

Сценичните изкуства и тяхната публика в онлайн среда

Автор: Ина Станоева

The Performing Arts and Their Audience in The Online Environment

Author: Ina Stanoeva

Резюме: Целта на настоящата статия е да се представят първично изследване с мнението на българската публика по отношение на сценичните изкуства. Проведено е и вторично изследване на състоянието на българските сценични институции в онлайн пространството. Използвани са методите за контент анализ, дескриптивна статистика и тестване на хипотези. Резултатите показват, че има разминаване в инструментите за комуникация, използвани от организациите от сценичните изкуства и най-предпочитаните средства за комуникация от страна на техните публики.

Ключови думи: сценични изкуства; маркетинг на изкуствата; публика

Abstract: The purpose of this article is to present a primary study with the opinion of the Bulgarian audience regarding the performing arts. A secondary study of the state of Bulgarian stage institutions in the online environment was conducted. The methods for content analysis, descriptive statistics and hypothesis testing were used. The results show that there is a difference in the communication tools used by performing arts organizations and the most preferred means of communication by their audiences.

Keywords: performing arts; arts marketing; audience

JEL: M31; M29

1. INTRODUCTION AND LITERATURE REVIEW

According to the National Statistical Institute, as of September 12, 2019, there are 66 theaters, 9 opera and ballet institutions in Bulgaria. (NSI, 2019). In 2021 (July 12, 2021)

the theaters were 62, 9 opera and ballet institutions (NSI, 2021). There is no information about the circus troupes. The information is presented on Table 1.

Table 1. Data on the performing arts in Bulgaria for the period 2015-2020

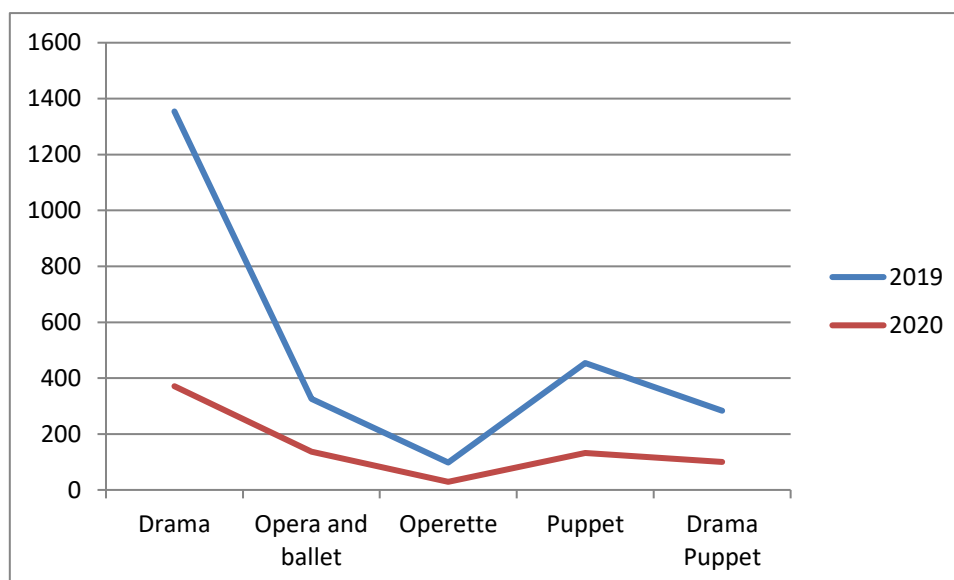
	2015	2016	2017	2018	2019	2020
Theaters - no.	75	75	74	75	74	71
Dramatic	37	36	35	36	36	35
Opera and ballet	7	7	7	7	7	7
Operetta	2	2	2	2	2	2
Puppets	22	23	23	23	22	20
Dramatic-puppet	7	7	7	7	7	7
Places - no.	29970	29090	29370	29907	31263	28634
Dramatic	17102	16061	16780	16913	18148	15246
Opera and ballet	4340	4430	4405	4405	4346	5228
Operetta	1573	1535	1540	1540	1544	1060
Puppets	3279	3369	2950	3354	3409	3177
Dramatic-puppet	3676	3695	3695	3695	3816	3923
Performances - no.	14168	15162	15333	15155	15955	7021
Dramatic	5637	6110	6146	6360	6777	3021
Opera and ballet	1101	1130	1122	1022	1017	630
Operetta	255	390	365	363	329	136
Puppets	5313	5545	5774	5216	5638	2338
Dramatic-puppet	1862	1987	1926	2194	2194	896
Average number of performances per theater - no.	189	202	207	202	216	99
Productions - no.	1620	1646	1743	1789	1808	1405
including: new	347	331	366	330	356	176
Visits - thousand	2169	2295	2222	2389	2516	769
Dramatic	1060	1196	1137	1282	1354	371
Opera and ballet	354	332	307	313	326	137
Operetta	66	86	94	91	98	29
Puppets	424	426	426	436	454	132
Dramatic-puppet	264	256	258	268	283	100
Average number of visits						
At one theater - a thousand.	29	31	30	32	34	11
At one performance - no.	153	151	145	158	158	109

Source: National Statistical Institute (2021)

Attendance during the pandemic fell by 32% or about 1/3. This is due to both the closure of institutions and the requirement for reduced capacity to use the hall.

Regarding the different types of art, we can see that the biggest decline is observed in opera. The percentage of dramatic performances decreased by 27%, opera and ballet - 42%, operettas - 30%, puppet theatres - 29%, drama puppet theatres - 35%. (Fig. 1)

Fig. 1. Change in the attendance of stage productions



As it can be seen from the tables above, there are 48 state theaters and 10 state troupes.

According to publications found in the press, circus art is currently private and 9 circus troupes operate in Bulgaria (Kitanova, 2017; Vaseva, 2017).

2. METHODOLOGY

For the purposes of this paper, two studies have been conducted - secondary and primary.

The aim is to understand consumers' views on the current marketing tools used by them and the performing arts organizations, as well as on their future preferences. Also, it is aimed to consider the current state of the performing arts institutions and the marketing techniques they use to attract an audience.

2.1. Secondary research

The secondary study was conducted in two stages: the first stage - 5 - 9 August 2019 and the second stage - in the period 20 - 28 June 2021.

The methodology includes a secondary study of data from the Ministry of Culture, own content analysis of the online presence of performing arts institutions and comparative analysis.

In the first stage of the study, 51 state institutions in the field of performing arts were examined, and in the second stage the same institutions were examined and new indicators were added. We also looked at some private and municipal institutions during the second stage.

The following indicators are considered:

- Number and type of performing arts institutions.
- Attendance and number of performances.
- Availability of a website of each of the cultural institutions.
- Existence of a Facebook page and number of followers. Comparisons are made in the changes of the indicators from the first stage.
- Existence of Instagram profile and number of followers. Comparisons are made in the changes of the indicators from the first stage.
- Existence of a Twitter account and number of followers. Comparisons are made in the changes of the indicators from the first stage.
- Availability of Youtube channel and number of followers. Comparisons are made in the changes of the indicators from the first stage.
- Use of a Chatbot.
- Use of own or external reservation ticket system.
- In the second stage we have considered the presence of institutions in the platform for collective shopping grabo.bg.

