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УНИВЕРЗИТЕТ У БЕОГРАДУ
ФАКУЛТЕТ ОРГАНИЗАЦИОНИХ НАУКА

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Public Relations of the National Theatre in Belgrade

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The subject of the paper are the PR activities by The National Theatre in Belgrade. The researcher intends to explore and undertake the quantitative and qualitative analyses of Public Relations implemented during the 2010/11 season, by The National Theatre in Belgrade. According to the latest updated research, The National Theatre in Belgrade was the most-visited Theatre in our country in the past season, and this paper intends to assess the role and the value of PR activities by the Theatre in gaining the successful rate. Since PR activities are one of the key elements of promotion, the main goal of the paper is to establish the extent of its contribution in the achievement. Special goal is to diagnose the disadvantages in the implementation of Public Relations, followed by further recommendation and potential solutions and options, for the purpose of removing determined irregularities.

Keywords: PR activities, The National Theatre in Belgrade, Marketing, Promotional mix

1. Introduction

The National Theatre of Belgrade, as one of the oldest theatres in the region, can be said to be the first theatrical institution which applied principles of marketing communication with audience in its work. At the end of 80s of the twentieth century, the national theatre, with its activities in certain marketing areas, introduced some novelties which can be called the pioneer steps in theatre marketing in our region. (Zdravković, 2007).

Having in mind the long practice in marketing and the fact that according to the latest studies, the National Theatre of Belgrade during the previous season was the most visited theatre in the country, (The Institute for Studying Cultural Development, 2010), it is relevant to establish the contribution of PR activities to this achievement as one of the most significant elements of promotional mix.

The subject of this paper's analysis is PR activities of the National Theatre of Belgrade and their quality and quantity analysis. This paper attempts to answer the questions about the PR activities conducted in the National Theatre, during the season 2010/2011, find out what their potential for improvement is and in the end, to what extent it managed to develop the integrated marketing communication as a system applied in modern marketing business.

Professional literature abounds in theoretical and empirical studies dedicated to marketing and PR. However, there are not enough studies in this country that deal with problems of PR activities of cultural institutions incorporated within the promotional mix. Concerning the fact that this kind of papers have been theoretically and empirically insufficiently processed in theater marketing, it is important to analyse the PR activities applied in such a recognized institution as The National Theatre of Belgrade.

The objective of this paper is, besides a detailed analysis, to diagnose deficiencies in conducting PR activities. On this basis, potential solutions and available options would be suggested in order to eliminate the irregularities. **The importance** of the paper could be in an epistemological contribution to the area of theatre marketing, through precise description of observed phenomena, that is, promotional activities of the National Theatre which are in the research focus. Besides, the importance of the paper could have practical usability because by the application of suggested solutions we would create the conditions for the realization of integrated marketing communication of the National Theatre of Belgrade.

Analytical and synthetic methods, test methods and methods of description were used in this paper. In the method of analysis we used the method of content analysis of documents and method of structural analysis, by classical technique of qualitative document content analysis, and within test methods we used the test form with the interview technique.

2. Marketing in the national theatre in Belgrade

If the marketing in its broadest sense is defined as a social and governance process, by which individuals and groups obtain what they need and what they want by creating and exchanging products / services and values with others (Kotler, 2007:6), then it is reasonable to argue that the forms of activities in the theatre that are called marketing today, appear in all internal organizations and administration of the National Theatre in Belgrade since the times it was founded (Zdravković, 2007). Such a long marketing practice puts the national theatre among the initiators of theatre marketing in this region.

In order to make a precise analysis of PR activities and enable a better understanding and observation of today's position of PR, it is useful to briefly review the development process of marketing principles in the National Theatre in Belgrade.

