

The object of research is the purchasing behavior of consumers of cultural products. The aim of the study is to determine the model of consumer decision-making about the purchase of cultural products, taking into account the emotional component under the conditions of development of information and communication technologies. It has been established that macroeconomic factors in the formation of marketing of cultural industries are characterized by a number of features, among which the development of information and communication technologies is key. Making a consumer decision regarding a cultural product depends on its economic and cultural values but is determined by its emotional value. The proposed model of influence of emotional value makes it possible to determine the likelihood of a positive consumer decision in relation to a particular cultural product or brand. Evaluation of the impact of the spread of information and communication technologies on the consumption of cultural products proved the existence of a link between the number of Internet subscribers and household spending on culture and recreation. However, most cultural products consumed via the Internet or television are free or obtained free of charge from unofficial sources (the so-called “pirated” content). It was found that half of consumers do not attend cultural events at all due to lack of funds, time, or remoteness of the event. At the same time, the main channels and sources of information of consumers of cultural products are the Internet and television. It has been established that emotional marketing realizes itself as fully as possible through a loop-like model of bringing commercially important information to the final consumer of cultural products. In this process, digital marketing technologies, especially digital platforms, play a key role as a tool. The practical significance is in the possibilities of applying the data obtained in the process of developing marketing programs for subjects of cultural industries

Keywords: emotional value, cultural industries, marketing, consumer solution, Internet, digital platforms

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DETERMINING THE ROLE OF EMOTIONS IN THE CUSTOMER JOURNEY FOR CULTURE INDUSTRIES UNDER CONDITIONS OF INFORMATION AND COMMUNICATION TECHNOLOGIES DEVELOPMENT

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1. Introduction

The last quarter of the twentieth century and the passed years of the XXI century demonstrate an increase in compe-

tion in almost all branches of socio-economic and even cultural human activity. To reflect multidimensional, dynamic, and aggressive competition, the term “hyper-competition” is used. It points to a situation where market actors are increas-

ingly exposed to the cumulative influence of previously isolated competitive factors [1]. This state of affairs led to the search for the latest effective solutions from both business and non-profit organizations.

The rapid development of information and communication technologies, their disruptive nature are changing the perception of information, which contributed to the emergence of cultural and creative industries as technologies expand access to culture and affect the processes of creativity. Cultural industries are the foundation of the creative economy, the main elements of which are information, innovation, creative class, intellectual activity, etc. Cultural industries are understood as industries that create, produce, and distribute cultural products and services. In turn, cultural products are consumer products that convey ideas, symbols, and lifestyles, including books, magazines, multimedia products, software, films, videos, crafts, fashion, etc. [2]. That is, cultural industries are theatrical and visual arts, cinema, television and radio, music, publishing, computer games, new media, museums, galleries, libraries.

So, cultural industries as a field of creative activity are innovative in themselves. Increased competition, the development of information and communication technologies and quarantine restrictions due to the global pandemic of coronavirus disease have led to the fact that concerts, exhibitions, performances have moved online. In these circumstances, authors and managers in the cultural sector need to acquire new skills of promotion and approaches to the creation of cultural products.

Creating and presenting a creative product is much more difficult than doing it with a conventional tangible product or consumer service. Such a product should often be taught to the consumer, to cultivate his affection, to stimulate, to convince of the correctness of the choice. Without doing this, you can suffer losses, or even the failure of this product on the market, which is especially difficult for the creative team to experience. That is why much better market positions are occupied by those subjects of creative industries that more actively apply the latest customer-oriented approaches in the organization of marketing activities. Such marketing activities are focused on the cognitive characteristics of the target markets, and as a result – on the emotional component of the perception of creative products. When the buying process is stimulated by psychological and symbolic factors, the formation of a close emotional connection between the creative product and the target audience becomes decisive.

So, the study of the role of information and communication technologies in shaping the behavior of consumers of cultural industries is relevant.

2. Literature review and problem statement

Impressions are the main element of the cultural product marketing mix, based on emotional perception in consumer motivation. For example, work [3] considers the analysis of the emotional component in the formation of motivational mechanisms for building the desired consumer behavior for enterprises. In the work it is noted that emotions are the most powerful driving force in creating a model of consumer behavior changed in accordance with the needs of the market subject. Similar considerations are given in [4], where the management of emotions and impressions of clients is considered as the main resources of the company. Work [4] reveals

the process of involvement in impressions, which consists of five stages. That is, impressions are actually presented as a product of cultural industries. They are a type of economic offer and contribute to attracting consumers, creating customer loyalty, forming consumer value. Nevertheless, in works [3, 4] there are no specific mechanisms for the use of emotional marketing in the complex of promotion. This may be due to the chosen research methods.

Paper [5] investigated the impact of social media content on consumer engagement based on a large-scale field study of Facebook users. Therefore, the object of the study was companies and organizations of creative industries, government and non-profit organizations, brands, and products. The results proved that engagement increases through emotional and philanthropic content. That is, if only an informative component (price, availability, and properties of the product) is present in the advertising message, the involvement decreases, while the addition of emotional attributes increases this indicator. The weakness of study [5] is its retrospective nature. That is, it confirms the fact of the presence of a positive connection between the emotional component of marketing communication and customer involvement. At the same time, the place of information technology in the structure of emotional marketing remains unknown.

Work [6] focuses on the impact of social media on the emotions of visitors to music festivals, and the associated quality of brand relationships and reviews. In particular, the role of emotions in the study is shown as the main motivating factor in consumer behavior along with rationality. On this basis, an explanatory model is built, according to which a number of hypotheses regarding the influence of emotions on brand relationships and on reviews have been tested. According to the results of the study, it was found that communication through social networks leads to high-level emotional involvement. In turn, the emotional response provoked by marketing communications plays a major role in explaining the results of consumer behavior. On the other hand, the results of the study apply only to visitors to music festivals. In addition, the study focused on the role of social networks in consumer behavior, while the marketing strategy as a whole in the context of the development of information and communication technologies was not considered.

