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#### **Development and promotion (Marketing and PR strategies) of Creative Centre of Kalofer Bobbin Lace**

#### **Разработка и продвижение Творческого Центра Калоферского коклюшечного кружева (маркетинговые и PR стратегии)**

**Abstract.** Creative Center of Kalofer Bobbin Lace was opened to visitors in August 2018. It is located on the central square in the town of Kalofer, Bulgaria. Its main mission and goals are preservation, development and promotion of bobbin lace knitting in Bulgaria.

In order to fulfill its mission and goals, it is important that the Creative Center constantly arouses the interest of the local community, the people engaged and trained in it, tourists and all other visitors. This can be done through a very well-developed and implemented marketing and communication strategy, which requires a huge resource. Promoting cultural products and crafts requires a specific approach and a lot of work.

The article examines the problems faced by the Creative Center of Kalofer Bobbin Lace and ways to solve them, which are valid not only for this case, but also for much of this type of art organizations around the world. A detailed marketing strategy and communication plan are presented, specially prepared for an institution dealing with cultural heritage. The differences in the promotion and public relations in the arts, cultural products and local crafts are shown, compared to the promotion of conventional products and classic PR.

**Keywords:** Kalofer, Bulgaria, Kalofer bobbin lace, PR, Marketing, Art organization, Crafts, Culture management.

**Аннотация.** Креативный центр Kalofer Bobbin Lace был открыт для посетителей в августе 2018 года. Он расположен на центральной площади

города Калофер, Болгария. Его основная миссия и цели – сохранение, развитие и популяризация кружевного вязания в Болгарии.

Для выполнения своей миссии и цели важно, чтобы Творческий центр постоянно вызывал интерес местного сообщества, посетителей, туристов и всех остальных посетителей. Это можно сделать с помощью очень хорошо разработанной и реализованной маркетинговой и коммуникационной стратегии, которая требует огромных ресурсов. Для продвижения культурных продуктов и ремесел важно иметь особый подход и осуществлять большую работы.

В статье рассматриваются проблемы, с которыми сталкивается Творческий центр Калоферского коклюшечного кружева, и способы их решения, которые актуальны не только для данного конкретного случая, но и для большей части художественных организаций по всему миру. Представлена подробная маркетинговая стратегия и план коммуникаций, специально подготовленные для учреждения, занимающегося культурным наследием. Показаны различия в способах продвижения и реализации связей с общественностью организации сферы искусства в отличие от обычной организации с традиционными подходами и классическими пиар-коммуникациями.

**Ключевые слова:** Калофер, Болгария, калоферское кружево, PR, маркетинг, организация творчества, ремесла, менеджмент культуры.

One of the main motives for the work on the Creative Center of Kalofer Lace comes from the historical basis on which lies lacemaking in our country.

During the Russian-Turkish War of Liberation (1877-1878) Kalofer was burned to the ground once again. In the years after the war, opportunities and livelihoods were sought to upset the city's economy, and the dexterity and sense of style of Kalofer women made it so that bobbin lace would be a factor in the city's restoration.

For a very short period (1910-1915) a school was built in Kalofer, in which products were knitted, comparable in artistic value and quality, with patterns made in countries with centuries-old traditions in shuttle lace knitting [5].

High standards are imposed in terms of quality. There is serious respect and admiration for the entire process of creating lace - from drawing the model to its manufacture [5].

For many years in Kalofer there was a zealous guarding and hiding of the Kalofer lace patterns that every knitter created. And if this practice led to the creation of extremely diverse and highly artistic models in the early twentieth century, then at the end of the century this tradition puts Kalofer and his knitters in isolation and led to the extinction of this fine art. The woman in Kalofer not only hide their models, but also refuse to pass on their skills to those who want to learn, especially if they are not their fellow citizens. Few women are happy to share their models, knowledge and skills. Today, women actively engaged in bobbin lace knitting in

Kalofer are few, and many of the specific techniques and braids of Kalofer lace have been forgotten [4].