The forerunner of today's Marketing Service of the National Theatre in Belgrade was the propaganda department, formed in 1962. This service can be conceptually divided into a form of marketing activity, concerning the fact that its goals were informing and educating the audience, as well as the promotion of the play. The theatre community was initiated in the 60s, and as one of the main courses of action and propaganda was to promote the theater repertoire, but the first true form of marketing operations of the National Theatre in Belgrade was the establishment of organizational units - Centre for propaganda and marketing, at the beginning of the 90s. Together with the development of marketing activities in the National Theatre in Belgrade, there was also growth of marketing awareness. There were new ideas for starting the modern approach to marketing activity, in order to achieve successful communication with target audiences. The examples of such a form of institutional organization with defined marketing aims were the bases of specific clubs, associations and foundations whose aim was to establish and maintain cooperation with sponsors, donors and benefactors of the theatre. Some of those organizations that were part of the National Theatre are Friends' Club of the National Theatre, Consortium of the National Theatre, Donors' action... Although none of these activities has come to life, primarily due to inexperience of those marketing operations, and partly due to serious social and political situation in that period of time, "they had a very positive role in creating new paths of creative opening of the National Theatre in Belgrade towards modern marketing activity." (Zdravković, 2007). Marketing activities in that period were conducted by one of the most significant national theatre institutions in the region. Even though they had no direct connections with modern world marketing, they were the first step in the process of establishing marketing principles of work of national theatres.

Continued development of marketing activity in the National Theatre in Belgrade is still in progress which is confirmed by the latest studies which showed that the National Theatre in Belgrade was the most visited theatre in Serbia; in the season 2010/2011 it was visited by 160 000 spectators (Institute for the Study of Cultural Development, 2010). Today, marketing department of the National Theatre in Belgrade is organizationally positioned as a special unit which carries out its activities within the sector of professional and general affairs. When we talk about the place of PR activities within an organizational structure, it is necessary to highlight that they are not achieved through separate organizational unit but incorporated in the Marketing Department of the National Theatre in Belgrade. The PR activities are segmented in accordance with three theatrical and artistic activities that are presented in the national theatre - drama, opera and ballet.

During the research for this article, it was observed that marketing in the National Theatre in Belgrade includes all the elements of marketing mix – price, product/service, promotion and distribution.

Although promotion, as one element of marketing mix, according to Kotler includes five activities (economic propaganda, sales promotion, PR, personal sale and direct marketing), the focus of this article is directed towards PR activities as central and the most important promotional activity among modern approaches to marketing communication (A.Ries&L.Ries, 2002). In the following part of the article, a precise analysis of PR activities conducted within the National Theatre, during the season 2010/2011 will be presented.

3. Analysis of practives of national theatre in Belgrade

In his anthological book *Principles of marketing* Philip Kotler defines public relations/ PR activities as building good relations with the company's public by obtaining favourable publicity, building up a good "corporate image," and handling or heading off unfavourable rumours, stories, and events.

PR activities conducted by the Belgrade National Theatre are aimed at four major directions:

- building and maintaining local, national and international relations
- relations with donors and sponsors
- relations with the founder
- relations with the media

Building and maintaining local, national and international relations by the National Theatre in Belgrade comprises establishing inter-sector and intra-sector cooperation at local, national and international levels, through formal means such as signing Memoranda of understanding, partnership, co-production and exchange, or through less formal mechanisms of cooperation, by including instruments of cultural policies, such as participation in the process of cultural decentralization, in the implementation phase.

The National Theatre in Belgrade holds written Memoranda of understanding with the Swedish Dramaten, the National Theatre of Northern Greece in Thessaloniki, the Cairo's Opera and Ballet, and with almost all national theatres in the region. Currently, negotiations are ongoing with the Bolshoi Theatre from Moscow, the New Theatre from Budapest and the Ukrainian Opera and Ballet. Additionally, there are contracts signed with numerous national institutions such as the Radio and Television of Serbia, The Faculty of fine arts, the RS Official gazette, the Tourist organization of Belgrade and many others. Apart from prominent national institutions with which it maintains cooperation, the National Theatre in Belgrade extends support to theatre academies whose students hold graduation performances before expertise public from the whole Serbia at the end of theatre season. There are frequent other examples of establishing less formal cooperation, predominantly in the field of culture policies. The National Theatre in Belgrade gave its contribution to the process of culture decentralization, by participating in „Srbija u Srbiji/Serbia in Serbia“ activity, enabling theatre and culture to enter areas where they rarely go to. It was a very important move by the National Theatre, because it made culture, at least for a little while, accessible to many citizens who, so far, had a very rare opportunity to have that experience. For the first time there were guest performances in Dimitrovgrad, Osečina, Irig, while as a real curiosity one could point out the first gala opera concert held in Trstenik, as well as „Ko to tamo peva“ ballet performance in Sombor. Apart from „Srbija u Srbiji“ activities that aimed at cultural decentralization and formation of united cultural space in Serbia, the performance by The National Theatre in Belgrade „Zlatno tele“, was first put on stage in Leskovac, Šabac and Pančevo before its première in Belgrade, while the City Theatre from Šabac had a première of its performance „Bubnjevi u noći“ firstly on the scene of the National Theatre, and only then on its home scene.