Work [7] focuses on the analysis of the formation of consumer experience. At the same time, the latter is considered in the context of marketing theory and practice as the main factor of competitive advantage and customer satisfaction. The main elements of consumer experience recognized in [7] are cognitive, affective, emotional, social, and sensory elements. The study was conducted by analyzing consumer comments. As a result, it was found that consumer experience is formed from a number of elements. These include value creation (resources, activities, interaction, context, and the role of the consumer), discrete emotions (joy, love, surprise, anger, sadness, and fear) and cognitive responses (complaints, compliments and wishes). On the other hand, the results of study [7] are based on consumer comments caused by various factors that remained outside the analysis.

The purpose of article [8] is to verify the model of the relationship between the joint creation of experiences, emotions, satisfaction and behavioral intentions of visitors to museums and other attractions. One of the hypotheses of the study established a significant impact of emotions on experiences obtained during visits to attractions, which is eventually confirmed. That is, emotions are an explanatory

construct in the model under study. Visitors to the sights in Poland were subjected to the survey. Interestingly, visitors rarely experienced a specific emotion, rather it was their combination or derivatives. In general, it was difficult for visitors to distinguish between specific emotions. That made it possible to recommend to the sights to attract visitors the development of programs for creating emotions and comprehensive appeal to the senses. However, the results of the study relate to visits to museum monuments, while other products of the cultural industries were not considered in the work. Also, outside the study was the role of information and communication technologies in the formation of consumer behavior.

Original, from the point of view of methodology, is work [9] where the emotional recall of viewers of television advertising of tourist distances in Zealand was recorded by encephalography. This method does not make it possible to determine the valence of emotions but reliably determines their role in the communication strategy. The results of the study proved that viewing advertising of tourist pathways combines positive emotions with these distances. However, a significant limitation of work [9] is the inability to apply its results to products other than the tourist landscapes of Zealand. The technical complexity of the methodology used significantly narrows the possibilities of repeating the study.

Work [10] considers the behavior of consumers of services in terms of the moments of their interaction with service providers. Among such interactions, communications were considered in various forms, including online. It is emphasized that such moments of interaction significantly affect the impression of the consumer and, accordingly, the motivation of consumption. As a result, it has been proven that communication and information technologies play a key role in the formation of effective interactions in the process of service consumption. Moreover, it is noted that key characteristics of the demand for services, such as information needs, level of education, as well as perceived risks, are the main factors of investment in the development of communication interactions with clients. The disadvantage of work [10] is the lack of experimental verification of the statements established in the work, which is due to its review nature.

Empirical studies of the interaction of the consumer with the service provider were carried out in article [11]. In this work, the data were obtained by observing visitors, interviewing and reviewing user messages of consumers of tourist services in Sweden. In [11], a model of consumer behavior in terms of value creation, including emotional, has been developed and the role of the information component in this process is emphasized. However, the article, although mentioning the importance of social media and platforms in the process of attracting customers, does not disclose these mechanisms in the work. This may be due to the complexity of the object of study.

Instead, in [12], digital technologies and digital media are considered as factors of the environment in which consumers interact with enterprises. The key change is recognized as the way consumers are currently looking for information, comparing products and services, making purchases, and interacting with sellers. On this basis, work [12] developed a conceptual model of digital marketing strategy, as well as investigated the impact of cultural differences on the use of digital technologies in consumer behavior. The disadvantage of the work is the lack of consideration of other aspects of consumer behavior.

Article [13] explores the use by consumers of various channels of information with the separation of hedonistic and utilitarian components of consumption. This study is interesting from the point of view of the essence of cultural products whose consumption is usually associated with the need for impressions, that is, they have to some extent hedonistic motives. As a result, it turned out that when choosing hedonistic purchases, consumers use social media and websites. For utilitarian purchases, consumers study information from third-party reviews, and also most often use search engines and product comparisons with competitors.

Work [14] also deserves attention because its purpose is to identify the influence of smart technologies on the consumer path. In [14], an empirical study of consumer behavior of visitors to the Ningbo Museum in China was carried out. Smart technologies are considered here as an ecosystem within which information is exchanged between tourists. In addition, the Ningbo Museum actively uses smart technologies in its activities. The results of the study proved the significant impact of smart technologies on consumer behavior aimed at tourist attraction.

The disadvantage of works [13, 14] is the lack of consideration of value, including emotional, of the purchase for the consumer. This is due to the fact that the value of the purchase is quite difficult to measure, and the studies have certain limitations.

So, the results of our review of scientific publications [3–14] revealed a number of unresolved issues. In particular, the structure of marketing of cultural industries turned out to be insufficiently covered, taking into account the development of information and communication technologies. The issue of taking into account the emotional value of cultural products also remains unresolved. Also in this context, the mechanisms of influence on consumer behavior in the cultural sector need to be clarified.

3. The aim and objectives of the study

The aim of this study is to determine the model of consumer decision-making about the purchase of cultural products, taking into account the emotional component under the conditions of development of information and communication technologies. This will enable organizations in the cultural industries to build a map of the customer journey for more effective interaction with consumers and customer orientation in the process of marketing activities.

To accomplish the aim, the following tasks have been set:

- to summarize the factors of formation of marketing policy of enterprises of cultural industries;
- to substantiate the structure of marketing of cultural industries, taking into account the specifics of the cultural product;
- to determine the role of information and communication technologies in the process of consumption of cultural products;
- to form a model of the consumer path of cultural products in the context of digital transformation.

4. The study materials and methods

The object of our study is the consumer behavior of consumers of cultural products.

