

Iva Buljubašić

Josip Juraj Strossmayer
University of Osijek
Academy of Art and Culture
Ulica Kralja Petra Svačića 1/f,
31000 Osijek, Croatia
buljubasic.unios@gmail.com
Phone: +38598820667

Josipa Mijoč

Josip Juraj Strossmayer
University of Osijek
Faculty of Economics in Osijek
Trg Ljudevita Gaja 7,
31000 Osijek, Croatia
josipa.mijoc@efos.hr
Phone: +385912204486

Ivana Jobst

Naselje Vladimira Nazora 12,
31000 Osijek, Croatia
ivana.jobst@gmail.com
Phone: +385977654576

JEL: C83, M3, Z11

Original scientific article

Received: October 3, 2019

Accepted for publishing: March 26, 2020

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EMPIRICAL STUDY OF THE EFFECTIVENESS OF UNCONVENTIONAL THEATRE MARKETING ACTIVITIES TARGETING GENERATION Y

ABSTRACT

Cultural institutions, specifically theatres, which are the main focus of this research paper, are struggling to find the best way to approach and attract the audience, in particular the young audience (in this case Generation Y). The authors of the paper believe that unconventional marketing has potential as a tool of communication with the audience in terms of both future research and practical application. Unconventional marketing can be used for the benefit of not only the theatres, but also the whole society by building a theatre audience and in general by raising awareness of the role cultural institutions play in the economic development of a country.

Based on empirical research of city and national theatres in the Republic of Croatia, the objective of this paper was to identify and understand unconventional marketing and determine if it can be a useful marketing tool for communication with Generation Y. The research focused on two types of theatres (i.e. city and national theatres) and comprised two surveys, one for theatre employees, $n=41$, and the other for Generation Y, $n=285$. Research hypotheses were focused on analysing the effectiveness of both promotional methods used by the theatres and unconventional marketing targeting Generation Y. Research results indicate that theatres have not adapted their promotional activities to Generation Y. However, they also show that unconventional marketing has great potential in both groups with respect to theatre events. Psychometric analysis confirmed the good metric properties of the proposed *Theatre PUMA Scale*, which measures the potential of unconventional theatre marketing.

Keywords: Marketing in culture, unconventional marketing, factor analysis, Generation Y, theatre

1. Introduction

Almost all sectors of the creative industry come together in theatre events and performances. According to Horvat et al. (2018), the creative industry contributes, *inter alia*, to the development of economy as a whole, has an export potential, and is based on innovation and talent development. Innovation is the key component that theatre marketing professionals have been increasingly relying on. In 1974, the Ford Foundation developed a new approach to potential theatre-goers that has been referred to by different names in the literature, including “unconventional marketing” and “unconventional promotional activities”.

This paper contributes to a theoretical explanation as well as to an overview of definitions of unconventional marketing and Generation Y by providing an analysis of relevant work.

The research is based on two parallel surveys conducted in two research groups. Group 1 answered questions related to promotional activities of theatres (theatre marketing professionals, $n = 41$), whereas Group 2 questions related to their perception and the usefulness of information they received about theatre events (Generation Y, $n = 285$). A total of 326 respondents participated in the two surveys. Multivariate statistical methods were used to explore the potential of unconventional promotional activities, compare the two research groups, and identify different approaches to the understanding of theatre marketing.

The paper comprises seven sections. Sections 1 is the Introduction, followed by a description of theatre marketing, including its definition and past studies given in Section 2. Section 3 gives a description of unconventional (guerrilla) marketing, while Section 4 is dedicated to a review of relevant work discussing Generation Y. Sections 5, 6 and 7 focus on methodology, research results and discussion, and conclusion, respectively.

2. Theatre unconventional marketing – theoretical background

One of the first marketing studies, which was conducted by the Ford Foundation to establish the impact of ticket prices and other factors (such as visitor income) on theatre attendance and audience, dates back to 1974. Other authors explored the same topic in the 1980s and the 1990s. Withers

(1980), Levy-Garboua and Montmarguette (1996) and Gapinski (1986) looked into ways how leisure activities such as reading, cinema and recreation affect the audience and their coming to theatre performances. On the other hand, Bonato (1990) investigated the impact of visitors' education on theatre attendance. Felton (1989) studied the effects of ticket prices on theatre subscribers and non-subscribers, and Thorsby (1989) analysed the impact of the quality of theatre plays on attendance. More recently, Walmsley (2011) looked into the motivation that attracts visitors to theatres, Leko Šimić and Biloš (2017) explored the use of websites to attract a young audience to the theatre, and Besana et al. (2018) investigated the impact of social media promotion on theatre attendance.

