

Consumer behaviour in the market of cultural services

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Abstract

The article addresses the issue of consumer behaviour in the market of cultural services. The first part of the paper features a brief description of consumers of cultural services in Poland, based on surveys. The second part identifies their market behaviour, in particular including an analysis of selected market behaviours of consumers of services offered by Polish cultural institutions. The research was carried out in 2017 on a group of 954 consumers of the offers of such cultural institutions as a symphony orchestra, theatre, museum and art gallery. The research was part of a project implemented by Medialab Katowice within the Shared Cities: Creative Momentum international platform, co-funded by the European Union as part of the Creative Europe Programme.

Keywords

Cultural institutions, consumer, culture services, consumer behaviour, research results

JEL Classification

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Introduction

Polish cultural institutions operating in the market conditions after 1990 were forced to continuously monitor changes taking place in the marketing environment and to adjust their activities to the prevailing conditions [Mazur, 2002, p. 19; Lewandowski, 2013; Sobocińska, 2015]. Buyers of cultural services, as well as their behaviour affecting the competitive position of a given organisation have become the subject of numerous studies and analyses. Understanding this behaviour is very important because it allows the cultural institution to adapt its offer to the customers' needs more effectively than its competitors. Analysing the changes in the factors affecting consumer behaviour has become extremely important. It makes it possible to identify trends and anticipate changes in the behaviour of consumers of the cultural offer. Adapting this offer and the way it is presented and made available to the rapidly evolving customer expectations is crucial in the process of creating value for the client and achieving the goals of a cultural institution [Kotler, 2005, p. 183; Dragičević-Sesić, Stojković, 2010; Varbanova, 2015].

This paper deals with the behaviour of individual consumers of cultural institutions, i.e. consumers defined as the ultimate users of cultural services [Ulwick, 2009, p. 196]. The main aim of the article is to develop a profile of Polish consumers of cultural services, analyse selected consumer behaviours in this particular market and indicate changes in these behaviours. For this purpose, a group of 954 consumers of cultural offers from such institutions as: symphony orchestra, theatre, museum and art gallery took part in surveys.

Definition and scope of the concept of consumer behaviour

Consumer behaviour research is a relatively new field in Poland. The concept of "consumer behaviour" only began to appear in Western literature on a large scale in the mid 1960s, and in Poland in the late 1980s. C.F. Kaufman [1995, pp. 39-55] defines consumer behaviour as all human behaviour - at home, at work, in the store or even on the street, wherever people think about shopping, where they purchase or use the purchased products. The American Marketing Association defines consumer behaviour as "The dynamic interaction of affect and cognition, behaviour, and the environment by which human beings conduct the exchange aspects of their lives." [<https://www.ama.org>, accessed 29 September 2017]. Consumer behaviour is a coherent set of reactions associated with making choices in the process of satisfying individual needs, under certain economic, social and cultural conditions. These are activities related to the search for, purchase, use and evaluation of goods and services that have the capacity to meet our needs [Rosa, Perenc, 2011, p. 9]. According to L. Rudnicki [2000, p. 16], consumer behaviour includes the purchase, possession and use of the means of satisfying needs. The analysis of such behaviour in the market focuses on the analysis of decisions taken by the person that are related to the dedication of resources (money, time, effort) towards obtaining the means of consumption [Łodziana-Grabowska, 2015, p. 15].

For a market-oriented cultural institution, knowledge of consumers and their behaviour is a strategic resource. However, it must be remembered that consumer behaviour changes over time and therefore requires constant monitoring. The most important causes of these changes include [Kędzior, Maciejewski, 2008, pp. 26-27]:

- Changes in the level of consumption
- Changes in the employment structure
- Changes in the system of values and social norms;
- Changes in the role of women in society;
- Changes in consumer knowledge
- Development of information technology.

