

THE EUROPEAN UNION CONSUMER BEHAVIOUR IN THE FESTIVALS MARKET IN POLAND

Wróblewski Ł., Dacko-Pikiewicz Z., Cuyler A.C.*

Abstract: In companies oriented toward marketing, consumers are at the centre of attention and learning about their market behaviour and preferences is the starting point in the process of shaping the marketing strategy. An organization, thanks to the right marketing strategy, can better adapt to its environment, which is a key element of strategic management. Therefore, this article addresses the issue of consumer behaviour relative to festivals. The first part of the paper features a brief description of consumers of music, film, and theatre festivals in Poland based on surveys, and the second part describes cultural consumers' market behaviour. The researchers collected data for this study on N=891 consumers of five Polish festivals in 2016/2017.

Key words: festivals, consumer, culture services, consumer behaviour

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Introduction

In the 21st century, in the age of market globalisation, the virtualisation of consumption and the development of modern technologies characterised by such phenomena as a particular intensity in competitive struggle, consumer knowledge, in its broadest terms, is becoming increasingly important. Consumer knowledge concerns their needs, expectations, habits, aspirations, preferences, and the conditions of their behaviour. Understanding this behaviour is very important because it allows cultural organizations to adapt their offerings to the consumers' needs more effectively than their 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 cultural consumers. In the process of creating value for the client and achieving the goals of a cultural organization, it is crucial that cultural organizations adapt their cultural offering and the ways they are presented and made available to the rapidly evolving consumer expectations (Kotler, 2005).

Consumer behaviour and its determinants have, for many years, been an important trend in economic research and for several years they have also played a significant role with regard to Polish festivals. In scholarly discourses, interest in the behaviour of consumers has noticeably increased, especially in the context of

* **Łukasz Wróblewski, PhD.**, The University of Dąbrowa Górnicza, **Zdzisława Dacko-Pikiewicz, PhD.**, The University of Dąbrowa Górnicza, **Antonio C. Cuyler, PhD.**, Florida State University

✉ Corresponding author: lwroblewski@wsb.edu.pl

✉ zdacko@wsb.edu.pl; acuyler@fsu.edu

marketing research (Colbert, 2017; Fillis, 2011). The study of consumer behaviour can focus on individuals purchasing products to meet their own needs, on groups of consumers or on institutional buyers. Due to its unique character and high diversity, consumer behavior relative to festivals is of particular interest. Therefore, this article will focus on the purchase behaviour of consumers of festivals in Poland.

In companies oriented toward marketing, consumers are at the centre of attention and learning about their market behaviour and preferences is the starting point in the process of shaping the marketing strategy. An organization, thanks to the right marketing strategy, can better adapt to its environment, which is a key element of strategic management. Source literature defines it as strategic alignment (Hatch, 2002; Pierścioneek, 2011; Kaleta, 2013; Romanowska, 2017). Therefore, the main aim of the paper is to present the characteristics of consumers of festivals in Poland and then to analyse their selected market behaviours. The article also highlights the main trends in consumer behaviour related to festivals in Poland and the resulting implications for cultural management.

Research Methodology

The research methodology for consumer behaviour focuses on obtaining primary and secondary information which are necessary to identify the complexity of phenomena and processes involved in making market choices, purchasing decisions, along with the preparation procedure for making those decisions, and their effects (Smyczek and Sowa, 2005). This also applies to festivals in Poland.

We used the PAPI (Paper and Pen Personal Interview) method with a questionnaire. The purpose of the research was to obtain information about Polish consumers of festivals, 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, we limit this paper to presenting only selected research results and addressing the following issues in detail:

- basic characteristics of consumers of festivals market in Poland,
- sources of information for consumers about festivals,
- the main reason for participating in festivals,
- how the consumers travel to the festival events,
- average consumer spending during festivals,
- type of additional activity when participating in festival events.

We conducted the study from 18 October 2016 to 17 July 2017 on a group of 891 participants of five festivals 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). We present basic information about the festivals in Table 1.

