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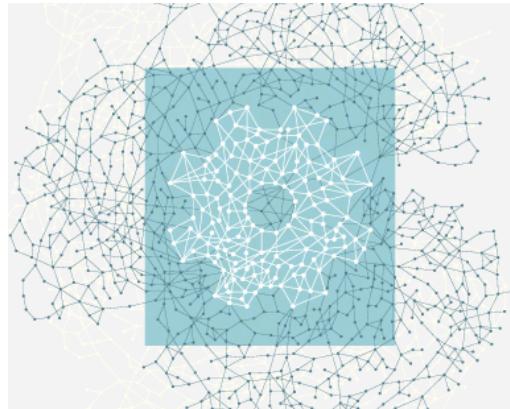
UNIVERSITE LUMIERE LYON 2
Faculté d'Anthropologie et de Sociologie



UNESCO Chair in Cultural Policy and Management

MASTER THESIS

Marketing in Arts and Culture: Innovative tools in Marketing: Their potential and use with the case study of classical music



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SUMMARY

Marketing is today an essential part of success of any organization, business or cultural, of any individual effort, idea, project, plan, philosophy or any other creation devised by the busy human mind. Art has to be more involved in the general society and use the technological development in the best possible way. It has to understand the people for whom it is meant for, and the fact that the times have changed and are changing rapidly every day. The issue of audience is closely related to the issue of marketing in arts and culture. There is no impact of art if it is not influencing its surroundings.

In this paper, case studies are from 2 institutions chosen as representative of two categories in Serbia. The first one of a mainstream multi disciplinary institution of National Theatre in Belgrade with a very small budget for the Marketing department and some awareness and opportunities taken in on-line marketing sense, with research and marketing analysis done. The second one is a non-centralized institution of The Symphonic Orchestra of Nis, with a small budget overall, and less awareness of potential at hand. The two cases are a part of a very specified classical culture field, very narrow and not widely popular. Considering the fact that their budgets have to be distributed very carefully, issues of efficacy and efficiency become essential. This is where on-line tools of marketing can be of help.

This paper offered three main hypothesis. It has been established that new tools of Marketing and use of modern technologies are in fact acting as the simplest tools of promotion. They do represent a two-way exchange of information/feedback and messages about cultural contents and actors. However, it cannot be established with a certainty if there is a co-relation between out-turn of the audience and use of on-line and newer marketing tools. Main reasons for visitations are that audience *likes to watch performances, then to satisfy cultural and artistic needs and to see a quality repertoire*. Therefore, we can say that there is no one individual factor that influences the outturn of the audience.

And finally, the hypothesis that the cultural field can benefit from the use of on-line marketing, and not only for promotion of manifestations but also for demystification of cultural contents, and popularization of this art form, as well as for enhancing intercultural dialogue and spreading understanding and appreciation has been widely elaborated and established throughout his paper.

ABSTRACT - FRENCH

RÉSUMÉ

Ce mémoire a été inspiré par l'expérience que j'ai acquise au cours de nombreuses années en tant que membre actif dans le domaine de la musique classique, ainsi que dans les domaines des relations publiques et du marketing dans le cadre du management. Par ailleurs, cette étude a été inspirée par la pratique quotidienne et le savoir-faire de l'utilisation en ligne de l'espace cyber, ainsi que d'autres moyens mis au point par la technologie moderne d'aujourd'hui. J'ai remarqué une certaine divergence dans la mise en œuvre des outils de marketing, et dans le rythme de modernisation de la communication mondiale entre la culture dominante et la musique classique.

Les dernières années ont apporté de nombreux changements. D'une part, les changements de plus en plus grands, ont rendu facile, aux individus indépendantes, à obtenir même des chances de commercialisation, mais ceci a provoqué une augmentation de quantité et un débordement de matériau, ce qui a rendu plus difficile d'avancer à travers une vaste offre vers les données essentielles. D'autre part, le nombre croissant des options concernant le marketing a créé un besoin de bien choisir où concentrer les sources, ce qui fait que la recherche dans le champs de l'information est essentielle pour l'efficacité de même que pour l'efficience.

Aujourd'hui, le marketing peut non seulement reprendre l'utilisation des formules déjà établies, ce qui semble avoir porté fruit. Chaque projet doit être entrepris individuellement, et selon la situation.

