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ACTION ART AND THEATRE ART IN MARKETING COMMUNICATION*

Summary: This paper deals with the application of action art and its particular forms, such as events, happenings and performances in marketing communication. It theoretically elaborates similarities and differences of aesthetic and marketing understanding of the terms 'event' and 'marketing event' as well as locating their forms in contemporary art and marketing convention. We also deal with the terms 'gender', 'interaction' and 'interactive audience', 'aesthetic emotion' and perception in theatre environment that we link with the environment of event marketing and search for experience in consumer behaviour.

Keywords: action art, event marketing, gender, theatre art, interaction, aesthetic perception and emotion.

Introduction

Action art is a collective term for various art forms in which there is an emphasis on life performance, taking place in a particular time and place with a possible engagement of a viewer. Its core lies in blurring the bounds between life and art, frequently also in critical reflection of social or political situation. Action art includes three key terms: *happening*, *event* and *performance*. An artist as a live performer within these forms, presents own thoughts in an artistic landscape. Action art was the most prominent in the 60s and 70s of the 20th century when events with aesthetic, spiritual, social or political focus originated such as group manifestations or speeches of political leaders. In Slovakia action art was discussed in the books of V. Popovič who dealt with synthesis of theatrical, musical and visual means of expression [Geržová, 1999]. The synthesising understanding of action can be also seen in the marketing environment where the events combine elements of theatre, music and visual arts serving to draw atten-

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tion of visitors, event participants while ideologically focusing on the aesthetic, spiritual, social and political issues, themes, topics.

Later in the 60s, action art gradually started to overlap with the elements of conceptual art, environment, experimental poetry, enriched by musical and poetic production placed in urban and natural environment that in the late 60s started to gain processing characteristics [Geržová, 1999]. In the integrated event marketing communication, particular communication means overlap and also urban and natural environment to organise events.

A. Mlynárčik is considered one of the most prominent representatives of action art in Slovakia. Unlike others, his understanding of action involves more authors and even audience participating in group work [Geržová, 1999]. Group work is essential while managing marketing events where both internal (employees of marketing departments) and external resources (event marketing and communication agency) are employed. Similarly, audience constitutes a key element when organising marketing related events. Without their participation, often voluntary and active, an event would lack any significance from the perspective of the communicative and economic goals.

A. Mlynárčik in cooperation with other artists organised many events in form of festivals, manifestations, feasts, festive days, following for example the old Slovak folk customs [Geržová, 1999]. At present, these types of events and the inspiration from folk culture (for example miniature folk architecture model exhibition in a shopping mall premises, thematic craft fair to promote image of a particular place) are often applied in event marketing of commercial companies or local authorities.

In the 70s the events of A. Mlynárčik gained an intimate quality, excluding the presence of wide audience, and were recorded only on photographs [Geržová, 1999]. Such an event form can be observed in marketing environment when particular commercial and non-commercial subjects invite a specific audience (employees, business partners, loyal customers) to events of smaller, private and sometimes even luxurious quality so that they demonstrate their honour and thanks for cooperation and results achieved.

The normalisation period from 1973 reduced the number of organised events and therefore opened up space for implementation of controversial alternative artists who applied irony to social and political news. Performance and happening started to occur more often. Action art came again into its bloom after the Velvet Revolution in 1989 when events such as homages or occasional exhibitions [Geržová, 1999] came into more frequent use.

1. Event as a form of action art

Event, one of the action forms, is defined as simple and short event that has appeared as a single event or an accompanying program to a main event since the second half of the 50s. It is a part of happenings. In the 60s the original quality of the two art forms as defined by A. Kaprow in 1927 changed and more prominently led to scenic forms and conceptualism. Event takes on a public form, presented in front of an audience or a private one with a minimal use of means and audience [Geržová, 1999]. In marketing literature analogically, events are divided into internal and external, private and public.