According to Kerrigan et al. (2004), a business tactic is the essence of theatre marketing. This implies the tactic of successful selection of marketing tools and the manner of communication with the environment.

According to Lukić (2010), theatre marketing is the procedure of selling tickets or services to the viewer (the consumer). The same author asserts that theatre marketing uses tools like promotion, advertising, public relations and audience relations.

The same author suggests a possible explanation that theatre marketing is based on sales but also on successful communication with the viewers that can ultimately contribute to attracting viewers and selling tickets and services.

Studies of theatre marketing in Croatia can also be found; according to Leko Šimić et al. (2018), if theatres want to be more successful in marketing performance, they have to implement marketing strategies that are more oriented towards young audiences. Another Croatian study (Meler, 2006) shows that a young audience is highly demanding about cultural programmes. When cultural institutions in Croatia are trying to reach their audience via social media, social media are an infallible tool for planning marketing activities, a great tool for building a business image, a suitable communication channel in crisis situations, and they can encourage people to visit cultural institutions (Njirić, 2017).

The word “guerrilla” originates from Spanish and it means “a small war” (Hutter, Hoffman, 2013) or a war fought by small independent armed groups outside of the regular army (Anić, 2000). According to Schulte (2007), the word “guerrilla” represents a group that uses aggression to implement their beliefs and ideologies.

The release of “Guerrilla Marketing” by author Jay Conrad Levinson in 1983 introduced 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 a subject of interest for many scholars (and practitioners such as entrepreneurs, managers, etc.), but Kuttelwascher (2010) believes that it has not been sufficiently analysed from a scientific point of view. 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 based on a grand idea, but it can also be a strategic tool of marketing departments for targeting a specific audience group. 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 (Guerrilla online, 2015), provocative (Hutter, Hoffmann, 2011), unexpected (Schwarzbauer, 2009), catchy (Huber et al., 2009), rebellious (Meier, 2014), untraditional (Sandber, Stierna, 2006) and unusual. They cause surprises in unexpected situations and in unexpected places to impressively create interest in one’s surroundings. Bruhn et al. (2009), Bartizan (2009), Omar et al. (2009)¹, Prevot (2009), Andrews (2011) and Serazio (2009) also place emphasis on the effect of surprise.

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

Unconventional marketing aims to surprise people (to replace the sarcastic eye rolling with a mouth wide open in surprise (Margolis, Garrigan, 2008: 16)) and requires exceptional creativity and innovation. It can give cultural institutions a great and unsurpassed advantage, security in an uncertain market, as well as speed and ease of communication with the users of their services. Unconventional marketing strives to shock (Jurca, 2010) and change entrenched assumptions about marketing (Cova, Saucet, 2014). The 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 suggests, originated from guerrilla warfare in which atypical tactics were used to achieve goals. In his book “Guerrilla Warfare” written in 1960, Che Guevara defined guerrilla tactics as achieving victory over the enemy using the effect of surprise (Huber et al., 2009) and tactical flexibility, which is necessary to suddenly and unexpectedly attack a place where an attack is least expected, in a way that is not expected, and to very quickly withdraw from the place (Lukić, 2010).

In the years that followed, marketing became increasingly focused on consumers rather than on competition, and this trend is evident in guerrilla marketing as well (Solomon et al., 2009). In its history, guerrilla marketing has helped not only SMEs survive in a challenging market, but also theatre groups and private theatres when they could not afford classic elements of marketing, when they were short of funds, or when they simply wanted to strengthen their existing marketing without additional investments.

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 consumer needs.

Guerrilla marketing is a different and alternative way of thinking (a technique or a method) that achieves conventional goals by unconventional methods and prefers extensive energy and imagination over a large budget (Buljubašić, 2015).

Definitions of guerrilla marketing by all authors mentioned above are obviously similar, defining it as unexpected, personalised marketing and the opposite of traditional marketing. Such marketing seeks to achieve and maximise conventional goals by using unconventional methods and a smaller budget.

It is important to note that guerrilla marketing is a new and fresh way of thinking as opposed to traditional marketing. Guerrilla marketing puts imagination and creativity first in order to achieve the desired goals through unconventional methods and minimum investments in the target audience or group.

