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Master thesis:

**NEW MEDIA AND AUDIENCE DEVELOPMENT:
Engaging the Digital Generation**

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1 ABSTRACT

Today, we live in the time of third technological revolution that is empowered by information and digital technologies. Constantly evolving technologies, and the way people are using them, are transforming not just how we access our information, but how we interact and communicate with one another on a global scale. People are embracing digital technology to communicate in ways that would have been inconceivable just a few short years ago.

What makes this digital revolution so interesting for cultural institutions is that it's happening right now. Without its publics, cultural organisations and institutions are useless. Focal point of the research is to find out how young people in Serbia use new media and, in this regard, how arts and cultural institutions can create strategies using audience development to engage them and foster relationships with them. So the main aim of the research is to **explore how cultural institutions in Belgrade use new media and suggest a model of communication strategy that is based on new media technologies, and more appealing to younger generations**. Based on the goals of the research, the following hypotheses has been set:

H0 – New media, integrated in marketing and audience development strategies of cultural institutions in Belgrade, can successfully help in developing young publics and fostering mutual relationships.

In order to support the main hypothesis, specific ones have been set:

H1 - New media are suitable for establishing successful communication between institutions and their younger publics.

H2 - Younger generations in Belgrade tend to consume new media widely.

H3 - Cultural institutions in Belgrade currently do not use enough the potential of new media as a part of integrative communication strategy.

All three specific hypotheses were proved correct, while H3 was partly correct, as there are few exceptional institutions, which successfully applied new media in their marketing strategies. After proving the specific hypotheses, we could have concluded that new media are definitely the means to communicate with young people. However, this communication, if not well planed, tailored to customer's needs and wants, synchronized with other organizational functions and if not consistent, it can be useless. On the other hand, new media can be powerful tool for building confidence and awareness among digital generation.

2 RÉSUMÉ

2.1 Introduction

Durant toute l'histoire, la communication de masse a totalement changé le monde et la manière de notre compréhension de la réalité. Aujourd'hui nous vivons dans l'époque de la troisième révolution technologique apparue par suite du développement d'informatique et de technologies digitales. Le village planétaire de McLuhan est devenu interactif avec un nouveau type de consommateurs dits *prosommateurs*. Les technologies constamment perfectionnées et leur mode d'emploi transforment sans cesse la manière d'accès aux informations et la manière de communication mutuelle. De même, les habitudes changent ainsi que la façon de choisir et d'acheter des produits, les types d'amusements et la manière de passer les loisirs.

Comme les nouvelles technologies sont devenues inévitables dans la communication actuelle, ce mémoire de master étudiera comment les organisations culturelles et artistiques à Belgrade peuvent utiliser les nouveaux médias afin d'établir et de renforcer des liens avec le jeune public. Le procédé du développement du public est beaucoup aidé par le marketing et surtout par un segment de communications de marketing. Avec l'interactivité et une grande flexibilité, les nouveaux médias ouvrent de nouvelles possibilités dans tous les domaines alors dans le marketing aussi.

Ce qui rend la révolution digitale très importante pour les institutions culturelles c'est que cette révolution est en train de se produire avec de fortes conséquences socio-culturelles. Sans public, les institutions culturelles deviennent absurdes. Les nouveaux médias remplacent de plus en plus les médias traditionnels surtout s'il s'agit des jeunes générations représentant le futur public dans les institutions culturelles. C'est pourquoi il est important de réaliser une communication efficace par certaines chaînes afin d'animer le public.

En utilisant les nouveaux médias comme moyen de communication, le marketing digital propose des possibilités particulières. L'interaction – élément clé séparant les médias digitaux de ceux traditionnels, permet un plus haut niveau de communication avec le public plus

exigeant. Ensuite, la promotion et le développement du public soutenus par les nouveaux médias peuvent être bien moins chers pour les institutions culturelles mais plus efficaces aussi.

2.2 Méthodologie de la recherche

2.2.1 Sujet et but de la recherche

Le sujet principal de cette recherche sont les nouveaux médias et les formes qui peuvent être utilisées dans les stratégies du développement du public et les stratégies de marketing des institutions culturelles à Belgrade. Nous estimons que les jeunes représentant le public dans les institutions culturelles tendent à utiliser les nouveaux médias plus que ceux traditionnels et par conséquent il est nécessaire d'examiner les jeunes comme un groupe cible. Ensuite, il sera nécessaire d'analyser les stratégies de communication qui utilisent les nouveaux médias concernant le marketing dans la culture.

Le point central de la recherche est la manière d'utilisation des nouveaux médias par les jeunes à Belgrade et la façon de création de la stratégie du développement du public par les institutions culturelles. Donc, l'objectif de la recherche est d'explorer comment les institutions culturelles à Belgrade utilisent les nouveaux médias et de proposer un modèle de la stratégie de communication basée sur les nouveaux médias et plus convenable pour la communication avec les jeunes générations. Pour y arriver, il y a quelques objectifs spécifiques:

1. Explorer les recherches quantitatives existantes sur les tendances de consommation des nouveaux médias en Serbie et à l'étranger par rapport aux jeunes gens.
2. Explorer les stratégies de communication existantes des institutions culturelles à Belgrade – est-ce qu'elles utilisent les nouveaux médias et est-ce qu'elles le font dans une approche stratégique.
3. Comprendre comment les jeunes voient les nouveaux médias et comment ils utilisent de différentes formes.
4. Analyser les formes des nouveaux médias intéressantes pour les stratégies de communication des institutions culturelles.
5. Analyser les méthodes du développement du public et les possibilités de leurs applications par les nouveaux médias.

6. Analyser les stratégies de communication intégrantes de marketing et le mode de leurs applications avec l'utilisation des nouveaux médias.

2.2.2 Hypothèses

Vu les objectifs de la recherche, on a posé les hypothèses suivantes:

HO – Les nouveaux médias intégrés dans le marketing et les stratégies du développement du public des institutions culturelles à Belgrade peuvent beaucoup aider à créer et à renforcer des liens avec les jeunes publics.

L'hypothèse principale sera soutenue par les hypothèses particulières:

H1 – Les nouveaux médias sont appropriés pour la création d'une bonne communication entre les institutions culturelles et le jeune public.

H2– Les jeunes générations à Belgrade consomment largement les nouveaux médias.

H3 – Les institutions culturelles à Belgrade n'utilisent pas beaucoup le potentiel des nouveaux médias comme une partie des stratégies de communication intégrantes.

2.2.3 Conception de la recherche

La recherche de ce mémoire master est conçue comme transversale. Comme le but était de rechercher le comportement des jeunes et de créer un modèle soit une recommandation pour l'emploi des stratégies de communication utilisant les médias digitaux, il était nécessaire de combiner l'approche quantitative et qualitative.

Recherche quantitative

- Questionnaire pour les managers de marketing dans les institutions culturelles – bref questionnaire distribué aux managers de marketing ou aux personnes chargées de communication dans les institutions culturelles à Belgrade.
- Analyse du contenu – présence des institutions culturelles dans les nouveaux médias.
- Analyse des données secondaires – analyse précise des recherches existantes sur la consommation des nouveaux médias en Serbie et à l'étranger.

Recherche qualitative

- Interview à demi structuré – questions soit sujets concernant les habitudes relatives à la consommation des médias digitaux qui ont fait la conversation avec les répondants.
- Analyse de données qualitative – analyse de la littérature du domaine de management et de marketing dans la culture et de nouveaux médias afin d'arriver à certaines formes de nouveaux médias et aux communications de marketing appropriées pour les institutions culturelles.

2.3 Nouveaux médias

Le terme *nouveaux médias* est utilisé le plus dans l'informatique, Internet, multimédias, jeux électroniques, interactivité, technologie Blu-ray etc. Les nouveaux medias ont de nombreuses définitions. Cependant, puisqu'il y a bien des changements dans ce domaine, les définitions changent aussi. Tous les jours nous sommes entourés de nombreux messages médiatiques, y compris les nouveaux médias et les médias traditionnels. Les gens ne discernent pas souvent les médias traditionnels et les nouveaux médias malgré l'utilisation quotidienne. De même, de divers pays ont de différentes formes de nouveaux médias. Par exemple, la vraie télévision interactive n'existe pas encore en Serbie. C'est pourquoi les formes de nouveaux médias sont analysées dans ce mémoire ainsi que le mode de leur emploi pour les communications de marketing dans les institutions culturelles.

2.4 Développement du public et communications de marketing intégrées

La conception du développement du public comprend le procédé avec de différentes approches afin d'attirer les nouveaux publics et de renforcer des liens avec ceux actuels. "En développant le public, l'organisation artistique développe le lien entre l'individu et l'institution pour lier l'art et la communauté." (Connolly & Cady Hinand, 2001, pp. 7,8). Le procédé du développement du public comporte quelques phases: préparation et planification, analyse de l'organisation et du public, détermination des buts, élaboration de la stratégie du développement du public, intégration du marketing et du développement du public,

harmonisation des ressources humaines, organisation et planification, documentation et évaluation.

Avec le développement des nouvelles technologies, les communications sont arrivées à un haut niveau exigeant des méthodes sophistiquées dans le management de marketing. Comme l'économie de marché crée de nouveaux besoins, il est de plus en plus difficile que les organisations harmonisent les missions et les demandes du public. Sans public, les institutions culturelles ne servent à rien. Le marketing facilite cette communication et la rend plus intéressante. (Bernstein, 2007, p. 16) Ce qui est très intéressant dans cette recherche ce sont les communications de marketing. Les organisations artistiques et les institutions culturelles existent afin de transmettre les messages artistiques au public. Les communications de marketing, ce qu'on appelle aussi la promotion, facilitent ce procédé par la création du dialogue avec le public et lui permettent de trouver du plaisir dans l'art.

Le marketing digital comprend la promotion des marques, des organisations ou des produits en utilisant les médias digitaux comme Internet, télévision interactive, appareils mobiles, réseaux sociaux etc. L'utilisation des nouveaux médias pour les communications de marketing a de nombreux avantages et est devenue inévitable dans toutes les stratégies de communication sérieuses. Le développement du public demande une communication intensive, précise et mutuelle avec les gens. Afin d'y arriver, il faut utiliser régulièrement et harmonieusement les méthodes de marketing digital.

Dans cette recherche, les tactiques et les procédés du développement du public, des communications de marketing et du marketing digital sont précisément analysés en respectant l'approche stratégique qui, pour les résultats maximaux intègre et harmonise tous les éléments.

2.5 Résultats de la recherche

En analysant les données secondaires, nous avons pu voir que les jeunes générations en Serbie consomment considérablement les nouveaux médias, surtout Internet et les réseaux sociaux. Les recherches qualitatives et l'interview avec les répondants ont confirmé cette constatation mais avec un contrôle précis du mode d'emploi des nouveaux médias. Il est évident que les nouveaux médias, par suite d'interactivité et de flexibilité représentent une

forme de communication que les jeunes préfèrent. Le fait que tous les répondants ont mentionné un site web le prouve.

Par conséquent, on peut définitivement conclure que les nouveaux médias conviennent aux communications avec les jeunes générations car elles sont plus personnelles et plus flexibles. La *génération digitale* nécessite des informations toujours disponibles partout et les nouveaux médias permettent d'adapter le message au public.

L'observation précises et l'analyse de présence des institutions culturelles dans les nouveaux médias ont donné de différents résultats. Toutes les institutions concernant la recherche ont eu des présentations web officielles mais seulement quelques-unes coordonnent avec les autres éléments du marketing digital et des communications de marketing. C'est la conséquence de l'absence des bonnes stratégies. Cependant, il y a quelques exemples positifs parmi les institutions culturelles à Belgrade. Dans ces cas, les pages web sont bien conçus et fonctionnellement créés avec un plus grand degré d'interactivité ce qui a provoqué des réactions très positives du jeune public. Ces institutions ont également une excellente communication régulière avec leurs publics par les nouveaux médias conformément à leurs stratégies de marketing.

Puisque la recherche a prouvé les hypothèse spécifiques, on peut conclure que les nouveaux médias représentent un bon moyen de communication avec les jeunes générations. Cependant, si cette communication n'est pas bien conçue, adaptée au public, synchronisée avec d'autres fonctions organisationnelles et si elle n'est pas consistante, alors elle est souvent inefficace et inutile. C'est-à-dire que l'approche stratégique est indispensable pour lier le développement du public, le marketing, les nouveaux médias mais la mission d'organisation aussi.

Comme résultat de la recherche, un modèle de développement du public par les nouveaux médias est proposé dans la suite du mémoire. Ce modèle peut aider les institutions culturelles à créer les stratégies du développement du public.

3 INTRODUCTION

Throughout the history, mass communications have completely changed the World and the way in which we interact with reality. Today, we live in the time of third technological revolution that is empowered by information and digital technologies. McLuhan's global village has become interactive with new type of consumers – so called *prosumers*. Constantly evolving technologies, and the way people are using them, are transforming not just how we access our information, but how we interact and communicate with one another on a global scale. It's also changing the way we choose and buy products, spend our leisure time and entertain.

People are embracing digital technology to communicate in ways that would have been inconceivable just a few short years ago. Digital technologies are no longer the preserve of tech-savvy early adopters, and today ordinary people are integrating them seamlessly into their everyday lives. From SMS updates on their favourite events and sharing impressions with hundreds of friends, to online buying, collaborative online gaming and much, much more: ordinary people are starting to use digital media without giving it a second thought.

The global online population was around 1.3 billion at the end of 2007. It hit 2 billion by 2011 (Miniwatts Marketing, 2011), and it is growing exponentially. In the developed world internet access is becoming practically ubiquitous, and the widespread availability of always-on broadband connections means that people are now going online daily to do everything from checking their bank statement, to shopping for their groceries, to buying tickets for live events and even paying for watching online broadcast of concerts.

When the Apple Mac came along it opened up the art of publishing, and as a result print media boomed. Today, the same thing is happening online, through the phenomenon of user-generated content (UGC) and social networking: ordinary people are becoming the directors, producers, editors and distributors of their own media-rich content – the content they, their friends and the world want to see (consumers).

Prime-time television audiences are falling, print media are coming under increasing pressure to address dropping circulation figures and – while the traditional media are slowly losing impact – digital media have transformed themselves into a finely tuned engine delivering more power, opportunity and control than any other form of media could dream of. These trends started in the Western world few years ago, and in Serbia, it is beginning to happen now. In urban areas, certain groups of young people already tend to use new media more than traditional.

In this master thesis, I am going to address the question of how cultural and arts institutions in Belgrade can use new media to strengthen relationships with their younger publics. “The term Audience Development describes activity which is undertaken specifically to meet the needs of existing and potential audiences and to help arts (and cultural) organisations to develop on-going relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution” (The Arts Council England). It is activity that bonds people with organisations, creating therefore mutual benefit. As audience development is dependable on mass communications, there is a need to study these new media forms and the way which people use it.

Usually, when we speak about new media, or digital media, people refer only to Internet. It is important to note that Internet is the most widespread form of new media, but it is not the only one. So my intention is not only to focus on the Internet, but other interactive media, like digital television and mobile devices (smart phones, e-readers...). These technologies are still not well supported and used in Serbia, like in other more developed countries, but they will be in a few years.

3.1 Relevance of the Topic for Arts and Culture Organisations

What makes this digital revolution so interesting for cultural institutions is that it's happening right now. Without its publics, cultural organisations and institutions are useless. It has been

already mentioned how traditional media has been substituted by digital, and especially among youth. These young people are future potential publics of cultural institutions, and in order to bring their attention, it is important to communicate with them. This communication has to be appropriate and effective. That is why the communication channels play significant role in this particular thing.

Arts and culture have major competitions in other leisure time activities. Entertainment industry has always used all existing marketing tactics and technologies to engage their customers. With the gentrification of the market, multiple new trends emerged, creating demands in various fields. This has caused marketing efforts to be essential for every organisation. Promotion, one segment of marketing, usually is the most expensive activity. In this regard, cultural and arts organisations cannot compete with other competitors like entertainment industry, which is investing large sums of money in advertising and other promotional activities. This is even more extreme in small markets, like Serbian. Cultural organisations in Serbia have to fight even for small amount publicity in major traditional media, and not to mention advertising on television or in national newspapers.

However, advertising can be intoxicating. At its core, advertising is all about influencing people – persuading them to take the actions we want, whether that's choosing a particular theatre, event, picking up the phone, filling in a mailing coupon or visiting a website. What is a more important, modern consumer and especially younger ones have become immune on traditional marketing efforts, perceiving them as insincere. This is characteristic for linear media that communicate only one way. For example, television or radio programme is often interrupted by inevitable commercials, which a lot of people find irritating and especially young. However, these aggressive advertising methods that proved to be ineffective for certain target groups and products/services, have been also used in new media. The examples for this are different types of banners or pop-ups on Internet, which have very low or none level of interactivity. This is certainly the simplest level of communicating (or trying to) with digital audience that is not using the potential of new media. Young people that are usually keen on using new media are rather annoyed with this and simply they ignore it.

By using new media as a channel, digital marketing offers the chance to communicate differently. Interaction, which is the key element that differentiates digital media from traditional, gives an opportunity for higher level of communication with such demanding

customers. Finally, promotion and audience development backed by new media can be significantly cheaper and much more effective.

In the last decade, cultural institutions in Belgrade and Serbia have started to change, and it is obvious that marketing has to become important in management of every organisation. Many people conceive marketing only as promotion, and think of it as wasting money. However, marketing is much more than that. In arts and culture it is embodied in creating and developing relationships with public. That is why it is important to study this topic.

On the other hand, public of cultural institutions is in constant change. Generations replace one another and new trends are emerging more faster than before. If an organisation intends to be influential in the society it has to adjust to certain elements. In order to influence on young people and develop them, cultural institutions first have to understand the way they think.

4 THEORETICAL FRAMEWORK

As new technologies emerged, companies from private business sector have immediately found the way to implement them in marketing strategies. From simple banner advertising, to rich online platforms and mobile applications, companies have started to shape their communications according to new customers. In high-developed countries, where Internet access combined with modern technologies has become used by millions of people daily, knowledge in this field emerged.

Audience development is a concept of activities, which are undertaken specifically to meet the needs of existing and potential audiences and to help arts [and cultural] organisations to develop on-going relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution” (The Arts Council England). According to Canada Council for the Arts, audience development represent identification, engagement and retention of audiences, and building of their commitment to, knowledge of and appreciation of specific arts disciplines and art forms. Activities include public lectures, panel presentations, discussion groups, workshops and demonstrations, and the distribution of printed material.

Marketing experts, like Phillip Kotler (Kotler & Keller, 2006), have realised the importance of new media and included them in their books. There are authors who deal specially with digital marketing concepts and strategies. Arts Council in England, one of the countries that invest a lot of money new technologies in culture, has supported numerous researches in how people use digital media to interact with culture and arts¹. This has resulted in important findings about the audience and perceiving how and in what extent arts and culture organisations use new media to communicate with them.

As this master thesis should research the way young people use new media in Serbia and how cultural organisations can use it in audience development and their marketing strategies, essential literature form the fields of marketing management, audience development (Mandel, 2010) and communication science will be used. Available secondary data and various researches² on consumer behaviour in connection with new media, from other countries, will

¹ Researches initiated by Arts Council and Department for Culture, Media and Sport and conducted by MTM London consultancy group, Ofcom, OxIS, Synovate and others.

² Arts Council England, The Canada Council for the Arts

be used as guidelines for *entering in mind* of young people in Serbia and who deal with culture. Furthermore, theoretical background in media theory and new media need to be examined. (Manovich, 1999)

5 METHODOLOGY OF RESEARCH

5.1 Subject and the Goal of the Research

The main subjects of this research are **new media** and its forms that can be used in **audience development** and **marketing strategies** by **cultural institutions in Belgrade**. As I assume that younger people who are public of cultural organisations tend to use new media more than traditional, it will be necessary to examine this, so young people as a target group are also important topic. Furthermore, communication strategies, which employ digital media, have to be considered in regard to cultural institutions.

The following major public cultural institutions in Belgrade are examined within this research:

Cultural centres

- Kulturni centar Beograda
- Dom omladine Beograd
- Dom culture studentski grad
- Dečiji kulturni centar Beograd
- Studentski kulturni centar
- AKUD Lola

Endowments

- Vukova Zadužbina
- Zadužbinia Ilije M. Kolarca
- Zadužbina Desanke Maksimović

Archives

- Arhiv Jugoslavije
- Arhiv Srbije
- Istorijski arhiv Beograd
- Filmski arhiv

Museums

- Narodni muzej / National museum
- Muzej primenjene umetnosti / Museum of applied arts
- Muzej savremene umetnosti / Museum of contemporary art
- Etnografski muzej
- Istorijski muzej Srbije

- Muzej istorije Jugoslavije
- Muzej grada Beograda
- Muzej Jugoslovenske kinoteke
- Muzej pozorišne umetnosti
- Vojni muzej
- Muzej afričke umetnosti
- Muzej nauke i tehnike
- Muzej Nikole Tesle
- Prirodnjački muzej

Galleries

Libraries

- Narodna biblioteka Srbije
- Univerzitetska biblioteka “Svetozar Marković”
- Biblioteka grada Beograda

Music

- Beogradska filharmonija
- Muzička omladina
- Jugokonzert

Theaters

- Narodno pozorište
- Atelje 212
- Beogradsko dramsko pozorište
- Pozorište Boško Buha
- Malo pozorište “Duško Radović”
- Jugoslovensko dramsko pozorište
- Zvezdara teatar

Focal point of the research is to find out how young people in Serbia use new media and, in this regard, how arts and cultural institutions can create strategies using audience development to engage them and foster relationships with them. So the main aim of the research is to **explore how cultural institutions in Belgrade use new media and suggest a model of communication strategy that is based on new media technologies, and more appealing to younger generations**. In order to reach this aim, this paper has several specific goals:

1. Examine existing quantitative researches on new media consumption trends in Serbia and abroad, in regard to younger people;
2. Inspect present communication strategies of major cultural institutions in Belgrade – do they use new media and are they a part of strategic communication approach;

3. Understand in what way members of younger generations perceive new media and how do they use its main forms;
4. Analyse new media forms and suggest the most interesting for cultural organisations, which can be successfully implemented in communication strategies;
5. Analyse audience development methods and their connection with new technologies;
6. Analyse integrative marketing communication strategies and how can they be applied by using new media;

5.2 Research hypothesis

Based on the goals of the research, the following main hypothesis has been set:

H0 – New media, integrated in marketing and audience development strategies of cultural institutions in Belgrade, can successfully help in developing young publics and fostering mutual relationships.

