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THE SUMMARY OF PHD THESIS

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The strategies of cultural institutions against customers' dissatisfaction and boycotts.

ENGLISH VERSION

In the current scientific discourse in the area of marketing and management, more and more attention is paid to the consumer and to the relationship he or she has with the organizations. The pro-relational approach assumes that a long-standing relationship with the customers contributes to a high level of loyalty, a reduction in the cost of acquiring new buyers, sustainable competitive advantage and a stable market position. The aim of enterprises is to eliminate dissatisfaction from the relations with customers what is still problematic due to the complexity and individual character of this phenomenon. While much attention has been paid, so far, to the consumers' disappointment with enterprises, it has only been investigated incidentally in other types of organizations, such as cultural institutions, associations or foundations.

Nowadays, the phenomenon of dissatisfaction occurs much more often than a decade ago. Consumers with access to modern sources of information, social media and other buyers are more able to precise their own expectations towards the offer. The combination of large amounts of information, the consumer imagination and many promising marketing campaigns leads to high expectations, which are the basis for potential dissatisfaction.

One of the biggest challenges facing modern businesses are customers' boycotts. They can be defined as a market phenomena where people who can stop or limit their use of the offer, or affect the current audience of a company, do this to express their dissatisfaction and force companies to change their non-approved practices. Consumer boycotts are able to undermine the image of any organization and reduce its profits. Contrary to the popular belief, companies are not the only entities that are paying attention to prevent customers' protests. Also non-governmental organizations and cultural institutions seem to be interested in potential ways to protect their position on the market.

Traditional companies are striving to prevent boycotts and consumer dissatisfaction, while benefiting from numerous studies and case studies made over the last fifty years. Cultural institutions do not currently have similar theoretical support. They have mainly benefited from research and descriptions of the boycott situation of traditional enterprises. Such action does not always allow for an effective response and full control of the problem. The lack of scientific interest in dissatisfaction and boycotts against cultural institutions has a

direct effect on the low awareness of these phenomena among cultural managers, thereby limiting their ability to manage effectively.

Over the last decade, a growing number of consumer boycotts on the Polish cultural market has been noticed (mainly directed against theaters). They may have a negative impact on the functioning of an organization and even threaten its further existence. However, no scientific publication described, so far, the specificities of boycotts against cultural institutions. Unexplained questions remain, *inter alia*:

RQ1: What is the difference between dissatisfaction and the boycott directed against cultural institutions and companies?

RP2: What kind of boycotts is typical for cultural institutions and what for businesses?

RQ3: What are the goals of the boycotters and how they can achieve them?

RQ4: What contribute to the development of boycotts against cultural institutions?

RQ5: How does the boycott of cultural institutions develop?

RP6: What strategies can be used by cultural institutions to prevent and counteract customers' boycotts?

RQ7: How can the boycott of cultural institutions be used for promotional purposes?

The subject of this thesis was to describe the boycotts' specificities in cultural institutions and crisis strategies they use against them. The main goal (MG) of the research was to investigate what types of boycotts are developing in the case of theaters and how they respond to such threats. As far as the consumers' boycotts and anti-crisis strategies in theatrical institutions has not been described before, the specific objectives of the research were also proposed:

G1 – to compare the forms and determinants of consumer discontent/boycott against cultural institutions and enterprises;

G2 – to indicate what types of boycotts are specific for cultural institutions;

G3 – to point out the determinants of boycotts against the cultural institutions;

G4 – to propose a cycle of development of the boycott situation in a cultural institution;

G5 – to present the differences in anti-crisis strategies undertaken by traditional companies and cultural institutions.

A particular difficulty in conducting the analysis was the extensive scope of the research subject - the need to use theories of dissatisfaction and boycotts against corporations and transfer them to the area of cultural institutions. The paucity of previous research forced the author to analyze the content of magazines and online sources. The information found were used to identify the boycotts against Polish cultural institutions. It was noted that the customers used to boycott mainly against theaters.

The research allowed to find that due to the growing competition in the cultural market, some institutions try to promote themselves by using media noise and controversy. Consequently, the thesis argues that the consumer boycott can be both a threat and a conscious form of promotion of cultural institutions.

In order to answer the research questions put forward, it was decided to carry out the analysis of the secondary data and qualitative research. According to the research procedure described extensively by Professor Dariusz Jemielniak, the hypothesis has been abandoned for the research questions presented earlier. In the analysis of journals and blogs materials published in Polish, English, German, French, Russian, Spanish, Swedish and Portuguese were taken into account. As mentioned earlier, the subject analyzed in the research were theaters. The time of the investigation can be divided into two areas. The case studies of Polish theaters' boycotts are coming from the period 2006-2016. Empirical research was conducted from March 2016 to January 2017.