2.2. Primary research

To compare the marketing techniques used by the stage institutions and the preferences of the spectators, we conducted a survey among 155 respondents from all over the country of Bulgaria. The object of the research are precisely the potential spectators of stage productions aged 14-94.

The subject of the study are the preferences and attitudes of the spectators regarding the methods of informing about performances, the level of attendance before and after the pandemic, the use of social networks.

A questionnaire containing 14 questions was prepared. It was developed on the Google Forms platform.

It was distributed online in the period June 8 - July 14, 2021 throughout the country and for this purpose were used social networks, emails, online groups. The questionnaire was also sent to artists in the field of performing arts in order to be distributed among their audiences.

Sampling methods are convenience sampling and the "snowball" method.

The questionnaire is completely anonymous and the respondents could opt out at any time. The time required to complete one questionnaire was between 3 and 5 minutes.

The questionnaire consists of 14 questions - 4 demographic, related to gender, age, income and education.

- The questions asked to the respondents include: filtering question,

- frequency of attendance at performing arts performances before and after the 2020 pandemic,

- viewership of performing arts online,

- preferred ways of informing about performances such as both traditional marketing tools - posters, television and radio advertising, advertising in newspapers and magazines, transport advertising and online tools such as the website of the organization or freelance actor, email newsletter, social networks, blog, collective shopping sites, chatbots, Internet art directories, as well as interviews with artists and information from friends / acquaintances, the so-called word-of-mouth .

- Where do users buy tickets - from the organization's box office, online - from the organization's website, from other sites such as eventim.com , bgbileti.com , besttickets.bg or from collective shopping sites - e.g. grabo.bg.

- Respondents were also asked if they agreed with three statements - "I would pay for digital performances online", "I prefer live performances", "I prefer other forms of entertainment to stage productions".

- A question was also included about who the respondents follow on social networks - performer, performing arts organization, critic, performing arts influencer.

- Those who answered the previous question had to indicate on which social network they follow these persons / institutions, as well as what information they are interested in.

The results of the primary study are presented in the next paragraph. For the purposes of data analysis, the methods of descriptive statistics, hypothesis testing and use of nonparametric tests were used. 27 hypotheses were tested. The tests Pearson Chi square, Cramer's V, Kolmogorov-Smirnov, Mann-Whitney were used. The data were analyzed using the software programs IBM SPSS Statistics 23 and Microsoft Excel.

Determining the margin of error that we have assumed for the purposes of data analysis: this is a statistical value that reflects the maximum deviation of the sample mean from the actual mean (of the population). In this case we assume: $\alpha = \pm 5\%$.

RESULTS

3.1. Study of the state of marketing in Bulgarian stage institutions

Availability of a website

In 2019, 96% (49 out of 51) of institutions in the field of performing arts have websites. Drama Theater - Lovech does not have a website, and that of Drama Theater - Blagoevgrad is being developed at the time of this analysis. In 2021, all institutions have websites and only the Shumen Symphony has a website that does not open. This is an improvement over 2019.

Email newsletter

Only 10 institutions or 20% have an e-newsletter subscription feature. These are the National Theater - Sofia, Drama Theater - Plovdiv, Drama and Puppet Theater - Haskovo, Puppet Theater - Stara Zagora, Sofia Opera and Ballet, Music and Ballet Center - Sofia, Theater and Music Production Center - Varna, operas in Burgas, Plovdiv and Ruse.

The capabilities of this tool are still not used enough, and this is one of the best opportunities to reach an interested audience and to have constant access to it, as the rules for having accounts on social networks are changing, and there are many hacker attacks. The institutions do not have permanent access to the customer base on social networks. In addition, users usually subscribe to an online newsletter themselves, and this is an access to an interested audience.

Facebook page

92% (47 out of 51) institutions have a presence on Facebook in 2019. Of them - Puppet Theater - Sliven relies on a friendly profile and not on an official page; Theater and Music Center - Kardzhali has no official page, but an amateur one; Opera - Plovdiv and Theater and Music Production Center - Varna have 3 Facebook pages - one combined and one for the respective sub-arts. No Facebook presence of Puppet Theater - Yambol, Puppet Theater - Dobrich, Symphony - Shumen and Ensemble "Philip Kutev" was found. Their followers range from 131 of the Music and Drama Theater - Veliko Tarnovo to 52,962 of the National Theater. The latter has 2 times more than the second on the survey - Facebook followers 27 856 of Drama Theater - Plovdiv.

In 2021, all institutions have a presence on Facebook. Most of them have official pages. Some have a combination of a friendly profile and an official page such as Drama Theater - Sliven, Puppet Theater - Plovdiv, Symphony - Shumen, others have only a friendly profile such as Puppet Theater - Sliven and Puppet Theater - Yambol, and Ensemble "Philip Kutev" uses a group. This is probably due to the greater visibility of the posts when they are shared in a group or as friendly posts. There is a limit of 5,000 friends, which will hinder the institutions if they increase their followers in the future.

There has been significant growth in some of the institutions, with the exception of the National Theater, which has lost many of its followers due to a change in the page. Some institutions increase their base of followers by over 3000% (Music and Drama Theater - Veliko Tarnovo). There is a significant increase in the number of followers of Opera - Plovdiv (over 20,000), Sofia Opera and Ballet (over 30,000) and Satirical Theater - Sofia (over 17,000). In other institutions this progress is modest, but with the exception of two - the National Theater and the Rhodope Theater, there is an increase in followers, which is a good trend and allows for more marketing activities on Facebook .

A study similar to ours in terms of Facebook profiles is being done by Kutin (2019). It calculates the share of the local audience that follows the pages of the institutions. They range from 0.041 for Drama Theater - Plovdiv to 0.002 in theaters with fewer followers. This also shows the unused potential of this platform by the institutions operating in the field of performing arts.

Presence on Twitter

Only 14% or 7 institutions have a presence on Twitter.

These are the National Theater - Sofia, the Bulgarian Army Theater, the Drama Theater - Dobrich, the Drama and Puppet Theater 199 - Sofia, the Youth Theater - Sofia, the Puppet Theater - Plovdiv, the Sofia Philharmonic. Their followers range from 27 at the Drama Theater - Dobrich, to 1175 at the Drama and Puppet Theater 199 - Sofia.

In 2021, the Drama Theater - Gabrovo, the Drama and Puppet Theater - Pazardzhik, the Opera - Plovdiv also have profiles.

Drama Theater - Dobrich, National Theater, Youth Theater - Sofia have closed their Twitter accounts.

Their followers range from 12 at the Drama and Puppet Theater - Pazardzhik to 1555 at the Sofia Philharmonic in 2021.

Most likely, the weak presence of Bulgarian stage institutions is due to the weaker presence of Twitter among Bulgarian users compared to other social networks (Similarweb, 2021).

Presence on Youtube

In 2019, 27, 44% or 14 institutions have a presence on YouTube. In 2021, their number has increased to 26 or 51%.

Various excerpts from productions are uploaded to this channel. Unfortunately, their followers are few - from 1 at the Puppet Theater - Yambol to 3590 at the Sofia Opera and Ballet. This platform could be further developed, as the presentation of excerpts from performances and concerts can significantly increase the share of visitors. In addition, it is one of the most preferred by the younger generations.