In order to support the main hypothesis, specific ones have been set:

H1 - New media are suitable for establishing successful communication between institutions and their younger publics.

H2 - Younger generations in Belgrade tend to consume new media widely.

H3 - Cultural institutions in Belgrade currently do not use enough the potential of new media as a part of integrative communication strategy.

5.3 Methodological considerations

Hence I have stressed the importance of audience interaction and ‘seeing through their eyes’, in order to prove research hypothesis and meet the goals, the general strategy of this research is multi-strategic approach. The goal of the research and the major question implies that we already assume certain facts that are connecting cultural institutions and young people via new media. Nevertheless, similar quantitative and qualitative researches from abroad, related to cultural and arts organisations, have already proven comparable questions in this subject.

However, this still needs to be confirmed for Belgrade. That is why it is necessary to include quantitative data that are used in order to facilitate qualitative research. Idea was to quantify certain elements regarding cultural institutions and their presence in new media. Also, it is

important to examine trends in new media consumption by analysing existing recent researches. Both strategies are used in order to mutually reinforce the findings, but with focus on qualitative.

Communication is a very complex phenomenon. With development of the new media, mass communications have become more personalised. But for this personalisation, it is not enough only to explain consumer behaviour and quantify certain elements. It is very important for those who are transmitting and coding the message, to understand receiver's behaviour. In this communication cycle (Berlo, 1960) different social systems of actors are constantly shaping the message and the feedback. Therefore, from epistemological point of view, we have to interpret how young people think and act and how they transfer it in communication. As the 'stress on the understanding of the social world through an examination of the interpretation of that world by its participants' (Bryman, 2001) is just what it is needed for entering in to mind of the public, the research is directed more in to qualitative one.

The fact that the way people use media has been constantly changing, which is forcing organisations to adjust, puts us in constructivism ontological position. Different people, distinguished by various factors have diverse lifestyles, which influence on their information selection, and by this, on their media consumption. On the other side, organisations (people who work in it, marketing managers, customer relationship managers, PR managers...) by shaping their communications and choosing strategies select different media and build their public. Interactivity, which is the most important attribute of new media, is indivisible from people. This implies that the social phenomena on media consumption are hardly pure external facts beyond reach or influence. However, there are some basic rules and standards, which has been built based on people and organisation interaction. Inspired by work of others that is shared by new media, modern prosumer uses it to create and communicate. By this, he/she has a possibility to shape the media and interact with large number of people.

5.4 Research design

The overall research design for this MA thesis is cross-sectional. As the intention of the research is to examine young public behaviour and create model as a recommendation for digital communication strategies for cultural institutions, it is necessary to examine more different cases at a single point in time. As the multi-strategy approach is utilised, there are

different research methods appointed with different strategies, which are going to be considered briefly.

5.4.1 Quantitative research

Quantitative research is employed in order to fulfil first two goals of the research and help in proving the hypotheses. The following methods have been used:

- **Questionnaire for marketing managers** – a short questionnaire has been distributed to the marketing managers (or persons responsible for communications) of major cultural institutions in Belgrade. Intention is to explore what is the basic attitude towards using new media in these major cultural institutions and how they see it – do they use digital marketing, do they plan to invest in web site in the future, do they have customer relationship management, e-mail marketing and etc.
- **Content analysis** - it is necessary to examine the presence of major cultural institutions in new media (H3). This refers mostly on Internet, as the most developed form of new media in Serbia and World. The data have been analysed under a set of predefined systematic and objective rules – online presence (web site existence, level of web site development, web 2.0, online sales and etc.), Internet advertising and digital marketing, social media coverage and etc.
- **Secondary analysis and official research** – detailed analysis on existing data and researches. There are numerous similar researches on digital media public and cultural institutions abroad, which have been already referred to. Recent research about young people and new media in Serbia, conducted by Ipsos Strategic Marketing in 2010 is important source (H2). This research method is particularly important for proving specific hypothesis number two. By researching and analysing existing quantitative data and relevant surveys, the results are compared in regard to Serbia and abroad. This will give a clear picture about new media consumption in Belgrade and also it will be helpful for suggesting some future trends (since trends on Serbian market is usually follow after a while what has happened in Western countries).

5.4.2 Qualitative research

In order to explore how younger people use new media, we have to look through their eyes and understand: what are their habits in using new media; what do they prefer about it and what do they dislike; what main forms of new media do they use and how; how they interact

with organisations online and how would they like to do it; do they interact with cultural institutions online and what do they think about it and etc. Unlike quantitative, with qualitative research the intention is to understand in what way young people use new media (not how much).

5.4.2.1 Semi-structured interview

A set of questions, or rather specific topics related to the habits in digital media consumption is interview guide in this method. An interview guide document has been prepared to support interviewing.

Snowball method has been implemented in sampling interviewees. However, a theoretical sampling approach might be implemented in modelling strategies for communication. I assume that there will be certain variations in interviewing participants (regarding to their habits in media consumption), which might cause more interviewing on particular thing. Therefore, if I do not meet theoretical saturation, then the number of participants may go up to 15 or 20.

5.4.2.2 Qualitative data analysis

With the purpose of analysing new media forms that are most interesting for communication strategies of cultural institutions, I have considered prominent literature in this field. By analysing various papers (books, articles, online texts, digital marketing strategy papers...) which deal with this subject, I will present new media forms with its main characteristics and link it with cultural institutions. Also, audience development methods and strategies are going to be analysed in order to see which of the mentioned new media forms could be used.

Nevertheless, in order to be effective, all of these methods and concepts have to be a part of a strategic approach. That is why concepts from the field of marketing management have to be analysed, and integrative marketing communications especially. This includes synchronizing all of the communications in organization so they have a set of specific goals and that are intended to specific target groups. New media especially demand this strategic approach, as they are interactive and have potential to communicate with large number of people. Therefore, these concepts have to be studied in order to apply them on audience development and new media communications.

In order to create communication models, it will be also necessary to examine existing audience development and digital marketing strategies of cultural and arts organizations. It is important to qualitatively examine what type of new media these organizations use, do they have audience development as a strategic approach and how much they use new media, how are their web sites structured, what social media networks do they use. There will be several cultural organizations chosen (from abroad and in Belgrade) with the criteria of the level of development of their web site, as the main form of digital media. Therefore, multimedia outputs are going to be analysed in regard to these organizations.

6 NEW MEDIA

6.1 Defining the new media

The term new media is usually associated with computers, Internet, multimedia, computer games, interactivity, Blu-ray discs and etc. There are numerous definitions on new media. However, since changes in this field are happening on a monthly basis, they are being revised all the time. Today we are surrounded by thousands of media outlets, both traditional and new media. Often traditional media are combined with digital, as it is the case with newspapers, which usually have traditional printed version and online portal. People are often confused when asked about differentiating new media from already called old media. The old media or legacy media are traditional means of communication and expression that have existed since before the advent of the new media. Industries that are generally considered part of the old media are broadcast and cable television, radio, movie and music studios, newspapers, magazines, books and most print publications.

Lev Manovich summarizes some of the key differences between old and new media in several principles (Manovich, 1999):

1. **Numerical representation** – all new media objects, whether they have been created by computer or converting the analogue media, are composed of digital code, so they are numerical representation.
2. **Modularity** – it refers to fractal structure of new media. New media objects are assembled of discrete samples (pixels, polygons, voxels, characters, scripts).
3. **Automation** – First two principles make possible human to be removed from the part of creative process. For example, in the process of digital postproduction of photography, there are a large number of automated processes that use mathematical formulas to sharpen the image or alter the colours.
4. **Variability** – ‘A new media object is not something fixed once and for all but can exist in different, potentially infinite, versions. This is another consequence of numerical coding of media (principle 1) and modular structure of a media object (principle 2).’ So it means that new media objects, as digital photographs or e-texts

can be easily converted in different form and also copied in infinite number of versions without quality reduction.

5. **Transcoding** – new media are consisted of two layers – the *cultural layer* and the *computer layer*. Digital image, from the side of the cultural layer, by its colours, composition, context and lightning has a meaning for human. On the other side, it has RGB values of its pixels, size, file type, compression and so on, which is computer layer.

We can see that the main difference between traditional and new media is digital format versus analogue, which gives technological bases for media revolution. This revolution that encompasses media production, distribution and use, implies fundamental changes in mass communications. ‘Bearing this in mind the question marks that have already placed over the new, we take new media to refer to the following:

- **New textual experiences:** new kinds of genre and textual form, entertainment, pleasure and patterns of media consumption (computer games, simulations, special effects cinema).
- **New ways of representing the world:** media which, in ways that are not always clearly defined, offer new representational possibilities and experiences (immersive virtual environments, screen-based interactive multimedia).
- **New relationships between subjects** (users and consumers) and media technologies: changes in the use and reception of image and communication media in everyday life and in the meanings that are invested in media technologies
- **New experiences of the relationship between embodiment, identity and community:** shifts in the personal and social experience of time, space, and place (on both local and global scales), which have implications for the ways, in which we experience our- selves and our place in the world.
- **New conceptions of the biological body’s relationship to technological media:** challenges to received distinctions between the human and the artificial, nature and technology, body and (media as) technological prostheses, the real and the virtual.
- **New patterns of organisation and production:** wider realignments and integrations in media culture, industry, economy, access, ownership, control and regulation.’ (Lister, Dovey, Giddings, Iain, & Kelly, 2009)

The authors of the book *New Media, Critical Introduction*, consider several key characteristics to be main terms in discourses about new media: **digital, interactive, hypertextual, virtual, networked and simulated**.

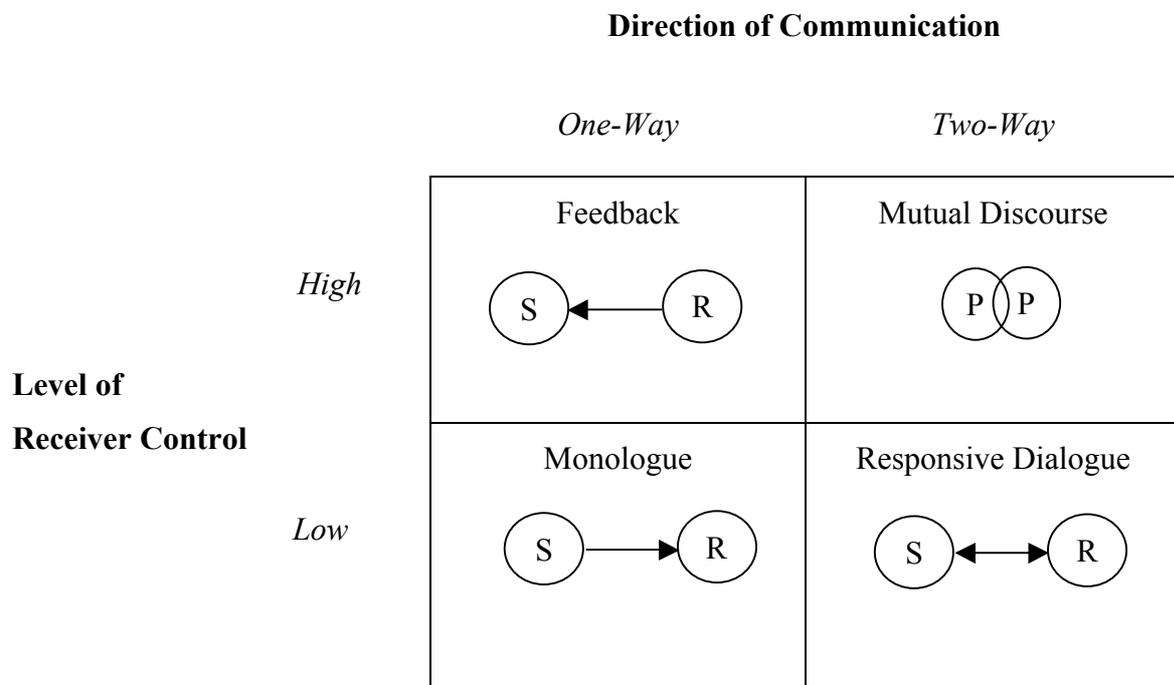
6.1.1 Digital

We have already seen from Manovich's principles that digital form is what shapes new media. The shift from analogue to digital media, besides technological consequences, moreover has important significance for nature of production and consumption of new media. In a digital media process, all physical properties are converted into combinations of numbers, which represent the language of computers and other digital devices. 'Once coded numerically, the input data in a digital media production can immediately be the subject to the mathematical processes of addition, subtraction, multiplication and division through **algorithms** contained within software.' (Lister, Dovey, Giddings, Iain, & Kelly, 2009, p. 19) On the other side, analogue media exist as a physical object in the world and their production is dependent upon transcriptions from one physical state to another. Because of this, digital media are more suitable for inputting very high quantities of data, very fast access to data and very high rates of change of that data.

6.1.2 Interactivity

Interactivity is usually defined as a process of allowing or relating to continuous two-way transfer of information between a user and the central point of a communication system, such as a computer or television. It has been one of the key components that make new media so different. Traditional media have offered passive consumption and one-way communication. For example, traditional television, as *linear* medium, allows its public only to consume information in present time span and without direct feedback. Interactivity gives users more powerful sense of involvement and much more flexibility in choosing information and as well the time and the way of consumption. It means that users are not any more only passive recipients, but now have opportunity to directly intervene in and change the media that they access.

Depending on direction of communication and the level of receiver control, there are several layers in interactivity (McMillan, 2010):



S = Sender, R = Receiver, P = Participant (sender/receiver roles are interchangeable)

Figure 6.1 – Four Models of Cyber-Interactivity (McMillan, 2010)

Monologue with one-way communication represents creation and dissemination of content by senders, in order to perform persuasive communication function (attract an audience, promote a product or service, build a brand and etc.). The example for this would be a corporate web site that is consisted only of promotion images and text. *Feedback*, as we can see from the McMillan’s figure, is still primarily one-way communication, but it allows receivers to have limited participation in the communication process. ‘Even though the receiver may communicate with the sender, there is no guarantee that the sender will respond to the Feedback that has been received. In some ways, Feedback resembles both Consultation and Public Information. The receiver can consult with the provider of information in terms over which the receiver has some control.’ (McMillan, 2010) *Responsive dialogue* enables two-way communication but the sender still has primary control over communication. Example for this would be a theatre’s online shop, where user can in advance select the theatre play, buy a ticket and reserve a parking place. However, the sender, in this case the theatre, has still to acknowledge receipt of the order. *Mutual Discourse* enables two-way communication and

gives receivers a great deal of control over the communication experience. A key to Mutual Discourse is that all participants have the opportunity to send and receive messages.

6.1.3 *Hyper textual*

‘We may define a hypertext as a work which is made up from discrete units of material, each of which carries a number of pathways to other units. The work is a web of connection which the user explores using the navigational aids of the interface design. Each discrete ‘node’ in the web has a number of entrances and exits or links.’ (Lister, Dovey, Giddings, Iain, & Kelly, 2009, p. 26) Hypertext is text displayed on a computer or other electronic device with references (hyperlinks) to other text that the reader can immediately access, usually by a mouse click or key press sequence. Apart from running text, hypertext may contain tables, images and other presentational devices. Hypertext is the underlying concept defining the structure of the World Wide Web, making it an easy-to-use and flexible format to share information over the Internet. (West's Encyclopedia of American Law, 2009)

This has strong implications on how knowledge is being recorded, produced and consumed. For example book, as a traditional media, is linear, which means that words are formed in a linear sequence. Then, readers also follow that linear sequence in order to acquire information. Similar is with watching the television. On the other hand, hypertextuality gives the reader or consumer the opportunity to have a *multilinear* experience. It means that it is possible to choose from a number of different pathways in acquiring information.

6.1.4 *Networked*

As World economies have been transformed by information technologies, a new way of production emerged. Products and services are now being customized and adjusted to almost every single user. As economy cannot function without media, there has been a need to tune communications to this new model of production and consumption. With new technologies and highly differentiated production, the market has been divided into a large number of small segments. Furthermore, the media audience has also fragmented and differentiated into segments - networkes. From centralization, media have altered to dispersal and networking.

‘The World Wide Web, corporate intranets, Virtual Learning Environments, MPORPGs, “persistent worlds”, Social Network Sites, blog networks, online forums of all kinds, and humble email distribution lists, are all networks of various scales and complexities that nestle within or weave their way selectively through others. All are ultimately connected in a vast,

dense and (almost) global network (the Internet itself) within which an individual may roam, if policed and limited by firewalls, passwords, access rights, available bandwidths and the efficiency of their equipment.’ (Lister, Dovey, Giddings, Iain, & Kelly, 2009)

6.1.5 Virtual worlds

By using new media and technologies it is possible to create virtual worlds, spaces, environments, objects, realities, selves and identities. The term virtual has been defined as something that is not real, but can have all the qualities that can trustworthily represent reality. In regard to new media, we can speak about visiting virtual shops and banks, holding virtual meetings and living in another virtual world. These virtual worlds are becoming more and more sophisticated with millions of people involved.

6.2 New media technologies

6.2.1 Internet

When speak about new or digital media, people usually refer only to Internet, although it is not the only form of new media. However, the Internet is definitely the most used, due to its enormous network and powerful platform.

It is a global system of interconnected computer networks that use the standard Internet Protocol Suite (TCP/IP) to serve billions of users worldwide. It is a network of networks that consists of millions of private, public, academic, business, and government networks, of local to global scope, that are linked by a broad array of electronic, wireless and optical networking technologies. The Internet carries a vast range of information resources and services, such as the inter-linked hypertext documents of the World Wide Web (WWW) and the infrastructure to support electronic mail. (Wikipedia, 2011)

There are various Internet services, which include e-mail, telnet (remote login – e.g. library catalogue access), ftp (file transfer protocol), web (http – hypertext linking/navigation), IRC (internet relay chat), Internet telephony, mobile access and etc.

‘Essentially, it is just a large number of computers connected together in such a way that communication between them is both reliable and fast. Phrased in this way, it is wholly unremarkable. But the Internet is also the people who use it, to communicate and to share

information, even to build relationships and communities. It's a culture that has grown within a virtual space, and that has permeated many aspects of our everyday lives.' (Stringer, 2005)

Most traditional communications media including telephone, music, film, and television are reshaped or redefined by the Internet, giving birth to new services such as Voice over Internet Protocol (VoIP) and IPTV. Newspaper, book and other print publishing are adapting to Web site technology, or are reshaped into blogging and web feeds. The Internet has enabled or accelerated new forms of human interactions through instant messaging, Internet forums, and social networking. Online shopping has boomed both for major retail outlets and small artisans and traders. Business-to-business and financial services on the Internet affect supply chains across entire industries. (Wikipedia, 2011)

In 2000 there were 360 millions of Internet users in the World. According to the latest statistics, 11 years later, there are more than 2 billions of Internet users in the World, which makes 480% of growth. (Miniwatts Marketing, 2011). These staggering figures show that Internet growth can't be compared to any mass media. For example, there are almost billion and a half televisions in the world (NationMaster, 2011) and the television media is much more older than the Internet.

Due to increased bandwidth and information processing speed, Internet technologies developed in the last few years. So-called Web 2.0 has become new phase in the impact of the web on media and communications. The term Web 2.0 is associated with web applications that facilitate participatory information sharing, interoperability, user-centred design, (TechPlut, 2011) and collaboration on the World Wide Web. A Web 2.0 site allows users to interact and collaborate with each other in a social media dialogue as creators (prosumers) of user-generated content in a virtual community, in contrast to websites where users (consumers) are limited to the passive viewing of content that was created for them. Examples of Web 2.0 include social networking sites, blogs, wikis, video sharing sites, hosted services, web applications, mishaps and folksonomies.

This shift in web development makes Internet much more attractive for advertising than traditional media. More companies are moving away from traditional marketing towards Internet or digital marketing strategies. When advertising online, it is much more easier, cheaper and precise to measure, which makes communication strategies to be always based on primary data and facts. With help of new technologies, Internet advertising can be customized and better in reaching target audiences. And finally, it provides better *word of*

mouth. It is still the most effective marketing for producing conversions. By using social media it is possible to have people building community by themselves and spreading positive feedback about the advertiser. This has proved to be very useful for cultural and arts organisations, as they usually have loyal customers who are eager to promote the organization and its values.

Digital advertising and Internet technologies have made possible *Long Tail* economies. ‘One of the ways that the new dynamics of global economics both shapes and reflects the tension between economic determination and media cultures can be seen in the theory of Long Tail economics.’ (Lister, Dovey, Giddings, Iain, & Kelly, 2009, p. 197) The term Long Tail has gained popularity in recent times as describing the retailing strategy of selling a large number of unique items in relatively small quantities – usually in addition to selling fewer popular items in large quantities. The Long Tail was popularized by Chris Anderson in an October 2004 Wired magazine article, in which he mentioned Amazon.com and Netflix as examples of businesses applying this strategy. ‘Our culture and economy are increasingly shifting away from a focus on a relatively small number of hits (mainstream products and markets) at the head of the demand curve, and moving toward a huge number of niches in the tail.’ (Anderson, 2006, p. 52) Success of traditional media products depended upon highly capitalized businesses able to spread the risk of the hit seeking market as well as mass produce products and get them to the right target group. This is why traditional media production and distribution is so expensive. However, things are changing now.