Based on the above said, one could conclude that the National Theatre follows modern social trends that understand implementation of association strategy, currently more than ever in the context of social changes, such as European or regional integrations, which advocate for establishing cooperation at all levels (Čukić, 2011:239). Building and maintaining good inter-sector and intra-sector cooperation at local and national levels, as well as at the international one, represents a very important course of action for PR activities at the National Theatre in Belgrade.

Relations with donors and sponsors are implemented through cooperation with publicly responsible companies, foundations and individuals with an aim to gain their support. As a more frequently used instrument of PR activities in modern marketing, sponsorship represents a business relation between a private corporation or foundation and an institution establishing exchange relationship, while donation includes more of a humanistic character and represents humanitarian, philanthropic deed of a company, foundation or individual (Dragičević-Šešić, 2007:244). The National Theatre in Belgrade pursues important cooperation with numerous companies that in different ways contribute to the improvement and enrichment of cultural creativity of the National Theatre. Given its strategic partnership with the Telenor foundation, one of the most important cultural institutions in Serbia became accessible for persons with disabilities. The National Theatre in Belgrade, as the first in the region, has enabled blind and visually impaired persons to follow performances with assistance of simultaneous translation and wireless earphones, while a professional person concisely explains events on the stage. Apart from that, the pit of the Main stage has been tuned on by the induction system for amplification of speech so persons with

hearing impairment can follow a performance. Within its cooperation with the National Theatre, the Telenor foundation will support the development of the Theatre's photo monograph to present the artists of this institution in a unique manner, including the entire opus of the National Theatre in Belgrade. During the reconstruction of the building, through PR activities of the National Theatre in Belgrade, cooperation has been established with the Institute for Transportation CIP, as well as with prominent architects, that designed project ideas as their donation. Apart from the established cooperation with donors and sponsors, the National Theatre in Belgrade has organized and participated in humanitarian activities on its own. Within the activities that were part of B92 Fund „Bitka za bebe“, Nušić's comedy „Dr“, directed by Jagoš Marković was performed at the Main stage, and the income from sold tickets was donated to this fund. In addition, after the repairs of the "Raša Plaović" scene was completed, the removed seats were donated to "Suno e Romengo" Theatre at Novi Karlovci.

The relations with the founder are subject of special attention of the National Theatre's PR activities; they are based on maintaining good communication with the Government of Serbia as the main financier and the founder of the Theatre. This relationship primarily means cooperation with the Ministry of culture, which is reflected in the financing of the National Theatre. The State regularly covers the expenses for employees' salaries, building maintenance, production financing, even maintaining repertoire. Thanks to the funding by the competent Ministry, the phased reconstruction of the National Theatre's building is currently ongoing, the building was last repaired at the end of the 1980s¹. Additionally, the National Theatre in Belgrade keeps good relations with lower levels of authority, which can be illustrated by the example of their cooperation with the Stari grad municipality, on whose territory the Theatre is located. This Belgrade's municipality, among other things, funded the video surveillance of the National Theatre's building. The statement by the management, that the National Theatre has for a longer period of time been one of the best financed institutions of this kind in the region testifies the quality of the established relations with the founder and with the local community².

