

## USING MARKETING TECHNOLOGIES IN THE DEVELOPMENT OF CULTURAL AND ART INSTITUTIONS

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### **Abstract**

This article highlights the importance of using marketing technologies in improving the activities of cultural and art institutions in today's era of rapid development of globalization and digital technologies. At the same time, it scientifically and theoretically substantiates the need for innovative marketing strategies for traditional cultural centers to maintain and expand their audience in the digital world. Also, the current state of Uzbek theaters, audience coverage and practical results of promoting art through digital platforms are considered based on statistical data. Conclusions are given on the role of "Art-marketing" in the management of cultural institutions and its effective methods of establishing contact with the audience.

### **Keywords**

cultural institutions, art management, digital marketing, art-marketing, audience coverage, innovative approach, cultural heritage, theater economy.

The songs that once rang out in ancient palaces to the sound of musical instruments, the scenes where bakhshis recited epics, and the pulpits that scattered raindrops are now reaching viewers in modern institutions, behind digital screens. In today's era of globalization, where information technologies are rapidly developing, it is becoming increasingly necessary for cultural and artistic institutions to operate in new forms and with innovative approaches, while maintaining their essence. Unfortunately, under the technological pressures of the 21st century, many cultural centers are losing their audience. Viewers are no longer looking for inspiration in theaters, but rather in mobile phones. Artists are not on stage, but are visible within social networks and systems. The voice of cultural institutions is sometimes not heard in the noisy digital world. Therefore, the main task facing us today is to make the sphere of culture and art friends with technology, to present them in a new way in the digital world, and, of course, to further elevate the spiritual world of our people through this. In the system of

modern cultural studies and art management, the concept of digital marketing has gone beyond being a utilitarian means of purchase and sale and has become a universal communicative bridge that transmits intellectual ideas, spiritual values, and artistic heritage. Digital technologies, while connecting the river of art with a mass audience, allow the visual interpretation of cultural monuments to be embedded in the consciousness of the modern generation and the individualization of global art institutions through virtual space.

However, the effective use of this digital transformation requires a deep scientific analysis of the field, a conceptual and strategic approach, and careful methodological planning.

Today, the global audience is not measured by numbers, but by attention, impressions, sharing, and live communication. For this reason, every cultural institution must engage its audience with a new approach and strengthen its activities through digital technologies. In this article, we will consider the role, opportunities, advantages and prospects of digital marketing technologies in the development of cultural and artistic institutions on a scientific, theoretical and practical basis. In fact, this topic is not just a scientific study, but a call for a cultural awakening. Because awakening the soul of a nation, restoring its self-confidence, and proudly presenting its history and present to the world is possible through attention to art and respect for culture. And on this path, digital marketing technologies will undoubtedly become our closest companions. If we look at music, even though times have changed, useful ideas that have served the interests of the people forever have never disappeared.

For example, if we take the customs, rituals, and intangible cultural heritage of the people, which lead to goodness and a peaceful life, and are subjected to pressure, the times are coming to recognize that the people's wishes will not be in vain. No matter how high the economy of a certain people rises, no matter how rich its state is, if it lacks spiritual culture and art, this state will be like a weak castle built on sand. States and empires throughout history are a good example of this. For the country to develop in a comprehensive way, the spiritual, cultural and economic spheres must develop equally, and our compatriots in the field of culture and art are constantly trying to spread our national culture and art to our society and instill them in the minds of the younger generation. It is appropriate to divide the field of cultural and artistic management into commercial and non-commercial. The commercial sector includes mainly medium and small businesses in the artistic direction. Examples include commercial organizations such as private galleries, pottery workshops, art repair and restoration workshops, design and advertising agencies, art salons and stores, art auctions, and specialized art education

programs. Non-profit organizations include secondary and higher educational institutions in the artistic direction, museums, symphony orchestras, theaters, etc. Management sets itself the goal of making a profit in commercial organizations, and satisfying certain social and cultural needs in non-profit organizations. This is precisely the nature of cultural and artistic management.

Different scholars have given their own definitions of marketing. For example, I.K. Belyaevsky explains as follows: "Marketing is a system of studying the market and organizing and managing it."