In the twenty-first century, consumer behaviour is the subject of marketing research (including the market of cultural services), which provides information about the needs, preferences, conditions of the behaviour and attitudes of consumers towards the brand, product offer and the organisation. These studies provide valuable knowledge about the methods of making purchases, motives for the market choices made, loyalty, price sensitivity, sensitivity to marketing or the perception of consumer decisions and, consequently, the acceptance of the cultural institution's offer. The central position of consumers in the activities of a modern organisation, an insightful and dynamic analysis of their conduct, research, anticipating demand, creating consumer needs and preferences, subordinating the objectives and strategies of the cultural institution to the demand for a particular consumer segment and the application of full quality marketing are the conditions which provide customer satisfaction. Researchers studying consumer behaviour, who are representatives of various scientific fields, deal with various elements of these behaviours - from the decision-making process, through consumer feelings, the influence of various factors on purchasing, or consumer reactions to the product as an individual and as a family member or member of another group. The article focuses mainly

on the recognition of factors affecting the purchasing decisions made by Polish consumers of cultural services.

Research methodology

The research methodology for consumer behaviour on the market focuses on obtaining primary and secondary information which are necessary to identify the complex of phenomena and processes involved in making market choices, purchasing decisions, along with the preparation procedure for making those decisions, and their effects [Smyczek, Sowa, 2005, p. 16]. This also applies to the cultural goods and services market in Poland. The most frequently studied types of consumer behaviour include [Solomon, 2006, pp. 263-265]:

- Study of consumer needs and preferences,
- Study of consumer perception,
- Study of consumer behaviour (individual stages) and their determinants,
- Study of opinions and attitudes,
- Study of motives of behaviour,
- Study of life styles and psychographics,
- Study of purchase intentions.

This article, in addition to drawing up a short profile of the Polish consumers of cultural services, focuses on the study of consumer behaviour (individual stages, determinants, motives) in the cultural goods and services market in Poland. The inductive method was used for this purpose, with focus on achieving reliable results. More precisely, the method of incomplete numerical induction was used. It is an inductive inference, the premises of which do not exhaust the whole universe of objects referred to by general rules expressed in the conclusion of reasoning. The premises here are specific views, the conclusion is a general view, and each of the premises is logically based on the conclusion. This is a method in which a general rule is derived from a limited number of details.

Primary studies for this article were conducted using the PAPI (Paper and Pen Personal Interview) method with a questionnaire. The purpose of the research was to obtain information about Polish consumers of cultural services, to become familiar with their actions in the consumption process. Due to the very large amount of information collected during the course of the study, this paper is limited to presenting only selected research results and the following issues were addressed in detail:

- Basic characteristics of consumers of cultural services in Poland;
- Sources of information for consumers about events organised by cultural institutions;
- The main reason for participating in events organised by cultural institutions;
- How the consumers travel to the events organised by the cultural institutions;
- Average consumer spending during events organised by cultural institutions;
- Type of additional activity when participating in events organised by cultural institutions.

The study was conducted from 4 January to 13 June 2017 on a group of 954 participants of cultural events organised by four renowned cultural institutions located in a large Polish city - Katowice. Katowice is the largest city in the Silesian region with over 304,000 inhabitants, the capital of the Silesian Metropolis (over 2.2 million inhabitants). The institutions in which the

study was conducted included the Polish National Radio Symphony Orchestra in Katowice (NOSPR), Silesian Theatre, Silesian Museum and "Szyb Wilson" Art Gallery. For the purposes of the article, it was assumed that the participants of cultural services are consumers of cultural events regardless of the reason for participation. The cross-section of respondents was diverse in terms of gender, age and education. Basic information about the conducted research is presented in Table 1.

Table 1. Basic information about the research

Specification	Study	
Research method	Survey	
Technique	Face-to-face, PAPI (Paper and Pen Personal Interview)	
Research tool	Survey questionnaire	
Definition of the sample	Participants in cultural events organised by Katowice cultural institutions	
Sample size	Total 954	
	Polish National Radio Symphony Orchestra in Katowice (NOSPR)	203
	Silesian Theatre in Katowice	296
	Silesian Museum in Katowice	382
	"Szyb Wilson" Art Gallery in Katowice	73
Spatial extent of research	City of Katowice, Silesian Voivodship, Poland	
Duration of research	From 4 January to 13 June 2017	
	Polish National Radio Symphony Orchestra in Katowice (NOSPR)	2, 3, 4, 7 March 2017
	Silesian Theatre in Katowice	4, 5, 6, 7, 8, 13, 14, 17, 19, 21, 22, 25, 26 January 2017
	Silesian Museum in Katowice	24, 28, 29, 30, 31 March 2017; 1, 4, 7, 8, 11, 12, 13, 14 April 2017
	"Szyb Wilson" Art Gallery in Katowice	10, 13 June 2017

Source: own study based on research.