3.1.7. Presence on Instagram

In 2019, 10 institutions or 19,6 % have a presence on Instagram. In 2021, this number increases to 23 institutions or 45%. This platform could also be developed as it grows, especially among the younger generation (Similarweb, 2021). Its followers range from 9 at the Stara Zagora Opera to 3480 at the Sofia Opera and Ballet. In 2019, the leader in this ranking was the National Theater with 2136 followers.

It is again impressive that the National Theater is losing a significant part of its followers. Most likely, this is due to a hacker attack and the need to create a new account.

Existence of own ticket reservation system

Seven institutions or 13.72 % have their own reservation system for purchasing tickets. These are the National Theater - Sofia, the Satirical Theater - Sofia, the Drama

Theater - Plovdiv, the Bulgarian Army Theater, the Youth Theater - Sofia, the Music and Ballet Center - Sofia, the Opera - Stara Zagora.

In 2021 they are already 8. The Drama Theater - Burgas and the Puppet Theater - Varna have also acquired their own reservation system. And the Youth Theater has switched to using the services of theatre.art.bg.

Obviously, the representatives of the capital's institutions have an advantage in this indicator. Some of the institutions use external platforms for booking and purchasing tickets such as Bgbileti.com, Eventim.bg, Theater.art.bg, Theater.bg, entase.bg.

This is also an indicator that can be worked on and developed in order to increase sales.

Own reservation system would increase the faster purchase, as users will not be redirected to other sites.

The percentage of institutions using this tool is still small.

Using a chatbot

The study of the presence of a chatbot was not included in the planning of the analysis for this point in the first stage in 2019, as the author did not expect that some of the institutions could have it. It was a pleasant surprise that 25,49 % or 13 institutions have one. These are Theater "Bulgarian Army", Drama Theater Gabrovo, Drama Theater - Yambol, Drama Theater - Sliven, Drama and Puppet Theater 199 - Sofia, Drama and Puppet Theater - Haskovo, Drama and Puppet Theater - Shumen, Youth Theater - Sofia - Puppet Theater - Pleven, Drama and Puppet Theater - Vratsa, Puppet Theater - Stara Zagora, Opera - Ruse, Pleven Philharmonic. According to this indicator, the share of out-of-capital theaters prevails.

In 2021, 30 institutions or 59% use it. The National Theater, Satirical Theater - Sofia, Drama Theater - Targovishte, Drama Theater - Dobrich, Drama Theater - Targovishte, Drama and Puppet Theater - Pazardzhik, Puppet Theaters in Varna, Vidin and Ruse, Theater center - Razgrad, Music and Drama Theater - Veliko Tarnovo, Sofia Opera and Ballet, Music and Ballet Center - Sofia, Theater and Music Production Center - Varna, the Operas in Burgas and Stara Zagora, the Symphony in Vidin, Shumen and Vratsa. Drama Theater - Sliven have removed the chatbot from their page.

This is a relatively new tool for attracting consumers and will certainly be developed in the future. This is another indicator that could be worked on.

Some of the institutions have special promotional and subscription activities announced on their websites, for example, promotional packages (Satirical Theater, Drama Theater - Burgas, Drama and Puppet Theater 199, Drama and Puppet Theater - Haskovo, Theater and Music Production Center - Varna), gift vouchers (Bulgarian Army Theater). This marketing technique could also be used more widely.

Other social networks

Drama Theater - Dobrich uses Flickr and Vimeo.

The only institution that uses Tik Tok is the Puppet Theater - Targovishte, which has 882 followers. There they upload various fun videos from performances and rehearsals. This is a very good idea for development by all institutions, as this network is expected to become one of the most popular (Similarweb, 2021), especially among the younger generations.

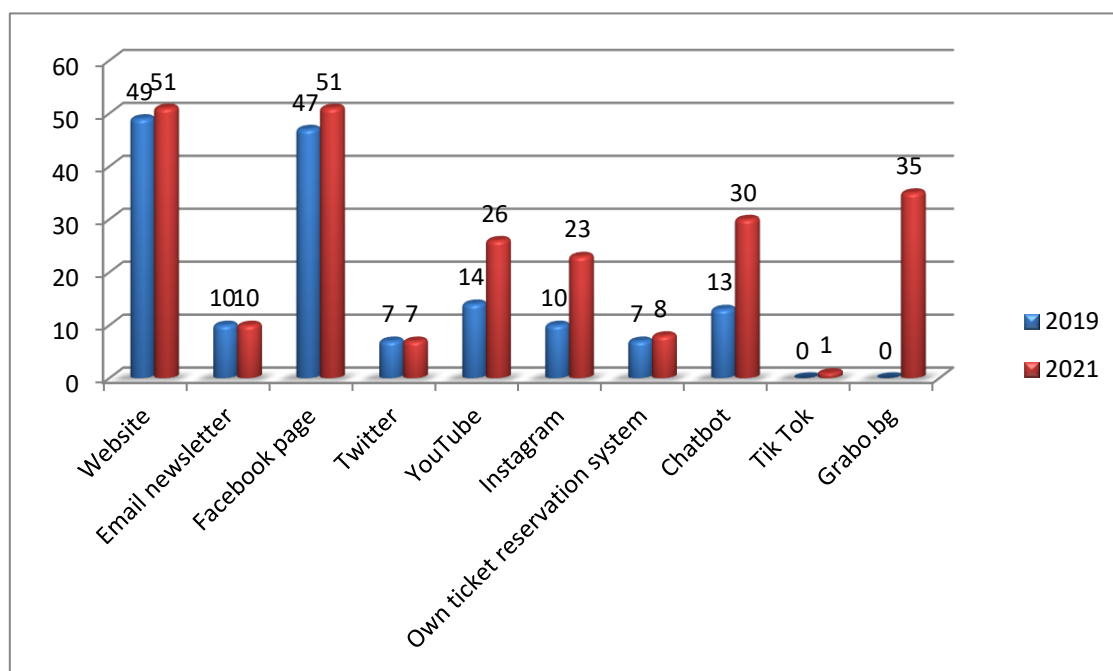
Institutions with presence in grabo.bg

During the second stage of the study, we decided to include institutions that use the grabo.bg platform to sell tickets and advertise their performances.

We found 35 institutions (69%) with profiles on this site. Grabo.bg also advertises private stage performers and organizations, impresario agencies, circuses, municipal institutions.

All the above mentioned could be summarized in the following chart.

Fig. 2 Online presence of the Bulgarian state arts organizations



Institutions with a presence in all platforms

Institutions that have a presence on all indicators, ie. website, Facebook, Twitter, YouTube, Instagram, chatbot, reservation system, grabo.bg are Bulgarian Army Theater, Drama and Puppet Theater 199 - Sofia. It is noteworthy that the Sofia Opera and Ballet has a significant presence on social networks and has a significant increase in its follower base.

Points from the complex assessment of the performing arts institutions, prepared by the Ministry of Culture

We wanted to make a comparison for the two periods 2019 and 2021 on the points given to cultural institutions by the Ministry of Culture. The latest data that have been officially released is for 2019. In a theater profile we found a screenshot with the points of some institutions for 2021. It is noteworthy that the institutions with a more active online presence also have better results. Of course, points are given for many other indicators and we cannot conclude unequivocally that only the efforts of the institutions in this direction are a guarantee for more points.