Table 1

Factors of functioning of marketing of creative industries*

Factor	Characteristics of the impact	The result of the impact
Technology	Rapid development of information and communication technologies, digitalization of business processes	The disappearance of geographical boundaries between markets
		Transferring competition to the world level
		The emergence of digital distribution channels
		The emergence of digital marketing tools
Competition	Increasing the level and intensity of competition	Excess supply over demand in most markets
		Consolidation of the dominant position of digital platforms
		Non-compliance of antitrust rules with competition policy of compatibility of digital platforms
		Variability and temporality of competitive advantage
Buyers	Complications of consumer market behavior	The effectiveness of the strategy is determined by its adaptability, to complex, dynamic, interdependent and unpredictable conditions.
		Growing consumer requirements for goods and services
		Blurring traditional patterns of behavior of different social and age groups
Product features	The disappearance of differences between goods and services on the market	The impossibility of predicting the purchasing behavior of individuals based on the extrapolation of the behavior of others
		Transition of marketing communications to the emotional level
		The emergence of personalized products
Product life cycle	Shortening the life cycle	Formation of consumer experience
		Rapid growing need for new ideas to improve marketing communications practices
		Accelerating the processes of new product development, choosing the best ways to distribute and promote products
		Transformation of marketing communications into the main source of continuous consumption of the product

Note: summarized by authors based on [15]

The main hypothesis of the study assumes that information and communication technologies are becoming the basis for consumer decision-making in cultural industries.

Assumptions accepted in the study:

- emotions as a component of consumer decisions encourage action, rationality encourages reasoning;

- information and communication technologies make it possible to influence both the emotions and rationality of the consumer.

The simplifications adopted in the study relate to the formation of a model for making consumer decisions. They imply taking into account only such connections, which from the point of view of the purpose of the work are essential.

Initial data of the study:

- statistical information on the number of subscribers of communication and household income and expenses, published by the State Statistics Service of Ukraine for the period from 2011 to 2021;

- results of a survey of consumers of cultural products, performed by analytical organizations.

Regression analysis was performed in Microsoft Excel software (USA).

The study used general scientific and specific methods. Generalization of factors of functioning of marketing of cultural industries was carried out by methods of analysis, synthesis, systematization, and generalization. To form the marketing structure of cultural industries, methods of logical generalization and abstract analysis are used. Assessment of the impact of the dissemination of information and communication technologies on the consumption of cultural products is carried out using methods of correlation and regression analysis. Characteristics of consumers of cultural products are developed on the basis of analysis and synthesis. Underlying the model of the way of consuming a cultural product in the context of digital transformation is a systematic approach.

5. Results of the study of consumer behavior of cultural industries in the context of the development of information and communication technologies

5.1. Generalization of factors of functioning of marketing of cultural industries

Marketing is an active dynamic system and a separate branch of applied knowledge. The dynamics of this system are due to constant changes in the factors of the macroenvironment. Applied knowledge, in turn, forms a system of concepts, ideas, behavior, that is, a marketing paradigm. Creative industries are producers of cultural products, the value of which are determined during consumption. Therefore, marketing in this area is of particular importance because it provides tools for consumer research, the establishment of appropriate communications with them. Ultimately, marketing provides creative industries with an applied basis for developing strategies for the development of the entire industry.

The current context of marketing cultural industries is characterized by the factors given in Table 1.

The factors indicated in Table 1 characterize the environment of functioning of market entities. In particular, for cultural industries, this is manifested in a change in the nature of relations with consumers and marketing intermediaries. The development of information and communication technologies allows even representatives of microbusinesses to work internationally. On the other hand, real consumer motives are changing rapidly, and demands and needs are constantly growing. Because of this, enterprises need to constantly adapt to rapidly changing conditions.

5.2. Marketing structure of cultural industries

From the point of view of production development, marketing of cultural products aims to find a market for a specific cultural manifestation. At the same time, sacrificing cultural content with low market value reduces the cost of cultural production as a whole. Consequently, cultural industries create products that cannot be regulated solely by the market. The peculiarity of cultural products is the challenge of personal experiences of the consumer – emotions and impressions, and they are based on spiritual aspirations and values. The main resource in the production of cultural products is creativity, which is very difficult to control. This generates

a high level of unpredictability and uncertainty of the market. Therefore, the goal of marketing creative industries is to effectively use a mix of traditional marketing and innovative marketing technologies to manage the uncertainty of the target market in order to meet the relevant needs of consumers.

The main difference between a cultural product is that the marketing process can be started only when the product is considered ready because it is almost impossible to intervene in the creative process of the author of the product. Therefore, the ultimate goal of cultural activity can be considered the satisfaction of the spiritual needs of consumers, which conflicts with the economic content of entrepreneurial activity. This contradiction is resolved through the value of the product. The price of goods and services is less and less determined by universal value and depends on situational and individual value. During the period of active development of cultural and creative industries, the process of deutilization and symbolization of consumption is becoming increasingly widespread [16]. There is a specific aura of objects of culture and art, which is formed in cultural and ritual environments. Thus, such objects have a sacred, symbolic, and prestigious value, but they can always be sold or provided for money for temporary use to other subjects [17].

The economic value is determined by:

- 1) the price that the consumer pays for the goods;
- 2) the potential utility that the consumer will receive;
- 3) by the cost of lost opportunities of the consumer (which he had to give up for the sake of consuming the chosen cultural product).