The thesis is both exploratory and descriptive. On the basis of press articles and content analysis the case studies have been created. They illustrate the current boycott of Polish theatrical institutions. The qualitative method was also used as far as the purpose of the research project was to describe a excerpt of the organizational reality that was not previously analyzed by other researchers. The technique used was an in-depth interview, conducted with the directors or marketing experts of selected theaters. Such a form has allowed greater freedom of inquiry and discretion, which is particularly important in projects dealing with organizational crises. The tool used in the study was a questionnaire.

The dissertation consists of four chapters. The first three are theoretical, and the fourth one is empirical. In the first chapter, attempts were made to answer the first research question (RQ1) and to carry out the first objective (G1). At the beginning it is presented the genesis of research development upon satisfaction and dissatisfaction of customers, definitions of main terms as well as main paradigm used in this area of science. Moreover, it is described the sustainable consumption concept and its impact on customers attitudes. It has been pointed

out that disappointment in both normative and utility areas can contribute to consumer dissatisfaction and consumer boycotts. Basing on the analysis of literature, the main models explaining the formation of dissatisfaction were presented.

Chapter two was subordinated to the implementation of the second specific goal (G2) and answer to the second (RQ2) and third (RQ3) research questions. Based on literature and case studies, main types of boycotters and their goals are presented. Furthermore, there are presented the main categories of boycotts which take into account the following criteria: the status of the subject, the number of simultaneously boycotted entities, the type of accompanying activities, the use of reference entities, the environment of the boycott. Based on them, it is concluded which types of boycotts are characteristic for cultural institutions.

The third chapter presents the specificities of the cultural market and offer, characterizing the selected aspects of marketing and management in this area. The chapter begins with an analysis of such the features and functions of a product of culture that can contribute to the consumer dissatisfaction. The types of cultural institutions and consumers who engage in boycotting are described. Moreover, the process of segmentation, selection of the target market and positioning has been clarified, indicating how they affect the development of disappointment among culture consumers. The last part presents the specifics of competition and stakeholders in the cultural market.

Szczególną rolę w rozprawie odgrywa rozdział czwarty, w którym poprzez prezentację wyników badań empirycznych zrealizowano czwarty (CS4) i piąty (CS5) cel szczegółowy oraz udzielono odpowiedzi na piąte (P5), szóste (P6) oraz siódme (P7) pytanie badawcze. Tę część rozprawy rozpoczęto od charakterystyki strategii wykorzystywanych w zarządzaniu sytuacjami kryzysowymi. Na podstawie informacji uzyskanych z wywiadów przeprowadzonych z menadżerami instytucji teatralnych zaproponowano cykl rozwoju sytuacji bojkotowej w instytucji kultury oraz wskazano strategie, które wykorzystywane są przez tego rodzaju organizacje przy wystąpieniu zjawiska bojkotu. Następnie opisano sześć studiów przypadków bojkotów polskich instytucji teatralnych: Teatru Polskiego we Wrocławiu, Teatru Śląskiego w Katowicach, Teatru Dramatycznego w Warszawie, Teatru Polonia w Warszawie, Teatru Polskiego w Bydgoszczy oraz Teatru Starego w Krakowie. Wskazano wykorzystywane przez nie strategie oraz przyczyny powstałego bojkotu. Każdy z przypadków zaklasyfikowano do kategorii bojkotów zaprezentowanych w rozdziale drugim. Dzięki poczynionej analizie zasygnalizowano nieopisane wcześniej w literaturze

zjawiska - "cichy bojkot", "próg akceptowalności działania" oraz "bojkot rewersyjny". W ostatniej części rozdziału zaprezentowano mechanizm wykorzystania bojkotu przez instytucje kultury do celów promocyjnych, co pokazało zgodność wyników badań własnych z postawioną w pracy tezą.

In the forth chapter the fourth (G5) and fifth (G5) specific goals were carried out through the presentation of the empirical study. This part of the dissertation begins with the characteristics of strategies used in crisis management. Based on information obtained from interviews with theaters' managers, a cycle of boycott's development in a cultural institution was proposed. Furthermore, six cases of boycotts of Polish theatrical institutions were described: the Polish Theater in Wroclaw, Silesian Theater in Katowice, Drama Theater in Warsaw, Polonia Theater in Warsaw, Polish Theater in Bydgoszcz and Old Theater in Cracow. Each case comprise the crisis strategies they used as well as the reasons for the boycott. On the ground of the conducted analysis, the phenomenon of "silent boycotting", "action acceptability threshold" and "reversal boycott" have been described for the first time in the literature. The last part of the chapter presents the mechanism used by theater to promote themselves on the basis of boycott.