Event is not a solitary element, more frequently, it is related to a specific object or evokes secondary new meaning for an anticipated, expected situation (note: in marketing communication event is linked to a particular brand or organisation and it serves to create a desired impression, create brand associations, mediate marketing message to target recipients). It springs from Dadaistic theatre and dance performances and its authors are often artists, actors, singers or musicians. It is acted out according to the prepared scenario or script, notation or character master. At times it draws viewer's attention to common situations (for example: brand reminder, supporting its image in marketing) that are estranged, their hidden meaning is disclosed or they are assigned poetic or symbolic value. It is often reflected in simple, short, dynamic and unexpected gesture or particular action requiring some concentration. Events in artistic sense of the word are part of openings/previews or take place in large-scale projects or as a response to project calls. In Slovak literature the word event is often confused with the word *piece* [Geržová, 1999]. The above-mentioned qualities that define event as an action art form can be also applied to a marketing event. The following chapter outlines the term event as a marketing concept.

2. Relationship between the terms event, marketing event and event marketing

In this context, it is necessary to point out the fact that the terms event and marketing event represent two concepts also in marketing literature [Drengner, 2003; Nízka, 2007]. Event can signify a planned event where the primary aim is not fulfilling marketing targets or mediating marketing message to the target audience. Whereas a marketing event is a planned event *where the organiser tries to convey a specific, aimed and planned experience to the target audience in a planned time and place; a experience that should consequently associate with*

a particular brand in the mind of the recipients. The aim of such event is to convey a desired marketing message via the climate/atmosphere of the experience mediate desired marketing messages and emotionally tie the target group to the brand (Šindler, 2003). If the experience is to have a positive impact and the target group is to accept the marketing message, the experience needs to be engaging and motivate to further active and voluntary participation. Event marketing is therefore an attempt to co-ordinate an event (planning, creation, management and control). Further tools within integrated event marketing communication help in promoting an organised event in relation to the selected target group of future participants.

From the lexical point of view, English dictionary defines the term *event* in a very general manner as “something that takes place at a given *place* and *time*“. German monolingual dictionary Langenscheidt (2007), as well as number of English-Slovak dictionaries, characterises the term event as: *occasion, experience, incident, episode, happening and in the same sense also stunt, program*. The bilingual dictionary Lexicon 2000 states an interesting definition where the entry *event* except the above mentioned meanings adds meaning: *planned as well as planned event, competition, discipline, race* where it hints the affinity to sports. Shifts in understanding the term were also brought by a survey among German marketing professionals carried out by Vok Dams Agency in 1996 (Šindler, 2003, p. 21), the respondents link the term event as follows:

- 51% with incentive/stimulating events,
- 44% with intra-company conferences,
- 42% with sales promotion,
- 38% with fairs and
- 23% with trainings.

Kinnerbrock (1993) simplifies the meaning of the word event to *something notable* – in one word *experience*. Bruhn (1997) and Inden (1993) understand the term event as a special performance (happening) or exceptional experience for all the senses of the chosen recipients at a particular place and sees event as a platform that is used by companies for their marketing communication. Nickel (1998) and Weinberg (1992) emphasise the experience side of the term by stating that the recall success is increased if we are given the opportunity to actively participate in the second-hand experience. The performances show an extraordinary activation potential in the imagination of an individual and in group figurative imagery (Šindler, 2003). At present, a professional employment of visual stimuli to influence human behaviour is a key factor in marketing. „Events can be hence understood as three-dimensional staged images, that impact all human senses at the same time“ (Šindler, 2003, pp. 22).

Within common broader sense, an event is qualified as special, staged experience that can occur in both – non-commercial (e.g. religious events) and

commercial environment. From a commercial point of view there are three planes of meaning of the word event: (1) the experience itself is a subject to trade and is understood as a product (for example: open-air concerts or sporting events). Second plane is using existing concept of event within event sponsoring (2) or staging a new, original or repeated, traditional event as a part of company's communications policy (3) [Drengner, 2003].