Dans les pays comme la Serbie, où on investi rarement dans la culture, quant à la musique classique, il devient essentiel de ne pas gaspiller les ressources dans des domaines ne se montrant pas efficaces, le marketing traditionnel, mais d'investir dans l'éducation et pousser la culture dans une manière de penser plus corporative.

Le but ici n'est pas simplement de vendre un spectacle, une pièce de théâtre, ou pour rester dans le sujet de notre étude, un concert ou un spectacle d'opéra. ***Le***

véritable objectif est de parvenir à la sensibilisation du public, d'offrir des choix, et de les rendre aussi visibles que la culture dominante. Ce n'est pas non plus une question de forcer les valeurs sur l'audience. Le marketing, tout en gardant ses propres objectifs promotionnels, doit s'effectuer à titre *explicatif* et aussi *social*. Il y a trop de marques aujourd'hui. Tout ce qui devrait être mis en œuvre existe déjà, et c'est le comportement social et la socialisation des comportements. Traduit dans le domaine culturel, les nouvelles technologies permettent un minimum de ressources (le temps et l'expertise le plus), et apporte le maximum de résultats. Ceci est le sujet de ce mémoire.

Les objectifs principaux de cette recherche sont:

- D'analyser la situation et les acteurs dans le domaine culturel aujourd'hui.
- De définir la position du marketing dans le domaine de la culture et des arts.
- De démontrer et mettre en évidence les nouvelles formes et outils de marketing
- D'analyser et de trouver des solutions possibles pour le Marketing dans le domaine culturel, spécialement dans le domaine des institutions et des artistes individuels, pour aboutir à de solides bases théoriques pour un travail futur, en particulier en Serbie, ainsi que
- D'utiliser le marketing en ligne en tant que outil d'amélioration de la prise de conscience générale et la portée des intérêts du public
- Pour aider à trouver les meilleures pratiques possibles qui auraient une portée plus directe vers le public.
- D'améliorer les possibilités de l'accessibilité des arts de la musique classique
- D'enrôler les options et les pratiques des autres domaines sociaux dans le but de décrire la situation de la société d'aujourd'hui
- D'analyser les nouvelles solutions dès qu'elle sont apparues et de les mettre dans un contexte culturel

Hypothèses proposées

Hypothèse 1

De nouveaux outils de marketing et d'utilisation des technologies modernes ne sont qu'un simple outil de promotion. Ils représentent un échange dans les deux directions information/feed back et messages sur le contenu culturels et les acteurs.

Hypothèse 2

Il y a une co-relation entre l'écho du public et l'utilisation en ligne des outils de marketing les plus récents.

Hypothèse 3

Le domaine culturel peut bénéficier de l'utilisation du marketing en ligne non seulement pour la promotion des manifestations, mais aussi pour la démystification des contenus culturels, et la vulgarisation de cette forme d'art, ainsi que pour le renforcement du dialogue interculturel et la diffusion de la compréhension et l'appréciation.

LA RECHERCHE

Ce mémoire a été rédigé à partir de deux sources principales de recherche qui seront décrites.

La première est l'analyse du Théâtre national de Belgrade menée par l'Institut de recherche pour le développement culturel et l'autre, les résultats du sondage en ligne de la Culture Echo.

Les deux visent à présenter la situation actuelle et conformément à cela, en offrent des recommandations pour de futures pratiques.

EXTRAIT:

Comment les ressources en ligne aident-elle à créer une idée valide sur le public? Le feed back, peut-il être dans quelle mesure aider à concevoir la politique du programme d'une institution? La disponibilité des informations est-elle le seul paramètre de l'écho du public, et quels sont les concurrents dans la lutte pour la disponibilité du public?

A-t-on prêté suffisamment d'attention à la question de la démystification,

l'explication, l'éducation du public à travers le marketing? Est-ce que cela inclut ou non une préoccupation au sujet de l'avenir du public cible et du marketing en service des corpus existant ou bien il vaut mieux atteindre un nouveau public? Quelles possibilités le cyber monde nous offre-il quant à l'accès facile à la population? L'utilisation d'Internet se traduit-elle vraiment par les possibilités en ligne, ou bien ce n'est qu'un voeu pieux? Comment les technologies modernes modifient-elles les 4P du marketing et pourquoi? Comment cela fonctionne vu sous l'angle de l'industrie musicale classique et sa problématique spécifique?

