The Visual Arts in Society: Their Role in Marketing Communication and Shaping Social Attitudes

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Abstract:

Purpose: *The purpose of the study is to show the dual role of visual arts in Society 5.0 on the one hand, its impact as an instrument of marketing communication and, on the other, as a factor shaping the recipients' attitudes toward social and economic processes.*
Design/Methodology/Approach: *The following research questions have been formulated: Can marketing components be employed in art creation to involve people and encourage them to change their social attitudes? Why should people's emotions and experiences be considered necessary in marketing approaches? To find answers to these questions, desk research and research through design were implemented in this study.*
Findings: *The investigation results showed that visual arts could play a dual role in society, as a tool of marketing communication and shaping social attitudes. People's emotions and experiences should be considered necessary in marketing approaches to reach the expected purchasing decisions. The novelty of the findings is connected with an interdisciplinary approach to marketing communication.*
Practical Implications: *This study has implications for how policymakers and managers could encourage citizens to participate in the arts by using the arts themselves. Furthermore, visual analysis and exploring visual media is a new interdisciplinary way of exploring the topic. The study's practical implications are connected with the possible application of the artistic poster in marketing communication on the service market.*
Originality/Value: *To the best of the authors' knowledge, this is the first time that research through design has been applied as a dialog searching between the arts and society, including marketing communication.*

Keywords: *Arts and Society 5.0, arts marketing, marketing communication, social poster, social attitudes.*

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1. Introduction

"Society 5.0" is defined as "a human-centered society that balances economic advancement with the resolution of social problems by a system that highly integrates cyberspace and physical space" (Society 5.0 n.d. Cabinet office). Such an understanding of the future society recognizes a person as the most critical entity, ensuring balance in their individual and social development (e.g., leading an active and pleasant life). In Society 5.0, it is assumed that the economy should be synchronized with the social sphere, which through this "symbiosis" would give rise to opportunities that improve interactions between people.

This symbiosis issue was discussed during the World Economic Forum Annual Meeting in 2019, where problem-solving and value creation were highlighted as primary features of the socio-economic transition. *"... we will make Society 5.0 a society in which anyone can create value anytime, anywhere, with security and in harmony with nature"* (Nakanishi, 2019, weforum.org).

Although new technologies and robots constitute the main pillars of Society 5.0, cooperation between the economy and social life will require the development of both production and the market and intensifying activities that ensure harmony in human interactions and joyful life in intergenerational dialogue. In implementing this concept, visual art will undoubtedly play an essential role through its aesthetic, persuasive, and communicative functions and, even more, by shaping attitudes, social interactions, and behaviors.

Therefore, a challenge for the constructors of the new economic and social order will be to recognize visual arts' ability to create emotions and experiences and target, influence, and shape market relations on the one hand and social attitudes on the other. In this line of thinking, artistic creativity should be seen as an indispensable component in the process of economic transformation, with a particular focus on the importance of individuals' roles, needs, and values. Thus, art is a result of human creativity and has value in itself, but it is also a source of other values—market and non-market ones. This market value is reflected in customers' needs and intentions to purchase works and the works' marketing impact, while the shaping of social attitudes by various art forms is a process that creates non-market values.

During the last decades, the arts sector has evolved from perceiving marketing as a functional tool to marketing as a business philosophy and strategy (Boorsma and Chiaravalotti, 2010). Discussions on the marketing of visual arts have often stressed the importance of research in this field regarding culture, as both marketing and culture play essential roles in the dynamics of societies' development. Visual art has been strongly motivated as a free time activity and has stimulated a significant increase in the supply of cultural attractions. Visual art has also influenced the demand for leisure services. It stimulates participation in culture by creating new emotions and experiences, and expectations, based not only on familiar cultural

attractions but also on the new artistic events. Within the framework of leisure, visual art can involve the customer in such a way as to create a memorable event and stage an experience.