‘For most of the past century, companies of all types strove to introduce products and services that were blockbuster hits and could capture the mass market. Bigger was better. But now dozens of markets, from beer to books, music to movies, and software to services of all types are in the early stages of a revolution as the Internet and related technologies vastly expand the variety of products that can be produced, promoted, and purchased. Though based on a simple set of economic and technological drivers, the implications of this are far-reaching, for managers, consumers, and the economy as a whole.’ (Brynjolfsson, Hu, & Smith, 2006)

The Long Tale economies are very interesting for arts and culture. This kind of economy can provide new possibilities for arts and culture organizations to connect with their audiences and be self-sustainable in the same time.

‘Active search tools allow consumers to easily locate products they know they are interested in. Sampling tools, such as Amazon.com’s samples of book pages and CD tracks, on the other hand, allow consumers to learn more about products they might be interested in . . .

Passive tools, such as most recommender systems, use the consumer’s revealed preferences from past purchases or even page views to identify new products they might be interested in. Consumer search is also facilitated by tools combining both active and passive search such as customer product reviews, online communities, or the readership of product-focused blogs.’ (Brynjolfsson, Hu, & Smith, 2006)

Internet is getting more and more sophisticated every day. Millions of people are using this medium for business, entertainment, education, socializing and communication throughout the World. In order to be competitive, every organization and especially art or culture organization has to build and develop its target groups and audiences. Internet gives an opportunity for two-way communication that makes publics much more involved and engaged. That is why the most successful companies include Internet in their communication strategies as the most valuable media.

6.2.2 Social media

Defined as media for social interaction, social media use Web 2.0 and mobile technologies to connect millions of users in a revolutionary way. They are based on interactive communication, where users can create and exchange user-generated content: pictures, videos, music, interactive applications, texts and etc. Social media are free and accessible to anyone to publish and access information.

There are different forms of social media, including Internet forums, weblogs, social blogs, micro blogging, wikis, podcasts, photographs or pictures, video, rating and social bookmarking. By applying a set of theories in the field of media research (social presence, media richness) and social processes (self-presentation, self-disclosure) Kaplan and Haenlein created a classification scheme for different social media types in their Business Horizons article published in 2010. According to Kaplan and Haenlein there are six different types of social media: collaborative projects (e.g. Wikipedia), blogs and micro blogs (e.g. Twitter), content communities (e.g. YouTube), social networking sites (e.g. Facebook), virtual game worlds (e.g. World of Warcraft), and virtual social worlds (e.g. Second Life). Technologies include: blogs, picture-sharing, vlogs, wall-postings, email, instant messaging, music-sharing,

crowdsourcing, and voice over IP, to name a few. Many of these social media services can be integrated via social network aggregation platforms.

6.2.2.1 Viral marketing

Viral marketing is the concept of digital advertising that has developed within social media. Viral marketing, viral advertising, or marketing buzz are buzzwords referring to marketing techniques that use pre-existing social networks to produce increases in brand awareness or to achieve other marketing objectives (such as product sales) through self-replicating viral processes, analogous to the spread of viruses or computer viruses. It can be delivered by word of mouth or enhanced by the network effects of the Internet. (Howard, 2005) Viral marketing use different forms in order to communicate: videos, interactive games, advergames, eBooks, software, images, text and etc.

Professors Andreas Kaplan and Michael Haenlein consider three basic factors that must be met for successful viral marketing:

1. Messenger: Three specific types of messengers are required to ensure the transformation of an ordinary message into a viral one: market mavens, social hubs, and salespeople. Market mavens are individuals who are continuously ‘on the pulse’ of things (information specialists); they are usually among the first to get exposed to the message and who transmit it to their immediate social network. Social hubs are people with an exceptionally large number of social connections; they often know hundreds of different people and have the ability to serve as connectors or bridges between different subcultures. Salespeople might be needed who receive the message from the market maven, amplify it by making it more relevant and persuasive, and then transmit it to the social hub for further distribution. Market mavens may not be particularly convincing in transmitting the information.
2. Message: Only messages that are both memorable and sufficiently interesting to be passed on to others have the potential to spur a viral marketing phenomenon. Making a message more memorable and interesting or simply more infectious, is often not a matter of major changes but minor adjustments.
3. Environment: The environment is crucial in the rise of successful viral marketing – small changes in the environment lead to huge results, and people are much more

sensitive to environment. The timing and context of the campaign launch must be right. (Kaplan & Haenlein, 2011)

The idea of viral marketing fits in to Long Tail economy. Lister et al argue that virus is the communicative logic of the Long Tail. In traditional linear media, we have been consuming information through filters and gatekeepers of mass media, and now we depend more on network recommendations. ‘This phenomenal growth of course drew the attention of the marketing community and soon consumers were being understood for their ‘social networking potential’, the likelihood that we would pass on a recommendation to other potential consumers. Thus consumers are no longer classified just by their spending power but by their influence – hence advertising to a group with high social network potential such as young people who spend a lot of time on social network sites, will attract a premium rate.’ (Lister, Dovey, Giddings, Iain, & Kelly, 2009, p. 200)

In order to be successful in viral marketing, there must be strategic approach with creative elements that will be interesting to the target group.

6.2.3 Mobile devices

A mobile device (also known as a handheld device, handheld computer or simply handheld) is a pocket-sized computing device, typically having a display screen with touch input and/or a miniature keyboard. In the case of the personal digital assistant (PDA) the input and output are often combined into a touch-screen interface. Smartphones and PDAs are popular amongst those who require the assistance and convenience of certain aspects of a conventional computer, in environments where carrying one would not be practical. (Wikipedia, 2011)

Mobile devices are constantly evolving and changing the way people interact and browse information. New generation of mobile phones, or smart phones, are now powerful multimedia devices that can search web sites, download e-books, music and videos, have navigation systems and different software, such as project management or language learning applications. Tablet computers, like Apple’s iPad, are something between mobile phone and lap top. 3G and Wi-Fi technologies have enabled mobile devices to be online all the time, and now social media are using this possibility to create new experiences for their users. Young people usually tend to consume social media through mobile devices as they can do it

whenever and wherever they want. For instance, new Facebook application, called places, enables users to share their location.

Another type of mobile device that is going to affect traditional media is e-reader. ‘An e-book reader, also called an e-book device or e-reader, is a portable electronic device that is designed primarily for the purpose of reading digital books and periodicals.’ (Wikipedia, 2011) These devices are based on electronic paper technologies that were designed to mimic the appearance of ordinary ink on paper. (Heikenfeld, Drzaic, Yeo, & Koch, 2011) Big online book retailers, like Amazon and Barnes & Noble, have started producing their own e-readers (Kindle 3, Nook), giving the opportunity for users to directly buy and download e-books to their device, which can store thousands of digital books. Electronic paper technologies consistently imitate paper, even in direct sunlight, which makes e-readers serious competitors to traditional book.

Lister, et al. have given an interesting insight on how mobile devices will change the way of media consumption. ‘Mobile telephony and mobile computing have begun to offer a future in which there are no media free zones, at least in the lives of the populations of the ‘developed’ world. Technologists are currently conceptualising what a ‘pervasive’ media environment will be, when all media is available on a variety of wireless platforms and devices.’ (Lister, Dovey, Giddings, Iain, & Kelly, 2009, p. 32) Indeed, new media will definitely be more and more consumed through mobile devices that will become part of everyday lives of a large number of people.

6.2.4 Interactive television

Interactive television (iTV) includes various technologies that allow consumers to influence on the content being watch. It has developed from low-level interactivity (switching off/on TV, sound volume, shifting channels) to moderate level (movies on demand without player controls) and high level, where audience can affect the program in real time, for example, audience can influence on a plot in a movie by choosing from a number of options offered through their digital TV set.

6.2.4.1 Levels of interactivity

Different levels of interactivity depend on existence of the *return path*. Traditional television includes broadcasting of a program to the audience, without feedback. In order to be interactive, there must be a possibility for the audience to customize the viewing experience.

As there are multiple technologies for delivering interactive television (cable TV, satellite, Digital Terrestrial TV, broadband IP), not all have the return path, which makes *real* interaction possible. For example, if interactive television is being watched via satellite, the return channel for users is usually telephone. That is why the term iTV is used to refer to a variety of different kinds of interactivity (both as to usage and as to technology). In regard to this, there are three different levels (Wikipedia, 2011):

Interactivity with a TV set

The simplest, Interactivity with a TV set is already very common, starting with the use of the remote control to enable channel surfing behaviours, and evolving to include video-on-demand, VCR-like pause, rewind, and fast forward, and DVRs, commercial skipping and the like. It does not change any content or its inherent linearity, only how users control the viewing of that content. DVRs allow users to time shift content in a way that is impractical with VHS. Though this form of interactive TV is not insignificant, critics claim that saying that using a remote control to turn TV sets on and off makes television interactive is like saying turning the pages of a book makes the book interactive. In the not too distant future, the questioning of what is real interaction with the TV will be difficult.

Interactivity with TV program content

In its deepest sense, Interactivity with TV program content is the one that is "interactive TV", but it is also the most challenging to produce. This is the idea that the program, itself, might change based on viewer input. Advanced forms, which still have uncertain prospect for becoming mainstream, include dramas where viewers get to choose or influence plot details and endings.

As an example, in *Accidental Lovers* viewers can send mobile text messages to the broadcast and the plot transforms on the basis of the keywords picked from the messages.

Global Television Network offers a multi-monitor interactive game for *Big Brother 8* (US) "*In The House*" which allows viewers to predict who will win each competition, who's going home, as well as answering trivia questions and instant recall challenges throughout the live show. Viewers login to the Global website to play, with no downloads required.

Another kind of example of interactive content is the Hugo game on Television where viewers called the production studio, and were allowed to control the game character in real time using telephone buttons by studio personnel, similar to The Price is Right.

Another example is the Clickvision Interactive Perception Panel used on news programmes in Britain, a kind of instant clap-o-meter run over the telephone.

Simpler forms, which are enjoying some success, include programs that directly incorporate polls, questions, comments, and other forms of (virtual) audience response back into the show. There is much debate as to how effective and popular this kind of truly interactive TV can be. It seems likely that some forms of it will be popular, but that viewing of pre-defined content, with a scripted narrative arc, will remain a major part of the TV experience indefinitely.

Interactivity with TV-related content

The least understood, Interactivity with TV related content might have most promise to alter how we watch TV over the next decade. Examples include getting more information about what is on the TV, weather, sports, movies, news, or the like.

Similar (and most likely to pay the bills), is getting more information about what is being advertised, and the ability to buy it—this is called "tcommerce" (short for "television commerce"). Partial steps in this direction are already becoming a mass phenomenon, as Web sites and mobile phone services coordinate with TV programs (note: this type of interactive TV is currently being called "participation TV" and GSN and TBS are proponents of it). This kind of multitasking is already happening on large scale—but there is currently little or no automated support for relating that secondary interaction to what is on the TV compared to other forms of interactive TV. Others argue that this is more a "web-enhanced" television viewing than interactive TV. In the coming months and years, there will be no need to have both a computer and a TV set for interactive television as the interactive content will be built into the system via the next generation of set-top boxes. However, set-top-boxes have yet to get a strong foothold in American households as price (pay per service pricing model) and lack of interactive content have failed to justify their cost.

6.2.4.2 Interactive television forms

There are several general forms of interactive television that are mostly used by digital broadcasters throughout the world.

Electronic program guides (EPG)

Number of television channels has grown drastically in last few decades, so average TV viewer can have hundreds of channels at his or her disposal. In order to manage and sort all these channels, there is a need for a navigation tool. Digital technology has enabled interface that is called electronic program guide. It is an electronic program scheme that is based on advanced software. EPG gives consumer the opportunity to easily browse through television channels scheme and find the program he wants. Some EPGs can have:

- Research engine that supports *interactive search* in order to have more detailed search;
- Reminders that point to favourite programs;
- Automatic recording, which acquires previously marked content
- Customization of the home page for every single user (e.g. in one family, EPG can be adjusted for every member)
- Intelligent personal agents – software that is a personal guide for the user, based on his preferences.

Advanced television

This form of interactive television refers to any kind of content (text, image or video) that is available in the broadcast and is interactive. These contents can be synchronized with program scheme in real time, which means that user can access it during the broadcast, or they can be available later – on demand. Advanced television contents are usually sport statistics, information about favourite actors, news or information about the concert that is being broadcasted (info about tickets, main actors and etc.)

Video on demand

Video on Demand (VOD) or Audio and Video On Demand (AVOD) are systems, which allow users to select, and watch/listen to video or audio content on demand. IPTV technology is often used to bring video on demand to televisions.

Television VOD systems either stream content through a set-top box, a computer or other device, allowing viewing in real time, or download it to a device such as a computer, digital video recorder (also called a personal video recorder) or portable media player for viewing at any time. The majority of cable- and telco-based television providers offer both VOD streaming, including pay-per-view and free content, whereby a user buys or selects a movie or television program and it begins to play on the television set almost instantaneously, or downloading to a DVR rented from the provider, or downloaded onto a pc, for viewing in the future. (Wikipedia, 2011)

Personalized television

Personalised, customized or individualized television exists in several forms. In its simplest form, it is a TV with personal video recorder (PVR) that is also called digital video recorder (DVR). It allows user to pause the program and keep on watching later (while the video is being recorded on the PVR). Also, users can rewind the content by using remote controller, e.g. it is possible to skip the commercials or play a sequence of a movie again.

More advanced versions of personalized TV include options like influencing the content (influencing on a plot in favourite TV show) or changing camera angle in live broadcasts.

6.2.4.3 iTV advertising

Interactive advertising, customized advertising, personalized advertising, targeted advertising, one to one marketing or niche-casting are terms used to indicate marketing communications that have advanced functionality and are based on interactive TV and digital transmission.

Traditional television advertising is based on commercial breaks that are interrupting a program with goal to transmit the message to potential target market. Eventually, viewers are supposed to recognize the brand, memorize the commercial and finally take action. This is so-called *push strategy* – advertisers *push* information towards passive and non-interactive audience. As opposite, when user actively seeks for information about the products or services, then we have the *pull model*.

There are numerous forms of interactive advertising that can attract the attention of viewers and generate specific responses by introducing interactivity in commercials. NDS Business Consulting outlines the following aspects:

- **Jump:** link on the existing program that can lead to separate interactive page, for example, product catalog
- **Tag:** a special mark for later access
- **Answer:** the possibility of ordering a brochure or purchase
- **Target:** displaying different messages to different viewers depending on their profiles - targeting a niche markets
- **Incentives:** rewards for users based viewing or interacting with an ad, for example in the form of coupons, discounts, special offers, sweepstakes...
- **Interactive quiz and competition:** rewarding users for providing the right answers to questions related to advertising
- **Audience response:** collecting user's responses and registration in the database
- **Impulse purchases:** the opportunity to purchase products directly while viewing ads

Often, an interactive advertising simply takes the form of conventional television advertisements with additional information (graphically displayed over the image) that offer a variety of interactive options, or just links - often called "triggers." If an interactive user "clicks" on one of these links, or presses a button on the remote control, he can get more information and a different experience from advertising than regular user. Additional links to interactive advertising may for example allow the user to obtain more information about a product, express opinions about it, order a brochure, or simply buy the product. Interactive Advertising therefore allows commercial messages to be expanded and give more information and possibilities than standard TV commercial.

The example for interactive advertising would be a sequence of a movie, where interactive symbol appears related to some product that is used by the main actor. User can pause the movie, follow the link to the separate interactive page, which is actually interactive advertisement catalogue. Then, user have chance to see the characteristics of the product and possible variations. More advanced ads would enable product customization and immediate purchase.

Maybe the most significant potential of iTV advertising is the possibility of precise targeting of different small groups or even individuals (or individual television sets) with personalized messages based upon on user profiles. ITV has the potential to collect demographic information, attendance, program preferences, user interaction, individual responses to advertising and so on. Based on these various and detailed information about each user

individually (depending on how the system is structured) it is possible to create profiles of consumers, which can drive the advertising efforts towards expected interest and target groups, and even individual users. Thus we can conclude that iTV advertising has a strong affinity for personalized television.

But there are also some challenges that iTV advertising faces. One of the most threatening is a personal video recorder (PVR). With the advent of this device, habits of television users have been changed. The program is being watched with the delay, which means that PVR devices record programs that can be watched at any time. Then, some PVRs have the ability to record content without advertisements. Other questions asked are related to privacy (the problem of having data on customers), technology incompatibility and etc.

As explained above, interactive television, not only allows the user to obtain more information but in some cases there are possibilities for direct purchase of products through television.

6.2.4.4 Television as new media

Traditional television, the kind we have been used to is going to look quite different in the future. It is already clear that interactive television, in its pure form, is certainly a new kind of television experience. The information revolution, driven by digitization of almost everything in our environment, drastically affects the communication between people. Modern civilization created a new global language and a new culture, which symbols are the multimedia and interactivity. While the human individualism expands, mass communications tend to become more personal, and traditional media tend to adapt and transform in order to transmit customized messages. Thus, by the influence of Internet and experiences that it can produce, television also tends to interact with their audiences. The aim of these changes is that each viewer can have a unique experience of his choice, and the result is that television itself is becoming multimedia.

Consumer society we live in is driven by economics and production. Simply put, as far as technology and science progressed, the impact of welfare on daily life will be possible only after the commercialization of discoveries. Rare are the opposite cases. Robotization and digitization of manufacturing processes has enabled a new way of production, which involves producing completely customized products to every single user. This way of production is becoming the reality and requires modification of previous relationships in the sphere of

commodity exchange. It aims to adapt the product to fully respond to market needs and form many small and different market segments - niches. The media, as means of communication of modern civilization, are heavily dependent on the economy, and in that sense they have to adapt. For this new kind of production there is a need for more sophisticated advertising that will communicate effectively with niches. One-way communication in the process of advertising is slowly on its last legs, so now we have a customer who creates the product almost by himself and orders its production. New form of communication is now necessary in order to get to the new customer. As the television is financed largely by advertising and subscriptions, it is clear now that this new mode of production is shaping the marketing concepts and media as well.

The new rules of marketing do not involve the traditional approach that has been based upon frequency and mass advertising. Today, the advertising message is far more sophisticated and tends to be tailored to each customer.

Combining the ability of influencing the content that is in high resolution, television gives a completely new experience. When we talk about the influencing on the content it does not mean just the simple text messaging that can be seen on the screen, but actively participating and shaping content on television through interaction in the form of answering questions, voting and suggesting content. As coding and software becomes more advanced, in the future we will be able to have far more advanced and sophisticated interactive television content.

Interactivity also opens a new dimension in television production. Now there is a need to combine the classic with the digital production and application software. Full resolution video production suffered a significant change (in the terms of TV image quality, lighting, make-up ...). The integration of interactivity with the TV program also mimics the creativity, because now we have two-way form of communication with the audience. Television directors in the future to create interesting content and open to manipulation from the outside - which means that the viewer can use their influence to change the contents.

7 AUDIENCE DEVELOPMENT AND INTEGRATED MARKETING COMMUNICATION STRATEGIES

7.1 Audience development

The concept of audience development implies managing a process that uses different tools and approaches in order to gain new audiences and strengthen the relationships with existing audience. According to Canada Council for Arts, audience development includes ‘identification, engagement and retention of audiences, and building of their commitment to, knowledge of and appreciation of specific arts disciplines and art forms.’ (Canada Council for Arts, 2011) ‘Through the audience-building process, arts organizations forge bonds between individuals and institutions to help create communities that are engaged with the arts. To ensure that these communities grow and remain dynamic, the organizations in these communities must deliberately seek to address the needs, issues, and concerns relevant to the people of the community.’ (Connolly & Cady Hinand, 2001, pp. 7,8)

‘Audience Development involves systematic retention of existing audiences and engagement of new audiences for cultural activities. It is characterized by the fact that marketing tools are linked strategically with instruments of cultural mediation and cultural education, often in a cultural policy objective.’ (Mandel, 2008, S. 19)

In order to be effective, audience development has to be a planned and managed process, as it usually encompasses various methods that need coordination. These methods include different techniques and tactics like marketing and communications, education, community development, event management, customer relationship management and etc. The key point in audience development is public. Entire concept has to be tailored around people, so organization can accomplish successful communication with its customers. Changing people’s perceptions about arts and culture and creating special experiences can make bonds between publics and the organization. Developing audiences can involve:

- ‘increasing the commitment of existing audiences, with a greater number of people engaging more frequently, or getting more actively involved;

- attracting new and wider audiences, engaging first-timers and people from under-represented groups; and
- developing more enriching experiences for all audiences.’ (Heritage Lottery Fund, 2010)

Audience development helps cultural organizations in fulfilling their mission and vision by reaching people and supporting arts and creativity in communities. Today cultural institutions cannot rely only on state subsidies. Otherwise, they will struggle financially. ‘By serving larger audiences with more engaging programs, arts organizations become more vital, visible, and financially viable institutions.’ (Connolly & Cady Hinand, 2001, p. 8)

Process of audience development is usually consisted of several key stages:

- Preparations and planning
- Assessing organization and audience
- Setting goals
- Designing audience development strategies
- Integrating marketing and audience development
- Building organizational capacity
- Scheduling and budgeting
- Documenting
- Evaluating

7.2 Arts and culture marketing

7.2.1 Defining the marketing

In the age of information revolution and new economy lot of things have changed. These changes are influencing people’s lifestyles, interests, cultures, needs and wants. Arts and culture organisations and institutions have been ‘essential to the social and spiritual nourishing of our lives’ (Kotler P. , Foreword, 2007) for centuries and it is most certainly that they are affected with mentioned changes. With the development of new technologies, communications upgraded to such a high level that there is an absolute need for sophisticated methods of marketing management. Every day we are encountered with thousands of advertising messages in the form of commercials, advertisements, direct mail, direct selling,

sms ads, billboards, events, promotions and many more. New needs are emerging every day and it is getting more and more complicated to make balance between organisations, products and services organisations can offer and people's wants and needs. 'Yet the ultimate artistic experience is the *communication* that happens between the performers and the audience. Without an audience our arts organizations would have no reason to exist. *Marketing* is what facilitates this communication.' (Bernstein, 2007, p. 16)

The American Marketing Association's definition of marketing 'is the activity, set of instructions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large.' (American Marketing Association, 2007) According to Philip Kotler and Kevin Lane Keller, marketing management is 'the art and science of choosing target markets and getting, keeping, and growing customers through creating, delivering, and communicating superior customer value.' (Kotler & Keller, Marketing management, 2009, p. 5)

From these two definitions we can see that marketing is all about connecting people and organisations by providing mutual benefits. It is of immense importance to develop and keep those connections. Arts organisations and institutions are founded because of people – both artists and the audience – and they definitely need to interact with its publics in order to successfully manage their work and achieve goals and missions.