Le but de cet article est de distinguer les avantages et les inconvénients, les opportunités et les espoirs illusoires, et d'aider les artistes ainsi que les institutions culturelles de trouver des idées pour une place dans un espace réel et le cyber marché dont tous les deux sont saturés.

Comment se servir du marketing en promotion des institutions, non seulement des artistes mais aussi de présenter l'image totale de la marque d'une nouvelle façon, grâce aux nouvelles technologies, la façon d'effectuer des actions éducatives et informatives, mais aussi simples, afin d'attirer le public rien que pour leur propre bien-être et satisfaction culturels ce qui est d'une grande importance aujourd'hui, alors que la baisse générale de la conscience spirituelle et culturelle et de l'activisme sont largement présents. En liant les possibilités technologiques et marketing et en élaborant une co-relation avec le public cible, on vise principalement à la sensibilisation, la disponibilité de l'information, l'explication et l'accueil des manifestations artistiques comme quelque chose de familier et intéressant. Les informations en ligne sont plus accessibles à la population même si l'information elle-même est pas ce que l'utilisateur cherche. Les sites comme Facebook et YouTube se servent d'une analyse élaborée afin d'offrir aux utilisateurs les informations sur le contenu qui les intéresse, mais aussi pour les informer sur les activités des autres. Cela fait que le facteur de socialisation augmente et crée ainsi un meilleur environnement de présentation d'un certain événement culturel, qui, à part le fait d'être artistiquement pertinent, donne l'occasion aux gens de se mêler et se connecter, de créer un réseau et de rencontrer d'autres gens. Ceci est notamment lié à la valeur essentielle du caractère humain – le facteur social.

La description sur le fonctionnement des nouvelles technologies est présentée avec les précisions supplémentaires de ce qui pourrait être décrit graphiquement comme l'effet "goutte d'eau" ou "réaction en chaîne ", un concept qui sera élaboré plus tard. Il y a un début du flux d'information, qui se propage à travers l'entourage immédiat, puis devient trop grand pour son groupe cible ce qui fait qu'il s'étend autant que possible. L'impulsion initiale est transférée et habilité par les particuliers, en se ramifiant et en atteignant les utilisateurs les plus réticents et les moins intéressés. Ce résultat pourrait facilement provoquer un retour ou un intérêt inattendu. Avec les systèmes de suivi et les options de RSVP, il reste plus d'espace aux présomptions calculées sur le succès du marketing et donc une plus grande attention, au début du processus, peut être portée sur les points vierges détectés et la mise en œuvre de nouvelles stratégies.

Les nouvelles technologies se développent rapidement, et il est important de les suivre. Mais pour ce faire, il est nécessaire de comprendre et de les analyser, de même que la situation actuelle dans les deux domaines - du marketing des arts et la culture, ainsi que dans la culture générale. L'utilisation de l'Internet à des fins de marketing est de plus en plus présente, avec un nombre d'usagers en ligne réguliers qui augmente. Ceci est accepté dans le secteur du business, et devrait l'être davantage dans le secteur culturel. L'utilisation massive des outils en ligne tels que Facebook, Twitter, YouTube, etc, est une occasion pour qu'ils soient exploités et mérite une attention ainsi que le marketing à des fins éducatives et le développement institutionnel.

Avec le besoin croissant des institutions de devenir plus autonomes et de se procurer seules plus de revenus et de devenir moins dépendantes du financement public, ce type d'analyse et de perspicacité devrait fournir des lignes directrices et des idées pour la gestion institutionnelle.

Par ailleurs, toute recherche sur le public et l'implication des acteurs des institutions et du domaine artistique, ne peut être que bénéficiaire à l'analyse et aux futures pratiques. Avoir une image précise sur une chose et les outils disponibles, aide à la mise en œuvre des meilleures pratiques et à la découverte de nouvelles pratiques.

Avec une analyse perspicace, on peut être sur de savoir comment faciliter la prise de décision et de quelles fonctions se servir.

La définition des objectifs et des résultats pertinents et la connaissance rendent l'objet de recherche spécifique moins obscurs, mis à jour et accessible.

Dans ce cas, lorsqu'il s'agit d'art, l'objectif principal de l'analyse est la mise en œuvre dans un contexte social plus vaste et dans une communauté.

Quel est l'élément qui diffère les termes traditionnels tels que le produit, le prix, le placement, la promotion et les gens de ce que nous trouvons dans le domaine de la culture?