- In conclusion, all institutions have a website and a Facebook page in 2021, which is very good, as Facebook is the most popular social network in Bulgaria and is a good tool for reaching and attracting young audiences (Vasileva, 2017).

- Only 7 institutions have Twitter accounts, 26 have a Youtube presence, and 23 have Instagram accounts. These three platforms still do not have many followers, although there is growth compared to the first stage. We believe that these platforms can be further developed as the younger generations use them more.

- To this group should be added Tik Tok - a well-developed social network that is not used by the performing arts yet.

- 8 institutions have their own reservation system for ticket sales, and 11 use external platforms such as eventim.bg, theater.bg, theater.art.bg, bgbileti.com, entase.bg.

- 30 institutions use chatbots in their Facebook profiles. This is interesting because it is still not very popular in Bulgaria.

- The grabo.bg platform, which is a site for collective shopping with discounts, is used by 35 institutions.

- Still, there are many initiatives that Bulgarian stage institutions could use in order to increase their followers and improve their marketing communications with them.

3.2. Research of the attitudes of the audience

As it has been already stated, between June 8, 2021 and July 14, 2021, we conducted a survey to which 155 respondents from across the country responded.

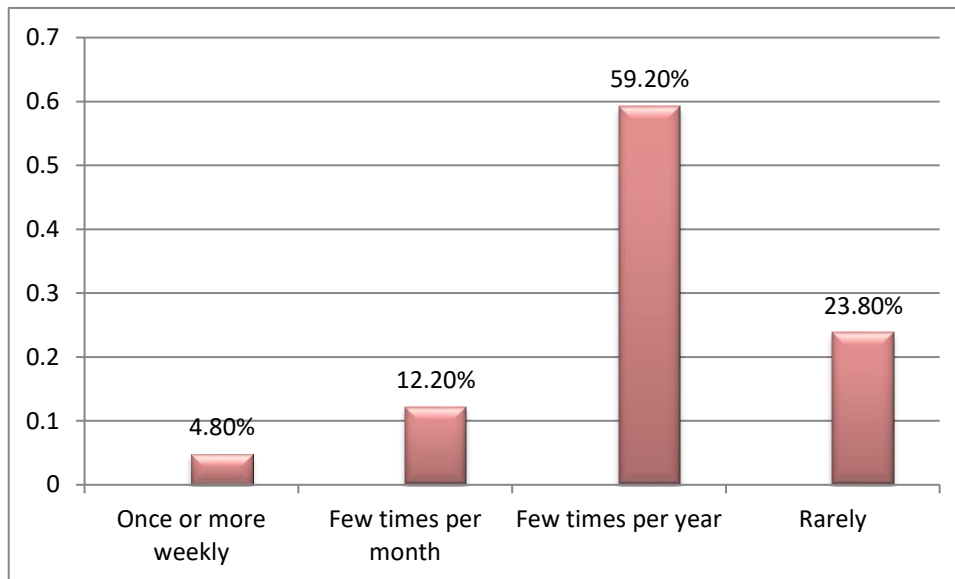
The results of the study will be presented in this part.

The first question the respondents were asked was whether they had ever attended a performance in the field of performing arts in order to determine whether they could answer questions related to marketing communications in the arts and whether they were users of these arts.

148 (95, 5 %) people answered positively, and only 7 (4.5%) have never attended theater, opera, operetta, ballet, music concert or circus. They answered only demographic questions.

The second second question was about the frequency of attendance at the performing arts before the 2020 pandemic.

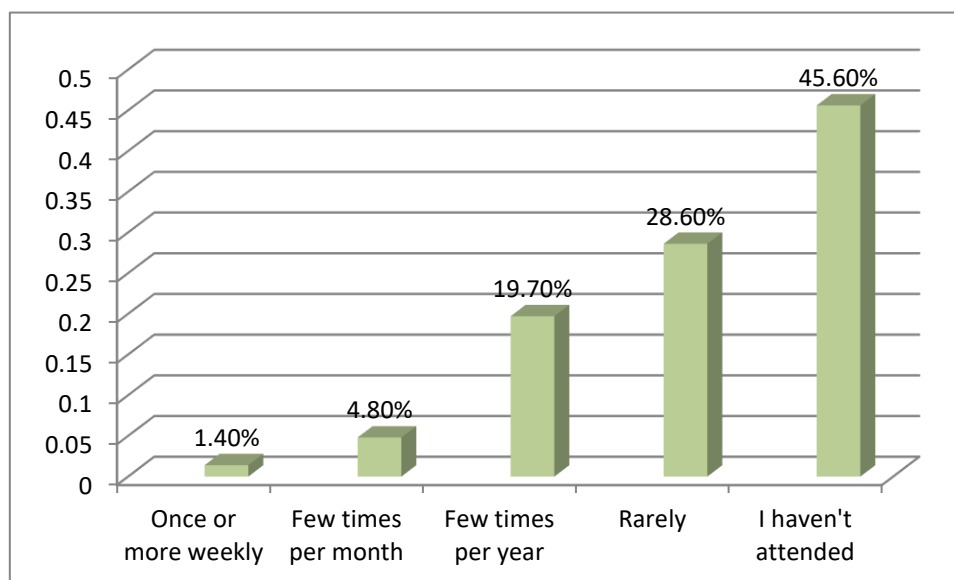
Fig. 3. Frequency of attendance of performing arts before 1 February 2020.



The figure shows that most respondents attended performances several times a year (59, 2 %), and regular visitors were about 16%.

To compare how the pandemic affected the frequency of attendance, we asked respondents how often they attended performances after February 1, 2020. The results are presented in fig. 4.

Fig. 4. Frequency of attendance of performing arts after February 1, 2020



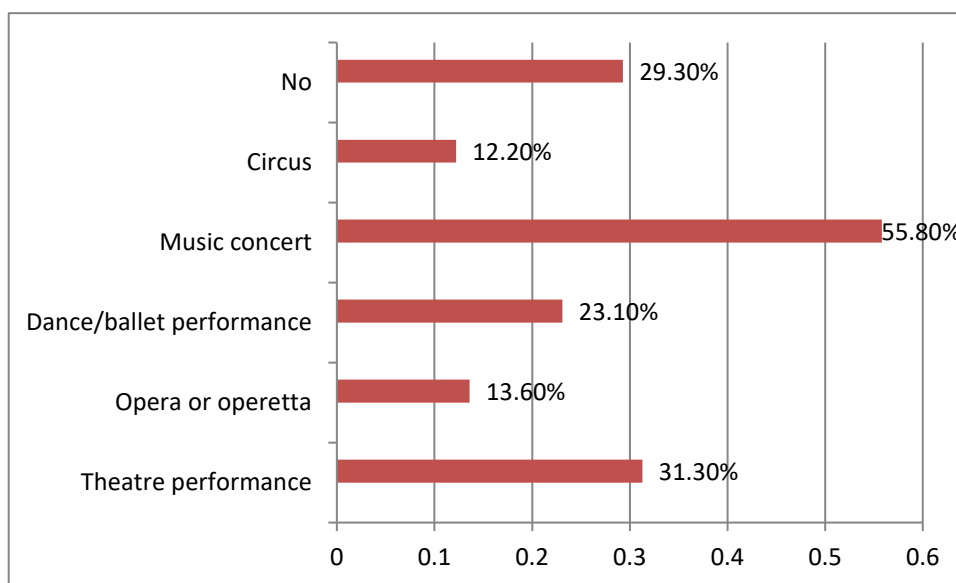
A large proportion of respondents (45.6%) have never attended a live performance since the 2020 pandemic. And regular visitors (those who have watched performances once or more a week or several times a month) have dropped from 16 % at 5 %. This is

also confirmed by the NSI data presented in the previous paragraph. There is a decline in all types of performing arts, both due to restrictions and measures, and due to the audience's fears of crowding many people in one space.