Experiences are a fourth economic offering (Pine and Gilmore, 1999), as they create autonomous values, distinct from goods and services; they cannot be separated from each other and constitute a source of human satisfaction. Experiences are created and staged every time one consumes something. Being a source of exceptional experiences for people, visual arts require a new conceptual approach to their marketing as they influence people's attitudes toward a broad range of aspects in social life.

Creativity in the field of arts is related to an interaction between human beings and art pieces. Therefore, it should be analyzed in a broader socio-environmental context (even in the marketing process), leading to exploring new experiences. From a marketing point of view, it is essential to note that visual art influences and shapes people's attitudes and behaviors, but the autonomous value of art should be promoted using market instruments. In this sense, various components of art's influence often stimulate new emotions in visitors and create satisfaction in an artist. Even "passive leisure" requires some commodities, goods, or services and stages experiences. Thus, this article aims to portray the dual role of visual art in Society 5.0: on the one hand, it has a promotional impact as an instrument of marketing communication, and, on the other hand, it is a factor that shapes recipients' or viewers' attitudes toward social processes.

Accordingly, the following research questions have been formulated: Can marketing components be employed in art creation to involve people and encourage them to change their social attitudes? Why should people's emotions and experiences be considered necessary in marketing approaches? To find answers to these questions, desk research and research through design were implemented in this study.

Our expected research results should lead to identifying the dual role of visual art in Society 5.0 and provide a stepping stone for developing new research directions by considering "the arts as a marketing context" (Lee and Lee, 2017) as well as the social impact of visual arts.

2. Theoretical Background: Arts and Experience as a Subject and a Medium of Marketing Communication

Based on the published literature, it is agreed that *"culture is, at best, an ambiguous term. It has two meanings that are often blurred. On the one hand, it is used in a broad sociological sense to mean a given community's whole way of life: its economic, moral, religious, legal, familial, and aesthetic ways of being. On the other hand, it is used specifically to the arts"* (Robinson, 1997, 19). This means that culture can be understood, at least in a dual sense. Analyzing art as a factor shaping

social attitudes and marketing, it is necessary to look at it as a component of culture and communication. In the broader sense, culture comprises complex and distinctive spiritual, material, intellectual, and emotional features that characterize a society or social group. It includes the arts and letters and modes of life, the fundamental rights of human beings, value systems, traditions, and beliefs (Robinson, 1997). The above understanding of culture suggests that the arts help express, formulate, and define social life. Artists do not live apart from the social environment in which they work. Instead, through their expressive insights into music, dance, literature, film, theater, and all other artistic representation modes, people's social lives' values, and sensibilities are shaped and defined.

Considering that the arts constitute the main component of culture in its narrow sense (as per Robinson above), we have based this article on an analysis of several features of art marketing and the role of arts in shaping social attitudes. Here, we ask what the arts' role is in developing new marketing approaches and influencing people's attitudes to social life. Visual art can be understood as an exceptional experience produced between an artist and a visitor in the form of, for example, an idea or a work of visual art. Some research shows that *"although the arts world recognizes that arts marketing offer interesting opportunities to promote the arts and arts live, arts organizations are still wrestling with the question of how to effectively implement current marketing concepts and techniques"* (Boorsma, 2002, 65). Taking into account the precise nature of Consideringproduct, it is necessary to stress that the question is not about technique but about a new marketing concept in the art world emotions elicited and the experience expected by consumers and created by a work of art should be the essential components and the main objectives of necessary marketing, shaping a consumer's interpretation of the work. Here, it is crucial to note that commercial management does not propose fundamental principles and established skills that could be applied independently of the context (Beirne and Knight, 2002). Thus, the arts as a unique field of management would require a particular marketing philosophy that could support cultural participation and co-create visitors' experience of the arts. Arts marketing should allow different visitors to perceive the arts in unique ways and build new and varying experiences of the same work of art.

Arts marketing and marketing in culture are also needed from a macroeconomic perspective (Marciszewska, 2000). If the *"arts sector is economically significant and especially flexible and dynamic"* (Bailey, 2000), it can and should be promoted for social and economic effects on a large scale. In this context, arts can be seen as a factor shaping social attitudes.