Quels sont nos objectifs et quelle est leur essence même, le facteur dont nous devons tenir compte, les éléments et les contextes dans lesquels ils existent?

Pourquoi est-il important de faire cette distinction?

En nous servant du marketing en ligne, il est devenu plus facile d'établir les intérêts individuels et de sélectionner certaines données démographiques, et surtout par l'intermédiaire de divers réseaux sociaux.

Aujourd'hui, *les réseaux* rendent possibles les méthodes telles que le ciblage géographique et le géomarketing. Cela signifie que par détermination de l'emplacement physique, apparaissent des liens liés à des intérêts spécifiques. Ces liens connectent l'utilisateur à un contenu spécifique, qui est en conformité avec son goût spécifique, ou indiquent le point le plus proche afin de satisfaire les souhaits du consommateur.

Les techniques publicitaires en ligne ont fortement été touchées par les progrès technologiques dans l'industrie des télécommunications. L'obsolète paradigme de la méthodologie de la publicité composé de texte, dessins et modèles traditionnels de l'image a évolué vers des expériences multimédia plus audacieuses telles que la HTML, JavaScript et Adobe Flash. Par conséquent, les annonceurs peuvent participer plus efficacement et se connecter leur public avec leurs campagnes qui visent à façonner les attitudes des consommateurs et leurs sentiments à l'égard des produits et services spécifiques, ou en termes d'artistes de la culture, des événements et des projets. Ce changement majeur s'est amélioré et accéléré par le passage de la connection dial-up à l'Internet rapide.

Le sociologue américain Oldenberg a récemment analysé la société dans laquelle nous vivons et a reparti l'espace où nous vivons en 3 catégories principales : la maison, le travail et, pour le troisième, il a inventé le terme «*Le troisième endroit*».

Normalement, le troisième endroit est le bar, le restaurant, la bibliothèque, la rue, le bureau de tabac, les endroits où nous allons pour faire des échanges, les lieux de socialisation. Le troisième endroit s'est par la suite étendu à *un l'espace virtuel*, un lieu de partage, d'influence, d'ouverture, d'encouragement, de recommandation, d'expression des opinions, des impressions et des réflexions.

Le mot clé est *l'information*. La disponibilité de l'information. Aujourd'hui et demain. Mais non seulement la disponibilité de l'information existante, mais aussi les manières de construire les idées, les informations et les processus.

La culture est inséparable de son environnement social, et évidemment, le web est certainement devenu une autre sphère ou dimension.

La vie quotidienne a, en partie, été transférée sur ce plan existentiel, et avec son implication dans le monde de la réalité physique, il se dégage tout un éventail de nouvelles possibilités.

L'objectif de ce document est l'amélioration de l'approche du marketing dans le secteur des arts et de la culture, et il y est démontrée la façon *dont on peut le faire* et *pourquoi*.

I INTRODUCTION

This master thesis was inspired by many years spent as an active member in the field of classical music, as well as by some PR and marketing work done within the general management field. Also, the inspiration for this paper comes from everyday practice and knowledge of on-line uses of cyber space as well as of other means devised by the modern technology of today. I have found that there is some discrepancy in implementation of marketing tools, and keeping up with the pace of modernization of the global communication world itself between mainstream culture and field of classical music.

Last few years have brought along many changes. On one hand more and more intensive changes made it easier for even individuals to obtain some marketing chances, but also this caused a rise in quantity and overflow of materials, making it more and more difficult to protrude through vast offer. On the other hand, rising number of options in regards of marketing creates a need to carefully chose where to focus sources, so researching the information field is essential for efficacy and efficiency.

The very meaning of the word *Marketing* is also proliferating.

- **American Marketing Association Definition**

The process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational objectives.

- **American Heritage Dictionary's Definition of Marketing**

The commercial functions involved in transferring goods from producer to consumer.

- **Merriam Webster's Marketing Definition**

1 b: the process or technique of promoting, selling, and distributing a product or service

2: an aggregate of functions involved in moving goods from producer to consumer

- **Marketing Definition From MSN Encarta Dictionary**

the business activity of presenting products or services to potential customers

in such a way as to make them eager to buy. Marketing includes such matters as the pricing and packaging of the product and the creation of demand by advertising and sales campaigns.⁴

Note the phrasing: "*The process*", "*functions involved*", "*process or technique*", "*an aggregate*", "*the business activity*". These all get to the heart of the definition of marketing.