Relations with the media encompass relations with print media, news agencies, TV stations and Internet portals. They are established through regular creation and distribution of important information and news on the work of the National Theatre in Belgrade. The interested public can be informed of the undertaken activities through media conferences, printed repertoires and brochures (afishas) on performances, through theatre's newsletter, the Internet presentation and social networks. The printed repertoire of the National Theatre in Belgrade is visually attractive and well designed in the form of a flyer; it consists of a detailed monthly plan of performances and events taking place at the two available stages – The Main stage and the "Raša Plaović" scene. The repertoire includes, apart from the monthly announcements of drama, opera and ballet, the planned activities of the Museum of the National Theatre in Belgrade. At one of the repertoire pages there is the entire plan of performances in English, while part of the last page is reserved for logos of the Theatre's donors and sponsors. Although the printed repertoire of the National Theatre in Belgrade is very well designed, there is still room for improvements. By analyzing the content of the printed repertoire it was noted that it could be enhanced with potentially important information for the visitors, such as regular ticket prices, permanent discounts (discounts for students, pupils, group visits) and current promotions regularly prepared by the National Theatre in Belgrade. By including this information into the printed repertoire, which conceptually belongs to improving the sale, the conditions would be made for more quality information sharing with the audience on potential benefits, which would open a possibility for increased attendance. Thus, the PR activities would be an adequate support to another element of the promotional mix – improving the sales, which would in the future contribute to forming an integral marketing communication, as the ultimate aim of all marketing efforts. Having in mind that there is no information on where one can find a printed repertoire of the National Theatre in Belgrade, it is clear that distribution channels of the printed repertoire (as well as other promotional materials) are not clearly defined. Therefore it is necessary to undertake its segmentation and decide on primary places where repertoire would be distributed, based on a survey amongst the audience. The example of good practice that can be taken into consideration is the distribution of the Opera's and Ballet's repertoire for the entire season, which can be found at information board of the Nikola Tesla Airport and at prominent Belgrade hotels, as well as cooperation with the Belgrade's Tourist association thanks to which the repertoire of the National Theatre in Belgrade was presented as part of cultural offer of Belgrade in London.

¹ Interview with the Manager of the National Theatre in Belgrade, (accessed 10. January-15. February, 2012)

² Interview with the Manager of the National Theatre in Belgrade, (accessed 10. January-15. February, 2012)

The National Theatre in Belgrade publishes, once a month, The Theatre newsletter, distributed as part of the daily "Večernje novosti", every last Saturday in the month. Samples are free of charge and can be obtained at the Theatre's premises, while there is also a possibility to download The Theatre's newsletter in an electronic form from the Internet presentation. The Theatre's newsletter, could, eventually, commercialize part of its printed space, in the context of selling part of the ad space, thereby optimizing its activities within the framework of the promotional mix. In addition, the Theatre newsletter could inform about the permanent ticket discounts, as well as about occasional promotional activities that the National Theatre in Belgrade frequently conducts and that would offer support to yet another element of the promotional mix – improving the sales.

A very important instrument used within the PR activities of the National Theatre in Belgrade is its official Internet presentation, which has recently been entirely redesigned and refreshed with new contents. The Internet presentation looks fresh and modern, the visual identity has been excellently designed and realized, while the contents are logically organized and presented. The cover page offers an overview of the latest news and events, with links leading to the rest of the content. It is noted that marketing services are regularly maintaining news at the Internet presentation, thus becoming quickly and easily accessible to all the visitors. The visitors of the site are able to easily follow info-boxes at the left side; they contain the calendar of events, the "Today at repertoire" section, the option for downloading the entire monthly repertoire in PDF format, as well as notifications about any new première.

All the above said does not mean that there is no room for improvement of internet presentation's functioning. During several visits to the web site, what was noted was a rather slow work of the site, most of the pages needed time to be opened or downloaded, thus it would be necessary to find out whether it was just a temporary server overload, or an inherent code fault, in order to remove these failures. The site could be adjusted to mobile presentations, where strategic partnership with the Telenor operator could be well used. The Internet presentation of the National Theatre must be one of the key instruments of support to the other elements of the promotional mix by PR activities, in order to have a more coherent common appearance of all the Internet promotional elements. Apart from the official site, the Internet service Youtube is also used for the presentation of the Theatre at the Internet, where a special channel was created dedicated to the Theatre and where commercial jingles of the Theatre's performances are uploaded, inserts from the performances, as well as television reports on the work of the National Theatre.