At the same time, cultural value is formed in a slightly different plane. In the economics of culture, the determination of value is possible through cost, but taking into account a certain specificity, which consists in characterizing its components [17, 18]. Thus, authentic value encompasses the aesthetic interpretation of the work and the quality of beauty, harmony, form, and other aesthetic characteristics recognized as components of a given cultural value. Spiritual value as a value is interpreted in a religious context or encompasses spiritual insight and understanding of different meanings. Social value is based on the formation of social unity and the satisfaction of the need for belonging and provides a process of understanding the essence of social relations. Historical value means the presence of historical ties. Symbolic value reflects the preservation of a certain meaning in objects of art. The value of the original measures the reality, authenticity, uniqueness, and originality of the work. At the same time, cultural value in cultural products is embedded regardless of the reaction of consumers to them.

Creative products are symbolic, experimental benefits that have non-utilitarian value. They satisfy aesthetic tastes, and their meaning and specificity are determined by coding and deciphering the value by the consumer. Hence, they are not used or consumed like traditional products. Therefore, the consumer decides on the consumption of the product mostly guided by both objective and subjective factors, primarily emotions. Accordingly, the emotional value is formed from the perception of the style of the event, the assessment of the environment, the coincidence of expectations with the potential result, the feeling of winning from receiving additional services, emotions caused by a feeling of belonging and/or nostalgia.

Thus, the consumer's decision to consume a cultural product can be represented in the form of the following conceptual model (Fig. 1)

In Fig. 1, *CI* indicator ranges within [0; 1]. At $0 < CI \leq 1$, the consumer is interested in the consumption of a cultural product. The closer *CI* to 1, the higher the likelihood of making a purchase decision. At $CI = 0$, the consumer does not make a purchase decision. Evaluation of the value of indicators is carried out by the method of expert evaluation and in-depth interviews among potential consumers.

So, the approximate structure of marketing in the cultural industries takes the form shown in Fig. 1.

Fig. 1 shows that the structure of marketing in cultural industries involves the formation of the cultural, economic, and emotional value of the cultural product. The formation of value occurs through the marketing mix where the product itself, its price, place of sale, and promotion ensure the creation of conditions for the emergence of appropriate consumer emotions.

In the process of interaction with a cultural product, the consumer analyzes the information received from the organization and creates a conditional list of expected emotions. If the expected emotions correspond to the stereotypes of the consumer, the creation of primary demand occurs. At the last stage, there is a comparison between the expected and received emotions, which in turn forms loyalty or rejection of the product. Thus, the consumer path for cultural industries underlies customer relationship management, and the target management parameter is emotional value.

Hence, the marketing of cultural products is based on elements of cognitive psychology. This approach allows us to investigate the information that a person receives about the world, indicates in what way this information is interpreted, stored in memory, and transformed into knowledge. Also, the cognitive approach allows us to identify how the knowledge gained affects human attention and behavior [19].

Thus, the cognitive approach focuses on all components of the thinking process: cognition, perception, comprehension, and interpretation of the knowledge gained. The purpose of cognitive marketing is to create a certain format of consumer consciousness, which predetermines their purchase of goods or services, or forms the style of consumption [20]. In accordance with the provisions of the concept of cognitive marketing in the market activities of organizations of creative industries, cognitive approaches should be used at the stage of creating the primary demand for market supply through training (education, habituation) of consumers. When potential demand is formed, classic marketing tools begin to be used, as a result of which it turns into a real one.

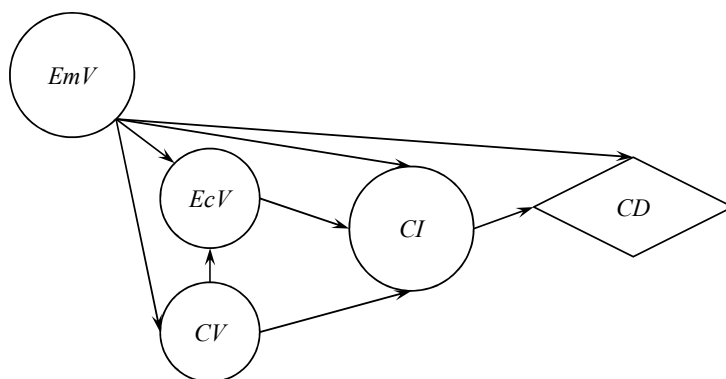


Fig. 1. Conceptual model for assessing the impact of value on a consumer's decision to purchase a cultural product: *CD* – consumer decision; *CI* – consumer's intention to consume a cultural product (consumer intension); *EcV* – economic value; *CV* – cultural value; *EmV* – emotional value