The historical foundation of Kalofer lace obliges us to continue to pay attention to this art. To look for ways, unlike our ancestors, to develop and enrich what has already been created. Kalofer Lace and the Creative Center should open a new page in the history of textile art in our country. The center must take on the difficult task and responsibility of reviving interest in bobbin lace, both for foreigners and tourists, and for the local community, recalling the importance of this art and making it popular again.

The development of the center, in turn, can give a strong impetus to research, scientific and development activities related specifically to Kalofer lace and entirely to the textile art in Bulgaria.

The legal entity behind the management of the Creative Center of Kalofer Lace is the Narodno Chitalishte «Hristo Botev – 1869» in Kalofer, which on different language means something like a Community center. These Community centers (Chitalishte) are typical only for Bulgaria institution or art organization, which has a model of management close to that of non-governmental organizations, but differs significantly from them. They are civic associations in which the majority of citizens from the city or region where the Community center is located (General Assembly) establishes the Community center, its decree and elects the members of the board of the art organization for a period of 3 or 4 years. Community centers are one of the first cultural institutions in Bulgaria, their establishment dates back to the years before the Liberation (1878) and are the predecessors of professional cultural institutes, such as the professional Bulgarian theater.

Community centers usually consists of a library and a club of interests, where various activities are developed from amateur schools of music, dance, sports, foreign languages, theater, literary readings, celebrations of socially significant events for the city and holidays, organizing conferences and city assemblies [2].

The community centers are organizations in Bulgaria, that receive little funding and therefore for the most part they implement few and mostly amateur and cultural activities. However, they are often the place where children first encounter art. Exceptional professionals and cultural figures are first trained by the schools in the The community centers and then take on their professional careers.

The management of the community centers is a complex process, especially in a situation where they have little money, so their managers must be dedicated, far-sighted and capable people who love art and love the culture, they aim to develop, in the institutions entrusted to them. The managers of the community centers have the difficult responsibility to cultivate the taste for the culture of the local community by creating quality cultural products for this community.

The idea for the creation of Cretive Center of Kalofer Bobbin Lace came from the management of the Community center in the town of Kalofer. This was an idea to show to the public the Golden Fund of Kalofer Lace, which has been assembled since the 1990s. In a very short period of time, with the help of sponsors, volunteers and donors, the Creative Center became a reality and opened its doors.

In order not to be a burden on the Community center's structure and budget, the Creative Center should be a separate unit. It is necessary to carry out activities that bring dividends, which in turn help the development and the implementation of the mission and goals set by the management.

At this time, in addition to the status of an exhibition center, which houses the Golden fund of kalofer lace, the Creative Center enter also hosts a weekly course in knitting kalofer lace. There is also a souvenir shop, where guests can buy lace and materials for its weaving, and also many different souvenirs.

### **Development and promotion**

In order to successfully develop and promote the Cerative Center of Kalofer Bobbin Lace, it is necessary to first build, set and fulfill its mission and goals, to find its target audiences.

The main mission of the Center and the people employed in it is to preserve, develop and promote Kalofer bobbin lace. Transformation of Kalofer into an attractive place for creative and cultural tourism, as well as development of lace together with the other natural and cultural resources of the town. The Center should be a unique and new place for cultural events of all kinds, complementing and matching the lace textile art. Last but not least, the Center has a mission to establish Bulgaria as one of the countries in which individual style is developing in lace and textile art.

**Objectives:** The main objectives set during the establishment of the Center are still valid today, some of them have been fulfilled and further developed, and in the process of work are added several new ones, which are constantly being worked on;

- Transformation of the exhibition building into a cultural center for organizing and presenting various genre events – exhibitions, meetings, performances, small concerts – something that did not exist in Kalofer until the creation of the Creative Center.

- Creating a new and extremely different tourist site that will inform and provoke visitors.

- Existence of an organized center, a place for the transfer of knowledge and skills, a guarantor of the existence of lace art – a kind of continuation of the only lace school in our country since 1910. A place where the few remaining lacemakers will be able to pass the craft and donate part of your soul to the next ones in the Kalofer lace training course. Intergenerational exchange.

- Place for public presentation of the collected materials from the Golden Fund of Kalofer lace, kept by the Community Center.