Table 1. Basic information about the festivals in which research was conducted (own study based on the official websites of the cultural entities analysed)

No.	Festival	Description of event / cultural institution
1	JazzArt Festival	"Jazz is not just music, it's a way of life" - Nina Simone's words were the slogan of Katowice's JazzArt Festival 2017. The sixth edition of the festival continued its interdisciplinary approach to jazz. An exhibition of Steve Byram's graphic designs and saxophonist Tim Berne's photographs, who together form Screwgun Records, discussions on European independent labels and social initiatives are important elements of this event. The festival presents jazz in all its diversity.
2	Silesian Jazz Festival	Silesian Jazz Festival is one of the most important events on the musical map of Poland. The Festival, which is appreciated by both professional critics and the public, was created on the basis of open days, during which the achievements of students and graduates of the Jazz Institute of Music Academy in Katowice were presented. The Silesian Jazz Festival features concerts by the greatest stars of jazz. The Silesian Jazz Festival is a unique opportunity to meet music virtuosos who draw inspiration from tradition and folklore.
3	Tauron New Music Festival	The history of Tauron New Music festival began in 2006 in Katowice, when a group of friends connected with the 'Hipnoza' music club decided to organise their own music festival. The first edition of the festival held in the defunct Wilson shaft of the 'Wieczorek' coal mine. Since 2014, the festival has been held at the Katowice Culture Zone which was created on the site of the closed and later revitalised 'Katowice' coal mine in the Bogucice district. From the very beginning, the organisers wanted the festival to present the most interesting contemporary music bordering on jazz, electronics and dance rhythms, while at the same time proving that the sounds, practically absent from the national media, could attract a constantly growing Polish and European audience to Katowice.
4	Regiofun Film Festival	The idea of the International Co-Production Forum Regiofund stems from the conviction that film, with all the stages of its production, is a creative combination of the interests of many entities. The event is centered around film producers, representatives of European film funds, financing institutions, local governments, private investors, television broadcasters, as well as sales agents and distributors.
5	Interpretacje Festival	For 18 years, the Polish Festival of the Art of Directing "Interpretacje" has been setting the direction of contemporary theatre life in Poland. The aim of the festival held in Katowice is to promote theatrical directors and to showcase the latest trends and current artistic directions in theatre as interpreted by Polish live-theatre directors, as well as to make the most interesting performances of the last season, both competition winners and others, available to the public in Katowice.

The cross-section of respondents was diverse in terms of gender, age and education. Basic information about the conducted research is presented in Table 2.

Table 2. 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 of music, film, and theatre festivals located in Katowice	
Sample size	Total 891	
	JazzArt Festival	116
	Silesian Jazz Festival	115
	Tauron New Music Festival	464
	Regiofun Film Festival	101
	“Interpretacje” Festival	95
Spatial extent of research	City of Katowice, Silesian Voivodship, Poland	
Duration of research	From 18 October 2016 to 17 July 2017	
	JazzArt Festival	25, 26, 27, 28, 29 April 2017
	Silesian Jazz Festival	7, 9, 10, 11 December 2016
	Tauron New Music Festival	6, 7, 8, 9, 14, 17 July 2017
	Regiofun Film Festival	18, 19, 20, 21, 22, 23 October 2016
	“Interpretacje” Festival	5, 6, 8, 10, 11, 12 November 2016

Medialab Katowice interviewers made the collected data available to us for further analysis and evaluation. Readers can download source data used for this article 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 European Union under the Creative Europe Programme co-funded this project.

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 festivals 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.

Results

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 and impact 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 regarding festivals include age, education, and gender (Table 3).

Table 3. Age, sex and education of consumers of festivals

No.	Festival	Age (average)	Age (median)	None	Primary	Secondary	In college	Higher education	Woman	Man
1	JazzArt Festival	35.59	31.50	NA	2.59	13.79	12.93	70.69	53.00	47.00
2	Silesian Jazz Festival	34.77	30.00	2.86	2.86	20.00	18.10	56.19	59.00	41.00
3	Tauron New Music Festival	28.89	28.00	1.33	1.11	12.44	16.67	68.44	61.00	39.00
4	Regiofun Film Festival	35.03	29.00	NA	3.16	23.16	21.05	52.63	58.00	42.00
5	“Interpretacje” Festival	34.63	30.00	NA	NA	6.98	17.44	75.58	59.00	41.00
Total		33.78	-	0.84	1.94	15.27	17.24	64.71	58.00	42.00

The research shows that the average age of a Polish consumer of culture, who attends a film, music, or theatre festival is about 34. The data presented in Table 3 also shows that the average age of a person who makes use of the cultural offering varies according to the type of festival. The average age of a person attending a JazzArt Festival, Silesian Jazz Festival, Regiofun Film Festival, and “Interpretacje” Festival is about 35 years, while Tauron New Music Festival is visited by younger people (average age of 29). The consumers of the festivals who took part in the survey were mostly women (58%). The data presented in Table 3 also show that Polish consumers of festivals are well educated, nearly 65% reported completing

higher education, and over 17% are currently enrolled in college. After developing a profile of the consumers of Polish festivals who participated in the survey, the second part of the study focused on identifying selected aspects of their market behaviour. We asked respondents about their main reason for participation in festivals (Table 4 and 5).