As many of the artists and institutions presented their works online during the pandemic, and also the National Culture Fund (2021) provided funds at its special session to support artists and institutions, we asked our respondents a question related to this - whether they watched performances online during the pandemic.

Although the performing arts have live performance as their main feature, this concept could also be reconsidered in the last year.

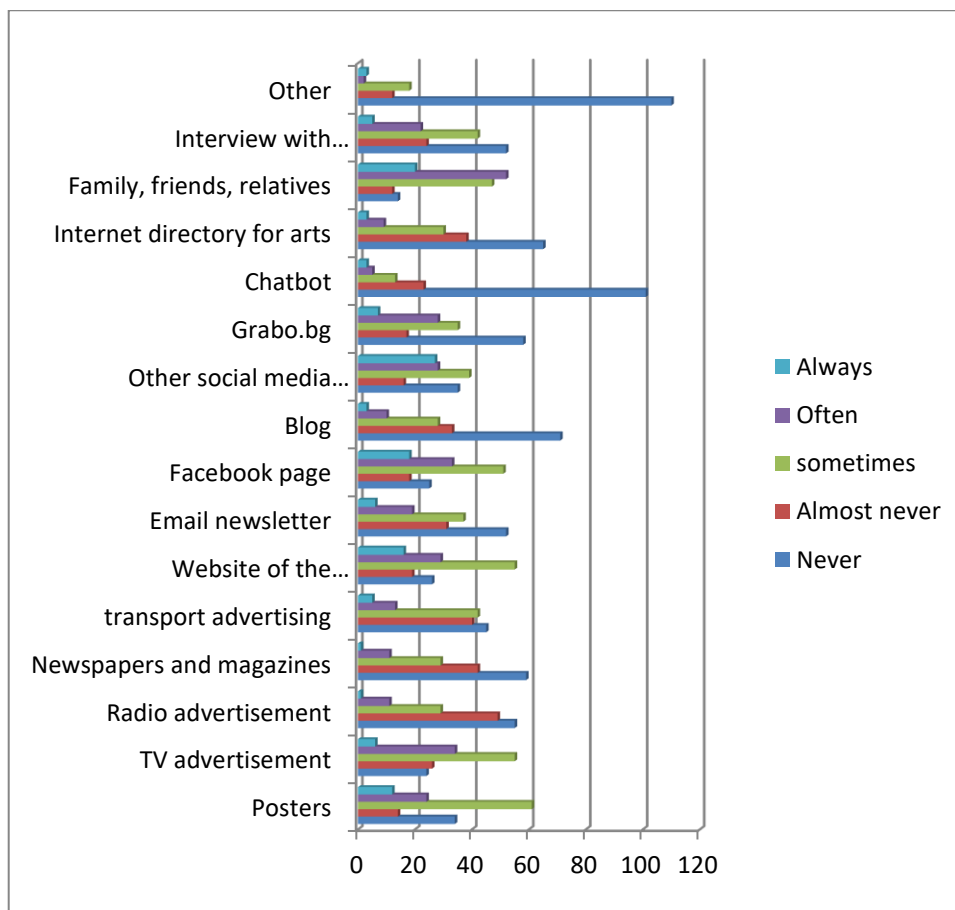
Fig. 5. Attendance of online productions in the last 12 months



As can be seen from the graph, 2/3 of the respondents watched plays online during the pandemic period. Musical concerts were the most viewed (55, 8 %), then theatrical productions (23.1%), dance performances, operas and circus have less performance.

In connection with the communication channels used to inform about performances, we asked a question related to traditional and online means of reaching the audience. Respondents were asked which tools they use and how often they used them to inform themselves about upcoming performances / concerts.

Fig. 6. Media used / means of information about upcoming productions



We calculated the weighted average order (calculation rank order) of the various indicators.

From this indicator it can be seen that the most commonly used method of informing about upcoming productions is the information received from friends or family or the so-called word-of-mouth. They are followed by a Facebook page, other social networks such as Instagram, YouTube, Tik Tok, the organization's / artist's website, television, posters and billboards. Next, collective shopping sites, interviews with the artist / director, email newsletter and transport advertising. Less used are radio advertising, Internet art directories, advertising in newspapers and magazines, blog, chatbot.

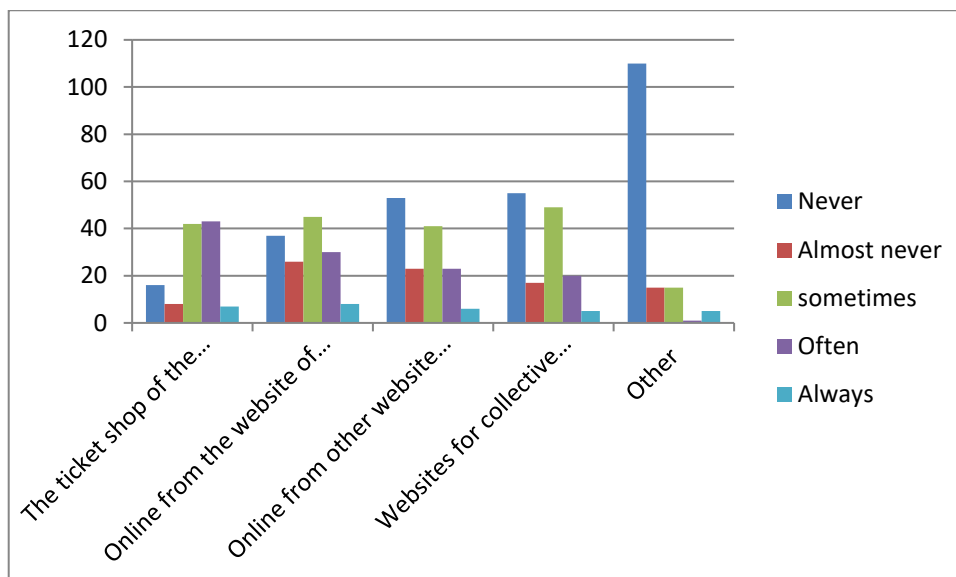
This shows the need for an increased presence on social networks and efforts to disseminate performance information among users.

Our study is also confirmed by a study by Carr & Paul (2011), which shows that consumers prefer to be informed predominantly by the Internet.

As we saw in the previous paragraph, these channels can be further developed by the institutions working in the field of performing arts.

With the next question we wanted to find out which are the places or means used to buy tickets - whether it is done offline or online. Respondents were asked if they buy tickets from the institution's box office, ie. offline or use online sales channels such as the institution's own website, ticket sales platforms or collective shopping sites.