- Promoting the role and historical significance of this European applied art for the economic development of the city;

- Presentation of the traditional Bulgarian craft in an attractive and influential way, creating a positive image for the country in a European context and long-term interest;

- Enrichment of the existing Golden Fund by encouraging future donors to submit for storage and promotion samples of Kalofer lace, as well as materials and documents related to the history of applied art;
- Detailed study of the development of bobbin lace in Bulgaria.
- Promotion of lace as a valuable product of textile art, with high artistic value.
- Creating a lasting interest in the younger generation and reviving the tradition of knitting Kalofer lace as a local craft of national and European importance;
- Increasing the tourist potential of the country and in particular the town of Kalofer, offering a different and unique for the country cultural landmark.
- Stimulating the trade in shuttle lace, improving the supply of the product by emphasizing its high artistic and material value.

### **Target groups:**

The activities of the Center are focused mainly on the following target groups:

- the citizens of Kalofer and the region, as well as the users of the historical and natural tourism in Kalofer;
- the younger generation in Kalofer and the region;
- master knitters of bobbin lace;
- students in general and vocational schools of design and clothing, students of art institutes;
- users of specialized tourism (lace training);
- souvenir manufacturers;
- lovers of unique and luxury items (collectors, patrons and others);
- lovers of traditions and traditional crafts;

### **Analyzes**

Before differentiating the specific strategies in the management process of the Creative Center of Kalofer Bobbin Lace, it is necessary to analyze the external and internal environment. The strengths and weaknesses of the organization stand out in the analysis and are compared with the opportunities for development and establishment in the environment. Current problems are presented or possible ones are described, regardless of whether they may arise from the internal or external business environment or from different situations in the team.

### **Development strategies**

The term «strategy» can be defined as a comprehensive plan to achieve the goals of the organization. The organization has clearly defined mission and goals, there is an opportunity, capacity and desire on the part of the management team to prepare and implement various strategies.

According to the peculiarities and characteristics of the business environment in which the art organization is located, it is chosen how to classify the strategies for development of the Creative Center of Kalofer Bobbin Lace. According to the goals and mission, the closest to the organization is a Combined strategy of William Bernice, which allows the use of his classified strategy of stability, growth strategy and reduction strategy at any time. At this stage of the Center's development, it is appropriate, despite the economic crisis, to look for an option to develop a **growth**

**strategy**, or to be looking for new markets, new events, creating new and attractive products. If we look at the typology of Miles and Snow, we can make a choice to implement a **promising strategy** that encourages creativity and innovation, in this case combined with the art and traditions present in the production of Kalofer lace. The combination of strategies must be complemented by an **analytical strategy**, as it must undoubtedly preserve everything created and existing so far, as well as boldly analyze, consider and plan its actions in relation to the activities carried out at the Center.

### **Marketing strategy, PR and communication strategy**

More than 3600 Community centers are registered in our country. We can definitely conclude that an extremely large number of them function without any future creative and economic goals. A small number of them have plans and strategies, which are incidental to the identical reports submitted annually and identical, monotonous creative plans for celebrating the biggest historical holidays in Bulgaria. Most of the Community centers in Bulgaria have huge financial problems, inability to maintain their buildings, or other problems of various kinds. Often the management of the Community center is not interested in the implementation of any activities in any field, and on the other hand there is a problem with the lack of interest of the General Assemblies and the members of these Community centers who have voted for specific people manage. This means that in some places whole groups of people, citizens of different communities have no interest in the development of these institutions. To all these problems we can add the increase in the average age of the people who are engaged in this activity, the lack of young people and innovations in the systems of these organizations. All these problems, plus many more, suggest that in order to exist and be competitive, today's Community centers must be an innovative structure, with a team led by art and culture and improving the living status of society through them. The management of such institutions should be in the hands of creative and dedicated people who are not in these positions to ensure quick and easy profit or modest financial independence, but to think about development and sustainability, to realize the missions and goals of the art organization and the formation of taste for cultural products in society.

