
	Female	120
Studies	High school	10
	Vocational school	27
	University	247

Item	Number of respondents	
	Postgraduate	86
Occupation	Student	42
	Working in a company	195
	Freelancer	11
	Unemployed	3
	Retired	21
	Working in a public institution	98
Field of activity	Retail	47
	Banking & Finance	55
	Public Administration	97
	Industry	31
	Automotive	15
	Telecommunications	24
	Construction	5
	Energy	22
Monthly Income	Other	13
	Under 1000 RON	58
	1001-2000 RON	76
	2001-3000 RON	133
	3001-4000 RON	58
The environment of origin	Over 4000 RON	45
	Urban	300
	Rural	70

(Source: authors, based on collected data)

3. Research results and analysis

Testing the first hypothesis - CVF enjoys the greatest reputation / visibility among cultural NGOs in Bucharest. In this research, the concept of notoriety means the extent to which the respondents know the CVF NGO and the activities it carries out. In order to measure these issues, questions were used that aimed at identifying the type of cultural events that respondents preferred to participate. Most of them, 29%, chose workshops, 27% opted for outdoor concerts, 23% for theatre plays, 19% for festivals and fairs and only 2% chose exhibitions as a cultural event at which they would want to take part.

Most respondents, 59%, participated in 1-5 cultural events in the past 12 months, 33% at 6-10, and only 8% of them participated in more than 10 events.

Data was also collected on which event the respondents would attend. The following results were obtained: most of the respondents, respectively 147, selected the event "Step by step on Victoriei Way", 97 - "With the baton through Bucharest",

78 - "Discover the Armenian Quarter", and 48 of the respondents did not want to answer this question.

The questions also aimed at identifying, in the respondents' perception, the most important cultural NGO in Bucharest. The majority, 28% of the respondents considered that the most important cultural NGO in Bucharest was the CREART - Center for Creation, Art and Tradition, 24% chose *Calea Victoriei* Foundation, 20% appreciated that ARCUB - Cultural Center of Bucharest was the most important, 19% selected ARCEN - the Romanian Association for Culture, Education and Normality, and 9% selected the "I do not know" option.

In order to test the second hypothesis - If CVF courses are appreciated, then the participants choose to buy similar activities organized by it –we used a set of 6 questions.

Through the questions, we found evidence of the courses attended by the respondents. Most of the respondents participated in the Personal Development courses, 70 of them, then 52 in Creative Writing, 39 in Fashion and Beauty, 37 in History, 36 in Interior Design and Architecture, 33 in Fine Arts and Art History, 27 in History of Bucharest. From the researched sample, 22 respondents attended the course of Anthropology and Folklore, 14 Astronomy, 8 Philosophy, 8 Acting and Cinema, 4 Photography, Music and Dance. 20 of the respondents made walks through Bucharest organized by the foundation.

The following questions aimed at identifying the reason behind the respondents' decision to attend the course. The following results were obtained: most of the respondents, 27% wanted to take part in an CVF course to improve their knowledge, 22% because they were passionate about the field, 15% as a way to spend their free time. A share of 14% of respondents attended the course because they were recommended by friends / relatives / acquaintances, 12% were attracted by promotion and 10% by curiosity.

It turned out that 90% of the respondents were not at their first visit at CVF: The main reason the participants chose to come back was represented by the various fields of the courses organized by CVF. 128 of the respondents appreciated the lecturer's performance, 105 received useful information in these courses, and 100 decided to return due to the atmosphere within the Foundation.

We continued to highlight other events organized by the Foundation to which respondents would like to participate. It turned out that most of them, 30%, wanted to take part in the concerts held by CVF, 27% wanted to participate in the Bucharest Interwar Ball, 23% at corporate events, and 20% wanted to take part in Bucharest Luna Festival.

To test the third hypothesis - If the promotion of CVF would be more aggressive, then the number of trainees and sales would increase - a set of 7 questions was used.

Most respondents believed that the activities organized by CVF were not known by the general public.

The questions were aimed at identifying the respondents' awareness of the activities organized by *Calea Victoriei* Foundation. The majority of respondents,

namely 123 people, selected "All", 86 chose "courses", 76 opted for "workshops", 69 selected "concerts", 14 chosen "projections of films "and 2 respondents checked the " none ".

Most respondents, 42%, learned about the course they attended from friends / family / acquaintances, 27% by consulting the Foundation's website, 16% from the CVF official Facebook page, 10% from flyers or posters, and 5% from the written press.