2.1 Emotions and Arts

Emotions are often used to help customers visualize what they will gain from the purchase of a particular product or service. Emotions usually help people to make decisions such as visiting a cultural attraction, participating in a cultural event, and, finally, buying a tangible cultural product (work of art). Even if artworks have a

material structure, they are subjects for reflection; we buy them because of our perceived emotions and experiences. This means that both intangible and tangible cultural products require an extraordinary emotional approach in the marketing activities to attract visitors.

Here, we consider emotions from the visitor's perspective. What are the main reasons for inviting people to visit a museum or a gallery? How can one sell a prospective experience to create particular emotions, win a positive response from visitors, and produce future customers' sales? This means that emotions are the beginning and end of every interaction with visual art because they are based on and create a dynamic between the visitor and a piece of art or an art event (exhibition, presentation, etc.). Additionally, buying decisions are made on an emotional basis, and managers in culture have to be selective about their methods of presentation of cultural products and must differentiate them not only according to a prospective group of visitors but also taking into account the following:

- the type of art and the framework within which it is presented,
- the artist of the work, and
- the relationship between the artist and the potential visitor.

These factors can create different emotions even between people within a homogenous group. Thus, we understand that every relationship with visual art manifests the role of information in interpreting and creating emotions and experiences. The same product presented in different surroundings and spatial arrangements can be interpreted in many ways depending on the range of information available and can also be a source of distinctive emotions and experiences. For example, some visitors may pay twice as much for a painting with a frame even if the frame itself costs just 5% of the painting's value and the painting can create a positive experience without the frame. Someone may pay twice the price for the more robust emotional benefits they receive when they buy the picture with the frame.

Furthermore, they might pay much more for the same picture if they have a special relationship with the artist. In this case, the buyer does not care if the work has monetary value; they pay based on their relationship with the artist (for the experience of acquiring a thing created by this person). If an artist who creates very modest pictures is, for example, someone's son, the parent may be ready to buy the pictures even if the price is exceptionally high, and once the pictures are in the parent's possession, it may be challenging for them to sell them, as they have a special bond with these artworks.

Launching a marketing action in the cultural domain requires an appreciation of the vital role of emotions in the visitors' decision-making process (Marciszewska and Grobelna, 2015). Let us consider a visit to the gallery. When you select a particular painting to look at and create an experience, you realize that you have selected that particular picture because you like it. You like it because it produces emotions

(which may be different for different people). For some, a painting might remind them of their childhood or youth, while for others, it could remind them of a memorable holiday or an exciting meeting. In all cases, a painting becomes a source of sentiment and a basis for visitors' decision to stay longer in front of the picture.

What this implies for marketing communication is that promotions and strategies have to be constructed to produce such emotions to stimulate buying. In culture and incredibly visual art, the selling and buying of services and experience require different promotion methods and different sources of emotion.

First, inexpressively providing information about a cultural product, it is necessary to put your own emotions into the marketing communication to bring the product to life for the cultural visitor. Second, it is necessary to focus on intangible features of the product, which usually has a subjective character and creates emotions leading to the product's consumption. Visitors could perceive these features as potential intangible benefits, namely emotions and experiences. Third, it is necessary to remember the negative emotions that can be created while visiting a cultural destination; these must be overcome in the marketing process to guarantee a wholly positive experience after "consuming" a piece of art. Finally, it is necessary to choose stimulating words in the promotion process to evoke emotions in visitors before they decide to purchase a product.