Event though profit companies have changed their marketing philosophies from making simple sales to making people happy and providing prosperity to local communities, marketing of arts and culture organisations slightly differs from the regular definition. As production progressed, companies have started to adjust their products and services to fit customers needs. However, it is not possible to simply alter a painting or an exhibition in order to attract as much as possible new customers. Professor Francois Colbert defines arts and culture marketing as the skill of reaching the target market segments that would be interested for artistic product, by adjusting the variables of marketing mix – the price, distribution and promotion – in order to connect the product with sufficient number of potential customers and reach organisation mission. (Colbert, 2010, p. 21) Similarly, professor Byrnes argues that the job of arts marketer 'is to have an effective process in place to communicate and deliver to the arts consumer the value to be found in the experience offered in the music, opera, theatre, or dance production or the visual arts experience.' (Byrnes, 2009, p. 348)

7.2.1.1 New economy, new experiences

In new economic era companies are not selling any more only products and services, but special experiences for customers. I have already mentioned *Long Tail* economies and how they affect media, consumptions and peoples needs and habits. ‘Businesses need to shift from focusing on products to focusing on the customers. This requires shifting the marketing mind-set from make-and-sell to sense-and-respond, from mass markets to markets of one, and from seasonal marketing to real-time marketing.’ (Bernstein, 2007, p. 18) This why new media are essential for the new economy – they make interaction possible, which gives customers the opportunity not only to be a consumer, but also a *prosumer*³.

Arts organisations are meant to create experiences and trigger emotions for its public. However, these strong experiences, which should foster the relationships between organisations and the audience, are being usually connected only to arts product – single theatre play or single event. ‘We must ascertain that every encounter the public has with our organizations— from our marketing materials to the ticket purchasing transaction and the experience in the lobby—anticipates and enhances the experience of viewing the performance. A visitor-cantered philosophy affects every part of an institution, from the amenities it offers to its programs and even its architecture and institutional site plan.’ (Bernstein, 2007, p. 18)

Arts and culture marketing should be used as a very important bond by anticipating its audience impressions and finding the way to create special experiences for them.

7.2.2 Holistic marketing philosophy

Marketing experts have realized that it is not enough only to practice marketing as a separate organizational entity with its goals and tasks. On the contrary, marketing has to be planned, implemented and supported by the whole organization. In other words, every part and every individual in the organization have to act in accordance with the marketing philosophy. ‘The holistic marketing concept is based on the development, design, and implementation of marketing programs, processes, and activities that recognizes their breadth and interdependencies. Holistic marketing recognizes that "everything matters" in marketing - and that a broad, integrated perspective is often necessary.’ (Kotler & Keller, 2006, p. 20)

³ Prosumer is a portmanteau formed by contracting either the word professional or producer with the word consumer. The term has taken on multiple conflicting meanings: the business sector sees the prosumer (professional–consumer) as a market segment, whereas economists see the prosumer (producer–consumer) as having greater independence from the mainstream economy. It can also be thought of as converse to the consumer with a passive role, denoting an active role as the individual gets more involved in the process. (Wikipedia, 2011)

Professor Kotler also states that holistic marketing includes four characteristic components that have to be managed:

- **Relationship marketing**
- **Integrated marketing**
- **Internal marketing**
- **Performance marketing**

Despite this concept has been developed for profit companies, it can be easily applied to arts and culture organisations, so we are going to discuss it briefly.

7.2.2.1 Relationship marketing

To be successful in any kind of organizing and managing, relations between people are from immense importance. This applies especially for arts organization that have so delicate job to do – to create artistic excellence and unique experience for its audience. Even though institutions of art and culture are financed mostly by the state (as it is the case in Serbia and other European countries), they are getting more and more required to be self-sustainable. Fundraising can generate significant profit and it is entirely up to managing relations between the organization and potential donors, sponsors and patrons. ‘Increasingly, a key goal of marketing is to develop deep, enduring relationships with people and organizations that could directly or indirectly affect the success of the firm's marketing activities.’ (Kotler & Keller, Marketing management, 2009, p. 20)

The concept of relationship marketing has a goal to build and sustain strong relationships between the organization and its key stakeholders – customers, employees, marketing partners (channels, suppliers, distributors, dealers, agencies) and members of the financial community (shareholders, investors, analysts). In regard to arts institutions, stakeholders’ definition should be a bit altered. It should as well include donors, sponsors, patrons, media, board members, and public sector.

‘Another goal of relationship marketing is to place much more emphasis on customer retention. Attracting a new customer may cost five times as much as doing a good enough job to retain an existing one.’ (Kotler & Keller, Marketing management, 2009, p. 22) This is particularly important for arts organisations and their audience development programs. In this

regard, new media are very suitable to use, as they can easily generate customers feedback, which is essential for creating relationships.

7.2.2.2 Integrated marketing

Integrated marketing refers to management and synchronization of all marketing functions and activities in order to communicate and deliver value. It implies coordination of marketing mix and all its elements. As we are dealing with audience development and new media in this paper, integrated marketing communications will be very important to elaborate on. There will be more on this particular subject later.

7.2.2.3 Internal marketing

Marketing activities have to be both directed towards inside and outside of the organization. Internal marketing has a goal to create synergy effect within employees. Everyone in the organization has to embrace appropriate marketing principles in order to achieve goals and represent organization properly. Internal marketing takes place on two levels. At one level, different marketing functions must work together. (Kotler & Keller, Marketing management, 2009, p. 24) In the case of arts organisations, it means that marketing managers, PR managers, actors, designers, production managers, art directors, technicians, curators, salesmen and others – all of them have to work with mutual understanding and accordance. For example, people who are selling the tickets at a theatre, as they are direct link between the organization and the audience, have to be properly informed and enough kind in order to motivate customers. Another level of internal marketing refers to embracing marketing by other departments of the organization. This is particularly complicated for huge organisations with hundreds of employees. However, arts and cultural organisations usually number no more than few dozens of people, which makes them easier for proper implementation of this concept.

7.2.3 Marketing Concept and Arts marketing model

In order to fully understand how marketing functions, it is important to comprehend global marketing concept and its main elements. There are different concepts that have been realized by different authors, however, all of them have some general common grounds. Furthermore, arts marketing concept is different than traditional one that is used by profit organisations. According to Ferrel et al. general concept of strategic marketing planning begins with

situation analysis and ends up with evaluation and control of marketing strategies (Ferrell & Hartline, 2008)

According to Philip Kotler, there are several important marketing management tasks that complement each other:

- Developing marketing strategies and plans
- Capturing marketing insights
- Connecting with customers
- Building strong brands
- Shaping the market offerings
- Delivering value
- Communicating Value
- Creating Long-Term Growth

As companies from business sector have different goals than arts and cultural organisations, their marketing concepts begin with gathering information and scanning the environment. The ultimate goal is to find the target market and accordingly create a product or service that will fulfil the target market's needs and generate profit. As opposite, the concept of arts marketing begins in the organization, with already finished artistic product.

From professor Colbert's model, we can see that the artistic product is the independent variable, on which all other elements depend of. After having finished the artistic product, cultural organization has to use its information system (including market research) in order to find the proper target market. Afterwards, *marketing mix* has to be adapted in order to attract the target market. The beginning in the marketing process of this model is the product and the end is the market. In traditional marketing, process begins with the market, and the product is being completely shaped by it.

7.2.3.1 Market

‘A market is any one of a variety of systems, institutions, procedures, social relations and infrastructures whereby parties engage in exchange. While parties may exchange goods and services by barter, most markets rely on buyers offer their goods or services (including labour) in exchange for money from buyers.’ (Wikipedia, 2011)

Commercial company would first do a set of comprehensive researches in order to explore the market in detail. Then, it will adjust its product or service according to potential customers needs. As they have finished product, cultural organizations have to find target markets that are made of people who would be interested in their product. The participants in the market can be individuals or organisations. They can be involved in activities of cultural organisations as customers, government, private financiers (donors, sponsors, foundations) or partners (co-producers, media, distributors). (Colbert, 2010, p. 25)

In the marketing process, the market is divided into subgroups or segments. ‘A market segment consists of a group of customers who share a similar set of needs and wants. Rather than creating the segments, the marketer's task is to identify them and decide which one(s) to target.’ (Kotler & Keller, Marketing management, 2009, p. 208) This is exactly what cultural organisations have to do in order to find their audiences. In the market of private financing, there are different types of stakeholders: donors, patrons, foundations, sponsors. All of these stakeholders differ in their particular goals, which is the ground for selecting market segments. (Colbert, 2010, p. 26)

7.2.3.2 Marketing Information System

A Marketing Information System can be defined as ‘a system in which marketing data is formally gathered, stored, analysed and distributed to managers in accordance with their informational needs on a regular basis’. (Jobber, 2007) Marketing is mostly about establishing connections with people and it essential to collect valuable information from the outside. In order to find and get to know their audiences, cultural organisations have to track and analyse different sources of information.

Internal data represent all of the information in the organization that can be very useful for marketing managers (financial data, employee profiles and etc.). There are two types of external data. Secondary data include all the data and information that have been already collected by some other organization (statistical centres, NGOs, marketing agencies, online and etc.). Primary research (also called field research) involves the collection of data that does not already exist, which is research to collect original data. Primary Research is often undertaken after the researcher has gained some insight into the issue by collecting secondary data. This can be through numerous forms, including questionnaires, direct observation and

telephone interviews amongst others. This information may be collected in things like questionnaires and interviews

7.2.3.3 Marketing mix

Dividing the multitude of marketing variables or mix into four distinct categories makes it much easier to formulate a marketing strategy. The four categories are (1) product, (2) place, (3) price, and (4) promotion, and are commonly called the “four p’s. Note also that the client is not part of, but rather is the target of the marketing mix. (Perrault & McCarthy, 2004, p. 38)

Product

‘The product is both the object of advertising and the reason for marketing. Marketing begins by asking a set of questions about the product offering.’ (William, Burnett, & Moriarty, 2003). It is a central element of every organization and especially in arts and culture. ‘Yet the product tends to be the element of the marketing mix that is most misunderstood by arts managers. The product consists not only of the performances themselves; it is the complete bundle of offerings and experiences provided by the institution to the public. All aspects of customers’ experiences must be taken into account by arts managers and marketers.’ (Bernstein, 2007, p. 90)

The Core product is tangible or visible product that is offered to the public for consumption or purchase. For example, a single theatre play or soloists perform are artistic products. ‘The augmented product consists of features and benefits created by the marketer to stimulate purchase and enhance consumption of the core product. Augmentation includes all ticket offerings such as subscription packages, ticket exchange privileges, newsletters, pre- or post performance lectures, other educational programs, and so on.’ (Bernstein, 2007, p. 92)

Price

Price is not just a number on a tag. Price comes in many forms and performs many functions. Rent, tuition, fares, fees, rates, tolls, retainers, wages, and commissions all may in some way, be the price you pay for some good or service. (Kotler & Keller, Marketing management, 2009, p. 375) In non-profit arts organizations, which prioritize artistic vision, attracting broad audiences, and education, monetary costs are only one of myriad factors that contribute to

pricing decisions. Furthermore, arts organizations face unique costs that put them in a disadvantageous position relative to the business sector. (Bernstein, 2007, p. 117)

Place (Distribution)

The element of place or distribution includes mechanisms for delivering and serving the products and receiving the payment. 'The people and institutions that move products from producers to customers make up the channel of distribution.' (William, Burnett, & Moriarty, 2003, p. 76) Joane Bernstein argues place, respectively location, as it has three possible meanings for arts organisations. 'First, it may refer to managing the benefits and constraints of the organization's own performance venue in efforts to realize audience-building and customer satisfaction objectives. Second, it may refer to alternative venues where the organization could consider performing or providing lectures and demonstrations. Third, it may refer to all the ticket distribution sites and methods the marketer may use to make the product offering available to the public.' (Bernstein, 2007, p. 97)

Promotion

Promotion, which is also called, marketing communications, comes at the end in creating marketing mix. After having determined pricing and distribution strategies, marketing communications are ought to convey a persuasive message that is going to generate action, change attitude or behaviour or draw attention. Marketers use different elements of promotion in order to establish strong connections with its customers. In order to fulfil marketing goals, all elements of marketing communications have to be in synergy. That is why integrated marketing communications approach is being used.

7.3 Integrated marketing communications (IMC)

7.3.1 The role of marketing communications

'**Marketing communications** are the means by which firms attempt to inform, persuade, and remind consumers-directly or indirectly-about the products and brands they sell. In a sense, marketing communications represent the "voice" of the company and its brands and are a means by which it can establish a dialogue and build relationships with consumers.' (Kotler & Keller, Marketing management, 2009, p. 470) The arts organization itself exists in order to convey artistic messages to its audience. Marketing communications facilitate this process by

establishing a dialogue with the public, enabling them to perceive the nature of the core experience they can expect to have. Promotion is the instrument that officially transmits and promotes organisational image.

In today's World, shaped by digital revolution and new media, marketing communications play important role in increasingly tough communication environment. 'Technology and other factors have profoundly changed the way consumers process communications, and even whether they choose to process them at all. The rapid diffusion of powerful broadband Internet connections, ad-skipping digital video recorders, multipurpose cell phones, and portable music and video players have forced marketers to rethink a number of their traditional practices.' (Kotler & Keller, Marketing management, 2009, p. 471) These changes, produced by new media, drastically influence the effectiveness of traditional mass media. Audiences are being more and more fragmented. Younger generations tend to use new media more than regular television or radio with completely different communication habits. They are not any more just passive receivers of broadcasted program and promotional messages, but are rather likely to choose only what they find interesting for themselves from a range of different media.

With this in mind, marketing communications do not have a role any more only to reach as more as possible people, in order to sell the product. Instead, they are now sophisticated tools that are carefully shaped to draw customers' attention and create feedback. This feedback is very important, as it gives people opportunity to express their wishes and have more customized marketing experience.

Usually people mix terms like advertising, marketing and promotion. It is important to note that advertising element of the promotion, and again, promotion is a part of the marketing mix. And we have already explained that marketing mix is a tool of marketing. Even though advertising is very important for marketing communications and marketing in general, it is vital to differentiate these terms and understand that marketing is not only advertising, especially in holistic marketing philosophy.

7.3.2 Marketing communications mix

There are several major modes of communication build marketing communications mix (Kotler & Keller, Marketing management, 2009, p. 472):

1. **Advertising** - Any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor
2. **Sales promotion** - A variety of short-term incentives to encourage trial or purchase of a product or service
3. **Events and experiences** - Company-sponsored activities and programs designed to create daily or special brand-related interactions
4. **Public relations and publicity** - A variety of programs designed to promote or protect a company's image or its individual products
5. **Direct marketing** – Use of mail, telephone, fax, e-mail, or Internet to communicate directly with or solicit response or dialogue from specific customers and prospects
6. **Interactive marketing** – Online activities and programs designed to engage customers or prospects and directly or indirectly raise awareness, improve image, or elicit sales of products and services
7. **Word-of-mouth marketing** - People-to-people, oral, written, or electronic communications that relate to the merits or experiences of purchasing or using products or services
8. **Personal selling** - Face-to-face interaction with one or more prospective purchasers for the purpose of making presentations, answering questions, and procuring orders

Different communication modes are associated with different marketing strategies and marketing mix concepts. The selection of promotional instruments can vary according to different factors:

- Market segments – target groups and niches,
- Marketing budget
- Marketing goals for particular period of time or campaign
- To whom the communication is directed (customers, potential customers, sponsors, donors, government...)

Advertising	Sales promotion	Events & Experiences	Public Relations & Publicity	Direct & Interactive Marketing	Word of Mouth Marketing	Personal Selling
Print and broadcast ads Packaging-outer Packaging inserts Motion pictures Brochures and booklets Posters and leaflets Directories Reprints of ads Billboards Display signs Point-of-purchase Displays Audio-visual material Symbols and logos Videotapes	Contests, games, sweepstakes, lotteries Premiums and gifts Sampling Fairs and trade shows Exhibits Demonstrations Coupons Rebates Low-interest financing Entertainment Trade-in allowances Continuity programs Tie-ins	Sports Entertainment Festivals Arts Causes Factory tours Company museums Street activities	Press kits Speeches Seminars Annual reports Charitable donations Publications Community relations Lobbying Identity media Company magazine	Digital marketing Catalos Mailings Telemarketing Electronic shopping TV shopping Fax mail E-mail Voice mail Blogs Web sites	Person-to-person Chat rooms Blogs Viral Marketing	Sales presentations Sales meetings Incentive programs Samples Fairs and trade shows

*Figure 7.1 Common communication platforms
(Kotler & Keller, Marketing management, 2009, p. 473)*

Common communication platforms, suggested by Kotler & Keller, are used both by profit and artistic organisations. Successful promotion depends not only on usage of these platforms. In order to create special experiences that will bond customers to organization, every detail has to be synchronized with marketing and organization message. ‘Company communication goes beyond those specific platforms. The product's styling and price, the shape and colour of the package, the salesperson's manner and dress, the store decor, the company's stationery-all communicate something to buyers.’ (Kotler & Keller, Marketing management, 2009, p. 472) This is particularly important for arts and culture institutions, where people come for emotions and not only to satisfy certain need and make purchase. If profit companies can create superb experiences for its customers by using integrated communications and company communication, then arts organisations can definitely use do the same for their audiences.

William, Burnett & Moriarty connect promotion instruments with different objectives and actions. We can see that public relations for example are a marketing communication element that strives to change target market's attitude. By being concerned to maintain its public image, an organization use public relations on long term, to influence its various stakeholders. This is semi direct approach, as it can be direct in form of personal communication (press conferences, meetings, employee communication), indirect in mass media (print, television, radio) or semi direct in interactive media (social media engagement, web sites and etc.)

Marketing Communication Element	Objectives	Customer contact	Time of response
Advertising	Attention, attitude change and behaviour change	Indirect	Moderate or short
Personal selling	Sales	Direct	Short
Sales promotion	Sales	Semi direct	Short
Direct marketing	Behaviour change	Semi direct	Short
Public relations	Attitude change	Semi direct	Long
Point-of-sale and packaging	Behaviour change	Direct	Moderate

*Figure 7.2 Marketing Communications Mix Comparison
(William, Burnett, & Moriarty, 2003, p. 80)*

It would be also important to add on that communication in new media can embrace multiple objectives. Web site that is used for advertising, due to interactivity, it could as well have sales as an objective, and with short time of response - organisation can get instant feedback from customers.

7.3.3 The Communication process

For successful and effective communication it is necessary to understand how does it work. Sometimes, promotional activities are very comprehensive and frequent, but if they are not designed well and appealing enough to target public, there will be no results. Marketing communications have to be both creative and effective. If an advertisement is quality produced with great design and creative idea, it will be completely useless if it doesn't

communicate the right message to right people. This means that every detail has to be taken into account – from selection of words and text in the ad to photography style, colours and paper type. ‘Perception is based on experience, not on logic, so one can perceive only what one is capable of perceiving. Therefore, in order to make communication possible, one must first know the recipient’s language and experience.’ (Bernstein, 2007, p. 103)

There are two models of communication process useful to marketers (Kotler & Keller, Marketing management, 2009, p. 474): **macro model** and **micro model**. Macro model represent general communication model. In this model, the sender is creating and encoding the message, which is being sent via media and decoded by receiver. Receiver can send feedback information. There is also noise, which can influence negative on this process (for example, crowd in a bus where commercial is played on multimedia devices).

Micro model goes more in detail regarding consumers’ response to marketing communications. There are several models that describe how consumers pass through cognitive, affective and behaviour stage in order to make purchase. Traditional AIDA model, created by E. St. Elmo Lewis, suggests four steps that consumer follow when accepting a new idea or purchasing a new product or service:

- **A** - Attention (Awareness): attract the attention of the customer.
- **I** - Interest: raise customer interest by focusing on and demonstrating advantages and benefits (instead of focusing on features, as in traditional advertising).
- **D** - Desire: convince customers that they want and desire the product or service and that it will satisfy their needs.
- **A** - Action: lead customers towards taking action and/or purchasing.

Other models, as **hierarchy-of-effects model**, specify different steps:

1. Awareness
2. Knowledge
3. Linking
4. Reference
5. Conviction
6. Purchase

7.3.4 *Developing effective communication*

Precise planning in developing communications will provide more effective results. Kotler & Keller suggest eight steps in creating successful communication strategies (Kotler & Keller, Marketing management, 2009, p. 476):

1. **Identify target audience** – every company exists because of their consumers. Arts and cultural organisation is especially one that has specific audiences, which are or could become passionate about the art and organization itself. So it is necessary to have a clear target audience in mind: potential buyers, current users, deciders or influencers or general public.
2. **Determine objectives** – according to communication objective the message will be shaped. There can be different objectives from creating brand or company awareness, changing attitudes towards institutions or provoking purchase intention.
3. **Design communications** - Formulating the communications to achieve the desired response will require solving three problems: what to say (message strategy), how to say it (creative strategy), and who should say it (message source).
4. **Select channels** – personal or nonpersonal communication channels and different media outlets. This depends on largely on the target group – e.g. if we have young people as target group, we are would certainly use social media rather than newspapers, as they can be much more effective and cheaper mean of communication.
5. **Establish budget** – even though arts and culture institutions usually lac in marketing budget, it is very useful to determine how much money will be spent – it helps in planning and setting real objectives.
6. **Decide on marketing communications mix** – determining which combination of promotional instruments will successfully help in reaching marketing goals.
7. **Measure results** – tracking the results is necessary for maintaining effectiveness and improving response rates.
8. **Manage integrated marketing communications**

7.3.5 *Integrated Marketing Communications (IMC) management*

Integrating marketing communications means that a strategy in which a company coordinates advertising, sales promotion, personal selling, and publicity is being implemented in order to present a single consistent image for the product and the company. (Glencoe McGraw-Hill,

2004) This approach needs a comprehensive planning which ‘evaluates the strategic roles of a variety of communications disciplines - for example, general advertising, direct response, sales promotion, and public relations - and combines these disciplines to provide clarity, consistency, and maximum impact through the seamless integration of messages.’ (Kotler & Keller, Marketing management, 2009, p. 491)

As cultural organisations are not necessarily big companies and don’t have rich budgets for marketing, they still could use this approach in coordinating their communications. New media successfully combined with traditional media can produce great results without large amounts of money. However, insisting only on one instrument and simultaneously neglecting the others can prove as ineffective and a waste of money. Only integrated approach in marketing communications can help arts and cultural institutions to attract their publics and build strong relationships. Imagine a museum that has very nice visual identity with creative print design, appealing to young people, and with a bad web site that is old-fashioned and not functional. The museum would miss the chance to reach the target markets by using its visual identity and transmitting the message via compatible medium.