Perhaps due to the fact that the Community centers are mainly civic organizations, they do not have the opportunity, and often the capacity, or the desire to recreate the activities of other cultural institutions, for the purpose of any dividends. That is why their teams have the so-called "Available resource" and sell their products according to their capabilities. Most Community centers rarely have more than 2-3 employees, and it may be a coincidence if the team has a communications expert or a marketing expert.

In the context of the activities of art organizations in our country, PR enters with a huge delay, but over the years it has been noticed that more and more cultural institutions rely on the managerial position of PR for a definite and stable development of communication with their audiences. Since, regardless of the field of activity, PR is a necessity for the management of communication channels, I believe that the Community centers also needs specialists in this field and this should

not be a taboo topic in their management structures, but to become some of them. This would improve the public's attitude towards the institutions and would largely solve the issue of the above-described disinterest of some civil societies in the cultural institutes, which have been established in almost every town or village in our country. In addition, it would solve some of their biggest problems, threats and weaknesses, as well as develop them to the level of some of the most successful NGOs in our country.

### **Strategic marketing and marketing planning**

The planning of the marketing activity is the basis of all strategic planning processes in the art organization [1, p. 226]. At this point, the marketing processes in the Creative Center have started spontaneously, caused by the ability of the Center to cover part of its costs by selling the lace produced by knitters. However, this process is not planned in detail, but to achieve the goals we have set as an organization it is necessary to make a comprehensive strategy and action plan in the direction of marketing.

1. Analysis of the organization: resources, users, programming of goals; Analyzes are needed everywhere – before the development strategy, before the preparation of the marketing strategy, and before the PR and communication strategy.

2. Defining different and achievable creative and financial goals for the development of the organization.

In order to support itself financially, the organization needs to carry out various activities, including commercial.

- Kalofer lace course – supported by fees that those wishing to study pay to the Creative Center.

- Trade in lace and other specific and unique local products. At the very beginning, a stand was made in one of the halls of the Center, where small souvenirs and several models of lace were sold. Almost a year later, the stand grew into a store, turnover has increased up to 5 times, and local producers want to sell their goods in the Center. By selecting less common goods and products, the interest of consumers increases, and the margins on which the Center currently operates are 15%, as the collected amounts go for maintenance and overhead costs, organizing events, etc.

3. What should the organization be and how should it change?

At the moment, the organization itself is something new for the city, unknown to its visitors, and to a large extent to its citizens. As the name suggests - this is a place to create creativity, a place to present cultural products in various forms. Yet the place is changing dynamically, even for the short period of its existence.

4. Survey of users and their division by different classification criteria.

5. Programming and positioning of products and services.

Products:

Main group - Hand-knitted classic Kalofer lace, with a high price range - determined depending on whether it is knitted by a master or a student, the size and complexity of the model, etc. The approach to this group is like an extremely valuable and luxurious item.

Accompanying group: Unique souvenirs, jewelry and jewelry made of bobbin lace, in the medium to low price range. Imitation souvenirs and merchandise products (for example, biscuits with lace motifs from glaze, cups and bags with the logo and brand of the Center, tools for knitting Kalofer lace.)

Other: Products from local producers that are sold in the Center's store - for example, saffron spice, bee pollen. Handmade traditional musical instruments, hand made toys and much more.

Services:

Training in knitting Kalofer lace, organization of events, etc.

6. Pricing strategies and methods to increase sales.

Pricing strategies can be determined by the types of products produced, the complexity and originality of the models. One strategy that has been developed by the team of the organization is to have differentiation of products and price ranges so that it is possible for each user and customer of the Center to leave with something from there, regardless of its financial capabilities.

Methods to increase sales:

- On site – a wide range of products, different price range, merchandising, good service. Presentation of the historical significance and uniqueness of the product, the complexity with which it is produced, the individuality it carries.

- From a distance – participation in regular bazaars, holidays and exhibitions, online sales, etc.

### **PR strategies, communications and publicity**

The development and implementation of PR strategies is the basis for the promotion of the Community center and the Creative Center of Kalofer Bobbin Lace, as distinctive institutions that offer a wide range of users, a cultural product without analogue of great local importance, which is also distinctive for the region and contributes to development of cultural and historical tourism. For the proper preparation of these strategies and their implementation, there must be a competent and properly organized team that will take care of ensuring and implementing a communication strategy of the Creative Center. The implementation of such a strategy requires an individual approach by a PR specialist.