3. Happening as a form of action art

Happening as an early form of action art „has a character of an organised group event taking place on the boundary between visual art, theatre and music”. [Geržová, 1999, p. 104]. Unlike in theatrical play, happening can occur, for example, in a supermarket, at home, at an open space or anywhere else either simultaneously or successively and it can extend to a longer period of time. It is carried out based on a plan (script), however, without rehearsals, audience or repetition. A marketing event overlaps with this form of action art since it can also occur in an artistically unbounded space and its execution is often underlined by uniqueness, hence, is without a repetition.

A. Kaprow, the father of action art, understood happening as an art form performed in space activated by artists and viewers and defined it as “[...] an assemblage of events performed or perceived in more than one time and place” [after: Geržová, 1999, p. 104]. First happenings of this author were prepared beforehand and used more media, they occurred in more rooms at the same time, where performers were reading text fragments, posing mime-like, painting on canvas, playing the violin, flute and ukulele. The audience participated actively in the process and shifted from one room to another according to the instructions, thus deciphering intended meaning of the separate occurrences. Henceforth, a happening is a generalization of any spontaneous, playful and unorganised group activity where various media are mixed and where the concepts predominates an interest in everyday life [Geržová, 1999]. Marketing event partially meets such characteristics since it first of all tries to emotionally and physically activate the audience and desires that participants catch the intended idea (intended by the organiser) and simultaneously before, during and after its ending, multimedia communicative means are applied. It departs from happening in the element of spontaneousness and non-organisation even though sometimes an unplanned action of the participants can be seen at a marketing event as well.

4. Performance as a form of action art

Performance constitutes one of the terms of action art that came into use in the late 70s in relation to artistic activities presented in front of audience. It includes elements of music, dance, poetry, theatre and new media. The term has been as well applied to tag earlier forms of action art executed by the feminist movement Fluxus and within body art. Presenting the action in front of an audience and so essential presence of the audience distinguishes performance from other expressions of action art where the audience can be reduced to participants (happening) or be completely absent (event) (Geržová, 1999). The elements of staging it in front of the public as well as relationship with artistic activities are also inseparable attributes of organising marketing events.

Performance already appeared in the 1960s when more artists started to seek new ways how to communicate directly with the audience and they were most of all inspired by new forms of visual art. Its early form in a higher degree followed conceptual art, used less theatrical and dance elements. According to Rezek (1982, in: Geržová, 1999, p. 163) “the gist of happening and performance is in portrayal of »the naked presence« that allows a viewer to see the life story as a historical event”. First performances took place in galleries or outdoors, lasted a couple of minutes to several days and there have rarely been any repetitions. The artists of the 70s refused the original simplicity and critical vision, on the contrary, they focused more on the theatrical form of performances and used a number of media at the same time, including new media, especially video – being one of them at the time.

Concerning the feminist movement a new type of performance originated highlighting the issue of abuse of portrayal female images in advertising, for instance, in the work of S. Lacy from 1977 [www 1].



Fig. 1 Performance of Suzanne Lacy and Leslie Labowitz Starus, *In Mourning and in Rage* (social intervention, 1977)

Source: [www 1].

The topic seems to be timeless at present for there are a number of independent group and non-profit organisation initiatives dealing with the issue of sexism and stereotyping of women portrayal not only in advertising, but also in experiential or event marketing. The production of varied and socially oriented campaigns is an echo to this negative social phenomena, using traditional (advertising) or more recent tools of marketing communication (event marketing) to appeal to the attitudes and behaviour of potential recipients of the questionable communicants.



Fig. 2. Event Advertising “Grand Opening of the Experience Park Barbie Dreamhouse“

Source: [www 2].



Fig. 3. Protest Event “Life in Plastic is not Fantastic” during Grand Opening of the Experience Park “Barbie Dreamhouse“

Source: [www 5].

With an increasing number and variety of content and form in advertising, there are a number of various forms of abusing female portrayal for commercial purposes with the aim of attracting attention, arousing an interest and easier recall of the product advertised, linking the sexual context or feminine nudity to a particular brand.