7.4 Digital marketing

Digital marketing is a term that describes promotion of brands and organisations using all forms of digital media channels and includes Television, Radio, Internet, mobile, social media and other forms of new media. ‘Whilst digital marketing does include many of the techniques and practices contained within the category of Internet Marketing, it extends beyond this by including other channels with which to reach people that do not require the use of the Internet. As a result of this non-reliance on the Internet, the field of digital marketing includes a whole host of elements such as mobile phones, sms/mms, display / banner ads and digital outdoor.’ (Wikipedia, 2011)

We have already discussed new media and how they are changing people habits in communication. As they are expanding and improving, new media are becoming more and more sophisticated, so in order to have effective campaigns, it is necessary to plan and have a strategy. Formulation of digital marketing strategy will help in making better decisions and establishing quality connections with the audience. Digital generations, usually younger people, use various forms of new media, and in order to draw their attention, arts and cultural

organisations have to implement comprehensive approach, which will use media in the best possible way.

Digital marketing, properly planned, implemented and synchronized with overall marketing strategy, can be very effective, especially when targeting younger generations. ‘Unlike conventional forms of mass media marketing, the internet is unique in its capacity to both broaden the scope of your marketing reach and narrow its focus at the same time. Using digital channels you can transcend traditional constraints like geography and time zones to connect with a much wider audience. At the same time, digital technology allows you to hone your marketing message with laser-like precision to target very specific niche segments within that wider market. Implemented effectively, it can be an incredibly powerful combination.’ (Ryan & Jones, 2009, p. 19)

Audience development requires intensive and precise two-way communication with people. That is exactly what can be accomplished with new media and digital marketing. In order to get an overview on digital marketing, we will now outline some basic elements, which will help later on in creating an audience development model for arts and cultural institutions in Belgrade, based on integrative marketing strategies and new media.

7.4.1 Developing the strategy

It is impossible to create a successful strategy that can suite to every organization. Arts and cultural organisations differ one from another as well. Different institutions represent different art forms, which have diverse audiences. Every single element can be crucial in creating marketing strategy for an organization. However, arts and cultural organisations have one common goal – to have loyal audience that will be passionate about what they do. That is why every digital marketing strategy begins with understanding the target market and the digital consumer. Ryan & Jones suggest some key characteristics that epitomize digital consumers (Ryan & Jones, 2009, p. 27):

- They are increasingly comfortable with the medium – even though mostly younger people are used to consuming new media, older users are also becoming web savvy. People use new media more efficiently and effectively.
- They ‘want all, and want it now’ – people are used to getting their information on demand instantly and from different sources. So everything has to be adjusted so customers can easily access to the information or experience they want.

- They are in control – web 2.0 is not passive medium. It is interactive as never before and still developing. Marketing has to be user-centric.
- They are vocal – online consumers talk to each other a lot, via blogs, social media, online forums and communities. They share experiences and thoughts on various subjects. This can be very useful for viral marketing, if used properly. Nevertheless, it can be fatal for organisation's online presence.

7.4.1.1 Digital marketing mix

Product

Again, everything begins with artistic product, which needs to be connected with audience. New technologies enable almost everything to be transferred into digital form: regular home multimedia devices have become so powerful that they reproduce images, videos and sound in highest quality. This allows artists to express their excellence to millions of people online. Digital media can successfully present artistic products and arts and cultural institutions in order to find and develop the public.

Place

The places where digital audiences meet with organisations are new media channels. The biggest and the most used new media is Internet, which makes it indispensable in digital marketing mix. However, there are other digital channels, like mobile phones, interactive television, multimedia devices, tablet PCs that can successfully distribute products and information to consumers. Smartphones are becoming standard in mobile communications, which will definitely have impact on future communications.

Arts and cultural institutions have been traditionally appointed with monumental buildings for years. Today we have virtual museums that can offer great experiences for online customers. This does not mean that traditional spaces are not necessary any more. On the contrary, virtual experiences can completely change the attitude towards and institution and motivate people to explore its art live.

Price

Although pricing in digital marketing mix depends on overall pricing strategies of the organization, it is important to note that digital media are very transparent. 'You don't

necessarily have to be the cheapest – but to compete you need to make sure your overall value proposition to the customer is compelling. Overprice your product and a host of price comparison sites will soon highlight the fact, as will the countless peer-review communities where consumers actively debate the relative merits (or otherwise) of everything from financial products to wedding stationery.’ (Ryan & Jones, 2009, p. 30)

Promotion

We have explained promotion in integrative marketing communications. As a part of it, we’ve mentioned digital media and Internet. However, as new media have become very extensive, there are multiple instruments that have to be used in new media, in order to establish relation with digital audience (Ryan & Jones, 2009, p. 32):

- Web site
- Search engine optimization (SEO)
- Pay-per-click search advertising (PPC)
- Affiliate marketing and strategic partnerships
- Online public relations
- Social networking
- E-mail marketing
- Customer relationship marketing

7.4.2 Web site

The starting point of the digital marketing concept is a web site. ‘It is a collection of related web pages containing images, videos or other digital assets.’ (Wikipedia, 2011) However, a web site is a lot more than that. Images, videos, sounds, texts, navigation, interactivity, design, functionality and compatibility are some of the elements that have to be fine-tuned in order to successfully present organization, its message and its products or services. Arts and cultural organizations have even more complex job, as they have to target specific audiences, and tailor their communications accordingly.

All other instruments of digital marketing use to direct users to the web site. Ryan and Jones suggest that the website should be seen primarily as a conversion engine for the traffic that organisation garner through all of its other digital marketing endeavours (Ryan & Jones, 2009). Also, they say that all this traffic is useless if not converted to predefined goals. These

goals can be different, from products and service information, online ordering and sales functionality, calls to action, audience build up and development, customer relations management, enquiry forms, newsletter sign-up to establishing reputation, trust or image of the organisation.

To build an effective web site, there are different processes needed that will involve different groups of people in web site development process. Ryan & Jones note several general steps in building website:

- Planning
- Design
- Development
- Testing
- Deployment

Meyerson and Scarborough have suggested following stages (Meyerson & Scarborough, 2008, p. 71):

1. Defining web site's primary goal
2. Choosing the type of web site that will help in achieving the goal
3. Selecting and registering domain name
4. Choosing a company to host the site
5. Choosing a site builder, template or blog
6. Designing a professional-looking site

7.4.3 Search engine optimization

In order to be visible on the Internet, web site needs to be properly optimized. The best possible web site would be completely useless if anybody couldn't find it. Most of people start their search on the Internet by just typing what they need to find in one of the search engines, like Google or Yahoo. The web site needs to be properly developed (there are certain Internet standards that have to be respected), configured and filled with proper content in order to get high rating in the search engine query.

7.4.4 Pay-per-click search advertising

Maybe the most powerful advertising tool on the Internet is pay-per-click search advertising. It is precise and much more efficient than banner advertising or traditional advertising.

Depending on the keywords associated within digital marketing strategy (words that represent the organization and that are connected with web site), adverts will be selectively shown on search engines. For example, if a person is searching for a gallery in his neighbourhood on Google, sponsored pay-per-click advert will be shown on the top of the list. Also, it is charged only when user follows the link.

7.4.5 Online public relations (Online PR)

Public relations have become indispensable in marketing strategies. As people are becoming more immune on advertising, public relations have important role in creating and maintaining desired image of the organization. People are now using blogs, forums, social networks, podcasts and other, in order to exchange opinions and attitudes on various subjects. These new media platforms can be very influential, as younger people, members of the digital generation, tend to trust it more than other sources of information. Online PR helps organisations to build trust between themselves and their public on long term, as they are process, which is constantly improving relationship with audience, if properly planned and systematically implemented.

Ryan & Jones defines online PR as: ‘raising the online profile of your business, products and services by contributing positively to the online community; and managing your reputation by monitoring, assessing, responding to and influencing online conversations about you. (Ryan & Jones, 2009, p. 178)

7.4.6 Social networking

“Social media” is the umbrella term for web-based software and services that allow users to come together online and exchange, discuss, communicate and participate in any form of social interaction. That interaction can encompass text, audio, images, video and other media, individually or in any combination. It can involve the generation of new content; the recommendation of and sharing of existing content; reviewing and rating products, services and brands; discussing the hot topics of the day; pursuing hobbies, interests and passions; sharing experience and expertise – in fact, almost anything that can be distributed and shared through digital channels is fair game.’ (Ryan & Jones, 2009, p. 152)

Social networks give cultural organisations incredible chance to listen and understand their audiences. Millions of people are communicating and expressing themselves via social networks daily. Thanks to new technologies, organisations now have chance to participate in

this conversation with their audiences. Facebook, the most popular social media network in the World, now has about 700 millions of users worldwide. It has special applications designed for organisations and their promotion. This gives them opportunity to have thousands of fans, who can be reached quick and easily. Software is getting more intelligent every day, which is helping in targeting audiences. There are different forms of social media:

- Social bookmarking,
- Social media submission sites
- Forums and discussion sites
- Media sharing sites
- Reviews and rating sites
- Social network sites (Facebook, MySpace, LinkedIn...)
- Blogs
- Podcasts
- Micro-blogging
- Wikis

7.4.7 E-mail marketing

‘Email marketing (or e-mail marketing) is the use of email to send a targeted message, information or offer to a designated set of customers. Email is a powerful ‘push’ method for online marketers as opposed to the pull medium of websites, but due to the rise of SPAM, it is essential to use full opt-in list for email marketing to ensure ethical and legal compliance.’ (Rosetta Alba Services Limited, 2005)

A lot of organizations use e-mail as their primary communication channel especially in arts and culture sector. E-mail has become standard in business communication, and it is highly popular among students and younger people as well. Sophisticated mobile devices allow people to use e-mail all the time. There are multiple e-mail marketing tools and software that help organisations in targeting their users and developing customer relationship management. Customer relationship management (CRM) is ‘the art, if you will, of keeping your customers happy and maintaining an on-going personal relationship with them.’ (Ryan & Jones, 2009, p. 136) Organisations are collecting various data on their customers, which are sorted in CRM system to provide valuable information on customer behaviour. E-mail marketing, fine-tuned using CRM, helps organisations to target their communications precisely.

8 RESEARCH RESULTS AND DISCUSSION

8.1 Quantitative research

8.1.1 Cultural institutions in Belgrade: presence in new media

This part of the research provides a detailed overview of online presences of major arts and cultural institutions in Belgrade. These institutions are funded by the city of Belgrade or by ministry of culture of Republic of Serbia.

Art form or institution type	Name of the institution
Cultural centres	<ol style="list-style-type: none"> 1. Kulturni centar Beograda 2. Dom omladine Beograd 3. Dom culture studentski grad 4. Studentski kulturni centar
Endowments	<ol style="list-style-type: none"> 5. Vukova Zadužbina 6. Zadužbinia Ilije M. Kolarca
Archives	<ol style="list-style-type: none"> 7. Arhiv Jugoslavije 8. Arhiv Srbije 9. Istorijiski arhiv Beograd 10. Filmski arhiv
Museums	<ol style="list-style-type: none"> 11. Narodni muzej / National museum 12. Muzej primenjene umetnosti / Museum of applied arts 13. Muzej savremene umetnosti / Museum of contemporary art 14. Etnografski muzej 15. Istorijiski muzej Srbije 16. Muzej istorije Jugoslavije 17. Muzej grada Beograda 18. Vojni muzej 19. Muzej afričke umetnosti 20. Muzej nauke i tehnike 21. Muzej Nikole Tesle 22. Prirodnjački muzej
Libraries	<ol style="list-style-type: none"> 23. Narodna biblioteka Srbije 24. Biblioteka grada Beograda
Music	<ol style="list-style-type: none"> 25. Beogradska filharmonija 26. Jugokonzert
Theaters	<ol style="list-style-type: none"> 27. Narodno pozorište 28. Atelje 212 29. Beogradsko dramsko pozorište 30. Pozorište Boško Buha 31. Malo pozorište “Duško Radović” 32. Jugoslovensko dramsko pozorište 33. Zvezdara teatar

In order to examine online presences, specific rules were set in analysing institutions. Several elements were analysed as key factors for successful online communication:

- **Core site analysis (web site of the institution):** an assessment of core purpose of the site and key areas of content and interactivity.
- **Discoverability** (search engine optimization)
- **Social networking activity** (presence in social media with basic information about institution's profile, particular focus on Facebook, as the most used social media in Serbia)
- **Advertising on the Internet** (Google AdWords, Facebook advertising, banners)
- **E-mail** communication

For analysis of these elements, particular analytical framework was used. Online presences of institutions were analysed by desk research and online observation. More information on marketing campaigns and online presences of cultural institutions were collected by conducting structured survey and interviews with the marketing managers, or persons in charge of communications or PR. This questionnaire included set of questions regarding audience segmentation of cultural institutions and young publics, opinions on new media and enquiries about marketing campaigns and as well about the usage of digital media for communication with the audience.

The following table has been used as framework template for institutional online presence analysis:

1. Basic information			
Name of the institution:			
Art form or institution type:			
2. Institution's core site			
URL:	http://www.		
Visual identity consistency (appealing design) (1-5)			
W3C standard verified	Yes	No	
Audio Visual Content			
Online shop / online bookings			
E-mail newsletters / RSS Feeds			
Blog			
Forums & communities			
Other languages translation			
3. Social networking activity			
Social network profile			
Facebook	Type of profile		
	Members		
	Official photos		
	Official Videos		
	Wall posts activity (last month)		
YouTube	YouTube Channel	Yes	No
Twitter	Profile	Yes	No
4. Discoverability (page rank)			
Google			
5. E-mail marketing			
E-mail campaigns	Yes	No	
6. Internet Advertising			
Google AdWords			
Facebook			
Banners			
Keywords (SEO optimization)			

In total 35 cultural institutions were analysed and all were present online. All of them had web sites on their own domains, which also helped them to be highly ranked in search engines. Every institution when prompted by its name in Google showed first on the list. However, when searching for particular keyword, i.e. museum, couple of institutions from Belgrade would appear with the highest rank. In the case of museums, there were Nikola Tesla Museum, National museum and Ethnographic museum. For theatres, there is a similar situation - a couple of most known theatres in the city have the highest rank.

By analysing institutions' core sites, its content, functionality, interactivity and visual appearance we could categorize them in four groups. As the web site represents the base in new media communication, it has to be the primary criteria in the evaluation.

The majority of institutions use web presentations only as a sort of online brochures – a web site that has a low level of interactivity (passive interactivity that has been considered earlier). It means that the web site contains only static elements like pictures and information, which describe the organization, its mission and services, and there are no real interactive functions, which can engage digital audiences in different way. So it is basically one-way communication, like in print media, but only through electronic display.

Many of these sites appear to have been built in-house on a limited budget, often using open source publishing platforms. Still, some sites look very professional with appealing design while others are rather amateur, with bad visual layout or out-dated design concept. That is why there are two categories, which represent sites with lower level of interactivity.

Categorization of institutions by new media offer and extent			
Level of interactivity 	No online presence	Institutions that do not have web site, as the basic new media outlet	0
	Low level of new media marketing	Institutions that have online presence but with inadequate web sites: bad visual appearance, low level of functionality;	5
	Basic new media marketing	Essentially online brochures promoting the live offers of cultural institutions; low level of interactivity; low or medium social media activity	22
	Rich new media experience	Promotes the institutions' live offers, but are characterized by a greater breadth and depth of content and functionality; higher social media activity, online reservations/shops and etc.	8

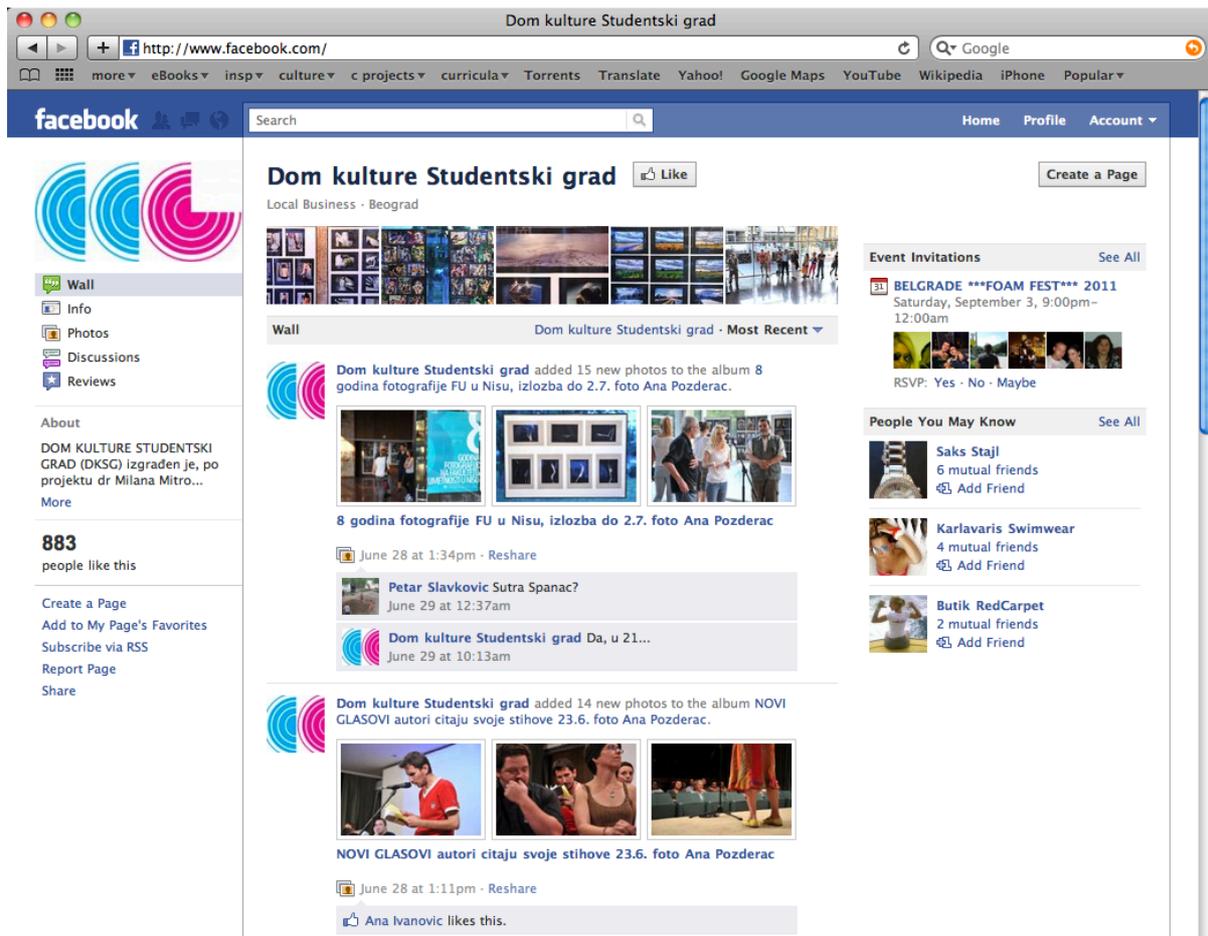
Besides regular info, online reservations and bookings are one of the elements that give interactivity and more options for digital users. Only 6 institutions have the possibility of e-bookings or online ticket sales. Almost one third of institutions communicate with their

digital audiences on the regular basis via e-mail newsletters and RSS feeds. The majority of institutions have also English version of the site.

Some institutions have highly professional web sites with good design and rich functionality. They have at least newsletters and RSS feeds and use two or more Internet advertising tactics. These institutions seem to have some digital marketing strategy as they have consistent visual appearance and they target their users through different new media outlets. For example, Dom omladine Beograda has professionally designed web site with good navigation and layout organization. They are very active in new media – Facebook profile has over 2.105 fans, more than 100 photos and regular updates almost every day. Also, Dom omladine is present in YouTube and Twitter. Users can easily register for newsletter or RSS feeds in order to get regular info via e-mail.

The screenshot shows the website for Dom Omladine Beograda. At the top, there is a navigation bar with links for 'O Nama', 'Press', and 'Kontakt', along with a language selector set to 'EN'. Below this is a secondary menu with categories like 'Vesti', 'Koncerti', 'Filmovi', 'Pozorište', 'Izložbe', 'Debate', 'Američki Kutak', 'EU Info Centar', 'Magacin', 'Radionice', and 'Kalendar'. A search bar is also present. The main content area features a large banner for an exhibition titled 'Izložba "Balkan: Lažni idoli" grupe A3.Format', with dates from July 27 to August 10, 2011. Below the banner are four news items: 'XL izložba crteža i skulptura malog formata studenata Fakulteta likovnih umetnosti u Beogradu', 'Izložba "Balkan: Lažni idoli" grupe A3.Format', 'BELEF AV 21/Luj Filip Demer: "The Tiller Girls"', and 'Pat Metheny Trio otvara 27. Beogradski Jazz Festival!'. The bottom section contains three more items: 'BUSINESS ENGLISH WORKSHOP//OKTOBAR 2011 - APRIL 2012', 'nKA: Umetnička radionica "Otvoreni radni prostor"', and 'Izložba studenata FLU, FPU, UU "ROLLINGART MACHINE"'. On the right side, there are two vertical advertisements: one for Telekom Srbija and another for '7TH FANTASTIC FILM AND WINE' featuring a scythe.