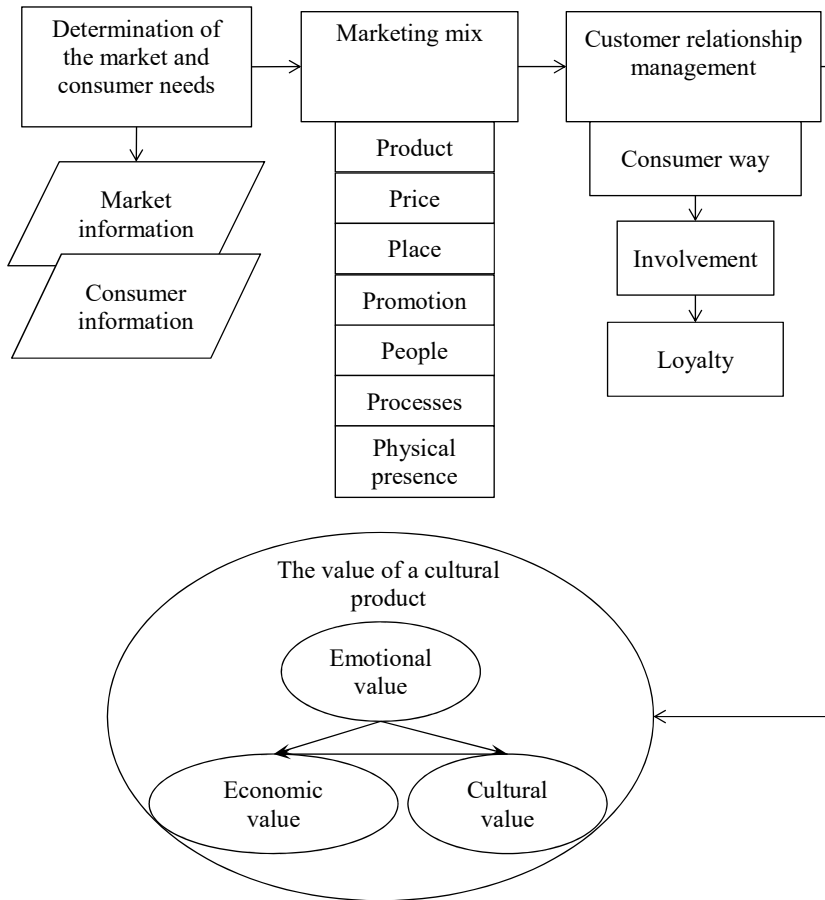


Fig. 2. Approximate structure of marketing in the cultural industries

It should be noted that cognitive marketing in this study is considered as the development of the concept of socio-ethical marketing. The latter aims to satisfy the needs of the consumer and at the same time contribute to the improvement of his life, the lives of his loved ones and society as a whole. However, the proper use of cognitive marketing capabilities can awaken the emotions of the consumer and stimulate his deep interest in the cultural product.

Emotional marketing is a set of measures aimed at informing and persuading consumers about the availability of quality parameters of the product [21]. The parameters of the product are a means of the most complete level of satisfaction of consumer needs. Owning the product and using its functions ensures the formation of feelings of consumer attachment to the product and company, emotional elevation and contributes to motivation regarding a certain form of consumer behavior. Accordingly, emotional marketing directs its efforts mainly to meet precisely emotional needs while the utilitarian signs of the product fade into the background.

5.3. Assessment of the impact of the dissemination of information and communication technologies on the consumption of cultural products

Testing the hypothesis of the positive impact of the use of information and communication technologies on the consumption of cultural products was carried out in two stages.

Initially, the demand for cultural products in Ukraine as a whole was analyzed and the potential of the market for cultural products in the context of the spread of information and communication technologies was described. At the second stage, based on the regression-correlation analysis, the

relationship between Internet access and household spending on recreation and culture was directly assessed.

Thus, a number of analytical reports [22–24] were analyzed, which presented the results of field studies on the need of Ukrainian consumers for cultural products. The results of the analysis are given in Table 2.

Table 2 gives the basic needs of consumers of Ukrainian cultural products, which are a key characteristic of the consumer portrait.

At the same time, 49.5 % of respondents do not attend cultural events at all [23]. Therefore, consumer barriers that prevent contact with cultural products are important. Most often these are the following:

- 1) lack of free time (44.9 % of respondents);
- 2) lack of funds (50.1 % of respondents);
- 3) distance from the place of residence or work (19.1 % of respondents).

The analysis of surveys allows us to identify the channels and sources of information used by Ukrainian consumers of cultural products. Most of all, the latter learn about cultural events via the Internet (88.9 % of respondents), television (29.6 % of respondents); printed newspapers or magazines (18 % of respondents).

The results published in the analyzed reports [22–24] do not provide data on the criteria for consumers to choose a cultural product and the degree of satisfaction with certain products.

The assessment of the relationship between the number of network subscribers to the Internet and household spending on recreation and culture was carried out according to the regression model (1):

$$Y = b_0 + b_1x_1 + b_2x_2, \tag{1}$$

where Y is the expenditure for culture and recreation on average per month per household, reduced to a comparable type (adjusted for the rate of USD);

x_1 – a fictitious variable equal to 0 for 2010–2013, 1 – for 2014–2021;

x_2 – the number of Internet subscribers.

The fictitious variable in regression equation (1) makes it possible to determine the effect on income of the attributive trait. It characterizes the events in Ukraine, which began in 2014, and which caused a structural shift in economic indicators, including incomes of the population.

The results of the assessment of the relationship between Internet access and household spending on recreation and culture are given in Table 3.

The indicators given in Table 3 characterize the quality of the calculated statistical model, as well as the direction and closeness of communication. In this case, the coefficient of determination R^2 shows which part of the variation of the dependent variable is explained by model (1). The b_1 , b_2 parameters of the regression linear model characterize the rate of change in the effective trait in accordance with

the factor attribute. Regression linear model parameter b_0 characterizes the average value of the effective trait with a zero value of factor traits. The F-criterion serves to test the hypothesis of the significance of the calculated parameters of the regression linear model.

Table 2

Needs of Ukrainian consumers of cultural products

Target group	Cultural needs
Middle class	Cultural products for children and teenagers
	Thematic museums
	Humorous stand-ups
	Large stage venues
	Festivals
Children and adolescents	Sports sections and equipped sports grounds
	Public speaking and trips of circles
	Extraordinary events (festivals, exhibitions with their own participation)
	Expansion of entertainment in shopping centers
	Contact zoos
	Public places for teenagers where you can play board games, chat, draw, sing, relax
	Teleconference, video or audio forum online with children from other countries
Students	Online cultural content: music, videos, photos, games, social networks
	Creating larger and better spaces for cultural events
	The main problem is awareness and communication of the availability of cultural products and events in their area
Elderly people	Film and music
	Television
	Mass events with free (free) access, city holidays
	Theater, cinema, performances
	Online resource (website) with information about the achievements of Ukrainian artists at various international competitions
	Online resource (website) or platform with the ability to listen to radio shows or watch video performances and concerts
Online tours of museums, video lectures on history and culture	

Note: summarized by the authors according to [22–24]

Table 3

Results of regression analysis of the impact of the number of Internet subscribers on household spending on culture and recreation in Ukraine*

Indicator	Value
Coefficient of determination R^2	0,847066176
Regression parameter b_0	8,274850069
Regression parameter b_1	-4,53088052
Regression parameter b_2	0,000067135
F-criterion	11,43039379

Note: calculated by the authors according to [25, 26]

5. 4. Model of the way of consuming a cultural product in the context of digital transformation

The results of the analysis of consumer behavior of cultural products show that even having created a unique

cultural product, its manufacturer cannot be sure of its successful implementation. Moreover, it cannot count on the formation of the necessary positive consumer emotions. The current market for cultural products is characterized by high competition for consumer attention [27]. Therefore, it is the offer with clear information about the benefits of the product that can form the emotions expected for the manufacturer and, accordingly, consumer loyalty.