In addition, there are activities on social networks, thus a twitter account was created, while at the Facebook social network a profile was opened as well as a fan page of the National Theatre in Belgrade³. Although there are profiles of the Belgrade National Theatre on Youtube and social networks, these activities have not been harmonized and are not of proper intensity. The visual and textual identities are not cohesive, thus the accounts have different names, profile pictures of each account differ, which needs to be adjusted so as to create a distinctive picture of the National Theatre in Belgrade as a brand. Using the mentioned PR instruments the public is informed about all theatre activities, premières, performance announcements, operas, ballets, exhibitions, concerts, visits, established cooperation with other theatres and companies, participation at festivals, achieved awards, humanitarian activities, as well as other special events where the Theatre participates or is part of organization. Therefore, two main goals of PR activities are achieved, the media coverage is secured and a positive image of the National Theatre in Belgrade is created. Instead of paying for the media coverage and time, the marketing service of the National Theatre achieves the same effect by designing and distributing interesting news and information, thus animating the media to promote the National Theatre in Belgrade through their own announcements.

What were the effects of marketing focus with emphasis at PR activities aimed at animating the media can be seen in a recent research on the presence of the National Theatre in Belgrade in media announcements for the past theatre season.⁴The basis for development of these analyses was the assessment and description of each announcement based on the following criteria: date, media, media type, scope, frequency, commercial and PR values of announcements, space/timing of announcements, announcement form, focus, thematic framework and authorship of announcements. The analyzed unit was an announcement, understood as a visibly framed piece in media.

³ - <http://www.youtube.com/user/NPBGD>; <https://www.facebook.com/narodno.pozoriste?ref=ts>; <https://www.facebook.com/pages/Narodno-pozorište-uBeogradu-National-Theatre-Belgrade/171050519623290>.

⁴ Analyses of Media- clipping about The National Theatre in Belgrade, august 2010. – july 2011.

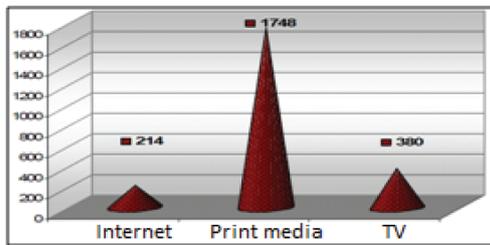


Figure 1. Announcements about The National Theatre in Belgrade - media type, 2010-2011

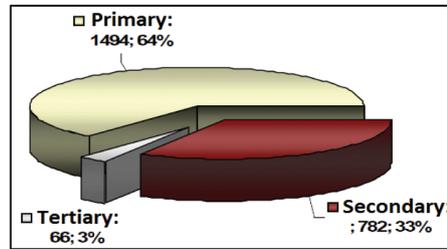


Figure 2. The number of announcements about The National Theatre in Belgrade (primary, secondary and tertiary focus) in 2010-2011

The total number of noted announcements about the National Theatre in Belgrade for the past season (Figure 1) in all the media was **2342**. Out of that number there were 1748 announcements noted in the print media, or 75% of the total announcements, there were 380 noted on TV channels, which represents 15% of the announcements, while 213 were registered at the Internet portals or 10% of the total announcements.

The quality of achieved publicity (Figure 2) was assessed based on three categories of announcements. There were 1494 (64%) media announcements talking exclusively about the National Theatre in Belgrade (primary focus). There were 782 (33%) of media announcements where the National Theatre in Belgrade was indicated within some other subject (secondary focus), while there were 66 (3%) of the announcements where the National Theatre was casually mentioned (tertiary focus).

The analysis included the perception of positive, neutral and negative announcements. During the past season the National Theatre in Belgrade mostly had positively coloured announcements, that is 92% of the totally recorded announcements. There were 138 (6%) of the neutral ones and 38 (2%) of negative ones. It can also be concluded that in two thirds of the media announcements the National Theatre in Belgrade occupied the central position, while only in 3% of the total announcements it was casually mentioned. If one takes the total number of announcements, than it can be concluded that the National Theatre in Belgrade is mentioned in 6 media announcements per day. In order to undertake a more accurate and a more substantial analysis of PR activities undertaken by the National Theatre and provide relevant suggestions, it is also important to present the results of the survey among theatre audience on how they are informed of the repertoire and theatre activities (the Institute for study of cultural development, 2010).