When it comes to the relation between unconventional marketing and cultural institutions (museums, galleries and theatres) in the Republic of Croatia, according to Buljubašić et al. (2016), lack of experience and knowledge was identified as the biggest barrier to implementing and using unconventional marketing.

3. Generation Y – a review of relevant studies

Generation Y refers to the generation born from the early eighties (around 1983) to mid-nineties (around 1996), also known as “the millennials”. For the purposes of this paper, the authors considered reflections of several authors on Generation Y and gave their critical review.

According to Postolov et al. (2017), Generation Y thinks and learns differently from the preceding generations, in particular due to the rapidly changing, highly technological environment in which they have been raised. Postolov et al. (2017) agree that Generation Y has not lived in a world without computers, the Internet, DVDs and cell phones. This research study supports the previous definition to some extent, because Generation Y did not spend its childhood in the time of the Internet (the Internet just started to evolve), but only started to use the Internet, DVDs and cell phones in their adolescent years (as opposed to Generation Z, who had access to all of the above from early childhood).

According to Stoyanov and Stanoeva (2016), Generation Y is more price sensitive when it comes to theatre attendance, and the reason is their financial status. This generation refers to either new graduates looking for a full-time, permanent job, or parents with small children.

When it comes to relations between unconventional marketing, i.e. guerrilla marketing, and purchase intention of Generation Y, according to Tam and Khuong (2015), creativity, emotional arousal and message clarity in advertising have a direct positive impact. Milak and Dobričić (2017) dealt with a similar topic (customer perception of guerrilla marketing) and drew a conclusion that guerrilla marketing was mostly perceived by Generation Y and that creativity plays an important role in attracting attention.

An analysis of marketing strategies available for the four largest Croatian theatres reveals the existence of an element of unconventional marketing application. However, promotional activities using conventional and unconventional theatre marketing do not indicate the existence directed towards either target groups or Generation Y.

Consequently, spending on arts is not a priority in their budget. Thus, the authors set three main hypotheses:

H1: Theatres in Croatia target Generation Y with their promotional activities.

H2: Unconventional marketing has a great potential in theatres.

H3: Theatre professionals and Generation Y disagree as to the importance of different approaches to promotional activities of theatres.

On the one hand, the lack of previous specific empirical research about unconventional i.e. guerrilla marketing in cultural institutions remains a limitation of the study (because of the impossibility to compare the results with previous findings), but on the other, it means that this research has provided a significant theoretical contribution.

4. Methodology

The authors conducted two parallel surveys in the Republic of Croatia to test the hypotheses and address the objectives set in this paper. Both were focused on assessing the perception of promotional activities of theatres. The first survey was focused on theatre marketing professionals and their views about the organisation and effectiveness of various promotional activities of theatres. They comprise the first group ($n_1 = 41$). In line with the formulated hypotheses, the second survey was focused on Generation Y ($n_2 = 285$).

4.1 Group 1: Theatre experts

According to the Theatre Register maintained by the Croatian Ministry of Culture, there are five national and 28 city theatres operating in Croatia. Considering the topic of the study, it was not difficult to include all relevant professionals in the sample. The authors used a structured online questionnaire on SurveyGizmo to collect the data. Since not all theatres have marketing departments, invitations to participate and links to the survey were sent to email addresses of theatre managers and/or heads of marketing. Persons working in marketing in the selected theatre institutions were eligible for participation.

Content validity of the questionnaire was tested in a focus group consisting of three theatre marketing professionals. The structured questionnaire consisted of the following four sections: 1) Demographic and business characteristics – 10 items; 2) Promotional activities of the theatre – 27 items; 3) Views about the audience – 19 items; and 4) Unconventional marketing – 24 items. SurveyGizmo estimated that the questionnaire would take an average of 13 minutes to complete.

The research study was conducted from December 2018 to February 2019. A total of 44 persons filled in the questionnaire, and 41 questionnaires met the criteria for further analysis (i.e. more than 90% responses).