**This may be the place to point out the specifics of public relations when it comes to art.**

Works of art are not a typical market entity, as are the products of business. Many of the various arts are vulnerable to market competition and profit clashes [3, p. 52].

There are often benefits of great publicity in art organizations, but they are not expressed in direct revenue, but in image, reputation and popularity; It is important to point out that the media, as journalistic institutes, have the responsibility and role to select artistic facts by significance and to define them as valuable through the very act of broadcasting [3, p. 54].

A feature of PR in art is the unpredictability of the main resource of art – the human labor, which technically cannot be replaced.

Accurate knowledge of the art environment and a clear idea of how to achieve trust between the subject of PR-communication and the object - its audience, are the factors that allow communication in art to be carried out with the best result [3, p. 56]

PR in art has a communicative impact on audiences whose worldview, public reception and social behavior are influenced by art and are close to its world.

Knowledge of the communication environment is the key to knowing the audiences, their knowledge is the way to develop policies for effective communication with them. This is one of the things that determine the importance of art as an environment for specific PR communication. [3, p. 57]

In Art organizations, PR is designed to meet the needs of creative institutions to achieve trust, cooperation and mutual understanding with their audiences. The main goal is the best positioning of creative institutes in the public space, as a condition for successful placement and creation of their product. According to Thomas Vale, an institution can achieve just as much as its audiences allow it [3, p. 57].

The development of communications and globalization make the tasks of PR in art more and more large-scale.

«PR-communication is a distinctive function and a very specific activity of management. It helps to establish and maintain mutual communications for the purpose of cooperation and approval between the organization and its target audiences. A tool for managing problems and results in the organization. One of the main functions is to maintain awareness in management and to demonstrate and develop responsibility for public opinion, at the same time identifying and taking into account the public interest...» [3, p. 63].

The managerial nature of PR in art is expressed in the management of all communication processes that affect perceptions and lead to the achievement of positivism in the thinking of audiences about the social significance of art organizations and their creative products. [3, p. 63] PR, no matter where it is implemented, has management functions through which the organization seeks a specific mutually beneficial dialogue with the public. [3, p. 64]

- PR in art is ethical managerial communication. The lack of one of the three - management, communication, ethics, makes the activity meaningless [3, p. 64]

PR and PR in art are in relation to both the general and the particular, as the foundation to the particular case;

PR defines the general principles, and PR in art frames the specific perimeter and features of the action.

PR contains the general standards, and the one in art expresses them in its specific communication environment [3, p. 67];

### **PR communication in the Creative Center of Kalofer Lace**

The benefits for the organization of this communication are unlimited, but in the short term, the PR specialist could take over communication with clients at a distance, maintain communication channels - social networks and media, create content to be distributed through these communication channels. To engage in the

organization of the main events held by the Center and to gather the teams to implement them. To assign tasks for the proper organization of events and to lead them. to implement plans, communication strategies, overall marketing strategy, etc.

### **Creating a brand. Branding and storytelling**

In today's dynamic world, every organization, whether in the field of art or satisfying consumer goals, fights for the attention of consumers. The brand is what distinguishes a particular organization, and the innovative term «storytelling» are the stories behind this brand.

Brand and branding, although entering the marketing area more seriously, are extremely important for building a PR strategy. The following steps on this point are performed in the Creative center:

- A unique logo of the Center has been specially created (il. 1);
- The building is branded in a special way without compromising its authentic appearance (il. 2);



Il. 2. The building of the Center, branding in a special way



Il. 1. A unique logo of the Center

- All advertising and merchandise materials are branded with the logo and name of the Center (il. 3).

- Inside the Center are information boards that chronologically tell the main parts of the history and development of Kalofer lace with specially selected archival footage.

- Special attention is paid to the arrangement of the exhibits;

- Special location and design of the hall where the lace course is held, so that visitors can see the knitting process.