Fig. 4. Dolce & Gabbana ad depicting a woman as a sexual object

Sources: [www 3].



Fig. 5. Burger King ad connecting woman sexuality with food products

Sources: [www 4].



Fig. 6. Ella Baché campaign “Consuming women”

Sources: [www 6].

Via depicting a woman in a stereotyped and often humiliating way that moreover does not correlate with the particular product (object) of the advert, social perception of females is blurred and consequently influences consumer communication and behaviour.

Composing inter-medial projects where spoken word is combined with picture and music is typical for the performance of the last decades. Today performance is done mainly in theatres, clubs and openings or is presented as a video recording or a film. It is typical for this form of action art to intertwine with the above mentioned forms, happenings or body-art events and also traditional theatre (Geržová, 1999).

5. Action art and typology of event marketing communication

As mentioned above, particular forms of action art take form of festivals, openings, concerts, occasions and festive days and other that draw upon folk vernacular and traditions, important historical event, season, etc. These forms of action art are mirrored also in marketing communication where an agency organises various types of events/happenings – within event campaigns – taking place

indoors or outdoors and intended for particular type of viewers (participants, audience) or target group – either employees, business partners, opinion leaders, media representatives, professional or non-professional public from the point of view of concept are focused on taking opportunities brand (product), image, know-how or combination of the two concepts. From the perspective of content we differentiate between work, informative and entertainment oriented events. According to the accompanying experience that replenished own communicative message, we distinguish events focused on sports, culture, nature, social or economic activities (Šindler, 2003). In the context of events, art and marketing are very closely connected and their fundamentals are being interlinked in the process of their creation on the content and formal plane as well. One can argue that event marketing communication is essentially inspired by action art from the perspective of *setting/ location choice, target group (audience), concept, content and accompanying experience*. The categories are described by Šindler (2003) as essential in typology of event marketing and events themselves.

The prevalent typology of events in the European environment, places them into the area of culture, sports, economics, society/politics or nature. Within culture, the model distinguishes music, theatre, artistic, media, scientific, religious and technical events or the events promoting traditions and folk customs. In the sports category there are identified events such as the Olympic Games, championships, tournaments and pastime sport activities. The most numerous can be tracked in the area of economics including many kinds of meetings (motivational, work, business, celebrations), but also congresses, press conferences, seminars, fairs, exhibitions, expositions, roadshow, incentive travel, events at sales, doors open days, jubilees or general meetings. Political and social activities embrace political and scientific meetings, sightseeing, tours, party, openings and so on. Eventually, the events with the natural contexts are the natural catastrophes or anomalies (Bruhn, 1997). The stated typology classifies events in general plane with an indication of application of the particular types in marketing communication.

As particular forms of action art overlap and follow one another, also in organising marketing events more communicative forms and tools are combined. We can distinguish the following PR events: event sponsoring, event combined with advertising or event using sales promotion elements, and so forth. Besides the above mentioned characteristics and analogies, we consider fundamental common elements of action art forms and event marketing communication as follows: interactivity element (1), where the viewers participate actively (audience, participants), organisation (2) in the sense of pre-planned script, collective quality (3) in relation to more authors or organiser – audience and merging vari-

ous art forms (4), as music, theatre, visual art, in one time and space. Besides action art as a specific type of visual art we also try to find where event marketing overlaps also with performing art.

6. Interaction between stage and audience – theatre art vs. event marketing

In the following chapter we will allude to parallel relationship between theatrical and a marketing understanding of the terms *stage* (or event stage) and *audience* (or event audience) with a focus especially on the interactive aspect between these two equal theatrical elements (or marketing event). According to Lamberk (1968), the two elements are interwoven together having many ties and can be therefore researched at more layers: aesthetical, psychological, sociological and cultural. From the point of view of our study goals we concentrate on the first two layers-aesthetic and psychological.