Table 1 Sample description: Group 1 – Theatre professionals

Variable	n	%	Variable	n	%
<i>Gender</i>			<i>Educational background</i>		
Male	13	31.7	Economics	30	73.2
Female	28	68.3	Arts	6	14.6
<i>Educational level</i>			Engineering	2	4.9
High school	2	4.9	Other	3	7.3
Two-year university degree	4	9.8	<i>Marketing department</i>		
Four-year university degree	25	61.0	Yes	37	90.2
Master's degree	10	24.4	No	4	9.8

Source: Authors' research

The majority of survey respondents held university degrees (more than 85%), worked in marketing departments (90.2%) and had an educational background in economics (73.2%) or arts (14.6%). Their

job titles were analysed (Table 2) to determine their eligibility for participation in the survey. Participants were expected to work in marketing-related roles.

Table 2 Job titles

Job title	n	%	Cumulative %
Promotion/Sales Director	22	53.66	53.66
Marketing Associate	9	21.95	77.61
Head of Public Relations	8	19.51	97.12
Theatre Manager	2	4.88	100.00

Source: Authors' research

Even though the respondents do not hold management positions in their institutions, the majority of them (97.12%) are employed in positions related to theatre marketing. The respondents stated that the average number of employees in theatre marketing was almost three (Mean = 2.66; St. deviation = 1.493). Theatre professionals also recognise that only 26.8% of them used unconventional marketing methods in their previous marketing activities, while 73.2% of respondents did not use or do not know if they used any unconventional marketing methods.

4.2 Group 2: Potential visitors (Generation Y)

The youth population, or Generation Y, was asked to evaluate the effects of the theatre promotional activities. The authors of the paper collected data at national level. The survey team leader visited three Croatian universities (Osijek, Varaždin, Rijeka) and

held meetings with Generation Y members to present the survey in coordination with their course teachers. The survey team leader invited the respondents to take part in the survey, explained the sections of the questionnaire and the meaning of the measurement scales, assured them that the survey was anonymous, and finally asked them to be honest in their responses. Data was collected by the "pen-and-paper" method in January and February 2019 (n = 285).

A highly structured questionnaire comprised the following five sections: 1) Evaluation of cultural events – 37 items; 2) Getting informed about cultural events – 2 items; 3) Theatre events – 39 items; 4) Unconventional theatre marketing – 18 items; 5) Lifestyle and socio-demographic characteristics – 18 items.

Table 3 Sample description: Group 2 – Generation Y

Variable	N	%	Variable	n	%
<i>Gender</i>			<i>One's own income</i>		
Male	75	26.3	Yes	163	57.2
Female	208	73.0	No	118	41.4
<i>Student status</i>			<i>Living standard</i>		
Full-time student	135	47.4	Below average	13	4.6
Part-time student	147	51.6	Average	234	82.1
			Above average	34	11.9
<i>Educational background</i>			<i>Visits theatres*</i>		
Humanities	214	75.1	Yes	186	65.3
Arts	71	24.9	No	99	34.7

* In the last 12 months
 Source: Authors' research

The respondents were undergraduate and graduate university students. The majority were women (73%) with an educational background in humanities (75.1%) and their own income (57.2%). The average participant age is consistent with Genera-

tion Y, which is the subject of this analysis (Mean = 26.25, St. deviation = 3.074). As the majority of the respondents visited a theatre at least once in the past 12 months (65.3%), their interests in attending different cultural events are shown in Table 4.

Table 4 Interest in cultural events

Event	n	Mean	St. deviation
Cinema	282	4.59	.654
Concert	283	4.41	.830
Sports event	280	4.15	1.176
Theatre	283	4.00	1.077
Book	284	3.72	1.260
Museum or gallery	282	3.68	1.203
Watching/listening to a cultural radio/TV programme	281	3.58	1.288

Source: Authors' research

The respondents' interest in cultural events were measured on a 5-point Likert scale. The respondents express the highest rate of interest in the cinema (Mean = 4.59) and concerts (Mean = 4.41), while theatres are positioned in the exact centre of the table (Mean = 4.00) measuring interest in attending different cultural events. Such results provide an extra incentive for the theatres to launch promotional activities in order to attract Generation Y visitors. This paper analyses the effectiveness of promotional methods and unconventional marketing targeting Generation Y.

4.3 Statistical methods

The same questionnaire items were used to test the hypotheses in both groups (samples). The two groups differ in relation to variables referring to the professional and socio-demographic characteristics of the respondents. In order to test the formulated hypotheses, the authors conducted a reliability analysis, an independent samples t-test and exploratory factor analysis.

5. Research results

The analysis of the first respondent group shows that the majority of the theatres have a marketing department (90.2%) and are presumably aware of the need to employ different approaches when creating and implementing promotional activities with regard to different age and interest groups. In this section, we will analyse and compare data for both

samples. Data analysis will follow the formulated hypotheses.