Table 4. Sources from which respondents obtain information about festivals [in %]

No.	Festival	Other	Word of mouth	I don't remember	Institution's catalogue	Institution's website	Social media	Press, radio, television	Leaflet, poster
1	JazzArt Festival	4.31	30.17	19.83	4.31	NA	26.72	6.03	8.62
2	Silesian Jazz Festival	3.48	34.78	NA	4.35	15.65	34.78	3.48	3.48
3	Tauron New Music Festival	9.70	31.90	18.53	0.65	NA	32.97	5.60	0.65
4	Regiofun Film Festival	9.18	32.65	5.10	4.08	10.20	26.53	8.16	4.08
5	"Interpretacje" Festival	11.83	25.81	7.53	3.23	13.98	27.96	5.38	4.30
Total		7.70	31.06	10.20	3.32	7.97	29.79	5.73	4.23

The data presented in Table 4 show that in Poland the most relevant source of information about organised festivals is information obtained from friends (31.06% of respondents). The respondents report social media (29.79%) as second.

Table 5. Main reason for participating in a festivals [in %]

No.	Festival	The festival was nearby	Other reason	I visit this festival on a regular basis	Free entry	The festival was recommended to me by another person	Going out with friends	Festival or subject of interest to me
1	JazzArt Festival	1.70	5.20	12.10	2.60	12.90	18.10	47.40
2	Silesian Jazz Festival	0.90	7.90	7.90	6.10	11.40	21.90	43.90
3	Tauron New Music Festival	4.10	10.80	23.90	6.50	7.80	16.40	30.60
4	Regiofun Film	5.00	5.00	19.80	4.00	11.90	18.80	35.60

	Festival							
5	“Interpretacje” Festival	1.10	6.30	26.30	6.30	6.30	18.90	34.70
Total		2.56	7.04	18.00	5.10	10.06	18.82	38.44

Over 38% of the respondents declared participating in the festivals because of their interest in the subject matter itself. From the data presented in Table 5, it is clear that participation in a festivals is also a good way of spending time with friends. More than 18% of respondents stated that going out with friends is the main reason for their participation in a festival. We also asked the respondents how they arrived at the festivals. We show the results in Table 6.

Table 6. How the respondents travel to a festival [in%]

No.	Festival	Other	Public transport (bus, tram)	On foot	By train, bus	By bike	By car
1	JazzArt Festival	6.90	17.20	21.60	NA	NA	54.30
2	Silesian Jazz Festival	1.70	13.00	9.60	7.80	NA	67.80
3	Tauron New Music Festival	27.20	13.60	24.10	NA	1.90	33.20
4	Regiofun Film Festival	2.00	37.40	17.20	6.10	2.00	35.40
5	“Interpretacje” Festival	1.10	28.40	10.50	10.50	1.10	48.40
Total		7.78	21.92	16.60	4.88	1.00	47.82

The vast majority of respondents (over 47%) arrive at a festival via their own car. The authors confirm these results with 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 and Wróblewski, 2017).

Table 7. Average expenditure of the respondents during festival events

No.	Festival	average		median	
		In PLN	In USD	In PLN	In USD
1	JazzArt Festival	49.78	13.53	30	8.15
2	Silesian Jazz Festival	78.40	21.30	40	10.87
3	Tauron New Music Festival	262.25	71.27	200	54.35
4	Regiofun Film Festival	50.61	13.75	30	8.15
5	“Interpretacje” Festival	107.95	29.34	50	13.59
Total		109.80	29.84	-	-

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)

We also asked the respondents about the average expenditure they incurred when participating in a particular festival - the amount of money the person spent or is

willing to spend during a festival event on additional entertainment, food, accommodation, etc. (not including the cost of the ticket for the festival events). We present the results in Table 7.

The research shows that the average expenditure incurred by Poles during the festivals under study is \$29.84. Respondents spend the most money on the Tauron New Music Festival (\$71.27), and the least when attending the JazzArt Festival - about \$13. In addition, we asked respondents about the type of expenditures. The respondents reported the type of additional activity on which they spent money during the festivals (Table 8).