Data collected by Medialab Katowice interviewers have been made available to the author of the article for further analysis. Source data used for this article can be downloaded at: <https://github.com/medialabkato/katowice-culture-survey/blob/master/survey-data.csv>. The research was part of a project implemented by Medialab Katowice within the Shared Cities: Creative Momentum international platform. This is a joint undertaking of Katowice City of Gardens (Poland) and Goethe-Institute (Germany), Czech Centres (Czech Republic), reSITE (Czech Republic), the Academy of Fine Arts and Design in Bratislava (Slovakia), the Association of Belgrade Architects (Serbia), Contemporary Architecture Centre (Hungary), KUNSTrePUBLIK (Germany), Mindspace (Hungary), Old Market Hall Alliance (Slovakia) and Res Publica - Cities Magazine (Poland). The project was co-funded by the European Union under the Creative Europe Programme [<https://www.sharedcities.eu/>].

Moving on to the main part of the analysis, readers should note that the results of the research, due to the sampling method used, provide knowledge about the respondents' opinions concerning the behaviour of consumers on the cultural market in Poland, and not the actual state in this regard. However, readers should also take into account the large size of the research sample, as well as the integrity, and good will of the respondents in participating in this study.

Selected characteristics of consumers of culture services in Poland

Consumers' decisions are influenced by many factors, originating from both the broadly defined environment and from the internal factors of the consumer as an individual. These elements

form a set of mutually interacting factors that continuously evolve and constantly change the other factors. As a result, any analysis of the elements affecting consumer decisions is a mixture of causes and their effects, and researchers of this aspect of life have to simultaneously operate on multiple levels of concepts and classifications. The most elementary factors affecting the structure of expenditure and consumer behaviour in the market of culture services include age, sex and education (Table 2).

Table 2. Age, sex and education of consumers of cultural services in Poland

Cultural institution	Number of respondents	Average age of respondents	Sex of respondents [in %]		Education of respondents [in %]				
			Female	Male	Higher	In college	Secondary	Primary	None
NOSPR	203	47.4	64.0	36.0	70.3	10.3	17.4	2.0	NA
Silesian Theatre	296	38.5	59.0	41.0	54.4	18.8	23.2	3.2	0.4
Silesian Museum	382	31.9	68.0	32.0	48.9	21.7	18.9	9.7	0.8
"Szyb Wilson" Art Gallery	73	38.0	59.0	41.0	74.0	8.2	12.3	4.1	1.4
Total	954	38.9	62.5	37.5	61.9	14.7	17.9	4.7	0.6

Source: own study based on data collected and made available to the author by Medialab Katowice.

The research shows that the average age of a Polish consumer of culture, who attends an orchestra concert, theatre, museum or art gallery is 39 years. The data presented in Table 2 also show that the average age of a person who makes use of the cultural offer varies according to the type of cultural institution. The average age of a person attending a symphony orchestra concert is over 47 years, while museums are visited by younger people (average age of 31). The consumers of the cultural offer who took part in the survey were mostly women (62.5%). The data presented in Table 2 also show that Polish consumers of cultural services are well educated, nearly 62% declare higher education, and over 14% are in college.

Another issue which was raised was the source from which the buyers of cultural offers and services acquired information.

Table 3. Sources from which respondents obtain information about events organised by the cultural institution [in %]

Cultural institution	Leaflet, poster	Institution's catalogue	Press, radio, television	Word of mouth	Institution's website	Social media	Other	I don't remember
NOSPR	3.0	4.4	2.5	31.5	15.8	7.9	18.2	16.7
Silesian Theatre	3.1	3.1	3.8	20.8	49.6	18.5	1.1	NA
Silesian Museum	2.9	0.8	3.1	45.6	NA	22.2	9.2	16.2
"Szyb Wilson" Art Gallery	5.5	4.1	4.1	23.3	NA	31.5	13.7	17.8
Total	3.6	3.1	3.4	30.3	16.3	20.0	10.5	12.7

Source: own study based on data collected and made available to the author by Medialab Katowice.