The majority of respondents, 52%, considered that they were not influenced by the promotion actions carried out by CVF to participate in its activities, 25% did not respond and 23% considered that promotion efforts had an influence on the decision to come to *Calea Victoriei* Foundation.

We also tried to identify sources of information about events organized in Bucharest. Thus, most respondents, 38%, turned to different sites, 32% consulted groups on Facebook, 19% found information from friends, family or acquaintances, 5% from magazines, 4% from advertisements, and 2 % from the radio.

Most respondents, 63% of them, believed that a stronger promotion of *the Calea Victoriei* Foundation would be needed.

The main way that CVF promotion could be improved was through TV commercials, 45% of respondents selecting that option, followed by outdoor advertising and then by print media. 27% of respondents did not respond.

In order to test the fourth hypothesis - If the age, the studies, the income and the number of cultural events that the potential clients participated in would be higher, then the number of courses purchased at CVF would increase - we have performed an ordinary least squares regression analysis.

We have tried to predict the number of courses purchased that was our dependent variable, based on age, studies, income, and the number of cultural events that clients have been participating in lately, which were the independent variables.

Table 2 presents the results for the regression analysis. First of all, we need to state one limitation of the model which is that the analysis presents statistically significant values for the Ramsey test, which is an indicator that some variables have been omitted and that we should add more variables to the model in order to make the analysis more accurate. Going further, the regression model had a value of 0.7123 for the R-squared which means that approximately 71% of the variation in the number of courses bought by clients is explained by the variation of the four independent variables that we have used for our regression model.

We can observe that the F-test is statistically significant with a 1% level of significance. That indicates the fact that as a whole, the independent variables justify the variation on the number of courses bought by clients.

The results of our regression analysis indicated that only studies variable was not statistically significant with a p-value of 0.185 and as a consequence we cannot draw a conclusion regarding the influence of studies on the number of courses bought by clients. However, the other three independent variables were statistically significant with different levels of significance, and they present the expected relationship with the number of courses bought by clients.

Further, the results pointed out the fact that income had an estimated coefficient of 12.74 which translated as following: 1 unit of change in the client’s income means a 12.74% change in the number of courses bought by them. Going further with our analysis, the number of events attended by potential client’s variable had an estimated coefficient of 9.23 which signified that 1 unit of change in the number of events attended by potential clients would translate into 9.23% change in the number of courses bought by clients.

Taking into consideration the regression analysis results, it seemed like age, income and the number of cultural events attended by potential clients can describe changes that would appear in the number of courses bought.

Table 2. Results of the OLS regression analysis

Variables	Estimated Coefficient	Standard Robust Error	VIF	P value	Level of Significance
Age	3.54	1.164	1.35	0.007	**
Studies	1.33	1.295	1.23	0.185	-
Income	12.74	3.875	1.19	0.003	***
Number of cultural events attended by potential clients	9.23	2.975	1.29	0.002	***
N=370 F-test (4, 362) = 6.76*** Root mean squared error = 12.754 Ramsey test: F (2, 359)= 63.19*** R-squared = 0.7123 ** = the coefficient had a 5% level of significance *** = the coefficient had a 1% level of significance					

(Source: authors based on collected data)

4. Discussion

Following the analysis of the results collected on the basis of the questionnaire, the following were obtained:

The first hypothesis - CVF enjoys the greatest reputation / visibility among cultural NGOs in Bucharest - was rejected for the following reasons:

- Question 10 provided information on which of the above-mentioned events would be attended by the respondents. The majority of respondents selected the "Calea Victoriei" event, which is actually organized by the CREART organization;
- Regarding the events mentioned in question 11, the majority of the respondents mentioned the same event - "Stepping on Calea Victoriei" - thus highlighting the high level of knowledge about this event;
- Question 12 sought to identify, in the perception of the respondents, the most important cultural NGO in Bucharest. From the collection and analysis of the results, it was revealed that in Bucharest the most

important cultural NGO is the Center for Creation, Art and Tradition - CREART.

So, we can say that the first hypothesis can be rejected because the analysis showed that the most important cultural NGO in Bucharest was CREART, whose degree of knowledge of its activities and attractiveness were higher.