Even though stage and audience form an integral unity, they differ in quantity and quality (size of the area, their activity, reference towards the space, actors and viewers). Despite these differences, theatre as well as event can only exist based on a mutual interaction between the stage and the audience. The term social interaction relates to the area of social psychology and according to Kollárik (1993) can be defined as three element (three step) based system: social perception (perception of the self and of the others), social communication and social behaviour (together with social motivation to it). It designates the mutual social contact or relationship between individuals including an intricate complex of social phenomena. Oravcová (2004) describes the interaction as a form of exchange that concerns perception of the self and the others, communication between persons and activities that happens between them. These inseparable parts/elements of social interaction follow one another closely and in reality often overlap. Perception of one's self as well as an image of an individual in a particular social situation, to a large extent influence what form and content of communication we choose and consequently what will be our behaviour towards it. The interaction between the stage and the audience thus represents a form of mutual social-psychological exchange between performance (event) and audience. A direct social communication face to face when information is transmitted on a verbal and nonverbal plane as well as meanings are being exchanged and interact, create a meaningful and communicatively effective performance/event/happening and hence a core of theatre or event function.

The audience, either theatrical or event one, can be on one hand understood as a passive receiver or on the other hand as an active participant of the performance. A viewer (or event participant) as cultural consumer (cultural or other) values represents a significant role in performance art (or in event marketing). A common element of a viewer in theatre and event participant is the fact that they perceive an artistic work (or performance, event, performance) immediately/directly during the process of its creation, not after it is completed as it is in other art forms (for example visual, sculptural, architectonic) or other forms of marketing communication (for example advertising). Since theatre performance (or event) originate and vanish with a curtain risen and fallen, there is indispensable direct participation, presence of the audience during its process of its realisation, and not after it has been completed. This fact enables gives a theatre-goer (or event participant) a role distinct from any other art form or in marketing communication.

According to Lamberk (1968) at the moment when a viewer starts to perceive a theatrical performance all creative work is almost done for the creative process. It presents the preliminary preparation of the performance (or event) including script writing, constructing the scenery, directing, but also light arrangement, cameras, sound, costumes, masks, decorations and many other elements. Rehearsals are repeated until the whole creative process is completed. Performance (event) is therefore a finished and autonomous theatrical art work (or event marketing 'art'). The difference when compared to other art forms is in the dynamics of its perception that takes place in the course of the process that underlines the necessity of viewers presence at the moment of its dynamic manifestation and not afterwards. "Accordingly, that here also, as in other art forms, a viewer can perceive a final cultural product, however, a product that manifests its dynamic form" (Tairov, 1927 after: Lamberk, 1968, p. 146). Lamberk thus states, that a theatrical audience perceives 'theatrical art work', done onstage, not as a fully completed, finished product or creation, but in the process of creation (1). In parallel, a theatre performance as a subject of audience's perception can be only put into effect in the presence of a viewer, it is not completed beforehand; thus, has a form of a dynamic process and not a static product (2). Analogically, we can consider also marketing event and its participants. Two-way interaction lies in the existential shape of the theatre (or event) that appears and disappears in a flow of time and on the other hand in a dynamic correlation between onstage artistic creation and its aesthetic perception by the audience.

7. Activity vs. passivity of the audience

What does the activity or passivity of a viewer during the performance (or event) or the levels of his participation depend on? (note: we do not mean pas-

sivity in the psychological sense since perception from the point of psyche is ongoing actively at all times). Lamberk (1968) states that according to modern directors, a viewer becomes passive when he/she perceives a performance in an audience separated from the stage by a 'visible' or 'invisible' ramp. He/she becomes active if this gap between a stage over an audience is dismantled and a mutual overlap, interaction starts. By dismantling a ramp we mean some shift theatre action into an audience, introduce a viewer onto a stage. An activity in this sense is typical even inevitable for a successful event organisation when the direct engagement of the invited guests into the on-going action enables not only a more efficient communication – thus, a mutual exchange, sharing of information and meanings (or transmitting the desired marketing message event towards the audience), but also evoking a more intensive experience and emotional perception of the participants and consequently a more efficient storing the message in their memory. In an ideal case, a desired (shopping) behaviour is being activated, creation of a deeper idea about a given organisation and the whole company (image), creation or change of the attitude towards them, or also so-called word of mouth, i.e. further spreading of the marketing message in the given community, within the target group or outside, with the help of the new media as well towards the preference and judgments of a given label or organisation in the future. This typical marketing canal represents the base of the marketing communication in general, the same it applies with event marketing.