Jean-Jacques Lambin describes marketing as follows: "Marketing is a social process aimed at satisfying the needs and wants of organizations and individuals through the exchange of goods and services under conditions of free competition." "Marketing is both a business philosophy and an active practical process".

Based on the above definitions, it can be concluded that marketing is a means of studying the needs of the market and thereby influencing consumers. The main essence of marketing is to direct them to the consumer in the production of goods and services, to coordinate demand and production capabilities. While cultural and artistic institutions were previously considered solely as organizations performing spiritual and educational tasks, today they are becoming active participants in economic and communicative processes in society. Increased competition, diversification of audience needs, and limited state funding opportunities are forcing artistic institutions to organize their activities based on new, modern approaches. One such approach is the application of marketing principles to the cultural management system. For cultural and artistic institutions, marketing provides an opportunity to bring their artistic products to a wide audience, shape the cultural level of the audience, maintain constant communication, successfully implement a social mission, and achieve financial stability. Especially in today's digital economy, choosing the right marketing strategies and using them effectively plays a crucial role in increasing an organization's competitiveness.

The sphere of culture and art is fundamentally different from the classical commercial sector by its ontological nature. If in traditional production and trade relations products are presented in a unified (standardized) form and on the basis of utilitarian value, then the object of art (performance, exhibition, work of art) is distinguished by its exclusivity, non-repetition and artistic and aesthetic determination.

Classical economic criteria are not enough to evaluate an artistic product; its value is formed on the basis of psychosemiotic factors such as the subjective perception of the audience, aesthetic taste, personal worldview and cultural consciousness. It is precisely these aspects that encourage marketing activities in

the cultural sector to abandon standard approaches and develop adaptive strategic models. In the highly competitive environment of a market economy, it is necessary for cultural institutions to apply scientifically based, systematic marketing approaches to promoting their services, segmenting the target audience and establishing stable communicative relations.

Marketing in the field of culture and art is not just a process related to advertising or sales. It is the art of analyzing the market environment, studying the audience in depth, identifying needs and desires in advance, creating a product based on values, and presenting it correctly. For cultural institutions, these processes are of twofold importance. On the one hand, they deliver artistic products to the audience, and on the other hand, they also fulfill a social mission, such as the formation of social values, spiritual consciousness, national heritage, aesthetic taste, and civic position. For these institutions, marketing is not only profitable, but is also considered the basis of their socio-economic stability, reliable communication with the audience, and cultural development. In particular, in recent years, the development of digital technologies, the widespread use of social networks, the changing interest in culture among young people, and the reduction in funding opportunities from the state budget are forcing cultural institutions to adopt adaptive and innovative marketing approaches.

In particular, since artistic products are inherently ambiguous, based on emotional and aesthetic values, there is a need to correctly position them in the market, develop communication strategies, conduct a deep analysis of the user experience, and create appropriate content. In this sense, marketing is not just a means of attracting an audience, but the most effective mechanism for attracting the viewer to art, turning him into an active participant in the cultural process, and establishing aesthetic education. In addition, cultural products often serve as a means of shaping social values. For example, a performance or a work at an exhibition on a theater stage is not only a means of artistic expression, but also a means of influencing the human soul and the consciousness of society.

Through it, historical memory, national pride, aesthetic perception, and moral views are strengthened in a person. However, it is also necessary for art institutions to conduct their activities in a financially stable manner and to be able to offer their services taking into account consumer needs. Marketing approaches play a crucial role in maintaining this delicate balance. The lack of a strong connection between the theater and the audience, the fact that these venues are not always crowded with fans, the low price of tickets (the average price of theater tickets in our country is around 25-30 thousand soms), and the lack of customers are also clearly visible in another aspect - the fact that the money spent on theaters does not pay for itself.

Does the money allocated by the state to theaters pay for itself? No. For example, while 227.4 billion soms were allocated for all expenses for state theaters in 2024 alone, these theaters earned 21.6 billion soms through the staging of performances, as well as an additional 392 million soms through the provision of services.

If all theaters worked at 100 percent occupancy, that is, if the hall was filled with spectators for every performance, it would be possible to earn about 100 billion soms from ticket sales. Now, compare this 100 billion soms with the 21.6 billion soms above and calculate the level of audience coverage in our theaters for yourself. According to the National Television and Radio Company of Uzbekistan, at the same time, the central television and radio channels have programs in this direction such as “Spektakl”, “Milliy Teatr”, “Teatr Mikrofon Olida”, “Radio Spectacle”, and “Radio Theatre”.