Theatre visitors may differ in terms of characteristics by which a theatre can make strategic and marketing decisions. Although the focus of this paper is Generation Y, professional theatres were first asked about the presence and application of marketing activities aimed at specific target groups.

Table 5 Target group oriented promotional activities of theatres

<i>Target group oriented promotional activities</i>	<i>n</i>	<i>%</i>
Yes	18	43.9
No	23	56.1

Source: Authors' research

Even though descriptive, the results shown in Table 5 shed doubt on the formulated hypothesis since 56.1% of theatre professionals state that their theatres do not carry out promotional activities that are specifically oriented towards any target group. To test the hypothesis, the authors used an independent

samples t-test comprising all promotional methods (TV, radio, printed media, posters, email, the Internet, websites, social media) from the viewpoint of using methods of promotion (Group 1) and from the viewpoint of using methods to get informed about theatre events (Group 2 – Generation Y).

Table 6 Independent samples t-test: comparison of two groups with regard to the effectiveness of promotional activities

<i>Promotional methods</i>	<i>Group</i>	<i>n</i>	<i>Mean</i>	<i>St. deviation</i>	<i>t-test for the Equality of Means</i>
TV	1	41	2.80	1.364	t=-0.048, df = 324, p > 0.05
	2	285	2.81	1.106	
Radio	1	41	4.29	.782	t=8.535, df = 324, p < 0.001
	2	285	2.58	1.253	
Printed media (newspapers/magazines)	1	41	4.32	.756	t=10.418, df = 324, p < 0.001
	2	285	2.40	1.142	
Posters (outdoor)	1	41	4.37	.859	t=7.097, df = 323, p < 0.001
	2	284	2.99	1.201	
Email notifications	1	41	4.41	.706	t=6.494, df = 323, p < 0.001
	2	284	2.98	1.385	
Internet (search)	1	41	4.41	.741	t=3.841, df = 322, p < 0.001
	2	283	3.72	1.115	
Event website	1	41	4.32	.687	t=4.800, df = 324, p < 0.001
	2	285	3.46	1.118	
Social media	1	41	4.63	.536	t=5.963, df = 323, p < 0.001
	2	284	3.72	.961	

Group: 1 – Theatre professionals (those who use the methods); 2 - Generation Y (in relation to whom the methods are applied)
Source: Authors' research

A promotional activity is considered efficient when there is no statistically significant difference in the perception of its effectiveness between the creators and implementers of marketing strategies in theatres on the one hand, and the audience that these activities are intended for on the other. T-test results indicate that there is a statistically significant difference between Group 1 and Group 2 with respect to all promotional activities (methods); namely, marketing method practitioners (Group 1) statistically rate marketing messages with a much higher average grade than the recipients of marketing messages (Group 2). TV was the only promotional activity where a statistically significant difference was not detected, but this method was identified as the method with the lowest utilization rate by Group 1 and it is expected that Generation Y will not notice it.

In order to compare the use of promotional activities by theatres and the receptivity of theatre-goers from Generation Y to their marketing messages, the authors developed a summation variable for all promotional methods. Response values were summed up for each respondent (eight variables) and a new variable effectiveness method of promotion was calculated: *effprom_sum*. Independent samples t-test results indicate that there is a statistically significant

difference between the groups, where Group 1 (n = 41, Mean = 33.56, St. deviation = 4.691) has a significantly (t = 9.144, df = 324, p < 0.001) higher average grade than Group 2 (n = 285, Mean=24.60, St. deviation=6.017). In other words, theatres use promotional methods to advertise their events to a greater extent than Generation Y that uses the same methods to get informed about theatre events. On the grounds of the evidence presented above, the authors of the paper reject Hypothesis H1, stating that theatres in Croatia target Generation Y with their promotional activities.

5.1 Application and perception of unconventional theatre marketing

Average grades shown in Table 6 indicate that Generation Y gets its information through new digital communication channels (e.g. the Internet, social media). These channels of communication with the potential audience provide enough room for theatre marketing departments to develop innovative and creative approaches to theatre event promotion. The analysis of the potential of unconventional theatre marketing (H2) demands the overall sample to be analysed and the psychometric characteristics of the construct that measured unconventional marketing to be tested (5 items).