Table 8. Type of additional activity when participating in a festival [in %]

No.	Festival	Clubs, bars or cafés	Restaurants	Other cultural institutions	Accommodation	Sports/leisure	Walking, sightseeing	Shopping, souvenirs	Nothing special	Other
1	JazzArt Festival	29.30	13.80	17.20	2.60	2.60	17.20	6.00	37.90	9.50
2	Silesian Jazz Festival	23.50	13.00	7.00	0.90	1.70	20.90	3.50	40.00	10.40
3	Tauron New Music Festival	37.90	40.70	29.70	22.6	3.70	48.5	10.8	18.1	4.30
4	Regiofun Film Festival	28.70	17.80	3.00	1.00	2.00	24.80	11.90	22.80	14.90
5	"Interpretacje" Festival	25.30	16.80	9.50	3.20	NA	17.90	4.20	33.70	12.60
	Total	28.94	20.42	13.28	6.06	2.00	25.86	7.28	30.50	10.34

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

The data presented in Table 8 show that Polish festival consumers most often participate in festivals and do not undertake any other activity (30.50%). Alternatively, they take a walk and see the sights of the city where the festival is located (25.86%). Approximately 29% of the respondents visit clubs and bars, or cafés (28.94%) or restaurants (20.42%) before/after attending the festival.

Discussion

This study of the behaviours of consumers of festivals in Poland present a variety of concerns deserving of additional attention. These behaviours are so varied that it is impossible to build a single matrix of consumer behaviour for the "average" consumer of a festival in Poland. Comparing these research results with previous

studies conducted by the authors of the article (Dacko-Pikiewicz and Wróblewski, 2017; Wróblewski, 2016, 2017) as well as by other researchers of the festivals market (Crespi-Vallbona and Richards, 2007; Kozorog, 2011; Linko and Silvanto, 2011; O'Grady and Kill, 2013; Olsen, 2013; Gligorijevic, 2014; Sobocińska, 2015, 2017), we can distinguish clear trends occurring in relation to the market behaviour of consumers in Poland. These trends are important for marketing activities undertaken by festival organisers.

First of all, there is a growing diversity in the methods of acquiring information about festivals. In Poland, consumers continue to mostly receive information about festivals from friends, acquaintances, or family members. However, the importance of the Internet is growing, especially relative to social media, although not as fast as one might have expected. The development of new information and communication technologies contributes significantly to changes in the forms of satisfying the needs and participation of individuals in social life (Qualman, 2012; Szczepańska-Woszczyzna, 2014; Rosewall, 2017; Walancik, 2017). This is accompanied by a change in the roles played by consumers of festivals, who, through the use of new technologies, are no longer merely recipients of the message, but also active participants in the process of creating and disseminating cultural services (Anderson, 2008, 2009). This is manifested by the introduction of photographs, videos from festival events on the Internet, or comments regarding the cultural institutions organising the events. This tendency means that modern consumers are faced with a vast choice of cultural products and services, but also of places and ways to acquire them. The multichannel trend equally relates to the distribution of festival events as well as to the process of marketing communication between the festival organiser and the consumer. At the same time, there are signs of a crisis in consumer confidence in the traditional forms of marketing communication such as television and press advertising (Brown and Haynes, 2008; Lee and Kim, 2008). On the one hand, this is due to a kind of oversaturation with unidirectional messages in the classical media and, on the other hand, due to the general lack of universally accepted, unequivocal role models.

Secondly, factors that are conducive to the development of new trends in consumer behaviour in the festival market in Poland include the increasing mobility of the consumers of this cultural offering. 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 festivals, who seek formatted, global cultural products in various fields such as the Tauron New Music Festival mentioned in this article. In Poland, we have observed the disappearance of the division into rigidly separated fields of art (music, film, literature, etc.) 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 festival 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 that festival organisers should extend festival offerings with additional elements.

Thirdly, research shows that the majority of attendees of festivals are women (58% of respondents). One can observe the greatest imbalance with respect to such Polish festival as Tauron New Music Festival. As many as 61% of the visitors to this festival are women. 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) indicated that women will become the most significant consumers in the 21st century. They base this observation, among others, on the report "Evolution. The Eight Truths of Marketing to Women" by Faith Popcorn and Lys Marigold. They argued that marketers would direct every action related to sales towards women. They will become the main object of an organisation's work - including festival organisers. This is due to the very large share of women making purchasing decisions. Festival organisers must begin to treat women and men as people who make different decisions, have different purchasing trends, needs, and expectations, which a large number of festival managers still cannot accept in Poland. Men and women are guided by different motivations when shopping. The direction of these activities is defined as gender marketing, or female marketing. Women dominate household expenditures. According to a survey by the Boston Consulting Group (Pawlikowska, 2011), women make 80% of purchasing decisions and thus control most of any spending, including cultural expenditures.