Fig. 7. Places and sites where respondents buy tickets and frequency



The weighted averages are also calculated from this indicator.

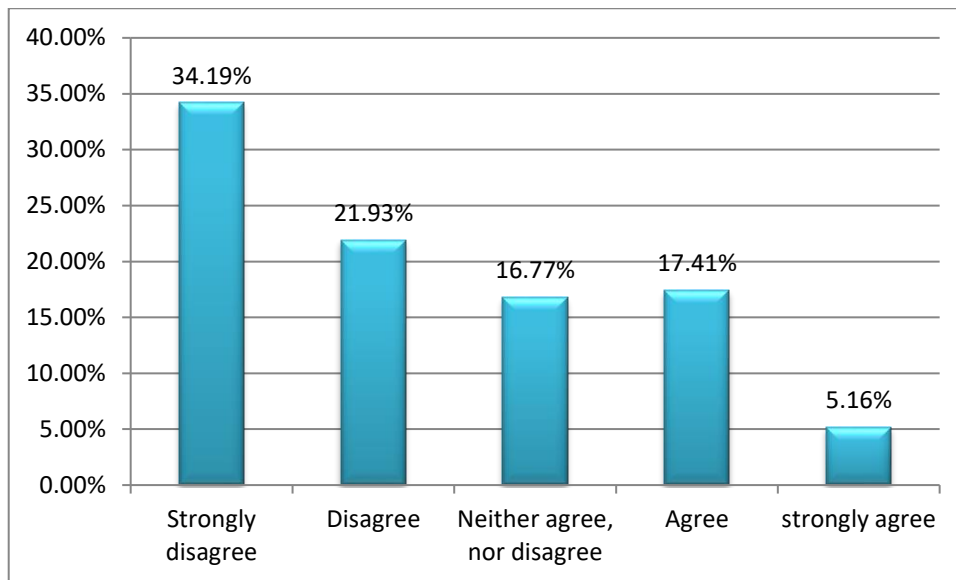
The most common way to buy tickets is online from the organization's website. As we have seen, only 8 institutions offer such an opportunity. This tool could be further developed. From the box office of the organization is also still a preferred way to buy tickets. Buying tickets online from ticket sites and collective shopping sites is also often used by consumers.

Respondents were also asked to rate three statements related to the performing arts. The first statement, "I would pay for online performances on a digital platform," sought to determine whether consumers would prefer to watch stage productions online for a fee.

Currently, there are several platforms for digital performances in Bulgaria, and a few years ago an attempt was made to introduce the platform "Digital Theater", but without success. The purpose of this question was to find out whether the pandemic had changed that.

A balanced 5-point Likert scale was used to measure consumer attitudes for all three statements.

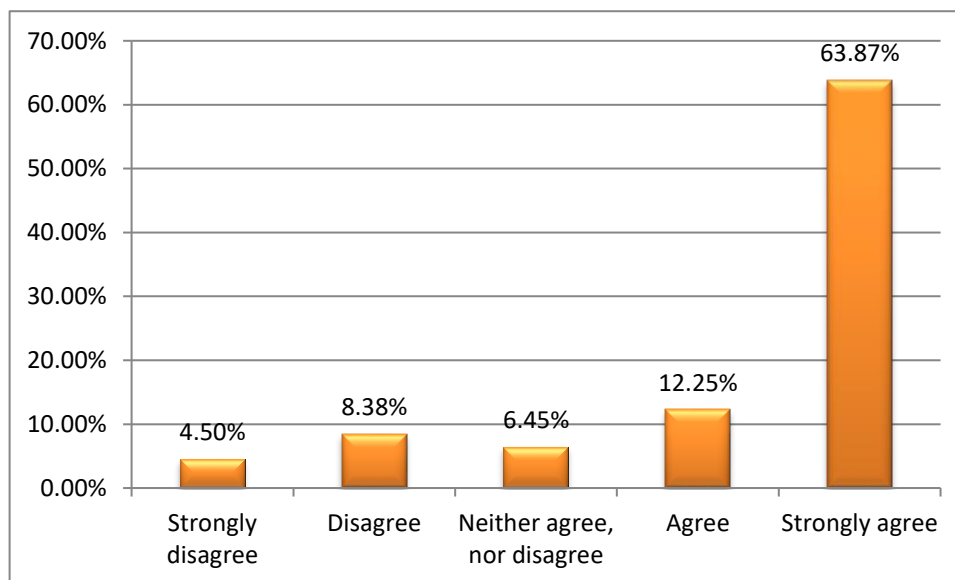
Fig. 8. Respondents' opinion on the statement "I would pay for online performances on a digital platform"



he majority of respondents (56 , 12 %) do not agree to pay for online performances on a digital platform. 22.57% would pay to watch online productions.

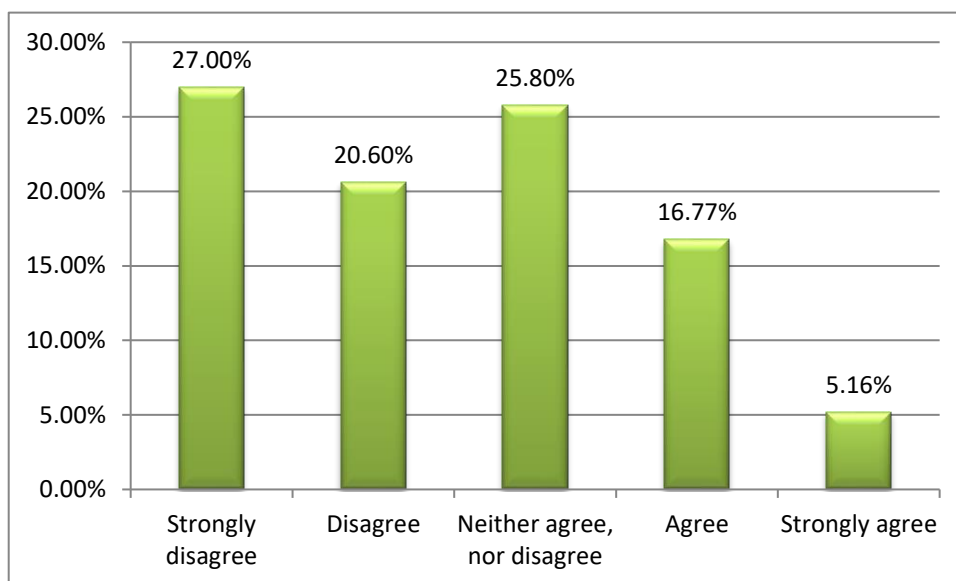
The next statement is "I prefer live performances." On this question, the opinion of the respondents agrees that they prefer live performances - 76,12 %, which is the essence of the performing arts. This also explains the answers to the previous question, in which consumers are reluctant to pay for online performances.

Fig. 9. Respondents' opinion on the statement "I prefer live performances"



The last statement which is tested is related to whether respondents preferred other forms of entertainment to visiting the performing arts. There are many forms of entertainment such as cinema, visual arts, museums, sports, television, etc., which also take from the free time of the consumers and are an indirect competition.