Even a marketing concept that incorporates all of the above cannot guarantee the optimal level of consumer satisfaction in the process of "participation" in arts, as these can often be emotive. Considering that the customer-value approach is the best approach to marketing the arts (Boorsma, 2006), artworks should create positive experiences, perceiving customer value simultaneously with the autonomous value of the piece of art. "Today's art managers, as well as art policymakers, are fully aware of the fact that marketing can be an important tool in improving the public image of the arts and increasing the number of participants" (Boorsma, 2002). Subsequently, managers have to discover customers' needs and desires and then attract them to the arts offered. Research analyzing why Polish visitors and tourists visit cultural attractions (Marciszewska, 2001) indicates that respondents visited cultural attractions mainly to experience something new, learn something new, or relax. On account of these factors shaping participation in culture, a new marketing philosophy in arts is needed, and the individualization of promoting instruments should be explored as a strategy that can attract different audience groups.

3. The Role of an Art Image in Shaping Social Attitudes: The Case of Three Posters

Different forms of visual art create emotions and experiences for visitors. Nowadays, a poster in its traditional form plays a vital role in public space by transferring hidden and covert messages in the image to society.

Depending on the subject, visual art can be a tool for influencing purchasing decisions (e.g., a poster informing the public about a performance, exhibition, or film). However, in public spaces, we encounter posters whose content aims to influence (and usually affect) social attitudes (e.g., actions against tobacco smoking and posters calling for help for underprivileged groups or popularizing the acceptable practices in other countries). In both roles, the poster is a carrier of specific content, and its marketing or pro-social impact depends on the viewer's perception. An important factor shaping the effect of a given poster's expected impact is the viewers' (who could be passers-by) knowledge about the problem presented in the poster. However, their emotionality and sensitivity revealed in the interpretation of this art form's message in a specific space and socio-cultural context are also important. The economic situation in the context also affects the strength of a poster as a tool for promoting products (including the arts) or its ability to change attitudes toward specific phenomena or processes. On the one hand, in this dual role, the poster appears as an instrument shaping social attitudes and purchasing decisions (and attitudes toward a specific product) and, on the other hand, if it is a work of art, it promotes itself in confrontation with a critical viewer. Therefore, the process of designing and creating a poster becomes an indicator of its role in marketing and influences changes in social attitudes.

3.1 Social Poster: A Literature Review

This section of the article draws on both the literature on poster design and graphic design experience for communication with society. The graphic design's playful and experimental nature allows a designer to find new creative inspirations to produce original visual messages. This expression of ideas can influence the way people think about society and its problems and even allow them to analyze their behaviors. Therefore, graphic design, including posters, can comment on and re-shape people's social awareness. Visual languages are innovative and can build bridges between our ethical and social responsibility and the quality of the cultures we live in. Nowadays, the design has become an integral part of the daily cultural activities that influence people's lives. Every society faces different cultural and economic issues that could be recognized and solved if the appropriate communication tools are used. It is necessary to stress that visual communication is an acceptable means of shaping social awareness because it influences people's emotions. *"The function assigned by society to an image will affect its shape and appearance"* (Speidel, 1999). This statement reflects the role of an image concerning social attitudes. Images such as social posters used in visual communication are a subject for social acceptance.

Here, it is noteworthy to discuss social posters. A social poster is a tool with which designers can effectively present any message to contemporary society and potentially influence this society. This becomes possible when the poster design is well prepared and when it can communicate its message. From the designer's point of view, this means that if the poster is well made, its design provokes discussions, thinking, and emotions.

Design is the expression of ideas embodied in the design process to give form and meaning to the designer's thoughts. Effective social poster design offers a dialogue with society, replacing one-sided presentation. Thanks to this feature, *"the audience may be in communion with your images and words, making you not only a problem solver but a cultural stimulant"* (Lewis, 2012). A successful poster has to tell a story or comment on an issue, and the story or comment needs to be communicated to the audience "in a bold, simple, and beautiful way" (Castro, 2012).

The growing role of a social poster for people in contemporary contexts is connected with the Internet. According to Thompson (2012), in the past, the leading platforms for social poster expression were street walls, while nowadays, the Internet has become a much more dynamic annex. This opportunity opens space for a new co-creative role of the viewer in the poster design process. Loiri (2012) states that this role is "hidden" in the purpose of a social poster and that posters are created to tell stories, stimulate human interest, and impact the viewer's way of thinking and their behavior. Societies are confronted daily with posters as a means of visual communication. Castro (2012) stresses that a social poster should alert the viewer to something, and its compelling and provocative way of story-telling should call an audience into action, but this depends on the "swift" expression of the poster.