Table 7 Unconventional theatre marketing

<i>Unconventional theatre marketing</i>	<i>n</i>	<i>Mean*</i>	<i>St. deviation</i>
...is necessary	320	4.33	.793
...contributes to greater visibility	319	4.26	.834
...contributes to increasing the number of visitors	320	4.18	.859
...brings theatre services closer to the audience	319	4.07	1.021
...is more efficient than conventional marketing	320	3.97	.890

*Variables measured on a 5-point Likert scale

Source: Authors' research

With their high average grades, Table 7 results confirm that unconventional marketing has a great potential and a high level of contribution. Survey results confirmed that unconventional marketing was necessary (Mean = 4.33) and that it greatly contributed to the visibility of the institution and the theatre programme (Mean = 4.26). To further test Hypothesis H2, the authors wanted to test the extent to which the analysed items (Table 7) measure the potential of unconventional marketing. For this purpose, they tested the unidimensionality of the construct (exploratory factor analysis) and then its reliability (the Cronbach's Alpha coefficient).

Bartlett's test of sphericity was used to test the intercorrelation of the manifest variables. The factor analysis results support its appropriateness for the six analysed items: the Kaiser-Meyer-Olkin Measure of Sampling Adequacy = 0.864, Bartlett's Test of Sphericity = 1088.505 (df = 10, p < 0.001). The unidimensionality of the construct, measured on the basis of five items, was confirmed by extracting all items into a general factor that could be described as the construct *Unconventional Marketing Potential (nmktg_pot)*, with factor loading of items greater than 0.8 and variance explanation of 74.144%. Psychometric analysis of the construct demonstrates its internal consistency since

the standardised Cronbach's Alpha is 0.913, with an average Inter-Item Correlation of 0.617 and an Item-Total Correlation value higher than 0.7 (Scale Mean = 20.83, St. deviation = 3.767). Its unidimensionality and reliability having been confirmed, the new construct was named the *Potential of Unconventional Marketing in Theatre Scale* or **Theatre PUMA Scale**.

The aggregated variable used to test the H2 hypothesis was created by using the five items described above. The test was carried out for a sample group of Generation Y (n = 285) according to their theatre attendance, where it was expected that in comparison to non-goers, the theatre-going group of respondents would recognise great potential of unconventional marketing. The results of the independent samples t-test indicate that there is a statistically significant difference ($t = 4.565$, $df = 280$, $p < 0.001$) between the respondents who visited a theatre in the past year (n = 183) and the ones who did not (n = 99). In comparison to the latter, the former recognise the efforts made by the theatres

using unconventional marketing to a greater extent (Mean for theatre visitors = 4.26 vs. Mean for theatre non-visitors = 3.83). This indicates that unconventional marketing has a great potential in theatres, particularly expressed through the views of Generation Y who visit theatres at least once a year.

5.2 Different approaches to theatre promotional activities

In the light of the results that have so far indicated that unconventional marketing has a potential, but also that target group oriented marketing has been neglected, further analysis is justified focusing on Hypothesis H3, which asserts that there is a difference in the evaluation of the perception of the use of marketing approaches between theatre professionals and Generation Y. To identify the items measuring different marketing approaches, the authors used exploratory factor analysis. The rotated factor matrix (the Varimax method using Kaiser's criterion) results in the distribution of items in three dimensions, with a total variance explanation of 62.886%.

Table 8 Factor Analysis: Rotated Component Matrix

Items	Factors		
	1	2	3
Promotion is not important if theatres have a high level of service quality	.823		
Word-of-mouth marketing is enough for popular programmes in culture	.812		
Only profit organisations need marketing	.783		
Marketing is not important when you have a good programme	.766		
Market research results are useful for the creation of programme contents		.780	
Creativity and innovation are the future of theatre marketing		.720	
Unconventional theatre marketing contributes to increasing the theatre profit		.637	
Theatres in Croatia need an organised form of marketing			.766
A large budget is required for a successful marketing campaign	.444		.668
Conventional marketing is the future of theatre marketing			.464
Total variance explained (in %)	32.462	16.456	13.969
Dimensions			
Theatre marketing	No need for marketing	Unconventional	Conventional
Mean	2.68	3.97	3.85
Standard deviation	.691	.609	1.058

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

Source: Authors' research

Extracted factors are important for the identification of indicators of marketing approaches to theatre events. The authors propose factor names in line with the grouping of items into factors. In the first factor (% of variance explanation = 32.462), four items are grouped that focus on programme quality, with no need for conventional or unconventional marketing. The first factor was therefore named *No Need for*

Marketing. Items focused on unconventional marketing (% of variance explanation = 16.456) are grouped into the second factor, which was named accordingly. Items focused on a conventional approach to marketing (% of variance explanation = 13.969) are grouped into the third and last factor. Hypothesis H3 was tested after aggregated variables were created based on extracted items according to the factors.