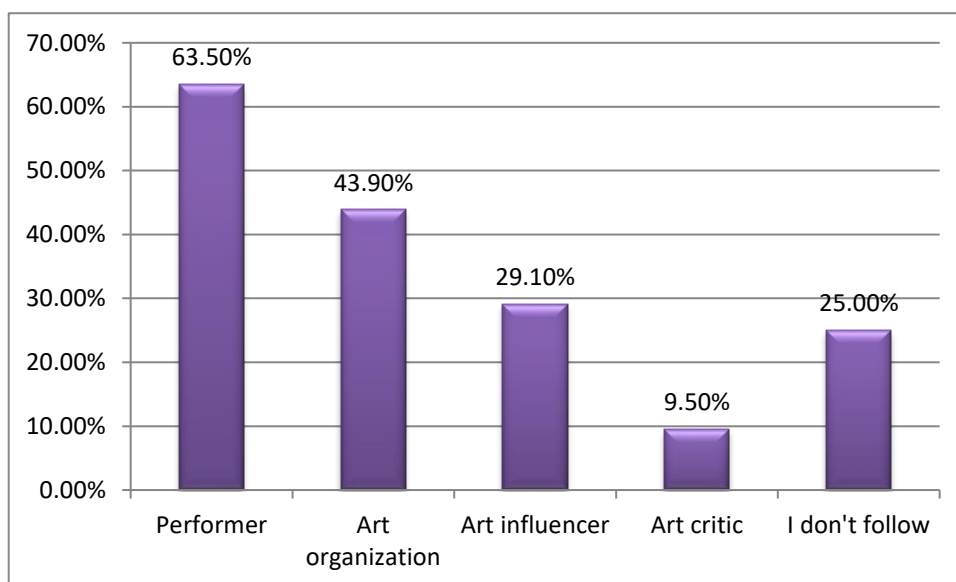
Fig. 10. Respondents' opinion on the statement "I prefer other forms of entertainment to stage productions"



47% say they do not agree. This is a good opportunity for institutions to develop their audiences.

Respondents were asked if they follow an artist, organization, influencer or critic / art critic on social media. Respondents could indicate more than one answer to this question, which is why the total number of answers exceeds 100%.

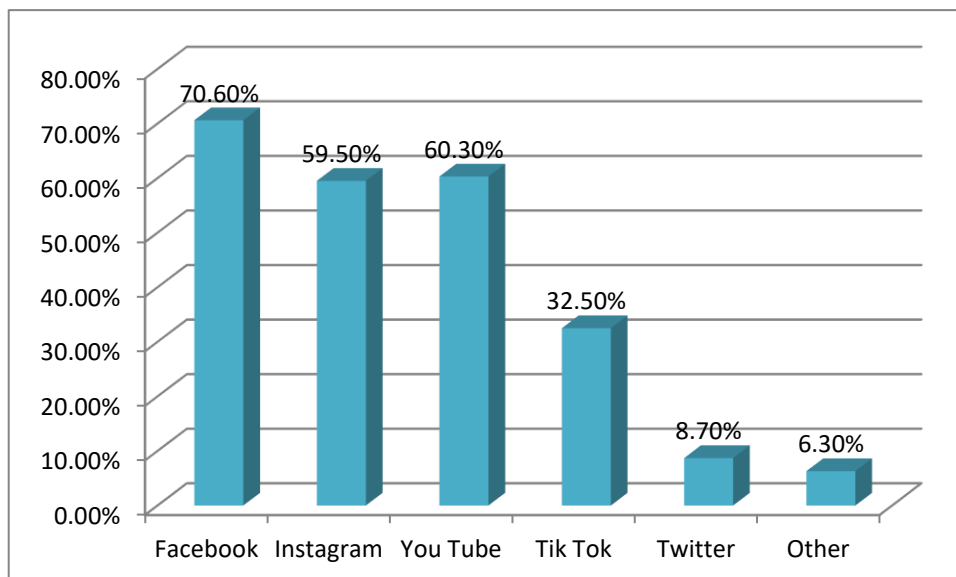
Fig. 11. Following artists / organizations / influential people on social networks



Most respondents follow a performer (63,5 %) and an art organization (43.9%). This enables organizations in the field of performing arts to more actively present their performers on social networks, as well as to emphasize their own performance there. Part of respondents watch influencers speaking about art (29,1 %), which allows for cooperation between art organizations and influencers in order to attract a larger audience. Critics / art critics are followed by only 9,5 %. ¼ do not follow anyone, which is a prerequisite for this audience to be attracted as well.

Those who answered this question had to indicate which social network they use to follow the above-mentioned artists, institutions and influencers, critics.

Fig. 12. A social network that users use to follow their favorite performers / organizations in the performing arts



Facebook leads in this indicator (70, 6 %), and Instagram and YouTube have close values of about 60%. As we saw in the previous paragraph, these two networks are still not very actively used by the institutions. The indicator for Tik Tok is interesting, because only one organization uses it, which means that consumers follow there mostly performers and influencers, critics. This network has serious potential for development, which should be used by users as a communication channel.

The following questions are demographic and related to the gender of the respondents: 67 % are female and 33 are men.

Other demographic characteristics that were studied were the age of the respondents, monthly net income and degree of last completed education. They are presented in the following table:

Table 2. Demographic characteristics of the respondents

Variable	Number respondents - N	of	%
Age			
Under 18	54		34.8%
18-25	21		13.5%
26-35	17		11%
36-45	26		16.8%
46-55	15		9.7%
56-65	15		9.7%
Over 65	7		4.5%
Last degree of completed			

Variable	Number respondents - N	of	%
education			
Initially	2		1.3%
Basically	43		27.7%
Average	21		13.5%
Higher - bachelor	22		14.2%
Higher - Master	49		31.6%
Higher - doctor	18		11.6%
Monthly net income / in BGN /			
0-500	37		23.9%
501-1000	38		24.5%
1001-1500	32		20.6%
1501-2000	26		16.8%
Over BGN 2,000.	22		14.2%

3.3.Two-dimensional distributions. Approbation of hypotheses

For the purposes of this study, we tested the following 27 hypotheses.

We can summarize all the tested hypotheses in the following table:

Table 3.Hypotheses tested

	Hypothesis	Statistical tests to test a hypothesis	Level of significance (Assymp.sign.) / Sig. (2-tailed)	Conclusion:
1	Frequency of attendance and amount of monthly income	Pear son ChiSquare	0, 466	H0 - no connection
2	Frequency of attendance and gender	Pearson Chi Square	0.243	H0-no connection
3	Frequency of attendance and education	Pearson Chi Square	0	H1-there is a weak connection
		Cramer's V	0.262	
4	Frequency of attendance and age	Pearson Chi Square	0.135 the most common	H0-no connection
5	Who they follow on social networks and gender	Pearson Chi Square	0.712	H0-no connection
6	What information are they looking for in social networks and gender	Pearson Chi Square	0.479	H0-no connection
7	What information are they looking for on social media and age	Pearson Chi Square	0.017 th most common	H1-there is a middle connection
		Cramer's V	0.451	