When speaking about social media activity, 30 institutions have their official profile on Facebook. YouTube channel, as an official video portal of the organization in this media, is not so common – only 5 profiles. Situation is the same with Twitter, as there are also only 5 profiles. It is interesting that different types of Facebook profiles are used. As Facebook have different categories, institutions are registered as communities, groups, organisations, entertainment & arts organisations, non-profit organisations and etc.

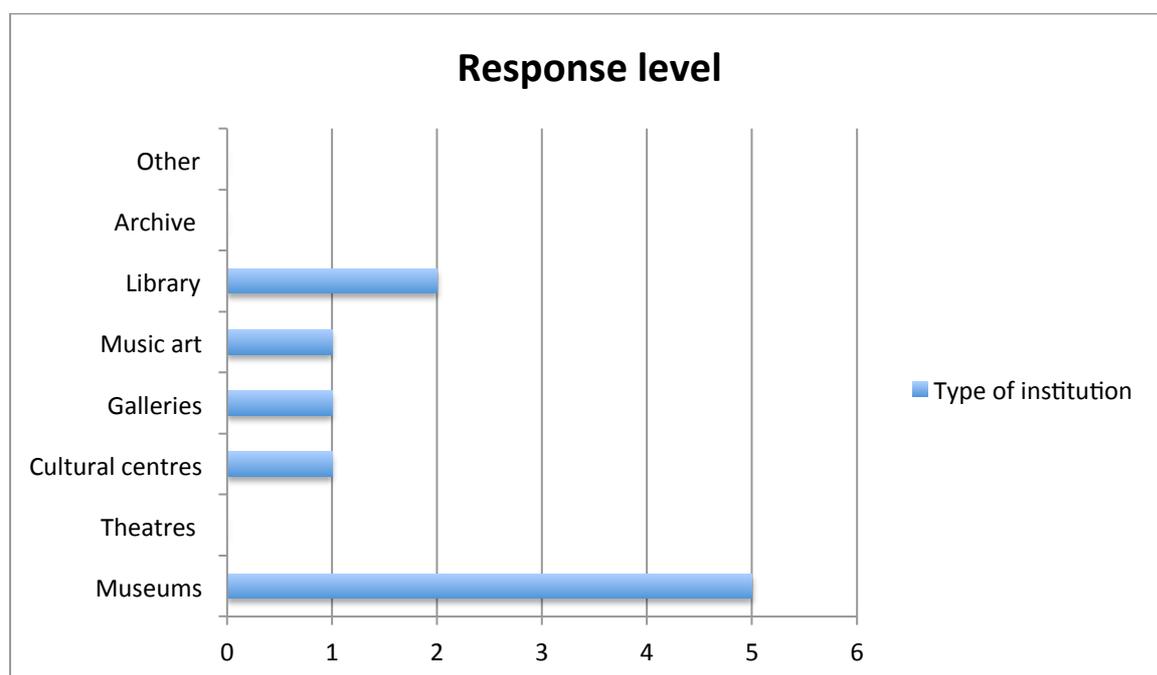


The number of friends, members or fans varies from a couple of dozens to over 5.000 people. Usually institutions categorized in rich new media experience offer to their users regular updates and information on their Facebook profiles, which makes them very active in social media. The public of cultural institutions often enquires about live events or other information on Facebook's *wall*. Also, these institutions have their Facebook, YouTube or Twitter profiles linked and promoted on their web sites. More detailed overview of online presences of cultural institutions can be found in appendix.

8.1.1.1 Survey – online communication

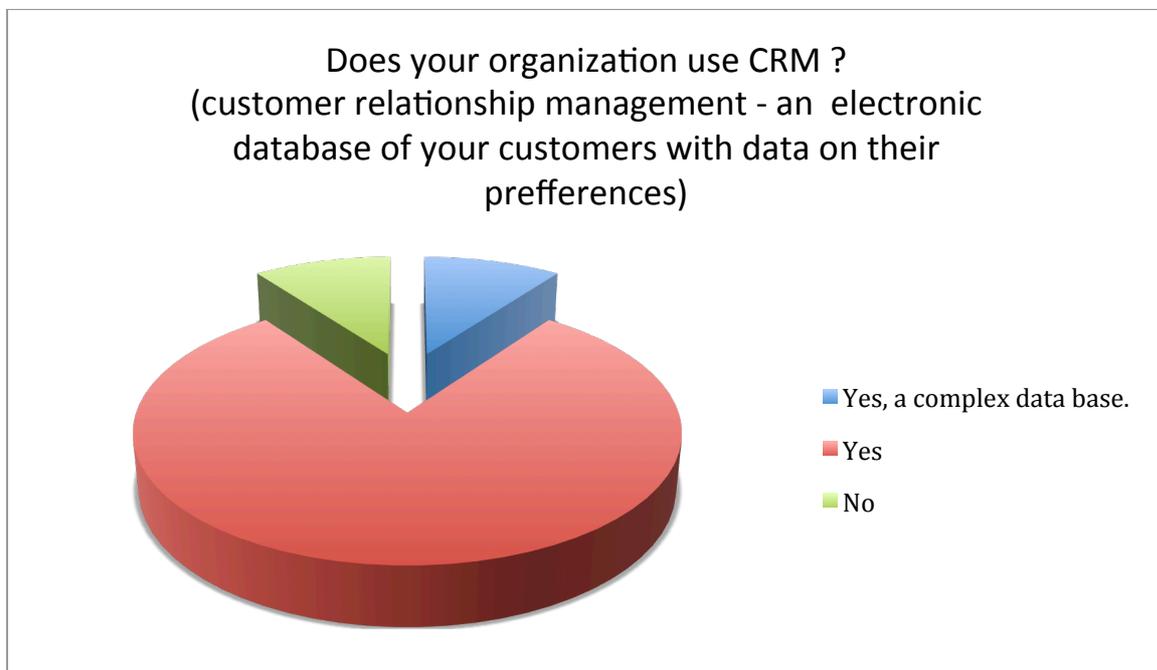
In order to get more insights from inside, structured survey intended to marketing managers and persons in charge of communications was conducted. It was distributed via e-mail, contacting institutions' official addresses – marketing managers, PR managers, directors and etc. The particular focus was to conduct survey by Internet and using e-mail. Since this paper is about new media communications, this part of the research should also show how cultural institutions practice e-mail communication. The questionnaire itself was created using Google Documents, so it was also online (a simple link from e-mail that led to questionnaire). By distributing it and collecting the information during one month, we could see how much, cultural institutions, take new media survey like this one for serious and how regularly they respond on e-mails.

The response was rather low, as only one third of institutions responded. Few e-mail addresses of institutions were wrong and other official addresses couldn't be found. The survey consisted questions about new media and digital marketing campaigns. The questionnaire can be found in appendix.



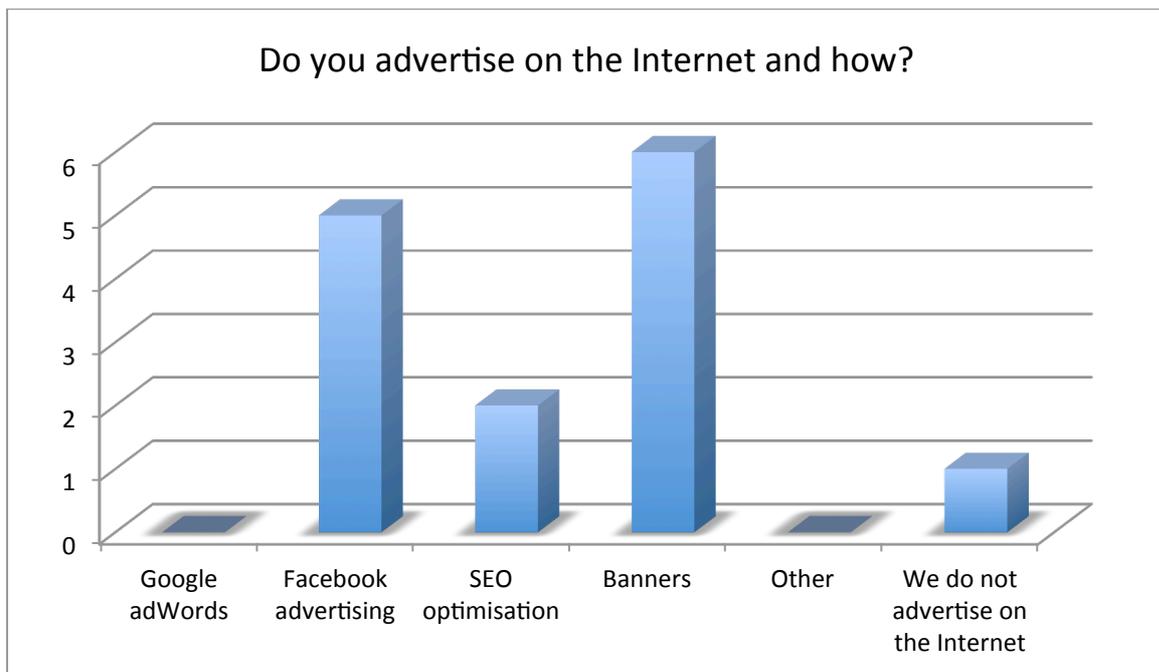
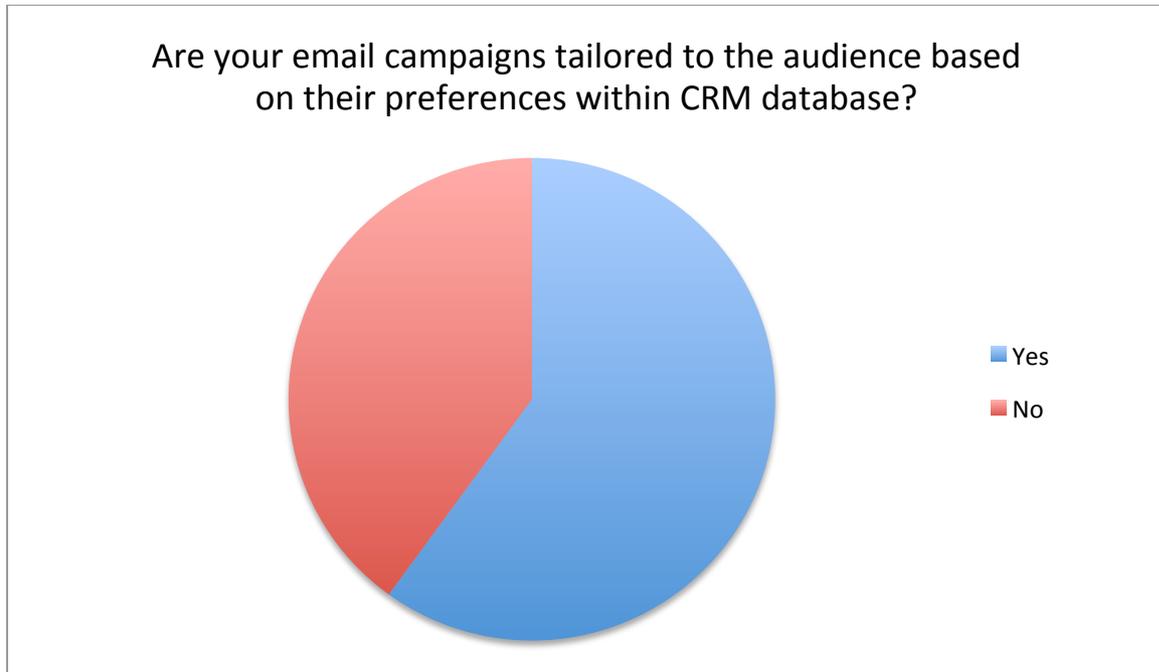
We can see that museums were the most accurate in responding, which they did immediately. Some institutions responded with an automated e-mail that they are unavailable at the moment because of holidays. However, after a month, there was no answer either.

Only one institution does not have a marketing manager or the person responsible for communications. Almost all of the institutions have marketing plan, while 7 institutions have also a digital marketing strategy. When it is up to target groups, majority consider their public to be segmented, so there are different groups with different characteristics.

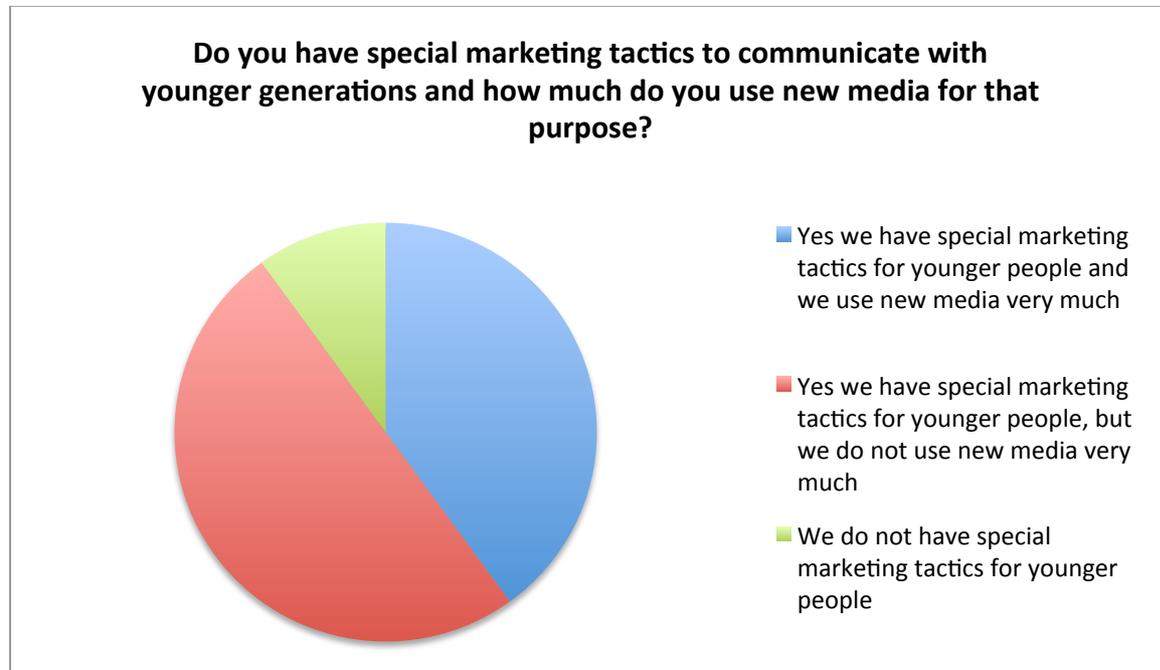


According to marketing managers of cultural institutions, young people represent an important part of the audience and they are very keen on using new media. Only one organization has more complex CRM (customer relationship management) database on

customers, including, besides basic data, past purchases, visits, preferences and etc. Others collect rather simple data on their public, consisted of names and e-mail addresses. Majority uses e-mail regularly to communicate with it's public. These e-mail campaigns are usually general news and information about forthcoming events and they are rarely tailored to the audience preferences, based on CRM database.



Social media activity is used extensively by the majority of the organization, even though this hasn't been the case when online presences of institutions have been analysed. It seems that cultural institutions mostly use banners and Facebook advertising. It is interesting that none of the institutions uses Google AdWords.



8.1.2 Secondary data analysis – youth and new media consumption

With arise of new media, audience preferences have begun to change, causing them to move slowly from traditional to new media outlets. In the previous decade, big changes have hit media and advertising world. Usually, advertising mostly finances media, and until recently, television and print media have been unattainable. However, in the last five years, Internet has become equally important as traditional media in marketing campaigns of companies in the most developed countries. For example, in UK, it overtook television in 2009 with a record £1.75bn online spent in the first six months of the year. (Guardian News and Media Limited, 2009). In France, the time spent on Internet has overrun television for the first time in history. Various associations, organisations and government bodies have realized the importance of changes, which has resulted in conducting various researches on this subject. Cultural and arts organisations throughout the world have also recognized the potential of new media and started to use it.

Arts council in England conducted a research on digital audiences and their engagement online with arts and culture (MTM London, 2010). As millions of people in UK engage with

arts and culture sector through digital media daily, this research has been very interesting for arts organisations. Overall findings suggest that digital media augment engagement with arts, rather than replacing it. Also, Internet has been important marketing channel for consuming, creating and sharing Internet content. More than half of the population have used the Internet to engage with the arts and cultural sector. This engagement mostly has included finding out more about artist/performer or event/exhibition and viewing work of others:

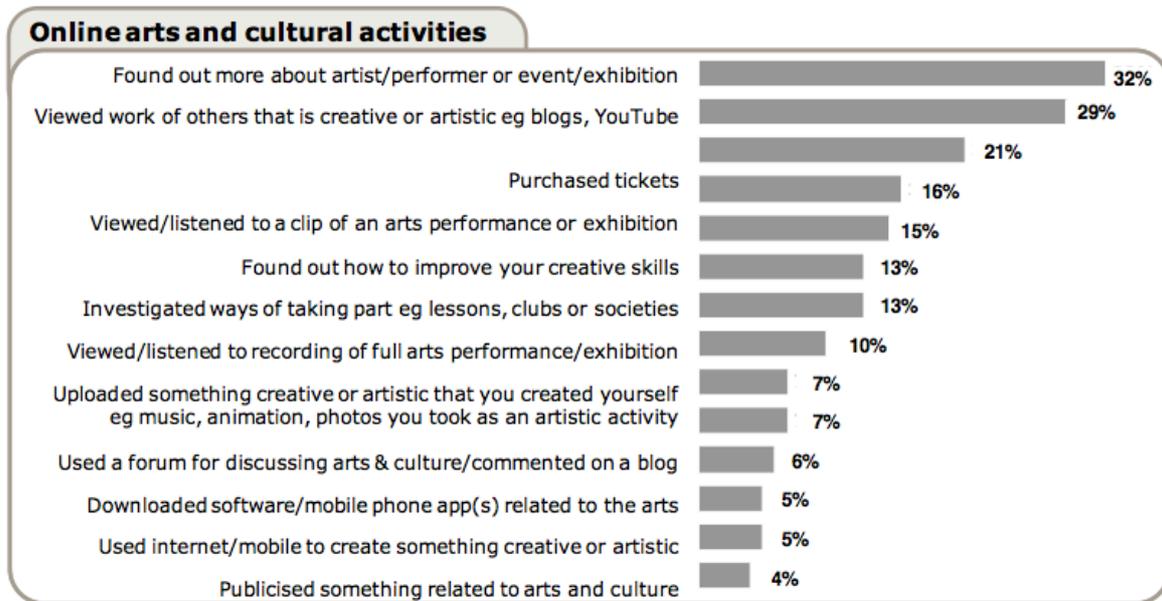


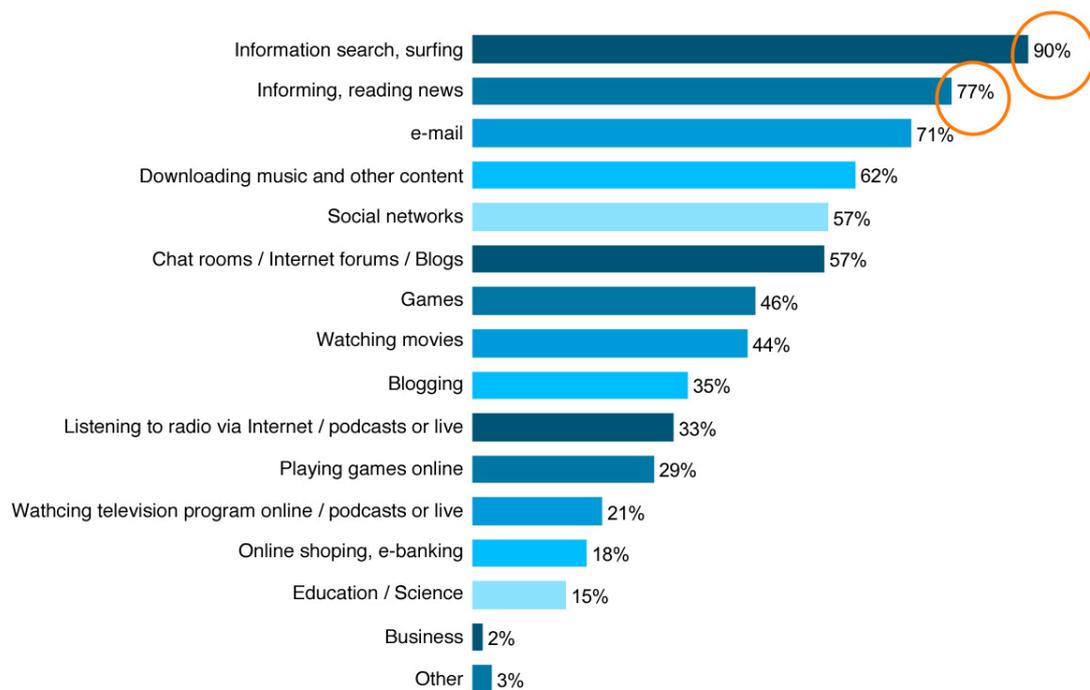
Figure 8.1 Online engagements with arts and culture in past 12 months (MTM London, 2010)

Other findings point out that interaction with arts and cultural content in digital environments can be classified into five main categories: access, learn, experience, share and create. Then, social media, and in particular Facebook, has become a major tool for discovering as well as sharing information about arts and culture, second only to Google and other search engines. Brands are very important for people in filtering content online. It means that people are keener to follow already trusted portals and web sites. As a conclusion, MTM London suggests that ‘as a result of these changes, arts and cultural organisations are faced with a dizzying array of opportunities for broadening and deepening their engagement with their audiences. The internet is a marketing and audience development too, but also a core platform for booking tickets, distributing content and delivering immersive, participative arts experiences.’ (MTM London, 2010, p. 7) Another research, conducted by Synovate in 2009, showed that people when prompted about digital media, usually recognize Internet. People

use the Internet primarily as a research tool, for finding out about offline events and educating themselves about artists and their works (Synovate, 2009).