The majority of audience get informed on the National Theatre's repertoire (Figure 3) through the Internet (37.3 %); although the classic ways of getting informed through daily print media are still represented, there is a trend of their standstill with anticipated further decrease, proportionate to the increase in modern ways of getting information through information technologies. TV and radio are by far the least used ways of getting information about theatre. (the Institute for study of cultural development, 2010).

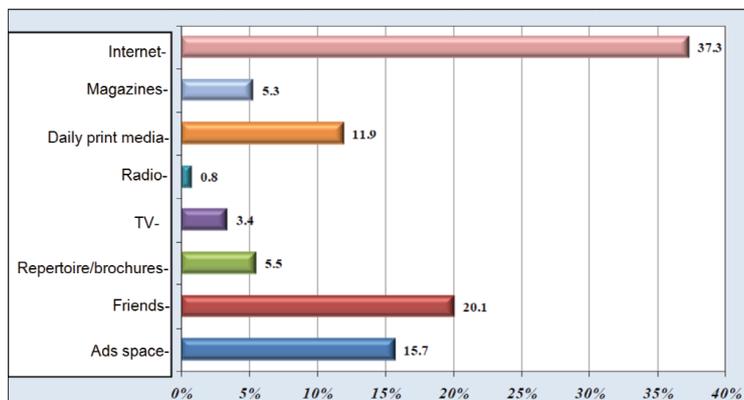


Figure 3. The ways of getting informations about repertoire of The National Theatre in Belgrade

The National Theatre in Belgrade was the least represented on the Internet, with only 10% of the total media announcements. This fact does not by any means correspond to the current social and technological developments, or habits and preferences of the population. According to the latest studies undertaken by the The Statistical Office of the Republic of Serbia, almost 2 million people in Serbia use the Internet on a daily basis (The Statistical Office of the Republic of Serbia, 2011). In addition, according to the latest survey among theatre audience (Figure 4) one can see that 70.1% of Belgrade National Theatre's audience are between 19 and 45 years of age (the Institute for study of cultural development, 2010), while at the same time this particular age group represents the biggest number of the Internet users in Serbia.

Thus, the PR activities by the National Theatre in Belgrade need to be to a much greater extent directed towards the Internet, in particular the most visited Internet portals, as well as the most read on-line editions of the printed media.

A more in-depth analysis of the chart representing the number of announcements at the Internet portals (Figure 5) shows that media agencies rarely report information related to the activities of the National Theatre in Belgrade (www.tanjug.rs - only one announcement, www.beta.rs - 26 announcements), which is a disproportionately small number given the observed period of time. Along that line it is necessary to improve the distribution of news and information about the National Theatre in Belgrade to media agencies, in order to enable their smoother distribution to other media that use these services in their daily work.

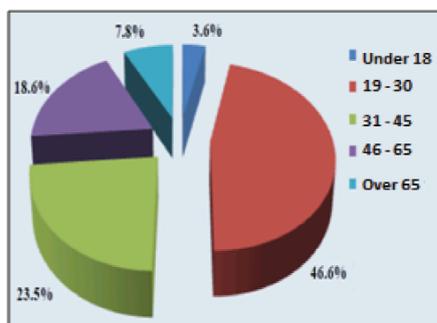


Figure 4. Age structure of audience of The National Theatre in Belgrade

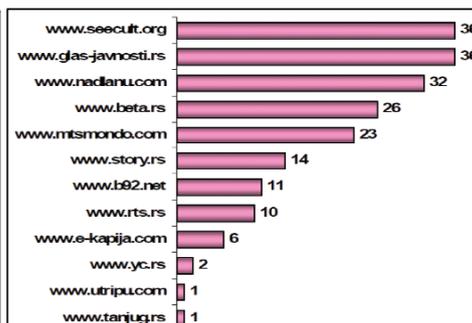


Figure 5. The number of announcements about The National Theatre in Belgrade on the Web

Apart from the PR activities aiming at the Internet portals, it is necessary to pay attention to the increased use of social networks, given the surveys showing that more than three quarters of the Internet users also use social networks, which represents a huge potential (the Statistical Office of the Republic of Serbia, 2011). It is necessary to mention that the influence by the National Theatre in Belgrade upon increase of announcement numbers is the highest on the Internet, in comparison to announcements in print media or television, given that it directly depends on the capacity and readiness of the employed to create news, upload them at the official Internet presentation and social networks and to distribute them to media agencies and the Internet sites.