- Innovative approach to exhibition of the composition: As a standard in different museums or similar type of institutions an entrance fee is paid and possibly - a talk. One of the PR approaches is for the creative



Il. 3. Advertising and merchandise materials, branding with the logo and name of the Center

center to be free, and the employee on duty talks about the origin and significance of lace for Kalofer. The stories are impressive for tourists, and they always respond positively to the fact that the center was created with a lot of volunteer work. Compared to the reports from the donations collected by visitors, it turns out that the amounts collected so far are many times higher than the expected revenue from ticket sales for the same number of visitors.

- Special arrangement in the store at the Center.

### **Communication strategy**

«Every PR is a communication, but not every communication is a PR» [3, p. 63]. This requires a special approach in creating this strategy. Until now, such a strategy has not been created and functioned in the Creative Center. The Centre's activities are currently planned in the short term, which is difficult to implement and the expected results are more difficult to achieve. In addition to all the goals already set, the PR specialist must work for the good image of the art organization, so the communication strategy becomes even more important.

- Planning and schedule of communication activities – most often planned as short-term and long-term, with work on upcoming events being the most important. The PR specialist at the Creative Center of Kalofer Bobbin Lace must work on an annual schedule of events in order to be able to work calmly and meet all deadlines for their activities.

- Activities and action plan for the communication strategy:

- Create and sort content suitable for different types of audiences. Content for the local community, for those familiar with the activities of the Center and for knitting practitioners. The content is extremely important for the audience that has not visited the Center. These are images, various texts, historical facts, data, statistics and more.

- Create and sort content suitable for media. It is important that the creative center periodically prepares one, regardless of whether there is such interest from the media. The search for expression in the media space must be a continuous process, and the creation of content keeps the specialist ready for this activity.

- Visual communication with the guests of the city: The tourists in Kalofer are the main target group of the Creative Center. For this purpose, information and advertising signs should be made to be positioned in key places - the city center, near the most visited sites, restaurants, on the main road and etc. If this is done strategically, then the positioned elements can be of different types – Land Art, Ambient advertising and other attractive methods that attract even the average and disinterested traveler. Due to the fact that we are trying to present something unique, we must try that the advertising and visualization are not of the ordinary type, but are specially planned and made.

- Communication through social networks. Nowadays, it is impossible to think of the existence of any object without this kind of communication. The content that the PR specialist creates must be able to adapt for them as well.

- Facebook and Instagram: So far, a Facebook page of the Center has been developed and up-to date.

- Creating a YouTube channel: Recently, videos like DIY have become extremely popular – (Do it yourself). Due to the complexity of knitting lace and the need for at least 1 year to study only the basic methods of knitting, it is not possible to create training videos, but you can create videos that arouse viewers' interest in knitting or to promote the place and to attract more tourists.

- Other applications – creating and promoting content defined by the PR specialist.

- Creating a website and online store. At this time, the information about the creative center is not gathered in one place and if a user searches for specific information, he can give up and lose interest. Managing a website with an online store is the starting point for reaching the widest audience through the content that is created for the center, as well as a source of revenue from online sales.

### **Branch communication.**

The PR specialist must create a network of contacts with people and companies positioned in different industries, formations and institutions, in search of mutual benefit from the activities of each participant. At the moment there is such communication with some of the donors of the Center, but this is generally an unused resource. Points on which the PR specialist should work:

- Contacts with medium and large enterprises in the area with an option for financial support.

- Contacts with local producers, whose product or activity can be promoted and offered in the creative center.

- Contacts with the local community of hoteliers and restaurateurs.

- Contacts with tour operators from all over the country to include Kalofer and the Creative Center in the programs they offer to their clients.

- High-level contacts with government agencies and structures, as well as individuals and leaders working in them – at this stage a good active relationship has been formed between the Creative Center and the Presidential Institution.

- Continuous connection with other cultural institutions that offer cultural products and a program suitable for presentation in Kalofer.

- Exhibitions, bazaars, fairs, etc. The presentation of the Kalofer lace and the creative center at such events should not stop. The work of the PR specialist is important in order to be able to create a traveling version of what the artists want to present, creating the best way of presenting and the best vision for these presentations. An example of such activities is the participation of knitters from the creative center of the International Fair of Traditional Crafts, which is held at the Ethnographic Open-Air Museum – «Etar» In Gabrovo. Such exhibitions have a special impact on visitors and many potential audiences can only be developed by them.