The second hypothesis - If CVF courses are appreciated, then participants choose to return to other similar activities organized by it - has not been rejected for the following reasons:

- Through Question 20, information on course attendance was collected. It was noted that most of them took part in the Personal Development courses, followed by Creative Writing, Fashion and Beauty and so on;
- Question 21 aimed to identify the reasons why the respondents opted for the course, the most important being the desire to improve their knowledge;
- Most of the respondents surveyed, 90% of them, did not attend for the first time a course organized by the *Calea Victoriei* Foundation, choosing to return to the activities of the Foundation;
- For respondents who answered negatively to the previous question, question 23 asked them why they returned to the Foundation. The main reason the participants chose to return was represented by the various fields of the courses organized by CVF;
- Question 24 aimed to highlight whether respondents would like to participate in other events organized by the Foundation. Most wanted to take part in concerts conducted by CVF;
- Question 25 sought to find out whether the respondents would attend another course in another field, most of whom would like to return to other courses organized by the Foundation.

Therefore, it can be noted that the second hypothesis cannot be rejected, the respondents choosing to return to the courses organized by CVF, and to participate in the various events organized by it.

The third hypothesis - If the promotion of CVF was more aggressive, then the number of trainees and sales would increase - was not rejected for the following reasons:

- Most respondents believed that the activities organized by the *Calea Victoriei* Foundation were not known by the general public, and therefore the necessity of improving its promotional activities was noticed;
- Also supported by the answers gathered at question 15, most of the respondents learned about the Foundation courses through acquaintances and not through promotion methods: website, Facebook page, flyers etc.;
- It was also found that CVF promotion actions do not have a significant influence in determining people to attend the Foundation events or

courses.

It is worth noting that the promotional activities undertaken by *Calea Victoriei* Foundation were deficient and required improvements, thus supporting the validity of the third hypothesis.

The fourth hypothesis - If the age, studies, income and number of cultural events that potential customers were involved in, would be higher, then the number of courses purchased at CVF would increase - was rejected for the following reasons:

- The regression model used to test this hypothesis showed that only the age, income and number of cultural events were statistically significant, while the values of the studies variable were not statistically significant;
- However, the same regression model has indicated that the three variables with statistically significant values can produce changes in the dependent variable, the number of courses purchased as indicated in the analysis section and the results of the paper.

We can see that as the age, income and number of cultural events attended by potential clients increase, there is a tendency for the number of courses purchased at CVF to increase as well.

5. Conclusions

Considering the research results, recommendations can be made to increase sales for CVF. The first recommendation would be to create and broadcast exciting advertising spots with prominent protagonists, well-known artists, teachers, writers, Romanian politicians on national TV channels.

It may also be advisable to conduct regular online contests through social networks or the CVF website, with the prize being free attendance to courses / events / workshops organized by the Foundation.

To attract children to creative workshops, *Calea Victoriei* Foundation volunteers could visit kindergartens, schools or high schools to talk to parents, children and teachers. This way, the benefits of such a leisure time can be presented. In addition to interacting with potential visitors, workshops can also be promoted through posters, banners, and the distribution of leaflets in schools.

Other recommendations may include:

- Collaboration in cultural programs with local organizations to enhance the attractiveness and promotion of the activities provided by the Foundation;
- Creating additional events combining art and educational programming with fun activities, as far as resources allow;
- Coordinating and jointly promoting exhibitions and activities with other cultural organizations in Bucharest;
- Temporary exhibitions and public programs for anyone interested in enhancing the knowledge of the activities carried out by CVF;

- Increasing the number of courses organized on Saturdays so that those who work can participate in them, not being conditioned by work schedule or tiredness, stress at the end of working hours;
- Organizing excursions near Bucharest to present the history of some special locations such as the Mogoșoaia or Știrbei Voda Palace;
- Presentations by lecturers or volunteers of courses / events / workshops organized by CVF within partner universities in order to attract students, teachers, or other staff to the Foundation's programs.

Last but not least, the regression model indicated certain customer characteristics that could increase sales for the organization. Thus, in the customer segmentation process, they can consider the age, income and number of cultural events in which clients participated.

Through our research, we were able to get the data needed to respond to the initial assumptions. However, in the research design process and in the data collection process there were also some limits:

Firstly, there is a possibility that the answers received not to be representative for the entire population, CVF customers, since only the participants present in the Foundation's activities answered the questionnaire during the study period: May 17 - August 29, 2018. Another limit of research may be the instrument construction as the respondents did not have the opportunity to express their own opinions but had to fit into the predefined variants of the questionnaire. In order to understand in depth, the mechanisms that led to the formation of the beneficiaries' opinions, it could be useful to combine the quantitative method with a qualitative method (e.g. semi-structured interview or focus group). Through this mix of research methods, we could better understand how CVF activities contributed to the cultural development of the beneficiaries and, implicitly, to the cultural development of Bucharest.

Therefore, the above-mentioned limits can be considered as challenges for a future research work or for the continuation of the scientific work undertaken in this paper.

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