The research also shows that consumers of festival events in Poland are well educated. Nearly 65% of all respondents reported that they have completed higher education. The trend of the expansion of higher education is noticeable both in Poland and in other Western European countries. Increasingly educated citizens are becoming more aware cultural consumers. Consumers who can take advantage of the available market information to acquire goods maximising perceived value. Such a person reports high demands on festival organisers, expecting a high quality festival at a reasonable price. Not only general education, but also the evolution of the content delivered in the educational process has an impact on purchasing behaviour on the festival market. It is becoming increasingly liberal, promoting diversity and individualism, and increasingly makes use of technological developments, such as the Internet (Vrontis and Yhrassou, 2007).

Understanding the consumer behaviour on the festivals market is the basic for marketing strategy formulation by managers. Consumers reaction to this strategy determines the organization success or failure. In competitive environment organizations can survive only by offering more customer value - difference between all the benefits derived from a total product and all the costs of acquiring those benefits - than competitors. Providing superior customer value requires the festival organisers to do a better job of anticipating and reacting to the customer

needs than the competitor. Therefore, the activity of festival organisers will have to deal with a new concept of value going far beyond non-financial aspects, which additionally imposes new conditions on the issue of measuring and reporting growth. In this concept, value is a broader idea than usability. The value is determined not only by what kind of service the customer receives. Equally important is the way of receiving the service, and to be precise, the quality of the process of interaction and dialogue with different segments of festivals customers. The effect of the exchange of tangible and intangible values is the satisfaction of customers, their trust and commitment to the service provider. The value of maintaining ties with a cultural institution perceived by customers can be described as follows: value perceived by customers = core value ± additional value. The basic value concerns the most important benefits resulting from participation in the festival. On the other hand, added value is associated with additional services and the interaction process. The main advantage and its associated additional services (added value), delivered in a sequence of episodes within the interaction process, shape the value perceived by the client. It is important that the process of offering value does not diminish what is known and already in use, in order to be able to take the risk of introducing the innovation. It follows that in order to meet the expectations of different customer segments, it is important to continually study their needs and preferences.

Summary

The main reason for the development of research into consumer behaviour of cultural services is the changes related to their behaviour in the festivals market which has been caused by an increase in the choices of various market offers as well as the increasing wealth of societies. By analysing the results of this research and secondary sources, one can conclude that changes in the behaviour of consumers of festival events in Poland are related to an increase in the mobility and the level and quality of education of the consumers of cultural services. The dynamic, difficult market of festivals in Poland, the changing needs and preferences of consumers in this market increase the demand for information and generate the need for the continuous improvement of marketing procedures and activities. It also implores a careful, and attentive look at the consumers and their market behaviour. By presenting selected characteristics of consumers of festivals in Poland, their behaviour and the observed changes in the behaviour, we set out to indicate the directions of development for the festivals offer. The results presented may also become an important starting point in the process of planning a marketing strategy. Future research should explore the role festivals play in stimulating cultural tourism in Poland. For example, a study might investigate the question how far do cultural tourists travel in Poland to attend a festival, and how much do they spend during their travels. Furthermore, a study should explore why women and the more highly educated attend festival versus men or people with less education.

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ZACHOWANIE KONSUMENTA UNII EUROPEJSKIEJ NA RYNKU FESTIWALÓW W POLSCE

Streszczenie: W firmach zorientowanych na marketing, konsumenci znajdują się w centrum uwagi, a rozpoznanie ich zachowań rynkowych i preferencji jest punktem wyjścia w procesie kształtowania strategii marketingowej. Organizacja, dzięki odpowiedniej strategii marketingowej, może lepiej dostosować się do swojego otoczenia, które jest kluczowym elementem zarządzania strategicznego. Dlatego w artykule rozważano kwestię zachowań konsumenckich w odniesieniu do festiwali. Pierwsza część artykułu zawiera krótki opis konsumentów festiwali muzycznych, filmowych i teatralnych w Polsce, a druga część w oparciu o badania ankietowe, opisuje zachowania rynkowe konsumentów usług kulturalnych. Autorzy zebrali dane do tego badania na próbie (N = 891) konsumentów pięciu polskich festiwali w roku 2016/2017.

Słowa kluczowe: festiwale, konsumenci, usługi kulturalne, zachowania konsumenckie.

欧盟消费者行为 在波兰的节日市场

摘要:在面向营销的企业中，消费者是关注和了解其市场行为和偏好的中心，是营销战略制定过程的起点。由于正确的营销策略，组织能够更好地适应环境，这是战略管理的关键要素。因此，本文针对消费者行为相对于节日的问题。本文的第一部分是基于调查对波兰音乐，电影和戏剧节日的消费者进行简要描述，第二部分描述文化消费者的市场行为。研究人员收集了2016/2017年五个波兰节日N= 891名消费者的研究数据。**关键词:**节日，消费，文化服务，消费行为，研究成果