Table 9 Independent samples t-test: comparison of application and perception of marketing approaches by respondent groups

Promotional method	Group	n	Mean	St. deviation	t-test for the Equality of Means
Factor 1	1	38	1.87	.993	t=-5.212, df=318, p<0.001
	2	282	2.79	1.020	
Factor 2	1	38	4.33	.715	t=3.538, df=318, p=0.001
	2	282	3.92	.674	
Factor 3	1	38	4.04	.631	t=2.104, df=318, p=0.048
	2	282	3.82	.603	

Group: 1 – Theatre professionals (those who use the methods); 2 - Generation Y (in relation to whom the methods are applied)
 Source: Authors' research

The results presented support the set hypothesis that there is a difference in the evaluation of the importance of different approaches to theatre promotional activities between theatre professionals and Generation Y. A statistically significant difference between the groups was identified for all three factors ($p < 0.05$). Theatre professionals rate the need to use marketing (Factors 2 and 3) with a much higher average grade than Generation Y. The first group of respondents rated the status quo of theatre marketing (Mean = 1.87) with the lowest average grade, indicating the need to use marketing irrespective of programme quality.

However, Generation Y rated the *No Need for Marketing* dimension with statistically significantly higher average grades than theatre professionals. A high average grade by which Generation Y demonstrates its lack of interest in promotional activities that theatres design for their events/performances/programmes indicates that theatre marketing professionals must adapt their promotional activities to this generation and use the communication channels this generation uses to become informed about all events, including theatre events.

6. Discussion

Although there is a lack of scientific research comparing opinions of two groups (i.e., theatre professionals and audience) about guerrilla marketing,

research findings can be compared with a previous study according to the relationship between young audience and their perception of guerrilla marketing in theatres. Stoyanov and Stanoeva (2016) conducted research to identify determinants of theatre attendance regarding the differences of generations Y and Z. Research results correspond with the finding that the conventional advertising media such as radio, television and newspapers, are unnoticed, where only 17.2% of respondents find these media the preferred channel for theatre-related information. In this research, the lowest average scores were recorded in these categories. As Stoyanov and Stanoeva (2016) confirmed similar behavioral patterns between the two generations (there are no significant differences regarding the frequency of theatre going, preferences and determinants), it is justified to apply these research results to younger generations as well, e.g. to Generation Z.

A research study conducted by Tam and Khuong (2015) explores guerrilla marketing effects on consumer behaviour of Generation Y, where factors such as creativity, emotional arousal and message clarity in advertising have a direct positive impact on purchase intention. This finding emphasises the role of unconventional marketing in Generation Y.

By analysing Croatian marketing professionals, Buljubašić et al. (2016) found that 63% of cultural in-

stitutions have never or rarely used unconventional marketing in their promotional activities. The study showed that only 26.8% of marketing professionals have used unconventional marketing methods in their previous marketing activities. Leko Šimić and Biloš (2017) indicate that a good marketing communication tool between young audience and the theatres are the official websites. Also, Leko Šimić et al. (2018) conducted research on 876 young people aged between 18 and 35 in Eastern Croatia, where the Croatian National Theatre in Osijek is the major cultural institution and they conclude that if the theatre wants to improve its marketing performance, they need to use marketing strategies that are oriented towards young audiences.

7. Conclusion

The research objective of the paper was to explore, identify and describe factors that contribute to the effectiveness and potential of unconventional theatre marketing targeted at Generation Y. Two groups of respondents were surveyed and compared for this purpose. The first research group consisted of theatre marketing professionals ($n_1 = 41$), whereas the second group of respondents was comprised of young people who belong to Generation Y ($n_2 = 285$).