The data presented in Table 3 show that in Poland the most relevant source of information about organised artistic events is information obtained from friends (30.3% of respondents). Social media (20.0%) were second, followed by the institution's website (16.3%). It is worth noting, however, that for people using institutions such as the theatre, the institution's website is the most important source of information about events (theatre performances).

Behaviour of consumers on the market of cultural services in Poland

After developing a profile of the consumers of culture who participated in the survey, the second part of the study focused on identifying selected aspects of their market behaviour. Respondents were asked about the main reason for participation in events organised by cultural institutions (Table 4).

Table 4. Main reason for participating in an event organised by the cultural institution [in %]

Cultural institution	Event or subject of interest to me	I visit this institution on a regular basis	The event was recommended to me by another person	Going out with friends	Free entry	The cultural institution was nearby	Other reason
NOSPR	24.4	29.4	8.0	24.4	1.5	3.0	9.5
Silesian Theatre	26.4	13.9	8.8	44.1	3.4	1.4	2.0
Silesian Museum	23.6	8.6	12.6	34.0	10.5	6.0	4.7
"Szyb Wilson" Art Gallery	32.9	21.9	13.7	19.2	1.4	2.7	8.2
Total	26.8	18.4	10.8	30.4	4.2	3.3	6.1

Source: own study based on source data made available to the author by Medialab Katowice.

From the data presented in Table 4, it is clear that participation in an event organised by a cultural institution is a good way of spending time with friends for Polish consumers of cultural services. More than 30% of respondents stated that going out with friends is the main reason for their participation in a cultural event. Over 26% of the respondents declared participating in the event because of their interest in the subject matter itself. The respondents were also asked how they arrive at the event organised by a cultural institution and who accompanied them during the event. The results are presented in Tables 5 and 6.

Table 5. How the respondents travel to an event organised by a cultural institution [in%]

Cultural institution	By car	By train, bus	Public transport (bus, tram)	By bike	On foot	Other
NOSPR	68.0	3.4	12.3	0.5	7.9	7.9
Silesian Theatre	66.1	5.1	21.0	NA	6.1	1.7
Silesian Museum	41.9	NA	23.8	0.3	20.4	13.6
"Szyb Wilson" Art Gallery	71.2	NA	15.1	NA	4.1	9.6
Total	61.8	2.1	18.0	0.2	9.6	8.2

Source: own study based on data collected and made available to the author by Medialab Katowice.

Table 6. Persons accompanying the respondent participating in a cultural event [in%]

Cultural institution	No one accompanies me	Children	Someone else	Friends	Guests from another city, country	Partner, husband, wife
NOSPR	11.3	5.5	8.0	32.3	5.9	37.0
Silesian Theatre	4.2	7.1	9.5	27.7	2.1	49.4
Silesian Museum	10.0	8.5	10.2	40.5	4.7	26.1
"Szyb Wilson" Art Gallery	10.9	21.7	7.6	15.2	4.4	40.2
Total	9.1	10.7	8.8	28.9	4.3	38.2

Source: own study based on data collected and made available to the author by Medialab Katowice.

It turns out that the vast majority of respondents (over 61%) arrive at an event organised by a cultural institution in their own car. These results were also confirmed by the author's earlier research conducted on a group of 515 people who attended the concerts of the Polish National Radio Symphony Orchestra in Katowice and the Silesian Philharmonic [Dacko-Pikiewicz, Wróblewski, 2017]. Consumers of cultural services most often attend events organised by cultural institutions together with an accompanying person (husband, wife, partner) or with friends: respectively 38.2% and 28.9% of the surveyed participants in artistic events provided these answers. Respondents were also asked about the average expenditure they incurred when participating in a particular cultural event - the amount of money the person spent or is willing to spend during a cultural event on additional entertainment, food, accommodation, etc. (not including the cost of the ticket for the event and getting to the cultural institution). The results are presented in Table 7.

Table 7. Average expenditure of the respondents during events organised by a cultural institution (in PLN and USD)

Cultural institution	Average expenditure in PLN	Average expenditure in USD
NOSPR	64.66	18.14
Silesian Theatre	65.01	18.24
Silesian Museum	46.59	13.07
"Szyb Wilson" Art Gallery	93.47	26.22
Total	67.43	18.92

Expenditure was converted from PLN to USD according to the average exchange rate of the National Bank of Poland of 22.09.2017 (PLN/USD = 0.2805)

Source: own study based on source data made available to the author by Medialab Katowice.