Activating the audience according to Piscator's concept (1962, after: Lamberk 1968) in the sense of the 20th century is closely related to economic, social and political factors of the times. This aspect of thinking seems to be timeless at present and we think that is much more prominent and present also in the author's conception either in artistic/cultural or marketing operating working in the 21st century. Piscator in his attempt to change staging radically and thus break an old a box like form, abolish 'petit-bourgeois theatre forms' and replace them by the ones that would integrate the viewer into the theatre – not as a fictitious term, but as a *vis viva* helping the current active understanding of the stage – audience relationship that we can find also in the current theatrical art as well as in marketing communication. In this sense, according to Piscator, a viewer should drag into the centre of the stage so that he is integrated in spatially and could not flee away behind the curtain. In that way theatre becomes an idealised theatre, representing one of the basic functional types of 20th century theatre (note: as an opposite to theatrisation). Behind both approaches there is an aspiration to fulfil the audience that would be in its perception of aesthetic and ideas concerned on a progressive plane of art and era (Lamberk, 1968). Analogically, the target of the marketing event authors is to attract the most participants possible, actively perceiving and involved in the event on the emotional as well as cognitive plane.

Significant directors of the times as well as contemporary theatre (and marketing) authors seek new spatial and technical possibilities to suck a viewer in even more than today. Today we can take part in extraordinary events that attract audience attention using the smartest technologies and ways of presentation (services or brand itself) beyond everyday life. Fusing new media technologies, employing new light, sound, spatial effects and tricks, inviting the leading world figures or opting for stunning premises and their unusual arrangement and decoration that give an impression of new, fancy and extraordinary enable the authors to captivate more attention, immersion and recall the messages in the audience along with mediating a more prominent involvement and the experience a viewer takes home with him/her. To understand the importance of the two-way communication and hence the need for mutual interaction and feedback between an author and the audience makes a stronger theatrical (event) impression on one's psyche and the consciousness of the audience.

8. Aesthetic emotion and perception – theatre performance vs. event

Since one of the reasons why a target group takes part in an event besides others is a celebration of art and culture exceptional people or artistic experience. In the following chapter we will try to identify the bonds to aesthetic perceptions and emotions experienced within a theatre performance. As well as each of us is unique, also perception and thus comprehension, assessment and forming a perception of the self and the others (also about a theatre performance or event) evolves on individual basis. The task of the authors as perception subjects is creating (coding) certain content, in this case of the common aesthetic emotion or value that should be decoded by the audience – as object of the perception and consequently categorised into a certain group and quality of sensation. The goal of the event organiser is to mediate intended, particular emotion or value (or more of them) to a mainly heterogeneous audience differing from the point of view of their abilities, intensity or depth of perception depending on an individual personality of each recipient as well as character of the current situation. This aim is therefore from the point of view of a creator not easily reachable.

Other cognitive processes enter into the process of creating one's own perception of the self and of the others, such as, thinking, attention, imagination, memory, learning and others. Such an image consists of on one hand directly visible outer signs, on the other hand also from a concept of qualities, behaviour, manifestations and possible mutual interaction between communication partners.

The image created within social perception is created rapidly, lasts long period of time and influences our social behaviour significantly (Oravcová, 2004). For that reason, within social and marketing communication, especially from the point of view of the sender of the information (or event organiser) it is important to pursue production of such signs that facilitate creating the most precise image, perception as possible.