The participation of announcements about the National Theatre in Belgrade is the highest in **print media** (75%) in comparison with the total number of media announcements. The in-depth analysis of media announcements in print media has shown that the participation of the National Theatre in daily newspapers is far above the participation in weekly, bi-weekly or monthly editions – 81% daily editions, 19% in weekly editions, bi-weekly or monthly ones (Media clipping, 2011). This indicates that the cooperation with daily newspapers is at a very high level, in particular when it comes to the most popular daily newspapers, but also that more attention should be paid to weekly, bi-weekly and monthly editions. Having in mind the survey among the audience of the National Theatre in Belgrade, according to which more than two thirds of the overall theatre audience are women (the Institute for study of cultural development, 2010), in the context of printed weekly, bi-weekly and monthly media editions, it is necessary to establish a better cooperation with the newspapers that are in their concept and contents dedicated to women.

The participation of the National Theatre in **television media** represents 15% of the total media announcements. Although the announcements at Radio and TV Stations have the biggest outreach, their influence at dedication to theatre is still very limited, given that the survey among theatre audience point out at a very low number of visitors using these media as means of getting information about repertoire and activities of the National Theatre (only 3,4%). The reason for such a low influence by one of the most used electronic media might be the fact that programs on culture, thus including theatre are very rare. Although it is a fact that TV and radio are the rarest way of getting information on theatre’s repertoire and activities, that in no way means that cooperation with these media is redundant, moreover this cooperation should be developed in terms of media coverage of premières, as well as important events taking place at the National Theatre.

A major contribution in the promotion of the National Theatre in Belgrade goes to individuals presenting the National Theatre in their media appearances. The analysis of information on **individuals** who had been presenting the National Theatre in the biggest number of announcements (Media clipping, 2011) show that it is possible to assess the capacity of certain individuals and their capability to promote the theatre, but also to plan their media appearances in order to achieve optimum results. In addition, there is a possibility of providing briefings to affirmative individuals that are mostly exposed to the media to optimize the benefit of the publicity for theatre attendance.

Analyzing the data from Media clipping **on the authors of media announcement** there is a possibility to establish who are the signed authors and TV programs where their contributions were broadcasted, or columns in printed media where their texts related to the National Theatre were printed. In order to ensure that promotional activities are even richer and of higher quality, there needs to be a good communication established with identified authors of media announcements, as well as a deeper cooperation through special benefits, invitations to opening events, special theatre happenings, distribution of free-of-charge tickets.

In order to have a comprehensive analysis of PR activities it is necessary to measure commercial and PR value of media announcements, given that without these values it would be impossible to establish the rationale of PR activities.

The Advertising Value Equivalence (AVE) is based on the price of a commercial of adequate size in any media – basically it represents commercial value of achieved publicity (Media clipping, 2011). AVE values are calculated by measuring the size of an announcement in square centimeters (in the case of print media), or seconds (in the case of electronic media), multiplied by the corresponding value of advertising rate (per centimetre or second). The obtained number shows how much it would cost to place an advertisement of that size, or length in a given media. By assessing the media coverage using this methodology and by gathering all such calculations one can calculate the total AVE value of the coverage for a certain period.

The PR value of announcements – Considering that an image and a reputation of a client are contained in published announcements, the commercial value is multiplied by the quality factor (QF between -5 and +5) and the PR value of announcements is calculated.

The PR value represents the advertising value of announcements multiplied by the quality factor which is determined based on added value to client’s image and a degree of positively coloured texts (-5 is the most negative value, +5 is the most positive).

Table 1: The total advertising value and the total PR value of the announcements, according to data of Media clipping

Media	The number of announcements	AVE - €	PR value - €
Internet	214	28 600	72 300
Print media	1748	1 160 000	2 470 500
TV	380	1 675 000	4 515 600
TOTAL	2342	2 863 600	7 060 000

The total advertising value (AVE) of the announcements in monitored media on activities of the National Theatre in Belgrade (Table 1.) according to the explained methodology has been estimated to 2 863 600 euros. While the total PR value of the announcements is positive and it amounts to 7 060 000 euros.