The research shows that the average expenditure incurred by Poles during cultural events is \$18.92. Respondents spend the most on visiting an art gallery (\$26.22), and the least when going to the museum - about \$13. In addition, people were asked about the type of these expenditures. They were asked about the type of additional activity on which they spend money during a visit to a cultural institution (Table 8).

Table 8. Type of additional activity when participating in an event organised by a cultural institution [in %]

Cultural institution	Clubs, bars or cafés	Restaurants	Other cultural institutions	Accommodation	Sports/leisure	Walking, sightseeing	Shopping, souvenirs	Nothing special	Other
NOSPR	16.3	14.3	3.9	NA	1.5	13.8	3.4	51.7	5.4
Silesian Theatre	22.6	20.9	3.0	2.4	1.0	24.7	8.1	33.4	2.0
Silesian Museum	20.9	26.2	20.9	4.5	3.4	38.0	12.3	18.1	13.4
"Szyb Wilson" Art Gallery	19.2	16.4	52.1	4.1	1.4	32.9	11.0	19.2	6.8
Total	19.7	19.4	20.0	2.7	1.8	27.3	8.7	30.6	6.9

*Multiple choice question, values do not add up to 100%

Source: own study based on source data made available to the author by Medialab Katowice.

The data presented in Table 8 show that Polish consumers most often participate in cultural events organised by cultural institutions and do not undertake any other activity (30.6%). Alternatively, they take a walk and see the sights of the city where the cultural institution is located (27.3%). Approximately 20% of the respondents visit clubs and bars, or cafés (19.7%) or restaurants (19.4%) before/after attending an event organised by a cultural institution. According to the research carried out by the author in 2016 in the Euroregion Śląsk Cieszyński, in which 230 consumers of cultural institutions' offer participated [Wróblewski, 2016], Poles who visit bars, clubs or cafes along with a visit to a cultural institution spend an average of \$16.48 at these places.

At the end of the survey, respondents were asked to indicate the term that describes them best as consumers of cultural services (Table 9).

Table 9. How would you describe yourself as a participant in culture [in %]

Cultural institution	1. Heavy user	2. Selector	3. Connoisseur	4. Fan	5. Occasional	6. Dinner&show	7. Random
NOSPR	12.8	37.2	18.4	2.6	12.8	12.8	3.6
Silesian Theatre	5.6	17.8	12.9	2.1	31.5	24.5	5.6
Silesian Museum	10.7	27.5	5.5	5.8	29.1	16.2	5.2
"Szyb Wilson" Art Gallery	8.2	37.0	12.3	4.1	21.9	13.7	2.7
Total	9.3	29.9	12.3	3.6	23.8	16.8	4.3

- Heavy user** : I take part in cultural events several times a week, I am not afraid of experiments, I am also interested in discussions and workshops;
- Selector** : I am knowledgeable about specific areas of culture and relatively often participate in events, but because of my responsibilities I choose only what is worth my attention;
- Connoisseur** : I regularly follow the programmes of several respected cultural institutions and I'm always happy to visit them with someone. I prefer recognised artists to experiments;
- Fan** : I take part in everything that is related to the author or subject I am interested in;
- Occasional**: When going out with friends, we occasionally take part in cultural events, especially if the admission fee is not very expensive;
- Dinner&show**: I attend events once in a while, usually planned in advance, I often combine this occasion with going to dinner, for example;
- Random**: I don't remember the last time I was at a cultural event. I rather spend my free time in another way.

Source: own study based on data collected and made available to the author by Medialab Katowice.

Nearly 30% of the surveyed consumers of cultural services have identified themselves as "selectors". Respondents stated that they are knowledgeable about specific areas of culture and relatively often participate in events organised by cultural institutions, but because of their many responsibilities they choose only what is worth their attention. The next largest group of respondents (23.8%) are "occasional" consumers. They visit cultural institutions from time to time with their friends, especially when the admission ticket is relatively inexpensive. Surprisingly, only 3.6% of the surveyed consumers of cultural services referred to themselves as "Fans".