Simultaneously, we can ask a question if the perception within a theatre performance (or event) individual or social phenomena? Crowd psychology and crowd theories talk about an existence of a crowd soul that is being created during a gathering of individuals of whatever age, education, race, nationality or profession, and whatever be the chances that have brought them together (Le Bon, 1946). Theatre audience as well as an event audience can be considered a gathering of a number of distinct individuals at one place though with a coincidence or purposelessness absent. An assembly of such an audience at one spot is mostly not accidental, but is directed by a certain aim, intention. The aim can be for example a desire to achieve an aesthetic value or experience an aesthetic sensation, joy or release a tension and abolish boredom that springs out of everyday tasks and routine. The fact has been used by theatre and marketing creators to attract more audience attention that cannot be automatically identified with a crowd.

According to Le Bon (1946) under certain circumstances can an agglomeration of an audience in sense of a crowd gain new, over the individual qualities. A conscious personality then vanishes and the feelings and ideas of all the persons in the crowd focus in the same direction. A temporary collective mind is formed, having very clearly defined characteristics and causing a distinct feeling, thinking and acting within the crowd as compared to an individual plane.

Further crowd phenomena besides a collective soul is also so-called 'soul contagion', that enables the expression of the strange qualities and determines their direction at the same time. In a crowd each action is contagious; an individual readily sacrifices his personal interest to the collective interest which results from suggestibility. The predominance of unconscious personality, direction of the feeling and ideas by suggestion and contagiousness towards the same direction, as well as the attempt to change the suggested ideas into an action, represent core qualities of the individual in a crowd. These solutions can be partially applied also on a theatre viewer or a participant of an event, included into the audience. However, such an audience is heterogeneous and thus cannot be applied with all the mentioned characteristics of an individual in a crowd. The interaction between the stage and audience happens in two lines, in which perception is considered to be an individual process, collectively conditioned (1), and similarly, the collective perception of an audience could by many times indi-

vidually differentiated (2). “The interaction between the stage and the audience thus evokes emotional, intellectual, aesthetically differentiated reply in the consciousness of the viewers”. The audience is not homogenous by its level and the way of perception (Lamberk, 1968, p. 151).

The audience is created by collecting bigger number of people in a certain open or closed space (note – external or internal event), where the dominating is the place of an event (as for example the stage at stage event). The audience is at the same time submitted to certain conventions, valid from the aesthetically or socially given in a certain society and time (for example: important people sitting in VIP area, etc.). The audience is intentionally focused on the performance, event which is being performed for them. Simultaneously, there is a psychic tuning from the reality perception towards the perception of the theatre fiction (reality, plot of the event). These factors focus on the fact, that the audience is gathered in the place not by coincidence, not even without the purpose, however, they come intentionally and fully aware.

9. Inner and outer qualities of aesthetic perception

Presumptions of the perceptions of the theatre performance (event) is a physical presence (1), visual and auditive contact with the stage (2), communication between the dramatic text (spoken in word or by music) and the audience (3), as well as the ability to perceive the aesthetic values on a such level and within conventions as they are within the dramatic text and its performance (4). The perception is thus happening through difficult conditions, the interaction between the stage and the audience represents a complicated process of the mutual activity, a theatre audience represents a specific social and psychological group and thus from the point of view of the collective organisation, as well as individually differentiated talents (Lamberk, 1968).

The perception is happening through the double canal, sensually (visually and auditive) and mentally (emotionally and intellectually). Both of them are connected to the individual psycho-physical dispositions of each viewer as such, as well as of the whole valid context of the social and cultural values, norms and ideals valid within the given period. Thus, we are again getting towards the issue of over-individual social determination of the act of the aesthetic perception of the artistic piece (or event. The interaction can happen only when the validity of the same language and semantic set (understanding) and social and cultural system of values (opinion agreement).

Can an artistic emotion be a social emotion? As Guyau (1925, p. 63 after: Lamberk, 1968), claims “the highest purpose of art is to arise an aesthetic emo-

tion of a societal quality“. The art, according to him takes the aesthetic emotion from an individual, artist through the created piece of art, onto the smaller or bigger society and according to its significance it reaches different depth and width of the influence on a social life.