Even though almost all theatres have a marketing department, they do not use marketing strategies focused on different types of their potential visitors (56.1%), which demonstrates a lack of systematic research and a consequent lack of understanding of their potential visitors. This leads to uniform marketing that surely lacks innovation and creativity. Theatre marketing departments should bear in mind that members of Generation Y mostly use the Internet and social media to get informed about cultural and theatre events. Promotional strategies targeting this generation can ignore methods related to printed media (newspapers/magazines), outdoor posters, TV, radio, and email notifications. Considering a statistically significant difference in the results for each of the marketing methods used between the two groups, Hypothesis H1 was rejected. This implies that by implementing current marketing activities theatres are not targeting any particular audience. Therefore, theatre managers need to use more effectively unconventional marketing, the Internet and social media as their promotion channels.

A new measuring construct called the *Potential of Unconventional Marketing in Theatre Scale* or the Theatre PUMA Scale was confirmed by the survey. The scale is a research guideline for future researchers in terms of measuring the potential of unconventional marketing in theatres or other cultural sectors. Since the survey identified three dimensions evaluating the approach to promotional activities of theatres, the authors observed that unconventional marketing was identified as the most appropriate method of promotional activities of theatres (Mean = 3.97), while the method not including marketing activities received the lowest average grade (Mean = 2.68), both from the organisers of promotional activities and the recipients of marketing messages.

As the third hypothesis of the paper was not rejected and it was confirmed that theatre professionals and Generation Y differed in their assessment of the importance of different approaches to promotional activities of theatres, it is possible to relate the conclusions of the first and the third hypothesis. Namely, young individuals, i.e. Generation Y, rated the *No Need for Marketing* dimension with statistically significantly higher average grades than theatre professionals. This indicates that Generation Y sees no need for marketing that would attract them to the theatre. However, it is important to point out that in relation to other marketing approaches, Generation Y assigns the highest rating to the need for and the application of unconventional marketing methods (3.92).

Research limitations are reflected in the inability to compare each theatre with its target audience. The results were compared at the national level. Efforts must be made in future research to develop a marketing campaign for a selected theatre based on unconventional promotional activities and to test the elements of success on one or more target groups. The impact of an unconventional promotional activity on increasing or decreasing the intent to visit the promoted theatre event must also be tested.

Acknowledgement

This paper is the result of the scientific project "Study of the impact of promotional activities on the development of Generation Y national and city theatre audience in the Republic of Croatia", which is supported by Josip Juraj Strossmayer University of Osijek (project UNIOS - ZUP 2018 - 100).

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Iva Buljubašić

Josipa Mijoč

Ivana Jobst

ANALIZIRANJE UČINKOVITOSTI NEKONVENCIONALNIH MARKETINŠKIH AKTIVNOSTI KAZALIŠTA USMJERENIH PREMA GENERACIJI Y

SAŽETAK

Kulturne institucije, posebno kazališta koja su u fokusu ovog istraživačkog rada, trude se pronaći najbolji način za pristupanje i privlačenje publike, posebno mlade publike, tj. generacije Y. Autori rada vjeruju da nekonvencionalni marketing ima potencijal, ne samo kao alat za komunikaciju s publikom, već i u pogledu budućih istraživanja, tj. u pogledu njegove praktične primjene. Nekonvencionalni marketing može se primjenjivati u korist, ne samo kazališta, već i cijelog društva, i to izgradnjom kazališne publike i općenito podizanjem svijesti o ulozi koju kulturne institucije imaju u gospodarskom razvoju zemlje. Cilj ovoga rada bio je na temelju empirijskih istraživanja gradskih i državnih kazališta u Republici Hrvatskoj identificirati i razumjeti nekonvencionalni marketing te utvrditi može li on biti koristan marketinški alat za komunikaciju s generacijom Y. Istraživanje je bilo usmjereno na dvije vrste kazališta (gradska i državna kazališta) za zaposlenike kazališta, n = 41, a drugo istraživanje je bilo za generaciju Y, n = 285. Istraživačke hipoteze usmjerene su na ispitivanje učinkovitosti promidžbenih metoda kazališta te nekonvencionalnog marketinga usmjerenog prema generaciji Y. Rezultati istraživanja pokazuju kako kazališta svoje promidžbene aktivnosti nisu prilagodila generaciji Y, ali su obje skupine ukazale na visok potencijal nekonvencionalnog marketinga za kazališna događanja. Psihometrijska analiza potvrdila je dobra metrička svojstva predložene skale *Theatre PUMA Scale* kojom se mjeri potencijal nekonvencionalnog marketinga u kazalištima.

Ključne riječi: marketing u kulturi, nekonvencionalni marketing, faktorska analiza, generacija Y, kazalište