The traditional model of the process of providing marketing information for potential consumers of goods and services, which is also commonly called the “Information Funnel”, has given way to a loop-like model [28]. Both models go through similar stages but the first of them is linear and the second is cyclical. In addition, in the loop-like model, interest is replaced by reasoning. This, in turn, entails the process of market research by consumers, carried out mostly using information and communication technologies. Taking into account the specifics of cultural products and the conditions of digital transformation (Table 1), the loop-like model takes the form shown in Fig. 2.

The model shown in Fig. 2 demonstrates the penetration of information and communication technologies into all stages of the consumer path of cultural products. In the context of digital transformation, more and more buyers are searching for information about goods and services in the Internet environment. This electronic network is a means of the most complete satisfaction of the needs of potential consumers in obtaining the necessary information data. It is from this network that potential consumers receive information about the product and its properties, analyze the data provided by real users of a particular product, study the opinions of experts and their friends. Accordingly, the mechanisms of formation of consumer behavior have also been largely changed.

So, at the stage of awareness, when the consumer must realize the need for certain information, emotions, or impressions, there is a need to attract his attention. To do this, taking into account the factors described in Table 1, the model proposes the use of digital marketing tools such as search engine optimization, search engine marketing, and content marketing. During the reasoning stage, consumers can receive maximum information from electronic and communication networks. At the purchase stage, digital technologies play the role of an intermediary. During the transition to the last stage – behavior after the purchase – emotions begin to form directly, which ultimately manifest themselves in the formation of a loyal attitude to the product. At the same time, at the beginning, consumer loyalty (customer loyalty) begins to be created, which is based on the overall purchasing power of consumers. Consumer loyalty is also closely related to what it is the manufacturer of the creative product that can offer consumers in terms of the industry’s average price and savings on existing offers. Next, loyalty to a creative product (brand, organization) begins to form, which has little to do with prices or money. It concerns how the product is perceived by the consumer, that is, what level positive emotions have reached either through advertising activities, or due to reputation, or based on previous experience of interaction with the organization and its products.

The new model is extremely important in the process of forming the corresponding emotions of consumers of cultural products, which is primarily due to the peculiarities of their consumer path. The basis of the cultural product is the information component. That is, the material carrier itself has

a relatively low value. Consumption of a cultural product is manifested in obtaining new information, certain emotions, impressions. It is these parameters of the product that determine its value. The informational nature of a cultural product determines its other feature – the product practically does not lose its physical properties and provides an opportunity for unlimited access to it. That is, whenever there is a motive for the consumption of a cultural product, the need for it can be satisfied. Thus, the informational nature of a cultural product in the context of digital transformation determines its unlimited consumer potential. In particular, this is facilitated by such breakthrough technologies as digital platforms [29].

to Table 1 is due to the action of factors, the main of which is the active spread of information and communication technologies. In contrast to [3–14], where the influence of individual factors on marketing communications is investigated, the generalization given in Table 1 makes it possible to take a comprehensive approach to the formation of components of marketing policy.

As a result of the analysis of the specifics of cultural industries, a structure model (Fig. 1) of consumer decision-making has been developed. It is formed on the basis of the assumption of relative equivalence for the consumer of economic and cultural value. Nevertheless, it is the

emotional value that has the final impact on the decision, that is, the complex of potential emotions that the consumer will receive during the consumption of cultural goods. Thus, the proposed model makes it possible to determine the likelihood of a positive consumer decision in relation to a particular cultural product or brand. Unlike [3–14], where the specifics of cultural products are not taken into account, and the concept of consumer value is simplified, the model (Fig. 1) is comprehensive in nature since it takes into account economic, cultural, and emotional value as components of a single process.

A feature of the structure shown in Fig. 2 is the use, as managed variables, of the value of a cultural product that is complex. The effect of the emotional component of value is explained by the fact that the objects of cultural industries are creative content that is intangible and cultural in nature. This is confirmed in the reviewed literary sources [3–14]. However, they focus on the fact that individual emotions form the consumer experience and thus the consumer is involved in the marketing activities of the enterprise, becomes its element. Instead, the marketing structure shown in Fig. 2, allows us, on its basis, to build various marketing strategies by subjects of cultural industries.

The results of the assessment of the impact of the dissemination of information and communication technologies on the behavior of consumers of cultural products in Ukraine indicate the following. The data given in Table 2 indicate that Ukrainian consumers potentially pay attention and have a desire to attend cultural events and consume cultural content. However, half of them do not attend cultural events due to lack of time, money, or remoteness of the event. On the other hand, the lion's share

of consumers receives information about cultural events from the Internet. The results of the analysis of available information on the level of interest in cultural life and the frequency of consumption of cultural products allow us to conclude that attending cultural events in Ukraine depends on the values of the population. At the same time, young Ukrainians define their leisure time as a life priority along with health and physical activity. Moreover, it can be argued