Apart from the outer qualities there are also internal ones without which the action of the aesthetic perception within the interaction of the stage and the audience would not be possible to happen. The basic elements of perception are created from receptivity and the resonance of the audience. Receptability is understood as a psychic disposability of the person to accept and process the aesthetic emotions. It is created by the set of the three dispositions: 1) sensibility (sensitivity against the aesthetic perceptions), 2) mentality (cultivated thinking determined by education when the art is perceived as a cultural value and an ability of the higher mental processes) and 3) reactivity (an ability to evoke the emotional and idea reply from the aesthetic perceptions). The process of the aesthetic perception of the theatre performance goes through the extra psychic towards the intrapsychic that is from the sensual perceptions towards the mental processes. The resonance as the second element of perception is understood as an ability to psychically tune in, emerge with the content of the aesthetic emotions based on the life experience. The reality on the stage can be understood only in the case if it is confronted by something we had encountered in our real life. The similarity between the dramatic object and our experience is inevitable even if it is only subjective (Zich, 1931 after: Lamberk, 1968). In event marketing these solutions can be applied as well as in theatre environment. Psychic emerging within the content of the aesthetic emotions are happening in the audience in three ways: based on identity (1), analogy (2) or contrast (3) to our experience.

The issue of the level of viewer's participants on a performance (event) is connected with the question of resonance. The quantitative and qualitative procedure and result of the interaction between the stage and audience depend on the participation. In marketing we talk about a level of so-called engagement and the motivation which is connected to it, the motivation to act in a certain way, or a consumer's behaviour. The engagement is differentiated into emotional (emotional engagement with the plot, topic and event representatives) and intellectual (comprehension at the following the event, subject and characters). Both the elements are included in every act of the event perception whereby sometimes the first one dominates and the other time the second one.

The contact between the stage and audience starts according to Brecht (1959, p. 150 after: Lamberk, 1968) usually on a level of involvement. The viewer gets a possibility to get involved within the interaction between the stage and the audience by resonance based on the emotional experience, on a level of

the intellectual engagement there is a possibility for a viewer to be involved in the process of the interaction by the resonance based on the cognitive experience. It depends on a typology of the personal equipment of a viewer, on which level he/she perceives the performance (event) within the emotional or cognitive and also on the aesthetic and theatre principles, which were used by the producer when building the performance. In the practice we can encounter events of different types in which we build events primarily following the principles of the emotional resonance within the sport or cultural events and in cases of conferences, symposia or business presentation, on the contrary, on the principles of the intellectual resonance.

Conclusions

The goal of this theoretical study was to find the meeting points of the basic principles of action art and event marketing as well as establish a parallel between an artistic portrayal in a theatre performance and in a marketing event since both of them use an aesthetic perception aspect and an interaction between stage and audience (performance and audience). We did not aim at elevating a marketing event to an artistic work or theatre performance but to find links between the two domains that are very closely interrelated.

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SZTUKA WIZUALNA ORAZ TEATRALNA W KOMUNIKACJI MARKETINGOWEJ

Streszczenie: Artykuł jest poświęcony zastosowaniu sztuki wizualnej i jej szczególnych form, takich jak eventy, happeningi oraz przedstawienia w komunikacji marketingowej. Praca przedstawia teoretyczne rozważania dotyczące estetycznego i marketingowego rozumienia takich terminów jak „event” and „event marketingowy”, a także umiejscawia ich formy w konwencji współczesnej sztuki i marketingu. W artykule podejmuje się również kwestie związane z takimi terminami jak „gender”, „interakcja” oraz „publiczność interaktywna”, „emocja estetyczna” oraz odbiór w środowisku teatralnym, a terminy te łączy się ze środowiskiem marketingu eventowego i poszukiwaniami doświadczeń w zachowaniu konsumentów.

Słowa kluczowe: sztuka wizualna, event marketing, gender, interakcja, sztuka teatralna, estetyczne postrzeganie i emocje.