- Communication with knitters from all over the country to exchange experiences, ideas and opportunities. The team behind the management of the Center should appeal to all interested professionals and amateurs and periodically to organize meetings to exchange valuable experience and to draw future joint plans.

- Communication with international partners: For the short period of 2 years, the team of the Creative Center, together with the informal knitting group "Sedyankata" managed to visit several countries in Europe, as well as Moscow and St. Petersburg to exchange experiences and show that the bobbin lace from Bulgaria has a different character.

- Communication with the media: A continuous process that aims to make the creative center an object of interest to the various media and for them to at least regularly publish the content created in advance for them. Of course, the long-term goal is to provoke the media to seek contact with us themselves.

So far, communication with the media has been sporadic, mainly at major events for the city, especially on August 15, when the Kalofer lace holiday is celebrated.

Online print media is one of the ways in which information about lace can be conveyed in the best way, as it can expose text and photo material in detail, and audiences can be more segmented (for example, specialized editions for knitting).

In recent years, a large number of television channels broadcast materials on art and tourism. As many of them as possible must be studied in order for them to broadcast content for Kalofer and Kalofer lace, but this content, as I described earlier, must first be specially created. Participation in various exhibitions and seminars in Europe can also be documented and content suitable for different types of media can be created.

- Media partnership. A contract for such can be concluded initially with BNR and BNT1,2, as media that most often publish information about the Center, and their content and audience are the most appropriate for the content that is created in the creative center.

Media is the surest way to provide a flow of communication to the largest audience. However, this audience is not segmented, so serious research and segmentation work is needed, as well as providing the content for them.

### **Internal communications**

The basis of any organization should be a policy for effective communication between individual units, groups and associates. The professional exchange of information in the decision-making process helps to implement management functions such as planning, organizing, coordinating, motivating, controlling and evaluating. Internal communications help to fulfill the goals of the organization related to artistic production and supply [1, p. 246].

### **External communications**

External communications should be seen as a continuous process of maintaining positive and mutually beneficial relationships between the organization and the environment, to send messages to make the organization noticeable [1, p. 249].

- Long-term projects related to the promotion of textile art in our country

- a) Talks are being held with Velichka Radulova, author of the only guide in Bulgaria for knitting Kalofer lace. The idea is to implement a large-scale project for re-issuance of the manual, as it should be supplemented and modernized. To include

more historical information about the development of lace in our country, as well as other changes that the author and specialists in this field can suggest. For this purpose, the following activities will be performed:

b) Issuance of a periodical luxury catalog with models of bobbin lace;

The purpose of the catalog will be mainly to promote among the more familiar and interested in lace target groups, as well as collectors, art critics, patrons, etc. The catalog will present possible models that can be ordered. Details and features of each model will be visually displayed. The idea is to promote lace as a complex, luxurious product of textile art, which will intrigue wealthier clients and connoisseurs of various arts.

The catalog can publish all the news and research about the bobbin lace in our country and be a serious source of information about the activities of the creative center. The ideas for the realization can be inspired by the luxury Western European textile brands such as Hermes, Lalique and others.

The planned activities are only a small part of the ideas that the team of the Creative Center must implement in order to conduct a successful PR campaign of the art organization. As it is clear to all of us, PR activity is a continuous, endless process. For a start-up organization such as the Creative Center, the work of PR will be intensive and busy, especially at the beginning of the activity, but over time, different methodologies will be built to facilitate the different processes.

It's nice and satisfying to create a PR strategy when you start from scratch. On the other hand, one of the most difficult periods in the development of this center is forthcoming, as all planned activities require a huge resource, which we do not have at this stage. Until now, the Creative Center of Kalofer Bobbin Lace has sporadic events that could not be structured as a PR activity, because no one has thought in many different directions when creating communications – through the written communication and marketing strategies we have a clear vision of who and how to turn to, so we get the desired effect from all our activities.

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