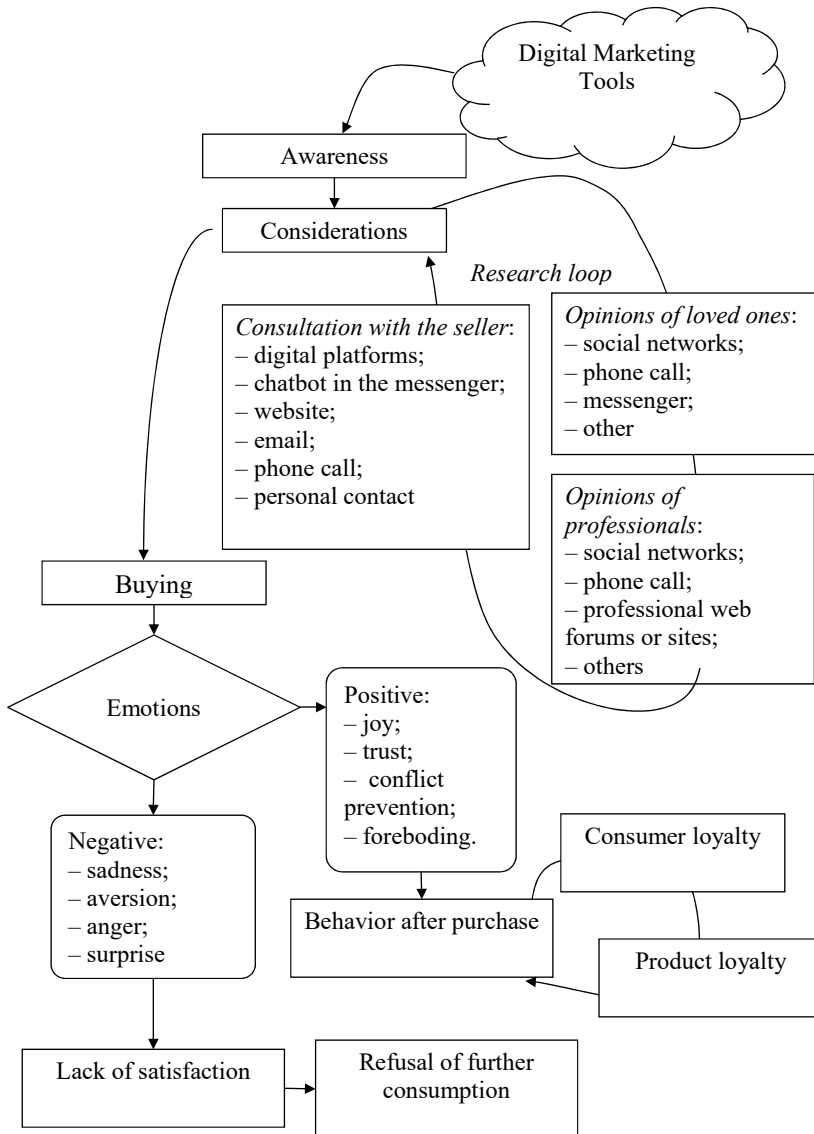


Fig. 3. Model of the way of consumption of a cultural product under the conditions of development of information and communication technologies

6. Discussion of results of the study of consumer behavior of cultural industries in the context of the development of information and communication technologies

The environment for the development of the socio-cultural sector and its subjects creates prerequisites for the search for the latest solutions in the formation of their own marketing policy. Marketing of cultural industries according

with high probability that the part of respondents who do not attend cultural events satisfies these needs through the consumption of cultural content through the Internet or television.

The results of the regression analysis of the relationship between the number of Internet subscribers and household spending on culture and recreation are given in Table 3; they are interpreted as follows. The calculated linear regression model explains 85 % of the variation in household spending on vacation. The obtained value of the coefficient of determination R^2 is greater than 50 %, which means the adequacy of the calculated model. The hypothesis of the statistical significance of linear regression is confirmed at a significance level of 1 % because the calculated value of the F-criterion (11.43) is greater than the theoretical one (10.04).

The calculated regression parameters b_0 , b_1 , b_2 are interpreted as follows. Since the model turned out to be statistically significant, the coefficient b_1 characterizes the fixed shift of the parameter b_0 , namely, a decrease of 4.53. So, for the period of time from 2010 to 2013, the expenditure for culture and recreation in the absence of Internet subscribers is on average USD 8.27 monthly per household. Since 2014, this figure has already decreased to USD 3.74 per month per household. When the number of subscribers changes by 1, the expenditure for culture changes by USD 0.000067. The obtained values of regression parameters are explained by the fact that the main share of cultural expenses of Ukrainian consumers, despite the presence of a close positive connection with the number of Internet subscribers, concerns the direct purchase of cultural products or attendance at events. At the same time, most cultural products consumed via the Internet or television, as well as information about cultural products, are free or obtained free of charge from unofficial sources (the so-called “pirated” content). That is, the hypothesis of the significant role of information and communication technologies in the consumption of cultural products is considered confirmed.

The formation of a mechanism of influence on the behavior of consumers of cultural industries implies taking into account information and communication technologies to adapt a loop-like model of influence on consumer behavior. At the same time, reasoning in the purchase process (Fig. 3) as a rational component of consumer behavior is mediated using information and communication technologies. Emotions are the basis of affection through loyalty. Some manifestations of emotional marketing are possible in the marketing mix itself, and not only in the communication policy of the enterprise of creative industries. Emotional marketing can be implemented in the offer of the most creative product at almost every level of it. At the same time, the price is a source of formation and realization of positive emotions of the existing and potential consumer. Distribution, as an element of the marketing mix, also has the potential to realize emotional marketing. It is implemented through partnerships, information logistics, places of presentation of a creative product, etc. Promotion remains the most important element of the marketing complex for the implementation of emotional marketing since it is closest to the consumer and his consciousness. It is here that emotional marketing realizes itself as an additional element of a complex of marketing communications.