Similar trends have emerged in Serbia. Ipsos Strategic Marketing has carried out a research about young people in Serbia and new media usage (Ipsos Strategic Marketing, 2010). This comprehensive research included a sample of 2034 people with multi-strategic approach, combining quantitative and qualitative research. Quantitative research was more general, while qualitative research included young people 15-35 years old, who were enquired about their preferences towards different media, which changes they would like to see in media, then, habits in using Internet and web sites, social media. Also, qualitative part resulted in projecting models of typical Internet users.

The research showed that the Internet, with 13% is the second most consumed media after the television, which is still absolute leader in Serbia with 77%. However, among younger people (*digital natives* – people who grew up with digital media), 12-29 years old, there is much more people who prefer Internet more than among general population – 29%. The Internet usage is highly dependent on the age – 91% of young people use Internet and almost 70% of digital natives use Internet daily. The majority of people who use Internet have a faculty diploma. Internet is being used for different purposes:



Younger people in Serbia particularly use social media. Facebook is the most popular with 76% of digital native who use it. Mobile devices are mainly used only for phone calls and texting, while 20% of people use Internet on their phones. Focus groups also showed that Facebook, YouTube, Livescore, Blic, B92, Google and sites of schools and faculties are among the most visited by young people. Most of the time spent on the Internet is in social networks. As Facebook is the most popular network (usually the only one used by young people) it has become synonym for social network among youth in Serbia. MySpace has been used before, but now almost everybody has switched to Facebook. YouTube is also highly consumed, almost as Facebook. People search for music, funny videos, parts of TV programs, video instructions.

There is a noticeable difference between different age groups of Facebook users, regarding amount of time spent online, number of FB friends and relationship with them. For teenagers, Facebook is equivalent for the Internet. They have 500-800 friends and they use chat intensively. People from the age group from 20-25 years old, have contact only with familiar people via Facebook and they do not spend so much time as teenagers. Older persons from digital generation (to 35 years) spend the least time on Facebook and use rather Skype or other instant messenger for chatting. Activities on this social network are mainly connected with commenting pictures and events from real life. People usually place photos and links (mostly from YouTube) in order to comment with friends or “like” it.

It is also significant to note from this research that young people think they will use new type of devices in the future, which will combine new media and devices. It will be probably something similar to what is today smartphone.

8.2 Qualitative research

8.2.1 Interviewing the digital generation

The objective of this part of the research was to explore the impact of digital technology on how the general young public perceive, understand and engage with the arts. By interviewing young people, the intention was to understand their habits in using new media through dialogue. Since survey was semi-structured, the questions were rather general focusing on different subjects:

- new media in general
- forms of new media
- cultural institutions in Belgrade
- habits in using new media
- social media in particular
- habits in using mobile devices
- communication with cultural institutions via new media
- Advertising and PR activities of cultural institutions and etc.

The research included conducting face-to-face interviews lasting 30-45 min. There were 18 participants from Belgrade, varied by sex, age, education and part of the city where they live. Younger people were interviewed – from the age of 18 to 37, but most of participants were between 21 and 25. There was almost equal number of male and female participants.

8.2.1.1 Defining new media

When asked about new media, participants have quite similar opinions. Usually they connect it with Internet and digital technology. They see new media as *something new in communication*, which has a lot of new possibilities and is inevitable today.

“New media represent everything that is based on digital technology, which is being increasingly used.” (Female, 19)

Very few describe difference between new and traditional media precisely, arguing that the interactivity makes new media special. People refer on interactivity as the possibility of two-way communication, which gives them opportunity to communicate more efficiently.

“First of all, they are different because they are interactive. New media forms are Internet, social media, e-mail and so on.” (Female, 24)

However, people rather mix terms and do not differentiate new media from traditional or media from medium. It is interesting that no one sees digital and interactive television as new media. Only when prompted, people realise that they use digital television and some of its interactive functions, but the general attitude is that the television is traditional media. This could be explained by the fact that interactive television is still developing in Serbia, and there are no *real interactive* forms. Mobile devices are also not mentioned as new media devices but rather a tool for phoning and texting.

Participants also see new media as democratic, flexible and uncensored:

“Consumer can actively participate in communication in new media.” (Male, 24)

“Wide opened window looking to the World” (Female, 21)

There are also negative connotations on new media:

“Sincerely, new media represent nothing. People are only alienated from each other and spend most of their time on Facebook, which is their primary activity.” (Female, 23)

Some participants needed hints to give any kind of answer on what new media (or even traditional) are even though they use it regularly. However, everybody finds using new media very interesting and practical. When asked to compare new with traditional media, a lot of people argue that they have almost stopped consuming TV or radio.

8.2.1.2 New media consumption

Participants use Internet daily and they see it as inevitable activity. Internet is being accessed through computers and mobile phones both from their homes and places outside that have free wireless connection.

“I use Internet in order to get daily news and different information. Usually I visit online editions of newspapers. Also I use Internet for downloading various contents (movies, music, software, pictures). I use Internet out of home on mobile phone, but only in special occasions when I need some information.” (Male, 24)

People see Internet as the main source of information and use it much more than television. Besides entertainment, Internet is used also for education, socialization, informing and e-mail. Couple of participants use e-mail regularly, which means that they check it every day and answer immediately.

8.2.1.3 Cultural institutions in Belgrade

Cultural institutions in Belgrade appear to be very important according to the interviewees. However, people in general do not have habit to visit them regularly, even though that many think that cultural institutions have quality and interesting content. The main reason for this is the lack of time. Albeit not prompted, people by themselves mention marketing activities of cultural institutions.

“Cultural institutions in Belgrade are unfortunately not so popular. They do not make enough effort in order to attract new public. They offer quality content, but they lack in ability to present it.” (Female, 21)

Some general point of view suggest that cultural institutions have rather *old-fashioned* marketing strategies, or even worse, do not have any. Web sites appear to be out-dated and cultural institutions do not have strategies to engage younger audiences.

“The way they communicate is different: some are interesting because they use new media, while others are completely effortless.” (Female, 23)

Nevertheless, this attitude should not be generalised. According to some participants, there are a few institutions that are exceptions in communication with public.

8.2.1.4 Cultural institutions and new media

Young people find web sites of cultural institutions very important, as the main source of information regarding cultural events. Since almost every cultural institution has a web presentation, the audience can directly visit the page and inform themselves, which they usually do. Participants have stressed that they like to find all the information on one place. That is why they prefer functional and easily navigated web sites.

Even though people are used to visiting web sites of their favourite institutions, the importance of different portals or Google searching should not be underestimated. Sometimes people just want to find an interesting cultural event in the city. In that case, they first visit city's e-guides, like *nadlanu.com* and *YellowCab*.

“Usually Google, b92.com then I follow links...” (Male, 34)

“First I try to find information directly on the web site of the institution, but if it's not updated, I consider Yellow Cab or similar...” (Female, 24)

People are more prone to using Internet from their homes, while searching for the information. Nevertheless, some interviewees explain that they regularly use mobile devices for online surfing. These people usually have smartphones, like HTC or iPhone, which they use to read news, watch videos on You Tube, connect to social media networks, browse web sites and etc. They argue that mobile devices are more practical as they can access the Internet wherever and whenever they want. Owners of smartphones are particularly thrilled

when their favourite web site is optimized for mobile devices or even more if there is corresponding application that is downloadable. For example, a theatre can have its application that is configured for smartphones (iPhone, HTC, android...) and that can be used to automatically download news and information about new plays. User could easily find the play in application and reserve or buy a ticket, without visiting institution's web site.

“I use Internet very often out of home – on my iPhone. When I am home, I prefer PC, but sometimes I use iPhone for Internet of Facebook home as well” (Male, 22)

8.2.1.5 Social media

Only one participant doesn't have Facebook profile. Others use it on a daily basis. There are some standard functions that people habitually use and these include chatting, setting statuses, uploading photos, commenting photos and playing online games. Meeting new people is not such a common activity but it happens sometimes.

“I use Facebook very often, several times a day. I upload photos, comment on them together with my friends, inform myself on some cultural events. Also sometimes friends recommend some interesting events which I visit...” (Female, 25)

People are not so keen on visiting cultural institutions Facebook profiles. They rather visit web sites. Facebook profiles are usually not updated regularly and very passive. However, a couple of institutions have good profiles that interviewees like to visit. There they can find interesting information on new events and funs discussions on different subjects. These profiles are updated daily and funs can post comments or ask questions, which are answered regularly. Participants think that this is a good way of communication – more personal than advertising.

You Tube is also one of the most used social media. However, people do not usually have habit to use it as a social media, meaning to have their profiles, comment on videos, vote and etc. People rather watch interesting videos. Most frequently, these are music videos, funny clips, documentaries or some educational videos (learning languages, software tutorials, cooking recipes and etc.). Very few of cultural institutions post videos on You Tube and even less have their channels on You Tube. People would like to have opportunity to see for example a part of a theatre play before buying a ticket. Also, people find this very practical in sharing information among friends.

You Tube can be very useful for cultural institutions as it can help them get more audience. Videos could be shared with other people and on social networks like Facebook. I personally would like the idea, but only if quality of video is consistent and updated regularly.”

(Male, 33)

8.2.1.6 Cultural institutions and marketing communications

Young people consider to be very rarely engaged by cultural institutions through digital media. Usually there are some newsletter campaigns, adverts on Facebook or banners in online editions of newspapers. People find banners rather ineffective and newsletters can be interesting if sent by their favourite institutions.

SMS advertising is not so common for cultural institutions. Some people find this way of advertising intrusive if it is sent without permission. However, it can be a very effective and useful way of informing. People would not mind cultural institutions send them SMS if they approve it. Nevertheless, some would even like the possibility to sign up for regular info on event from favourite cultural organisations.

“I do not wish to be disturbed, but a few messages per month would be just fine.” (Male, 24)

“I don’t get any advertising SMS from cultural organizations, though I find this way of informing very useful, off course with permission.” (Male, 23)

Young people use SMS messages daily and they always read incoming messages, which means that there is a very low level of noise in this way of communication – everybody will immediately get the message.

8.2.2 Qualitative research conclusion – engaging the youth

Unfortunately, cultural organizations in Belgrade are rarely the place where younger people spend their time. Even though almost everybody has a positive attitude towards arts and culture and find visiting of these institutions as a very useful and important activity, most of people have some general excuses when it is up to going to theatre or visiting an exhibition. If asked about the arts, people would usually say that they love theatre for example and go there often, even if it is not true. General opinion on culture among youth is positive, and they know it is something that is important and has to be respected. However, they rather choose going to a café then visiting some cultural event. But when asking people to be more

sincere about cultural institutions, they usually refer that they do not offer such an interesting experience as some other organizations or places.

Recent socio-cultural changes in this region (as well in the World) have been probably one of the key factors, which have changed people's habits and way of living. As the World has become oversaturated, younger generations, which grew up with new media and informatics revolution, have got used to live faster and communicate differently. Today, we have hundreds of promotional messages that engage us daily, which demands selective information processing. Younger people have specially become 'immune' to the advertising. They rather search for desired information, enjoy in socialization and are more proactive in communication. The nature of digital media shows as that interactive communication is far more interesting for younger people than simple passive consumption. Social media are now connecting people all the time, which opens a completely new dimension in experience of communication, which now become far more personal and customized. 'The web invites us to think and act with people, rather than for them, on their behalf or even doing things to them. The web is an invitation to connect with other people with whom we can share, exchange and create new knowledge and ideas through a process of structured lateral, free association of people and ideas. The principle underlying the web is the idea of endless, lateral connection.' (Leadbeater, 2009)

In general, cultural institutions in Belgrade are rather passive in communication. Even though they do have what it takes to *think and act with*, they fail in presenting and attracting people. Just as new media give people the opportunity of collaboration and participation, cultural institutions also have to be the places where their publics will get more than just receiving a work of art. Leadbeater argues that people are searching for a mix of different experiences when engaging with media and culture: enjoy, talk and do. Everybody likes to enjoy a good movie, concert, and theatre play or read an interesting book. These enjoy experiences make people think and feel strongly. We have already mentioned how socialization via new media makes it so special among young people. People like enjoying in different things but sometimes talking about the same makes it even more interesting. 'Finally, some people also want experiences that allow them to be creative. They want to get involved, have a go, do their bit.' (Leadbeater, 2009)

New media successfully mix these three things and make it available to people. Digital generation has got used to this mix and they rather opt for activities that offer it. 'The web's

significance is not just that it allows new channels for people to download Enjoy experiences – the BBC iPlayer phenomenon. The real significance is that it encourages people to adopt new habits and roles, as collaborators, distributors, editors and creators of content. They want to connect with other people and do stuff together, at least some of them do, some of the time. Talk and Do will be much more intimately connected to Enjoy.’ (Leadbeater, 2009)

Cultural institutions should use its creativity to combine these elements. Charles Leadbeater considers that it is vital for arts venues to get this mix right in order to be attractive for people, and especially younger publics. However, this is not so simple. First of all, cultural institutions have to develop their artistic programs and audience development strategies accordingly. The key for success in this matter is to understand the public. ‘Getting people involved is not always easy: they have to feel motivated; get feedback; find easy to use tools to allow them to take part; find people to do it with. Most collaboration, including online collaboration, builds around a core that has been put in place by a small group who have done some of the heavy lifting. Conversations often start around objects or artefacts or events, rarely out of thin air. One of the reasons material objects are so important in people’s lives is that they are reminders and bonds in relationships. Relationships often form around things: one of those things is art.’ (Leadbeater, 2009)

New media can be successfully used to create conversations about arts venues. Cultural institutions have the opportunity to create small communities online, which will gradually engage new publics by mixing Leadbeater’s three elements. Through socialization, people can establish connection with art and slowly start building relationships. Internet makes possible to involve numbers of people to interact with organizations in different ways – rich new media contents can be powerful tool for attracting new publics. Cultural institutions have to provide special experiences for its publics that will engage them artistically but as well satisfy their needs for socialization and entertainment at least a bit. New media can be a link between the organization and public, which will constantly engage, remind, educate the public and finally create dialogue.

In September 2011, Belgrade Philharmonic Orchestra successfully employed new media to promote the beginning of the new concert season. Five musicians played a provocative performance in one of the most famous “fancy” streets in Belgrade, known as street with the most popular restaurants, cafés, bars and clubs. Formally dressed, with music stands and in the middle of the street, they stopped traffic and played a part of jazz concert. At the end,

they shocked the cheerful public by showing the banner with inscription: “Thank you for not coming”. The idea was funny and interesting, which drew attention immediately. But what was the most important is that the whole event was recorded and shared online straight away. Through Facebook and YouTube, video clip of this performance had more than 15.000 views for less than 24h. People started sharing and commenting online, which produced positive reactions among younger generations.

This is a good example how new media can engage and create awareness for a short time. Indeed, the event was interesting and impressive, but the effect wouldn't be the same without viral marketing. Video clips that were shared online had the link to Philharmonic Orchestra's web page, which could potentially led to immediate sales or new subscriptions.

Even they do not visit cultural institutions often, interviewees from this research stated that they have almost always enjoyed in cultural events. However, basically they do not have the habit to repeat it more often, as they have so much other activities that make them put arts out of their mind. Simply put, new generations like to enjoy in arts and everything what it offers, but this has to be communicated properly in order to animate them. Synergy of *enjoy, talk and do*, combined with the creativity (which should be the core of cultural institutions) can be used to produce magnificent effects. Belgrade Philharmonic Orchestra created a simple and funny event, which gained sympathies from thousands of young people online for a short period of time. Young people do want to enjoy in arts and especially if organization is open and engage them in friendly and to them interesting way. They also like to socialize, have fun and spend a pleasant evening in company of interesting people.

9 CONCLUSION AND RESEARCH RESULTS

In order to understand what are the effects of new media and how they can change communication with the audience, we have analysed new media concepts in detail, audience development, marketing communications and digital marketing strategies as well. This comprehensive theoretical research helped us to focus on key points in conducting observation, interviews and structured survey.

The research has been tailored to meet three specific hypotheses, which would eventually prove the main one.

H1 – Correct: New media are suitable for establishing successful communication between institutions and their younger publics.

When analysing secondary data we could have already assumed that younger people have got used to using new media on a regular basis. This could be also correct for young people from Belgrade. By conducting qualitative research and face-to-face interviews, we have got some insights what young people like in new media communication and what forms of new media do they prefer. It is evident that interactivity and the possibility involvement make new media far more attractive to younger people in Belgrade than traditional media. This is particularly proven by the fact how young people enjoy in good web sites of their favourite institutions.

Therefore we could say that new media are suitable for communication with younger generations because it offer more personal communication (or at least a sense of it) and the possibility of choice. Digital generation wants information to be available whenever and wherever they want. New media can be flexible enough to deliver the message tailored to its consumers.

H2 – Correct: Younger generations in Belgrade tend to consume new media widely.

Hypotheses number two has been completely confirmed by analysing secondary data. Ipsos Strategic Marketing's research clearly indicates that new media are vastly consumed among younger generations in Serbia, and especially Belgrade. This has been confirmed also within qualitative research, whereas only one participant have had negative attitude among new media. Nevertheless, the same person has explained that the reason for this is absence of Internet connection at home and lack of know-how.

H3 – Partly Correct: Cultural institutions in Belgrade currently do not use enough the potential of new media as a part of integrative communication strategy.

Detailed observation and online analysis have showed very dissimilar situation regarding online presence of cultural institutions. Event though every institution within the research, has it's official web presentation, very few have synchronised it with other elements of digital marketing and marketing communications. However, there are a few positive examples among cultural institutions. In these cases, web sites are very modern, good designed and have higher level of interactivity, which makes them much more interesting for the digital generation. These institutions also communicate successfully with their audiences using other new media, and they do it in accordance with their marketing strategies.

H0 Correct: New media, integrated in marketing and audience development strategies of cultural institutions in Belgrade, can successfully help in developing young publics and fostering mutual relationships.

After proving the specific hypotheses, we can agree that new media are definitely the means to communicate with young people. However, this communication, if not well planed, tailored to customer's needs and wants, synchronized with other organizational functions and if not consistent, it can be useless. On the other hand, new media can be powerful tool for building confidence and awareness among digital generation.

10 AUDIENCE DEVELOPMENT MODEL BASED ON INTEGRATED MARKETING COMMUNICATION STRATEGIES AND NEW MEDIA

Audience development is a complex and sophisticated process. There are numerous functions that have to be properly managed and coordinated in order to get results. It requires certain resources, which can include personnel, professional abilities in different areas, board support, special equipment or facilities and etc.

As there are multiple activities that will shape interactions inside the organization and between the organization and its surrounding, audience development is an undertake which needs to be thoroughly approached and planned. This approach is usually reflected in project management practice, which makes audience development process a project. As we know, project management is the ‘discipline of planning, organizing, securing, and managing resources to achieve specific goals.’ (Wikipedia, 2011) Elements that shape every project include defined beginning and end of the project, goals and resources that are available. ‘The primary challenge of project management is to achieve all of the project goals (Ireland, 2006) and objectives while honouring the preconceived constraints.’ (Phillips, 2003) Consequently, audience development has to be managed as a project, with specified goals and objectives, which should be accomplished in predetermined timeline.

Various organisations will have different publics and target groups, which all need different approaches. In this model there are rather a general guidelines, which can be used in planning an audience development project focused on building younger audiences – the digital generation. As we could see throughout this paper, new media are indispensable in communication of young people, so they have to be properly implemented in audience development strategies as well.

10.1 Preparation and initiation

10.1.1 Forming the project team

The most important element of every project is human resources. It is very important to select appropriate individuals, who will be appointed with different project tasks. Project team must include people who are important in organization and committed to it. Audience development requires tactics, which need expertise from different fields. Sometimes it will be necessary to outsource some functions, which will produce better results. For example, organization can appoint freelancers for some special creative tasks, like graphic design or photography. It is also essential to set authorities and responsibilities in advance.

To be successful in audience development, project manager must have committed team and support of the whole organization. That is why internal communication is important, in order to convey the message why audience development is important.

10.1.2 Analysing your organization

Audience development is about communicating values and artistic excellence to animate existing and potential audiences. If organization does not have a clear picture of itself, it is impossible to do this. In order to get new audiences and deepen the relations with existing ones, it is important to know what organization can offer to its public, what kind of resources does it have at disposal and in which direction it will go in the future. By assessing organizational history, significant information can be acquired that will help in planning. Connolly and Cady suggest some questions in organizational analysis:

- ‘Have programs and services shifted significantly?’
- Is the organization offering more programs and services than before?
- Have some programs or services been dropped?
- Have new programs or services been added?
- Has overall attendance increased or decreased?
- Are some programs attracting growing audiences and is attendance dwindling for others?
- Is membership growing, shrinking, or remaining at the same level?
- Has infrastructure (board and staff size, financial support, equipment, and facilities) grown, shrunk, or remained static?’ (Connolly & Cady Hinand, 2001, p. 26)

- Is growth in expenditure keeping pace with growth in income?
- Is audience growth paralleled by increasing admissions income?
- Is audience growth paralleled by increasing membership size?

Cultural organization must have clear mission and vision so it can position itself in the surrounding. This is both important for the employees and the audience. If the people who work together do not share the same picture about the organization, it will be very hard to create and communicate organizational public image. Without it, organization will not be able to build its audience.

10.1.3 Analysing the audience

In order to be able to create audience development strategy, organization has to be well informed about its existing audiences. This helps organization to understand its public, see who they are and how happy are they with current programs, what else would they like to see and etc. Usually the analysis of existing publics include assessing several questions:

- Who is the audience (basic demographic data)
- Are there different groups with similar profiles
- Do different programs attract different people
- Is existing public composed of regular customers
- Is the public growing or shrinking
- What people think about the organization and its programs and etc.