Summary

Comparing the research results with previous research conducted by the author [Wróblewski, 2012, 2016, 2017] and other researchers of the cultural services market in Poland [Sobocińska, 2008, 2015; Włotk-Siński, 2015; Lwowski, 2014; Kurowski-Pysz, Wróblewski, 2015], we can observe several clear trends in the market behaviour of consumers.

First of all, the research shows that the consumers of the artistic offer of Polish cultural institutions such as orchestra halls, theatres, museums and art galleries are mostly women (62.5% of respondents). It is women who decide to participate in a cultural event in the most cases. This is also confirmed by the results of surveys conducted in 2016 on a sample of 5098 consumers of the cultural offer of Warsaw's cultural institutions (Table 10).

Table 10. Sex and education of consumers of cultural services in Poland (study of the consumers of the cultural offer of Warsaw's cultural institutions)

Cultural institution	Number of respondents	Sex of respondents [in%]		Education of respondents [in%]				
		Female	Male	Higher	Post-secondary	Secondary	Vocational	Primary
Orchestra halls, operas	476	62.0	38.0	54.0	9.0	22.0	8.0	7.0
Theatres	1773	60.0	40.0	53.0	7.0	28.0	6.0	5.0
Museums	2097	54.0	46.0	47.0	9.0	33.0	5.0	7.0
Other cultural institutions	752	57.0	43.0	34.0	6.0	33.0	15.0	11.0
Total	5098	58.2	41.8	47.0	7.7	29.0	8.5	7.5

Source: own study based on the report from the quantitative study "Survey of the audience of Warsaw's cultural institutions", Kantar, December 2016.

In Poland, in the first and second decades of the 21st century, women became the subject of broader economic and social studies. Niegowska [2005] and Pawlikowska [2011, p. 21] indicate that in Poland women will be the most significant consumers in the 21st century. They base this opinion, among others things, on the report "Evolution. The Eight Truths of Marketing to Women" by Faith Popcorn and Lys Marigold. They argue that every action related to sales will be directed towards women. They will become the main object of an organisations' work - including cultural institutions. This is due to the very large share of women making purchasing decisions. Cultural institutions must begin to treat women and men as people who make different decisions, have different purchasing trends, needs and expectations. Meanwhile, earlier studies conducted by the author in 2016 among 20 cultural entities of the Euroregion

Śląsk Cieszyński, showed that these institutions do not differentiate marketing activities towards men and women, and do not develop separate cultural offers for them. Usually, only activities related to children and adults are differentiated without sex differentiation [Wróblewski, 2016, 2017]. Managers of cultural institutions in Poland must remember that men and women are guided by different motivations when shopping. The direction of these activities is defined as gender marketing, or female marketing [Sieńkowska, 2010, p. 38]. Women dominate household expenditures. According to a survey by the Boston Consulting Group [Pawlikowska, 2011, p. 23], women make 80% of purchasing decisions and thus control most of any spending, including cultural expenditures.