In works [4–14], interaction with the consumer is reduced to the choice of a certain set of communication channels, depending on the results of data processing from

consumers. The results of this study (Fig. 3), representing a more universal approach, also warn against a generalized view of communication policy. After all, the inclusion of the emotional component creates conditions for taking into account the specific context of the individual consumer regarding personal motivations, emotions and meanings. Creating the perfect creative product is beyond the reach of the organization since it exists only in the minds of the individual consumer. Consideration in the communication policy of the enterprise of creative industries of consumer emotions leads to a broader and deeper understanding of the mechanism of consumer decision-making. As part of a universal approach, this will enable cultural industry providers to adapt their offerings in the process of interacting with consumers.

The practical significance of the existing marketing structure is in the possibility of its application directly in the process of developing marketing strategies for subjects of cultural industries. A conceptual model for assessing the impact of value on a consumer’s decision to buy a cultural product can be used to study consumer purchasing behavior in the process of marketing research. The formulated model of the consumer path can be used by marketers to build a map of the consumer path and increase the efficiency of customer relationship management for organizations of cultural industries.

The limitation of this study is determined by its object. That is, the obtained marketing structure, model of consumer decisions and proposals for the formation of communication policy are adequate for enterprises of cultural industries. To overcome these limitations, it is advisable in further research to conduct a statistical analysis of the obtained patterns for different groups of creative products and consumers. As the basis of the structural model, the results obtained in this article should be used.

This study has certain disadvantages. Thus, the work does not take into account the individual characteristics of different consumers, the motives for their consumption of certain cultural products, cultural differences, their level of knowledge. Also, the work does not take into account the level of development of cultural industries, the localization of activities, the presence of language and cultural barriers.

The prospects for further research are to develop separate solutions to the marketing product policy of the subject of the sociocultural sector; pricing, focused on the formation of positive emotions; emotionally positive decisions in the policy of distribution of a particular enterprise of cultural industries.

7. Conclusions

1. It has been established that macroeconomic factors for the formation of marketing of cultural industries are characterized by a number of features. Among them are the digitalization of business processes, the increase in the level of intensity of competition, the complication of market behavior of consumers, the disappearance of differences between goods and services, the reduction of the product life cycle. As a result, marketing communications have become a source of continuous consumption of the product, and emotions have become the basis for consuming products. The demands of consumers of cultural products have undergone significant changes. This state is due to the shift of certain traditional

(aesthetic, recreational) accents towards the formation of positive emotions as a means of ensuring adherence to the products of cultural industries.

2. It is determined that each of the levels of the creative product has the potential to form positive emotions of existing and potential consumers. At the same time, the final decision of the consumer regarding the cultural product is influenced by three main factors: economic value, cultural value, and emotional value. The decisive factor is the emotional value. The approximate structure of marketing in the cultural industries includes the following components. First, the definition of the market and the needs of consumers involves the collection and processing of primary or secondary data, as a result of which the cultural organization will receive information about the market and about consumers. Further, this information is used to form a marketing mix, including product development, price determination, and place of sale. This also includes the choice of promotion methods, people who can affect the perception of a cultural product, the processes of interaction of consumers with a cultural organization, and the physical environment when ordering a cultural product. All these components form the basis of the customer relationship management system, the purpose of which is to form the consumer path, involvement, and loyalty of consumers. Thus, the formation and communication to consumers of the value of a cultural product takes place. In this structure, emotional marketing begins to manifest itself already at the level of product policy during the creation and preparation of a creative product offer. The marketing complex of a conventional enterprise of creative industries is built based on the specific emotions of the consumer. Thus, the demand for a creative product is formed on the basis of whether the consumer has received the expected emotions. On this basis, consumer loyalty is also formed. At the same time, negative emotions provoke the rejection of the product.

3. Evaluation of the impact of the spread of information and communication technologies on the consumption of cultural products proved the existence of a positive link between the number of Internet subscribers and household spending on culture and recreation. It was established that the needs of Ukrainian consumers of cultural products relate to sports sections, museums, concert activities, exhibition activities, game spaces, music, cinema, theatrical performances, as well as the consumption of similar cultural products online. It was found that half of consumers do not attend cultural events at all due to lack of funds, time, or remoteness of the event. At the same time, the main channels and sources of information of consumers of cultural products are the Internet and television. The results of assessing the impact of information and communication technologies on the consumption of cultural

products are explained by the fact that the main share of the expenditure for culture of Ukrainian consumers concerns the direct purchase of cultural products or attendance at events. At the same time, most cultural products consumed via the Internet or television, as well as information about cultural products, are free or obtained free of charge from unofficial sources (the so-called “pirated” content). Thus, the results of the study revealed a significant potential of the market of cultural products in Ukraine, especially taking into account new technological opportunities in this area. Therefore, Ukrainian authors, creative teams, organizations, and enterprises of the cultural industries are encouraged to pay more attention to the marketing strategy and the corresponding intensification of the use of information and communication technologies, especially digital platforms.

4. As fully as possible, emotional marketing implements itself as an additional factor in the policy of marketing communications. In this context, it is embodied through a new loop-like model of bringing commercially important information to the final consumer of creative products. This model has been improved by taking into account that in the process of reasoning, consumers of creative industries are actively using information and communication technologies. Also included in the model is a description of consumer behavior after purchase. The result of this process is the formation of consumer loyalty under the influence of positive emotions. Accordingly, during the formation of its own communication policy, the subject of sociocultural activity should identify control points suitable for the manifestation of positive emotions and invent means for their implementation. In this process, digital marketing technologies play a key role as a tool.

Conflicts of interest

The authors declare that they have no conflicts of interest in relation to the current study, including financial, personal, authorship, or any other, that could affect the study and the results reported in this paper.

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Data availability

All data are available in the main text of the manuscript.

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