Furthermore, this approach to the nature and functions of a social poster focuses on its active role in engaging the viewer in assessing social issues and, possibly, changing some attitudes toward these phenomena. Thus, social poster design becomes a tool for shaping the world we live in. Castro (2012) emphasizes that, on the one hand, a poster can call people to action, and, on the other hand, it can be used as an artist/designer's channel to focus on a particular social problem. However, social posters as tools of visual communication can comment on the society in which they originated. Beyond this, the social poster as a specific image, besides its commenting function, also has the power to explain and convince people of messages transmitted through the design because "posters as instruments of mass media aim to convey messages accurately and effectively" (Banu, 2014). This statement highlights another core function of a social poster, describing and shaping people's attitudes and behaviors. Unfortunately, even extremely well-designed social posters are unable to change the world without institutional support.

3.2 Social Posters as a Tool for Re-Shaping People's Attitudes

The perception of visual messages and their meanings are associated with previously learned visual codes and cultural interpretations. For this reason, cultural codes that are used in content-related visual depictions with high aesthetic value allow for more direct and effective communication with the audience. The poster has been a medium of communication with society since World War I and even earlier. At this time, posters were used globally to "shape" societies' minds toward one common idea. McCrann (2009) examines government propaganda posters from World War II as communication vehicles from social psychology and analyzes them as propaganda techniques. Thus, these posters are seen as artworks with a social

utility that may change human behavior.

Subsequently, the poster has become a tool and a medium with which people can influence social behavior and attain particular awareness in different social campaigns. Therefore, posters have been used extensively in many areas of social, economic, and cultural life and public spaces, health promotion, and education. For example, *"in Malaysia, numerous diabetic campaigns on diabetic healthcare awareness with the aid of posters have been held throughout the country"* (Salinatin *et al.,* 2013), shaping social attitudes toward healthy behavior. This example shows that posters hold a relatively strong position among instruments of visual communication in some countries. They have influenced people's attitudes, changed public spaces' visual appearance, and altered their social and promotional function. Other research findings suggest that posters do not influence people's attitudes because of their weak "transferring" features. According to Etter and Laszlo (2005), *"the poster did not affect cigarette consumption or intention to quit. The poster was widely seen and remembered by the target audience, but the campaign was probably too short and isolated to have an impact on smoking behavior."* Their research results underline the necessity to look for new forms of posters and their exposition during social or promotion campaigns to impact the audience significantly.

The effectiveness of a social campaign was also investigated by Hoek *et al.* (2011), who focused on the "Smoking—Not Our Future" campaign. Moreover, a campaign to prevent AIDS in Mexico, including posters, was of a similar character (Tepichin 2000). Posters have also been used in European countries to fight AIDS (Meir, 2011, http://www.mutualart.com/OpenArticle/Graphic-Intervention--Fighting-AIDS-Thro/2D2CDD740DA23191) or in hygiene campaigns. According to some researchers, *"poster campaigns regarding hand hygiene are commonly used by infection control teams to improve practice, yet little is known of the extent to which they are based on established theory or research"* (Jenner *et al.,* 2005). Many posters in this campaign conveyed mixed or inconsistent messages. Therefore, this commonly used communication medium is not always used to people's advantage (Jenner *et al.,* 2005).

Posters that highlight various forms of performing arts from past decades transfer a message about the history of culture and shape contemporary societies' attitudes toward art or economy. Investigating rock concert posters of the 1960s in America, Moist (2010) states that *"the poster artists did not reject their background, often referencing elements from close to home, but at the same time expressing a more visionary and reconstructive approach to cultural history."* This comment suggests that the posters from this period played an extraordinary role in molding a comparative approach of contemporary people to art and culture. The above examples partly explain why the poster is so often an exciting subject for research. Guffy (2008) suggests that the twentieth-century poster is an exciting field of investigation and *"even more intriguing are the emerging political, cultural and technological imperatives that shape this changing discourse."*

Social issues have become a driving force for some poster designers, but this kind of poster requires *"simplicity, timeless design/graphic representation and universality of the message while at the same time creating a dynamic, vibrant, new solution"* (Lewis, 2012). This means that a successful social poster has to recognize social issues and the results of design research.