8	Who they follow in social networks and age	Pearson Chi Square	0.185 the most common	H0-no connection
9	"I prefer other forms of entertainment" and age	Mann-Whitney	0.003	H1-there is a difference
		Kolmogorov-Smirnov	0	the distribution is not normal
10	"I would pay for online performances on a digital platform" and age	Mann-Whitney	0.048	H1-there is a difference
11	"I prefer live performances and age"	Mann-Whitney	0.08	H0-no difference
12	Social networks and age	Pearson Chi Square	0	H1-has a connection
		Cramer's V	0.611	
13	Posters and age	Mann-Whitney	0	H1-there is a difference
14	Radio advertising and age	Mann-Whitney	0.024	H1-there is a difference
15	TV commercials and age	Mann-Whitney	0.044 th most common	H1-there is a difference
16	Newspapers and magazines and age	Mann-Whitney	0.088	H0-no difference
17	Transport advertising and age	Mann-Whitney	0.087	H0-no difference
18	Website of the organization and age	Mann-Whitney	0.849 th most common	H0-no difference
19	Email newsletter and age	Mann-Whitney	0.107	H0-no difference
20	Facebook page and age	Mann-Whitney	0.496	H0-no difference
21	Blog and age	Mann-Whitney	0.191 th most common	H0-no difference
22	Other social networks and age	Mann-Whitney	0	H1-there is a difference
23	Collective sites for shopping and age	Mann-Whitney	0.376 th most common	H0-no difference
24	Chatbot and age	Mann-Whitney	0.981	H0-no difference
25	Internet directory for arts and ages	Mann-Whitney	0.638	H0-no difference
26	Relatives, friends, acquaintances and age	Mann-Whitney	0.232	H0-no difference
27	Interview with performer / director and age	Mann-Whitney	0.019 th most common	H1-there is a difference

As a summary of the two studies in this chapter, we can draw the following conclusions and recommendations:

- Attendance has decreased by 1/3 due to the 2020 pandemic, according to NSI data (2021). This was confirmed by our study. 1/3 of the respondents go to stage performances less. The allowable capacity was also reduced. The biggest decline is in opera.
- All the performing arts institutions we researched have a website and a Facebook page. Users (70%) also make extensive use of these communication channels along with information from relatives, friends and acquaintances.
- The latter remains the leading means of information. This should be stimulated by the performing arts organizations with initiatives and promotional programs with discounts such as "Bring a friend".
- 20% of the institutions provide the opportunity to subscribe via email newsletter. This is an additional tool for attracting an audience and creating a customer database that is independent of hacker attacks on social networks.
- The consistent share in social networks can and should increase.
- 14 % of institutions have a Twitter account. Our survey of respondents showed that they do not actively use this network to find out about performances.
- 44% use the YouTube channel. This channel needs to be developed. It is especially popular among all age groups - 70%.
- Only 20% of institutions have an Instagram account. As we have seen in hypothesis testing, this is one of the most preferred ways to follow artists and organizations - 50%, especially of the younger generations.
- 14% of organizations have their own reservation system, and respondents prefer to buy tickets mainly through the organization's website. Serious consideration should be given to developments in this direction by the institutions in the field of performing arts.
- Most institutions have a chatbot, but it is still not a preferred way of informing users.
- Tik Tok is one of the preferred and fast-growing social networks (Similarweb, 2021). Many (32%) of the respondents use it to follow performers, and as we have seen, only the Targovishte Puppet Theater has a profile in this network.
- Collective shopping sites are also an important and preferred means of obtaining information and purchasing tickets. 69% have a presence there.
- The same goes for other reservation systems.
- About 2/3 of the respondents have watched online performances in the last year - mostly music concerts and theater performances, but 56% of the respondents would not pay for it. This statement is especially true for the younger generations.
- 76% of respondents prefer live performances, which is good for organizations in the field. 22% of the respondents, mostly from the younger generations, prefer other forms of performances to those of the performing arts. This is another reason for institutions to try to reach this audience with their preferred tool and information.
- For the younger generations, interesting information is a day in the daily life of performers / organizations, rehearsals and techniques - acting, music, dance, etc. The

more mature generations are mainly interested in more information about the show itself. This creates an opportunity to create different content for different audiences and thus attract and maintain their interest.

- All respondents follow intensively organizations and performers of the performing arts. Performers can have their own profiles on social networks and thus advertise both their own and the activities of the organization they represent.

- There can be both online and offline open days and various promotional activities.

- The younger generations actively use all social networks, while the older ones are active mainly on Facebook and YouTube in terms of performing arts.

- Young people prefer to be more informed by social networks and television than the more mature generations. While the latter prefer posters, radio advertising and interviews with a performer / director compared to the younger generations.

References

1. Carr, E., & Paul, M. 2011. *Breaking the Fifth Wall: Rethinking Arts Marketing for the 21st Century*. New York: Patron Publishing.
2. Facebook pages of the Bulgarian performing arts institutions
3. Grabo profiles of the Bulgarian performing arts institutions
4. Instagram profiles of the Bulgarian performing arts institutions
5. Kitanova, D. 2017. Bulgarskoto tshirkovo izkustvo ne prisustva v svetovnite klasifikatsii [Online] Available at: <http://focus-radio.net/%D0%B1%D1%8A%D0%BB%D0%B3%D0%B0%D1%80%D1%81%D0%BA%D0%BE%D1%82%D0%BE-%D1%86%D0%B8%D1%80%D0%BA%D0%BE%D0%B2%D0%BE-%D0%B8%D0%B7%D0%BA%D1%83%D1%81%D1%82%D0%B2%D0%BE-%D0%BD%D0%B5-%D0%BF%D1%80%D0%B8%D1%81/> [Accessed on 9/08/2021]
6. Kutin, L. 2019. Za edna vuzmozhna otshenka na stshenichnite izkustva. Available at: <http://svidetelstva.bg/2019/04/20/za-edna-vuzmojna-ocenka-na-sceni4nite/>, [last accessed on 22.08.2021]
7. Natshionalen fond "Kultura". 2021. Programi. Available at: <https://programs.ncf.bg/bg/programi> [Accessed on 21.08.2021]
8. Natshionalen statisticheski institute. 2021. Kultutra. Available at: <https://www.nsi.bg/bg/content/3552/%D0%BA%D1%83%D0%BB%D1%82%D1%83%D1%80%D0%B0> [Accessed on 22.08.2021]
9. Online ticket reservation platform Bgbileti.com
10. Online ticket reservation platform entase.bg

11. Online ticket reservation platform Eventim.bg
12. Online ticket reservation platform Theatre.art.bg
13. Online ticket reservation platform Theatre.bg
14. Similarweb. 2021. Top websites for Bulgaria – July 2021. [Online] Available at: [Online] Available at: <https://www.similarweb.com/top-websites/bulgaria/>, [last accessed on 22.08.2021]
15. Tik Tok of the Bulgarian performing arts institutions
16. Twitter accounts of the Bulgarian performing arts institutions
17. Vaseva, Tsh. 2017. 120 godini – Bulgarsko tshirkovo izkustvo produlzhava [Online] Available at: <https://truestory.bg/120-години-българско-цирково-изкуство-п/> [Accessed on 9/08/2021]
18. Vasileva, B. 2017. Consumer Activities and Reactions to Social Network Marketing. Management 12(2). Pp. 133-144. DOI: <http://dx.doi.org/10.26493/1854-4231.12.133-144>
19. Websites of the Bulgarian performing arts institutions
20. You Tube channels of the Bulgarian performing arts institutions