Another important factor affecting consumer behaviour in the cultural services market in Poland is education. The study shows that the Polish consumer of cultural services is a well-educated person. This was also confirmed by research conducted among the consumers of the cultural offer of Warsaw's cultural institutions (Table 10). More than 60% of all respondents declared having higher education. The trend of expanding higher education is noticeable both in Poland and in other Western European countries [Białecki, 2008; Dacko-Pikiewicz, Szczepańska-Woszczyzna, Walancik, 2013]. Increasingly better educated citizens are becoming more aware consumers of culture. As conducted research shows (Table 9), these are the so-called "selectors" - consumers who are knowledgeable about specific areas of culture and quite often participate in events, but because of their responsibilities choose only what is worth their attention. They are consumers who can take advantage of the available market information to acquire goods maximising the perceived value. Such a person places high demands on cultural institutions, expecting a high quality cultural offer at a reasonable price. At the same time, educated and conscious consumers are often ready to share their knowledge with others and the cultural institution itself (e.g. via social media), bringing new quality to the process of shaping an artistic offer [Berman et al, 2009; Rosewall, 2017, pp. 9-15]. Not only general education, but also the evolution of the curriculum content has an impact on purchasing behaviour in the culture services market. It is becoming increasingly liberal, promoting diversity and individualism, and increasingly employs technological developments, such as the Internet [Vrontis, Yhrassou, 2007; Żak, 2016; Wróblewski, Dacko-Pikiewicz, Cuyler, 2017]. In Poland, within the last ten years, the spread of information and communication technologies has had a profound effect on the behaviour of Polish consumers in the culture services market. Polish consumers of cultural services are increasingly seeking information about cultural events on the Internet, using online ticket reservations, making payments online, and Polish cultural institutions are implementing such solutions more and more often [Sobocińska, 2015; Reformat, Kwiecień, 2017; Wróblewski, 2017]. Consumers who are educated and open to new experiences, aware of the technical capabilities of the Internet, can use it practically throughout the entire purchasing decision process [Linkiewicz 2015, s. 355; Reformat, Kwiecień, 2017]. Searching for information on how to meet specific needs, finding information on particular products and their suppliers, or the purchase itself and sharing feedback afterwards - the Internet can play an important role in each of these stages [Szumilak, 2009; Bakhshi, Throsby, 2012, pp. 205-222; Reformat-Kwiecień, 2017]. Using the Internet does not mean resigning from other marketing channels. Research has shown that information about cultural events shared by word of mouth is still very important. A modern consumer expects a given offer to be available in different locations, depending on the needs of the buyer. Cultural institutions in Poland should

therefore develop their multichannel activities more intensively by offering the product, accompanying services and information through many different channels simultaneously [Lee, Kim, 2008; Reformat, Walotek-Sciańska, 2015; Kwiecień, 2017]. This tendency means that modern consumers are faced with a vast choice of not only products and services, but also of places and ways of acquiring them. The multichannel trend equally relates to the distribution of culture services as well as to the process of communication between the cultural institution and the consumer. In the 21st century, information reaches the consumer from many angles and in various forms - from information brochures through television, radio and press advertisements to all forms of advertisements appearing on websites. Such a situation may, however, cause a "deficit of attention and information overload" (European Economic Congress 2015). As a result, the consumer often ignores the excess messages and no longer pays attention to the places where ads usually appear. There are signs of a crisis in the consumer confidence in traditional forms of communication such as television and press advertising [Brown, Haynes 2008, pp. 177-180; Evans, 2013; Reformat, Kwiecień, 2017]. On the one hand, this is due to a kind of oversaturation with unidirectional messages in the classical media and, on the other hand, to the general lack of universally accepted, unequivocal role models. Social trust survey by the Edelman Trust Barometer shows that respondents are increasingly willing to trust people like them [www.edelman.co.uk]. Therefore, friends and people met through personal contacts and online are an important source of reliable information about the cultural offer. Cultural institutions wanting to take advantage of this trend, should engage in unconventional forms of communication such as whisper marketing or consumer gossip, in which the source of information about products is people close to the client and the process of transmitting information is far less formalised than in conventional channels [Plummer, 2007; Walotek-Ściańska, 2015; Reformat, 2016, pp. 48-49]. The use of modern channels does not mean abandoning conventional mass media, especially in the case of events targeting a mass audience. It is very important for cultural institutions to consciously integrate actions aimed at consumers existing in two worlds simultaneously - both the real and the virtual world.

Thirdly, factors that are conducive to the development of new trends in consumer behaviour on the market of cultural services in Poland include the increasing mobility of the consumers of the cultural offer (table 5). This is connected to the entry of Poland into the European Union, the emergence of cheap air lines, the new road infrastructure and the increasing number of cars, etc. This contributes to the adoption of lifestyles and consumption habits, as well as forms of spending leisure time which are characteristic of consumers who represent societies at a higher stage of development. This has an impact on the behaviour of Polish (especially young) consumers of cultural services, who seek formatted, global cultural products in various fields. In Poland, the disappearance of the division into rigidly separated fields of art (music, literature, dance, sculpture, etc.) has been observed over the last few years, accompanied by the merging of various disciplines of art within the activities of cultural institutions. This contributes to the development of a cultural event addressed to different senses, characterised by the provision of as many attractions and sensations pertaining to all senses as possible in one place and in the shortest possible time. This means extending the product offering of cultural institutions with additional elements. For example, museums organise concerts, orchestra halls exhibitions, and recreational/café spaces are set up in theatres.

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