4. The Posters and their Messages: How Can we Communicate with Different Groups of People about Social Issues?

Analyzing present social and aesthetic aspects of posters could provide us with a basis to formulate a research question for the future: How can we build the poster design process to achieve socially accepted values in an interactive process?

Considering that social acceptance depends on the cultural context, the following thesis for further research could be formulated: The perceived message of a poster (through its slogan and design) depends on the culture of a specific society and its system of values even if the message itself refers to global phenomena. However, our research design for this project can be split into three main categories of poster design or three different ways to come to the final version of transferring the message:

1. The first category is a poster based on a portrait or a depiction of a person as a symbol of a social being that can be read as a mirror for the person looking at the poster.
2. The second category encompasses posters that are based on symbols and metaphors. These posters are addressed to those aged 50+ because this age group prefers more muted images than shocking ones.
3. The third poster is a typographic poster. This kind of poster communicates with many different age groups. It should convey the intended message very accurately by giving the feeling of the content. The form should create a specific atmosphere, which will play on recipients' emotions and associations. It should bring them directly into a specific context to think about it based on their emotions.

4.1 Communication with Society via an Image: Examples of Typographic Posters

Below, three specific examples of the typographic posters will be described. This article presents these posters as the co-author's creative undertaking (research through design) and his process toward the final version of a social poster that explores abuse through thoughtless words. His goal is to understand better and take a closer look at how ideas are developed, which conclusions are drawn, and what graphic methods may be used in posters. We show a few different possibilities and ways to express his thoughts to convey an important message.

Figure 1. *Cuts and pain*

Source: *Own study.*

A social poster should play on a viewer's emotions and senses; they should receive a message through feelings. This poster (Figure 1) is to destroy the onlooker's protective layer and bring them to a state of intimacy and physicality. They should feel pain looking at the poster. Here, the scratches and the blood-red and skin colors evoke cutting through the skin to the flesh or bones. The set of three posters expresses the suffering that can be inflicted on a person by somebody's words. In this poster, the wounds are fresh and will hurt for a long time.

Figure 2. *The propaganda/rebel poster features thick letters painted with a brush representing that the paint is over*

Source: *Own study.*

This poster is made to look like graffiti, where a member of the public wanted to emphasize this thought over and above the paint and scratched the surface using a stone (like scratching a window). Here, they add a crucial point to this message through the words "WORDS CAN HURT." In this case, the poster unearths some worry and anxiety in the viewer: the idea of words that hurt. Thus, the message is conveyed subtly but expressively.

Figure 3. *Words can hurt*

Source: *Own study.*

The three posters show the possibility of different ways to transmit a message for society, convincing people to a particular idea or product. Such a concept of visual expression can be applied in marketing communication, particularly in the service sector.

5. Conclusions and Directions for Future Research

The co-authors' graphic project's goal was to transmit a message via three posters concerning a global social issue: the lack of feeling in the application of words that uncontrolled negative emotions can evoke. The poster and the topic are self-constructed, so the authors are fully responsible for the whole project, both the idea and the design process.

There are many different ways and strategies to convey a specific message through a poster. It is not easy to find a way to express the intended idea in a visual form while attracting the audience. Here, a designer has to think about society's whole, which is always diverse, while working on a poster. Every person reacts in their way to different products, messages, and campaigns. A designer cannot avoid different interpretations of their poster, which is why the designer of the social posters presented in this article has left the audience with some open space for interpretation while still "smuggling" in his message.