Together, the “National Theater” program of the “Culture and Enlightenment” TV channel broadcast 88 plays 206 times in 2024. The “Radio Theater” programs on “Uzbekistan” radio and “Theater at the Microphone” on “Mahalla” radio each broadcast 200 plays during the year. At the same time, the television archive of the National Television and Radio Broadcasting Corporation of Uzbekistan contains 111 plays, and the radio archive contains 200 plays, a total of 311 plays, totaling 344 hours. However, it is important to note one more thing. All of these more than 300 plays are previously recorded works. In 2024, only one work was recorded and broadcast on central television and radio channels - a 1-hour and 27-minute play titled “The Sky Hears Everyone’s Speech” staged at the Uzbek State Academic Musical Theater named after Mukimiy.

The effective use of marketing tools ensures the seamless integration of cultural institutions with the external and internal environment. The main focus here is on interaction with the consumer – that is, the viewer, guest, participant. Based on this approach, it becomes possible to identify the needs of the audience, segment them, create appropriate content and deliver it through the right communication channels. Therefore, through the seamless integration of cultural management and marketing, it will be possible to harmonize the creative potential, financial stability and social mission of art institutions.

Also, in the management of cultural and art institutions, marketing is not only a means of advertising services, but also a powerful management instrument that ensures strategic thinking, market analysis, audience understanding and sustainable development. By studying this topic in depth, we can determine what marketing strategies are needed to ensure that cultural institutions operate in a way that meets the needs of today and tomorrow. It should be emphasized that improving marketing efficiency in cultural and artistic organizations requires

systematic, step-by-step and consistent activities. In this regard, the following sequential practical actions are of great importance. Such a systematic approach helps to optimize the internal structure of cultural institutions, increase their competitiveness in the market environment, improve the quality of services provided to the audience, and increase economic and social efficiency. In addition, today the widespread use of digital technologies and information communications allows cultural and artistic institutions to provide their services to a wider audience.

Therefore, one of the important aspects of modern marketing strategies is to be active on digital platforms, create content on social networks aimed at a target audience, shape the brand image and conduct a deep analysis of the user experience. This, in turn, requires the implementation of new approaches, innovative solutions and digital management tools to increase marketing efficiency.

Art marketing is a branch of management science that studies the possibilities and methods of applying marketing technologies in the field of art and artistic activity. It should be emphasized that the field of art is a separate subsystem of spiritual life, aimed at the creative interpretation of reality and is not always subject to market technologies. The task of art marketing is to combine commercial effect, educational goals, and aesthetic pursuit.

In the field of culture and art, marketing plays a decisive role not only in ensuring the economic sustainability of the organization (survivability), but also in the strategic development of the artistic mission of the institution. Integrating the marketing perspective into the artistic planning process means ensuring seamless communication with the audience at all stages, from the birth of a creative idea to its culmination in the form of a performance, exhibition or demonstration. The conceptual goals and objectives of art marketing are as follows:

Segmentation of the art market: Formation of differential demand in accordance with the aesthetic nature of the art product;

Ensuring audience loyalty: Systematically transforming potential consumers into a permanent audience;

Improving the ecosystem of cultural life: Helping to improve the quality of life by satisfying the aesthetic needs of society;

Achieving financial autonomy: Reducing the level of exogenous dependence on external subsidies and funding sources;

Branding and institutional image: Forming a unique brand of the art institution and strengthening its social authority (reputation);

Stability of the creative labor market: Creating mechanisms to positively influence the employment structure in the arts and stimulate the creative community.

In general, the analysis of the specific features of cultural and art marketing sheds light on the socio-cultural role and transformational significance of this sector in modern society. In particular, in the Republic of Uzbekistan, in recent years, state policy aimed at modernizing the culture and art sector, as well as institutional openness, creates broad opportunities for the implementation of innovative marketing strategies. This requires specialists in the field not only to have creative potential, but also to have fundamental knowledge and competencies in the areas of strategic management, integrated marketing communications, and art logistics.

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