Conclusion

An example of PR activities of the National Theatre in Belgrade shows that a constant lack of funds necessary for the operation of theatres in general, and especially marketing services, also has a positive reflection. In the absence of financial resources, marketing management decided that PR activities are the main part of promotion of the national theatre. Although in this case knowledge of the superiority of PR activity is not the result of strategic planning, but rather of an intuitive move conditioned by the lack of financial resources, traditionally the most common type of promotion - economic propaganda, the usability of such an activity of marketing management of the National Theatre in Belgrade is multiple. Giving priorities to PR is in accordance with modern marketing tendencies, and a certain number of respectable consultants even claim that the era of economic propaganda has finished and that PR becomes the most powerful means of promoting (A.Ries&L.Ries, 2002).

Although a greatest number of marketing experts are not of a mind on this issue, we can say that it is true according to the example of the promotional mix of the National Theatre in Belgrade because the PR activities of this cultural institution are the most important and the most valuable activities of the promotional mix which represent the most relevant part in the promotion of the national theatre.

In the course of the analysis of the PR activities of the National Theatre in Belgrade, it was observed that there are no defined procedures of planning, conducting and evaluation, and therefore there is no strategy of the development of PR activities. As the main decisions on PR activities are carried out intuitively, the objectives of PR activities and the objectives of other elements of the promotional mix are not clearly defined. Therefore it is necessary to systematize and formalize the PR activities of the National Theatre in Belgrade, determine the optimal strategy of action, formally define aims and coordinate them with all the elements of promotional mix, and make them look like a unified, integrated whole and not like separate parts with aims and tasks that do not correspond interactively. Without further analysis of the promotional mix of the National Theatre, during the research for the needs of this article, it was noticed that there are all the elements of promotional mix (economic propaganda, sales promotion, PR, personal sale and direct marketing) but that the most important and largest in volume by the number of activities within the promotional mix is related to PR. In spite of the central position that PR activities have in the promotion of the national theatre, there must be a certain range of economic propaganda so that this important element of promotional mix, together with quality and sensible PR activities, should be more effective with the aim of achieving integrated marketing communication.

Although various audience research is used in the work of the National Theatre, there are no clearly defined ways of audience segmentation. One of the biggest marketing prejudice and misconceptions is that about the attitude that the entire theatre audience make a potential target group. The essence of marketing is a very simple idea which is based on a claim that success comes from understanding the needs and wishes of others and creating ideas, services or products that satisfy those needs and wishes. In accordance with that, the National Theatre in Belgrade has to define the target groups clearly. On the basis of the results of the audience research, it is possible to divide markets and in that way specify promotional activities for each segment separately with the aim to optimize the communication with the audience. Even with superficial analysis of the relevant research, such as theatre audience research (the Institute for Studying Cultural Development, 2010), very important data that are useful for the entire work of the national theatre can be found. The research shows that more than 70% of the audience of the National Theatre in Belgrade are between 19 i 45 years old. When these data are put into the context of the Internet use, we come to one of the most important concluding recommendations of the paper which refers to understanding the importance of orientation of promotional activities on the Internet. According to numerous studies, the development of communication technology, especially the Internet, is very fast and has a great influence on changing the way of communication, business, informing and promotion. These data are valuable when specific PR activities of the National Theatre in Belgrade are determined, but also the actions of other elements of the promotional mix that must use the current methods of communication with the public and monitor the development of media streams.

It is necessary to coordinate PR activities with the Internet and emphasize the improvement of cooperation with media agencies as well as the most visited Internet portals and on-line editions of the most widely read daily newspapers, in order to enlarge the distribution of the information on the activities of the National Theatre in Belgrade. Due to the increased use of modern information technologies it is relevant to focus on the Internet if the national theatre wants to follow the trends in the way of communication and informing in modern information society. By conducting the abovementioned recommendations in practice, the conditions for integration of all the elements of promotional mix would be created and would contribute to the achievement of integrated marketing communication in the future which is a final objective of all marketing efforts.

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