Social posters must irritate the audience to some extent. This irritation and shock can be achieved by using an image that is annoying in itself or by manipulating the image to change its meaning intriguingly.

The cultural background and economic situation of society are also fundamental to consider—people in many parts of the globe treat the same symbols in different ways, so a designer must consider it. A designer's task is to conduct research on their topic, understand their audience (whom their work is intended for), and have some knowledge about limits and boundaries to understand where to cross them for the desired effect. Therefore, the designer's personal feelings and ability to experiment are fundamental aspects of poster design's creative process. A designer always has to be open to compromises during their work but, simultaneously, they will seek the best way to obtain satisfaction from their choice and find the best result in this compromise.

The posters' designer found that one of the best ways to convey his intended message was to use a portrait as a mirror of a recipient to shed light on how they might use hurtful words honestly. The strategy here is to arouse recipients' disgust at themselves. Manipulating this image and its print material, he tried to create some space around the poster to elicit an intimate interaction with the onlooker. Therefore, the poster is more active, as it takes on an almost "speaking" role.

Another strategy used in typographic posters is the typography or the font. It becomes part of the image, part of the story, and the story itself. Letters can create a

specific image, one that is more abstract and open to interpretation. This space gives the onlooker the ability to create their picture in their mind and find themselves in the story described in the poster. There is one more strategy to be used in the author's opinion, but he was not sure if it would work. This strategy is to create a new symbol, a sign that people will recognize and associate with him and his works in the future.

The above led us to explore what role the poster plays in marketing communication. Considering that several new trends are likely to play an essential part in the cultural market's future (Richards, 2001), the marketing strategies adopted about the arts can increase the chances of success for both artists and visitors. The marketing of the offered arts (including visual arts) should consider the visitors' experience as customer value as an essential component of the marketing strategy.

However, the arts' marketing process will also need to be adjusted to meet the conceptual differences between the exchange of goods on the one hand and services or experiences, the new "offering" typical of arts, on the other. The marketing of arts and marketing via arts must be based on a new philosophy that recognizes people's perceptions as fundamental to creating the notion of the individual, social, and economic value within the framework of the visitor's past, current, and future experiences. Managers have to learn how to provide a positive experience of cultural participation by promoting arts events, festivals, and exhibitions that respond to people's emotions and values. Arts marketing needs to identify an experience as a phenomenon with two aspects. There is the objective aspect, which depends on environmental influences, and the subjective one formed by individual attitudes and perceptions.

Referring to the unique role of traditional or digital posters as a marketing communication tool, the challenge is to quantify its impact on social attitudes and its impact on the relationship between human beings and the social phenomenon conveyed through the poster's hidden message. The artistic form of the poster is a kind of "intermediary" between a given social phenomenon in the artist's perception and its image in the viewer's perception. The relationship formed on the line of the artist's design concept and the recipient's interpretation of the message contained in the poster is a sensitive matter, as it combines the process of marketing communication with a poster's active impact on social attitudes.

5.1 Directions for Future Research

Regarding directions for future studies within marketing and social research, art as a medium of dialogue between the artist and the recipient should be explored through interviews with artists. Here, research on the effects of marketing communication would shed light on the artist's work's motives and attitude toward the message (phenomenon) hidden in a work of art. Cooperation in the research process with the artist seems to be a critical step in the pursuit of engaging with the dual effects of artworks regarding marketing potentials and impact on viewers' social attitudes.

Applying new research techniques (e.g., eye-tracking) should be perceived only as part of a search for ways to implement new research philosophies based on human subjectivity and how it fabricates relationships between the artist art (image) and the recipient. Focusing the research predominantly on new tools may provide more accurate results, but this is insufficient for understanding the role of art in society and the economy.

5.2 Research Limitations

The study's limitations include little attention given to the specificity of the three posters as tools in marketing communication. The posters are shown as active factors that can influence people's attitudes to social or economic processes; all three posters need to be verified by the market entities about their influence on particular services, e.g., educational services. It is a direction for future research with differentiation regarding separate branches of the economy.

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