10.1.4 Understanding community

Sometimes there are specific needs in the local community, which can be met by cultural and artistic organisations. This is a chance to gain new audience and help in solving problems.

10.2 Setting goals and planning

10.2.1 Segmenting audience and identifying the needs

Segmenting audience includes identifying different sub-groups of people with common characteristics and preferences. Audiences can be categorized according to geographic, demographic and psychographic characteristics, level of engagement with arts, relationship to

organization and many other ways. Segmentation is important, as organization needs to approach differently to its segments.

By segmenting audiences, organization will be able to see which programs and services serve what audiences. Then, it will be possible to identify unmet needs for each audience category. These can involve from basic introductions to an art form to more complex focus groups, seminars or special materials intended for audience education.

In Belgrade it is a common case that theatres work with elementary and high schools. However, this cooperation is reduced only to bringing children to a theatre play without any previous introduction. It would be much more effective to work with children before and after the play, in order to make it more interesting and easily understandable for them. This could include organizing workshops, seminars, lectures, events, socializing with actors and etc.

10.2.2 Selecting target audiences

After segmenting and analysing the audience, organization have to direct its efforts to the audiences which it wants to develop. Some general impacts on the audience can be (Connolly & Cady Hinand, 2001, p. 43):

- Attracting new audiences
- Developing culturally diverse or culturally specific audiences
- Deepening exiting audiences' understanding of the arts
- Providing opportunities for audience participation in the arts

10.2.3 Setting goals

Setting goals is vital in every project. It is simply an endpoint to which direct the organization and motivate its personnel. According to Doran, goals have to be specific, measurable, attainable, relevant and time-bounded. (Doran, 1981)

By choosing target audiences and type of impact on them, organization should determine precise goals. Example for this would be an audience development program that has the goal to promote awareness and attendance of its artistic programs among younger people in certain community. Furthermore, this goal can include measurable results, so that progress can be monitored and evaluated, i.e. 20% more people from the age 21-26 in next 6 months.

10.2.4 Designing audience development strategies

If have any, organization should first start with the analysis of existing audience development strategies. It should consider previous campaigns and projects in order to compare the results. New strategies have to be tailored to audience needs and pre-set organizational goals. Connolly and Candy suggest some programmatic and marketing strategies:

- Creating a new program that appeals to a specific new target audience, engages an existing target audience more deeply, or attracts a cross-section of audiences;
- Modifying a program by adding an orientation session to help new audiences better understand the upcoming presentation, or expanding the program with supplemental
- Activities such as independent discussion groups that provide deeper or more sustained engagement for those audiences that desire it;
- Changing the timing or location of an event to increase accessibility for target audiences that have previously been excluded due to these factors;
- Marketing a program or service more directly to potential audiences that fit the target audience profile and providing incentives to attend programs, such as discount admissions;
- Collaborating with a partner institution to present programs or services to audiences that may have previously been difficult to access;
- Choosing to work with artists who are particularly interested in audience development techniques. (Connolly & Cady Hinand, 2001, p. 50)

10.3 Integrated marketing communications and audience development

Without proper marketing strategy, the whole audience development program can be a failure. Integrated marketing communications and how they are important today in creating and fostering relationships with audience have been already discussed. Audience development strategies need support in terms of marketing communications so it can be successfully implemented and presented to the audience. In order to raise awareness of some new artistic program, and attract new public, organization has definitely to employ marketing tactics. Educational programs would need marketing activates in order to promote its

lectures, seminars and publications. However, it is very important to coordinate marketing activities with audience development goals.

10.3.1 Market research – understanding the audience

Every marketing activity should be according to some research. In this case, audience development strategy would certainly benefit from information on customer behaviour and their preferences. People in charge of audience development programs have to understand their public in order to efficiently communicate with them. There are numerous ways to conduct a research including basic observations, surveys, focus groups, interviews and etc.

Customer relationship program is used by the most successful organizations both in business and arts sector. It helps organizations to collect data on their regular and occasional customers and then adjust its communications accordingly.

10.3.2 Engaging the digital generation via new media

As we have stressed throughout the paper how young people use new media, we will now give some basic guidelines how to employ new media in audience development programs. Until now, the organization should have the clear image of audiences it wants to develop and appropriate strategies that will be implemented. New media can help in reaching the audience, creating awareness, educating, reminding, selling the tickets and etc. They can be employed in some basic audience development impacts:

- Attracting new audiences – Young people spend much of their free time online, surfing the web and social media. However, online outlets of cultural organisations have to be configured well in order to attract younger people.
- Developing culturally diverse or culturally specific audiences – New media are perfect for targeted communications. For example, cultural organisations can use flexibility of Internet to create web sites on minority languages, which can attract culturally diverse people.
- Deepening existing audiences' understanding of the arts – Besides organizations' web sites that are rich in content and interactive, regular newsletters, forums and blogs can be used to educate the audience.
- Providing opportunities for audience participation in the arts – flexibility of the digital technology offers the possibility to engage people online with various multimedia projects. The good example for this is an art project by Erik Krikortz that explores

and analyses emotions of individuals, cities and countries all over the world. People from different cities can simply log on the official web site of the project and participate by grading their “form for the day” on a scale with seven levels, emotional states denoted by a colour code from purple to red. This project was presented during the 51th October salon in Belgrade. A median value of all incoming answers was continuously calculated, and the colour that represented the actual collective emotions of Belgrade was projected on Palace Albania. For seven weeks the building became a thermometer for the feelings of the city. (Krikortz, 2010)

In order successfully engage younger audiences, organization should focus on several new media outlets.

10.3.2.1 Web site

By analysing audiences and conducting market research, audience development planning team can get some insights in how their customers use media to interact with the organization. Accordingly, web site’s functions and interactivity have to be adjusted. Young people usually prefer well-designed and appealing web sites. The level of interactivity is also important. In the last few years, web site development has evolved to the next level, which has introduced Web 2.0. The term Web 2.0 is associated with web applications that facilitate participatory information sharing, interoperability, user-centred design, and collaboration on the World Wide Web. A Web 2.0 site allows users to interact and collaborate with each other in a social media dialogue as creators (prosumers) of user-generated content in a virtual community, in contrast to websites where users (consumers) are limited to the passive viewing of content that was created for them. Examples of Web 2.0 include social networking sites, blogs, wikis, video sharing sites, hosted services, web applications, mishaps and folksonomies.

If it wants to attract younger generations, cultural organization should use at least some basic Web 2.0 elements.

10.3.2.2 Facebook profile

There is no need to stress how Facebook is important for younger people, as it is the most used social network in Serbia and Belgrade as well. However, it is not enough for cultural organization only to create a fun page and be successful in communication with its audience.

Facebook profile of a cultural organization has to be a community, in which will young people enjoy. The medium of Facebook can be used in different ways. Various types of profiles can represent an organization (personal profile, local business, non-profit organization, entertainment/arts and etc.). Combination of these will produce the best effects:

- **Facebook profile** –creating a personal profile for the organization or the person in charge of communication is a good way for long term positioning and establishing online relationships with the audience. It gives the opportunity to *add friends* and spread the network. There are several things that need attention:
 - Profile picture has to be interesting and attractive. If it is the logo of the organization, it has to professionally adapted for internet (regarding resolution, colours and etc.)
 - Adding friends: new friends should be added every day but not more than 25 because of spam.
 - Wall: it is the main platform for interaction with users and it should be updated regularly. Also, when appropriate, organisation’s profile should comment on friend’s statuses, pictures, links and etc.
 - Photo albums and videos: Photo updates are maybe the most used function on Facebook. Young people enjoy seeing and commenting pictures.
- **Fun pages** – Facebook Pages, known as Fan Pages, are designed for businesses, brands, companies, products, non-profit organisations and other. It enables public figures, organizations and other entities to create an authentic and public presence on Facebook. Users can be encouraged to become fans and share information with them by uploading pictures, videos, status updates, hosting discussions and displaying wall posts. Unlike Facebook Profiles, Pages are visible to everyone on the Internet and are generally better for long-term relationships with the audience. (Social Maximizer, 2011)
- **Groups** - Facebook Groups allow people to come together around a common cause or activity to express their views. One of the best features of groups is the ability to send messages directly to members’ Facebook inboxes. It’s a great way to form a community and help your brand image. Nowadays, it’s almost a necessity for movies to establish their presence on Facebook during its post-release period as Facebook users look for movies here. The good thing here is that you can send bulk invites to

your friends, while it is manually done on Pages. Groups are generally better for hosting quick active discussions and attracting attention. (Social Maximizer, 2011)

- **Events** - Events can help organization to connect with its target audience and invite them for its events, even if they aren't on the friend list or one of organisation's fans. Events can be created individually or even from Profiles, Pages.

Some other tips for establishing relations with Facebook users are (Social Maximizer, 2011):

- Being unique and keep updating
- Using a big profile picture
- Tagging Fans in Photos
- Rewarding loyal supporters
- Using contests and polls
- Actively participating outside the page
- Integrating Facebook social plugins to the official web site

Facebook advertising can be a powerful tool for attracting new customers. It is interesting as the advertiser can precisely select which people to target (regarding age, sex, location, marital status and etc.).

10.3.2.3 YouTube channel

YouTube can be very interesting for cultural organisations and especially performing arts. Organisation can create its *channel*, which is its official page on YouTube. It can be customized and it can display favourite videos from other users, activity streams, comments, subscribers, and other social networking features.

YouTube Channel can be connected with Facebook and official presentation of the organization, so that videos can be disseminated online easily. Sometimes, video of an event or theatre play can be much more effective than the picture. Young people especially like to share videos among themselves, which can attract new audiences.

10.3.2.4 Mobile devices

More and more people are starting to use mobile devices like smartphones and tablet computers daily. Web sites can be optimized for mobile phones, which will give much more

functionality and better experience on these devices. Also, many organizations have its own applications for smartphones, which can be used for various interactive functions.

10.4 Monitoring and controlling

During audience development campaign, constant monitoring and controlling is necessary in order to make sure everything is going according to plan and make corrections if needed. Digital media are very suitable for monitoring, as everything is measurable – web site visits, fans on Facebook, YouTube video views. Finally, everything has to be compared with audience response – which is the ultimate goal.

10.5 Evaluation and closing

In this final phase, the project is closed and evaluated. Project team will compare the results with predefined goals and assess how successful was their audience development strategy. Evaluation is important and necessary for future similar projects. If organization wants to keep its good results and audiences, it will have to constantly launch new projects and build their strategies upon the previous results or failures.

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12 APPENDIX

12.1 Questionnaire – cultural institutions and new media marketing

1. Please choose the type of your cultural institution:
 - Museum
 - Gallery
 - Theatre
 - Library
 - Music
 - Archive

2. Does your organization have separate marketing manager function (person responsible for communications or PR)
 - Yes
 - No

3. Does your organization has a marketing / communication strategy and an adequate marketing plan?
 - Yes
 - No

4. Do you have digital marketing strategy?
(Strategy relating to promotion of the organization audience development through new media, mainly Internet)
 - Yes
 - No

5. How do you see your public, as homogeneous or segmented?
(Is it a group of people with similar preferences or it makes different groups consisted of people with different preferences and habits in relation to the institution)
 - Segmented audience (several groups)
 - Homogeneous audience (one group)

6. Do you think young people are an important part of the audience of your institution? *
 - Yes
 - No

7. Do young people use new media more than traditional?
(New media are Internet, mobile devices, interactive television and other, while traditional are print, radio, television...)
 - Yes
 - No

8. Does your organization use CRM?
(Customer relationship management - an electronic database of your customers with data on their preferences)
 - Yes, with complex database (basic data, past purchases / visits, etc.)
 - Yes, with simple database (basic data – name, phone and e-mail)
 - No

9. Do you regularly use email to communicate with your audience?
- Regularly
 - Sometimes
 - Never
10. Are your email campaigns tailored to the audience based on their preferences within CRM database?
- Yes
 - No
11. What do you think how is web site important for the relationship with the audience?
Rate on a scale of 1 - 5, where 5 has the highest value.
- 1
 - 2
 - 3
 - 4
 - 5
12. Do you use social networks to communicate with your audience?
- (Facebook, MySpace, Twitter, YouTube...)
 - Yes, extensively
 - Yes, sometimes
 - No
13. Do you advertise on the Internet and how?
(Please check all forms of advertising)
- Google AdWords
 - Facebook Advertising
 - Key words - optimization of web pages for search engines
 - Banner advertising
 - Other
 - We do not advertise on the Internet
14. Do you have special marketing tactics to communicate with younger generations and how much do you use new media for that purpose?
- Yes we have special marketing tactics for younger people and we use new media very much
 - Yes we have special marketing tactics for younger people, but we do not use new media very much
 - We do not have special marketing tactics for younger people
15. Do you plan to develop new media communications in the future?
- Yes
 - No

12.2 Quantitative research - Cultural institutions in Belgrade: presence in new media, research results

Basic info		Core site					Facebook					Youtube				Twitter				Internet advertising				Categorisation of institutions by new media offer and extent
Name of the institution	Art form	Url	Visual appearance (1-5)	W3C standard (1-5)	Online shop/books/online catalogue (libraries)	E-mail newsletter/RSS feeds	Forums & community (blogs)	Discoverability (google)	Other languages	Type of profile	Members /fans/ friends	Official photos	Wall posts activity (last 2 months)	Link on web page	Youtube channel	Twitter profile	Google AdWords	Facebook	Keywords (SEO optimisation)	Banners	Total interactive communication elements	Social media activity	Internet advertising	
1. Kulturni Centar Beograd	Cultural centre	http://www.kcb.org.rs	5	✓	✓	✓	✓	1	English	Entertainment & Arts (3 profiles)	1.092	20+	None	✓	✓	✓	✓	3	Low	1	3	Low	1	Basic new media marketing
2. Dom omladine Beograd	Cultural centre	http://www.domomladine.org/	5	✓	✓	✓	✓	1	English	Organisation	2.105	100+	Very High	✓	✓	✓	✓	5	Very High	0	5	Very High	0	Rich new media experience
3. Dom kulture studentski grad	Cultural centre	http://www.dksg.rs	5	✓	✓	✓	✓	1	English	Local business	883	50+	Very High	✓	✓	✓	✓	3	Medium	0	3	Medium	0	Rich new media experience
4. Studentski kulturni centar	Cultural centre	http://www.skc.org.rs	4	✓	✓	✓	✓	1	English	User Profile	4.488	50+	Low	✓	✓	✓	✓	1	Medium	0	1	Medium	0	Basic new media marketing
5. Arhiv Jugoslavije	Archive	http://www.arhivju.gov.rs	3	✓	✓	✓	✓	1	English	User Profile	611	50+	Low	✓	✓	✓	✓	1	Low	0	1	Low	0	Basic new media marketing
6. Arhiv Srbije	Archive	http://www.archives.org.rs/	3	✓	✓	✓	✓	1	English	Community	71	1	None	✓	✓	✓	✓	2	Very Low	0	2	Very Low	0	Basic new media marketing
7. Istorijski arhiv Beograd	Archive	http://www.arhiv-beograda.org/	3	✓	✓	✓	✓	1	English	Government Organisation	465	50+	High	✓	✓	✓	✓	0	Medium	0	0	Medium	0	Basic new media marketing
8. Jugoslovenska kinoteka	Archive	http://www.kinoteka.org.rs	2	✓	✓	✓	✓	1	English	Local business	1.593	<10	Medium	✓	✓	✓	✓	0	Low	0	0	Low	0	Low level of new media marketing
9. Narodni muzej	Museum	http://www.narodnimuzej.rs/	3	✓	✓	✓	✓	1	English	User Profile	5.000	100+	High	✓	✓	✓	✓	0	High	0	0	High	0	Basic new media marketing
10. Muzej primenjene umetnosti	Museum	http://www.mpu.rs/	3	✓	✓	✓	✓	1	English	Museum/ART gallery	2.504	<50	Low	✓	✓	✓	✓	1	Medium	0	1	Medium	0	Basic new media marketing
11. Istorijski muzej Srbije	Museum	http://www.imus.org.rs/	3	✓	✓	✓	✓	1	English	User Profile	4.786	<50	Medium	✓	✓	✓	✓	0	None	0	0	None	0	Basic new media marketing
12. Vojni muzej	Museum	http://www.muzejimod.gov.rs/	4	✓	✓	✓	✓	1	English	Organisation	494	100+	Medium	✓	✓	✓	✓	1	Medium	0	1	Medium	0	Basic new media marketing
13. Muzej afrike	Museum	http://www.museumafricart.org/	4	✓	✓	✓	✓	1	English	Organisation	494	100+	Medium	✓	✓	✓	✓	0	None	0	0	None	0	Basic new media marketing
14. Muzej nauke i tehnike	Museum	http://www.muzejmt.rs/	4	✓	✓	✓	✓	1	English	User Profile	569	✓	Low	✓	✓	✓	✓	0	Low	0	0	Low	0	Basic new media marketing
15. Muzej Nikole Tesle	Museum	http://www.tesla-museum.org	3	✓	✓	✓	✓	1	English	User Profile	569	✓	Low	✓	✓	✓	✓	0	Low	0	0	Low	0	Basic new media marketing
16. Prirodniški muzej Etnografski muzej u Beogradu	Museum	http://www.mhribeo.rs/	5	✓	✓	✓	✓	1	English	Organisation	494	100+	Medium	✓	✓	✓	✓	2	None	0	2	None	0	Basic new media marketing
17. Muzej grada Beograda	Museum	http://www.etnografiskimuzej.rs/	2	✓	✓	✓	✓	1	English	Local business	2.075	150+	Medium	✓	✓	✓	✓	2	Medium	1	2	Medium	1	Rich new media experience
18. Muzej savremene umetnosti	Museum	http://www.mnbg.org.rs/	4	✓	✓	✓	✓	1	English	Museum/ART gallery	2.216	20+	High	✓	✓	✓	✓	4	High	0	4	High	0	Rich new media experience
19. Muzej istorije Jugoslavije	Museum	http://www.misub.org.rs/	5	✓	✓	✓	✓	1	English	Entertainment & Arts	1.047	20+	Low	✓	✓	✓	✓	3	Low	2	3	Low	2	Rich new media experience
20. Vukova zadužbina	Endowment	http://www.vukova-zaduzbina.rs/	4	✓	✓	✓	✓	1	English	Museum/ART gallery	2.026	30+	High	✓	✓	✓	✓	2	High	2	2	High	2	Basic new media marketing
21. Zadužbina Ilje M. Kolarca	Endowment	http://www.kolarac.rs	2	✓	✓	✓	✓	1	English	Organisation	126	<10	Low	✓	✓	✓	✓	0	None	0	0	None	0	Low level of new media marketing
22. Beogradska Filharmonija	Music art	http://www.bgf.rs/	5	✓	✓	✓	✓	1	English	Non-profit organisation	4.385	150+	High	✓	✓	✓	✓	5	Very High	2	5	Very High	2	Rich new media experience
23. Jugolonecrt	Music art	http://www.jugolonecrt.rs/	5	✓	✓	✓	✓	1	English	User Profile	2.952	50+	High	✓	✓	✓	✓	1	High	0	1	High	0	Basic new media marketing
24. OSONE Biblioteka grada Beograda	Library	http://www.osone.rs	5	✓	✓	✓	✓	1	English	Non-profit organisation	5.172	150+	High	✓	✓	✓	✓	4	Very High	1	4	Very High	1	Rich new media experience
25. Narodna biblioteka Srbije	Library	http://www.nlbs.rs	3	✓	✓	✓	✓	1	English	Library	2.588	20+	Medium	✓	✓	✓	✓	6	High	2	6	High	2	Rich new media experience
26. Narodno pozorište	Theater	http://www.narodnopozirote.co.rs	4	✓	✓	✓	✓	1	English	Community	84	1	None	✓	✓	✓	✓	2	Very Low	1	2	Very Low	1	Basic new media marketing
27. Atelje 212	Theater	http://www.atelje212.rs/	5	✓	✓	✓	✓	1	English	User Profile	4.979	100+	High	✓	✓	✓	✓	6	Very High	1	6	Very High	1	Rich new media experience
28. Beogradsko dramsko pozorište	Theater	http://www.bdp.rs	4	✓	✓	✓	✓	1	English	Entertainment & Arts - Theater	1.610	100+	Low	✓	✓	✓	✓	1	Medium	0	1	Medium	0	Basic new media marketing
29. Pozorište Boško Buha	Theater	http://www.boskobuha.rs	4	✓	✓	✓	✓	1	English	Open Group	✓	✓	Low	✓	✓	✓	✓	1	Low	0	1	Low	0	Basic new media marketing
30. Muzej pozorišta "Buko Račević"	Theater	http://www.muzejpozorište.co.rs/	5	✓	✓	✓	✓	1	English	Common interests - Activities	1.074	50+	Low	✓	✓	✓	✓	1	Medium	0	1	Medium	0	Basic new media marketing
31. Jugoslovensko dramsko pozorište	Theater	http://www.jdp.rs/	4	✓	✓	✓	✓	1	English	Entertainment & Arts - Theater	4.110	19	Low	✓	✓	✓	✓	0	Medium	0	0	Medium	0	Basic new media marketing
32. Zvezdara teatar	Theater	http://www.zvezdarteatar.rs/	3	✓	✓	✓	✓	1	English	Artist	753	20+	Low	✓	✓	✓	✓	2	Low	0	2	Low	0	Basic new media marketing
33. Pozorište na Terazijama	Theater	http://www.pozorištereazije.com/	2	✓	✓	✓	✓	1	English	Group	734	0	Low	✓	✓	✓	✓	0	Low	0	0	Low	0	Low level of new media marketing

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Aleksandar Babić was born 18.07.1987 in Dobož, BiH. After finishing elementary school in Belgrade and Ninth Belgrade Gymnasium, he studied media management at the Faculty of Management in Novi Sad. In 2010 he graduated with an average mark 10 and then started a master's programme in Cultural Policy and Management at the University of arts in Belgrade.

Besides management, Aleksandar is particularly interested in marketing in culture and new media. At the moment, he has an advertising agency, which enables him to enjoy in creative work by being engaged in photography and design.