As a process, ground foundations of marketing will never become obsolete. We still deal with products, services, and ideas to sell at some price or arrangement. We reach and transfer them to our customers via some chosen mean of distribution. We promote and we advertise. Those are the basics. These basics still exist and they always will.

As a practice, it consists in coordination of four elements called **4P's**:

- 1) identification, selection, and development of a product,
- 2) determination of its price,
- 3) selection of a distribution channel to reach the customer's place, and
- 4) development and implementation of a promotional strategy.

Marketing differs from *selling* because (in the words of Harvard Business School's emeritus professor of marketing Theodore C. Levitt) "*Selling concerns itself with the tricks and techniques of getting people to exchange their cash for your product. It is not concerned with the values that the exchange is all about. And it does not, as marketing invariably does, view the entire business process as consisting of a tightly integrated effort to discover, create arouse, and satisfy customer needs.*"¹

Today, marketing cannot only presume the already established prescriptions which proved to work. Each project must be undertaken individually, and according to the situation.

For example, in the classical music field, especially in countries like Serbia where investments in culture are scarce, it becomes essential not to waste resources on non-effective, traditional marketing, but invest in education and push culture into more corporative way of thinking.

¹ <http://www.businessdictionary.com/definition/marketing.html>

The aim here is not merely to sell a performance, a play, or in light of our study-a concert or an opera show. ***The real aim*** is to reach awareness of the audience, to offer choice, and make it as visible as mainstream culture. This is not a matter of forcing values upon audience neither. Marketing, keeping its own promotional purpose, should perform explanatory and social purpose as well. There are too many brands today. What should be put to use is what already exists, and that is social and socializing behavior. Transferred to cultural field, new technologies enable minimum resources (mostly time and expertise), and bring maximum results. That will be elaborated in this paper.

How do on-line resources help create a valid idea about the audience? If and to what extent in the future can feedback help in designing programme policy of an institution? Is the information availability only influential parameter for the outturn of the audience, and what are the competitors in the fight for audience's leisure time? Has there been sufficient attention placed to the issue of demystification, explanation , education of the audience via marketing? Does it include at all concern about future target audiences and is marketing in service only of existing corpus or does it reach out? What are the possibilities with opening of the cyber world and gaining easy access to population? Is internet use really equal to on-line possibilities, or is it a wishful thinking? How do the modern technologies change the 4 Ps of Marketing and why? How does this all work viewed from the angle of classical musical industry and its specific problematic?

The goal of this paper is to distinguish pros and cons, opportunities and illusionary hopes, and help artists as well as institutions of culture get ideas for finding a place in the more and more saturated both real and cyber market space.

1.1 Subject of thesis

This paper analyzes the necessity and prospects of use of new Marketing tools in the field of culture, with case studies analyzed within the field of classical music, from a theoretical and a practical management perspective.

Classical music as a very much institutionalized part of culture is in many ways conformed to the overall lack of initiative. The core of this artistic expression is not apt for any fast or revolutionary changes. Except some modern tendencies which come about in every field of human existence, there is not too much at hand to change and adapt. The main thing is, however, that the times are changing and public is less and less interested in traditional forms. Classical music has always been considered as an elitist or upper class activity to enjoy, which is very much outdated and non-funded standing point from today's perspective. Today's world however, does require more access and understanding, more proactive outreach and innovativeness. All cultural fields have got to follow the trends and feel the pulse of those for whom it was meant for. To keep the pace with times means to be more proactive and agile in bringing new concepts and using existing materials in more modern and acceptable way. But this does not mean that the whole culture itself needs to change, but only the way of its representation. The aim is to reach an ordinary, every-man, new audiences, as well as to keep the existing ones.

As an active member of the classical field community in Serbia, I have personally been faced with many issues at hand regarding biasness and presumptions about classical music. There is an apparent need for demystification and explanatory actions, and this should be conducted via marketing. I deeply believe that new technologies help in this pursuit, and help classical music maintain its status as a necessary and distinctive part of overall human culture. With competitiveness among offers for the leisure time rising, there is a feeling of lack of more ingenuity and imagination in approach considering marketing in classical music. No artistic field can exist if disconnected with their audience. The issue here is not only *how to market* existing musical pieces but also *how to approach* project based and educative activities as well, how to advertise and promote artists, how to use modern

technologies and new ways of communication in order to reach as many people as possible and make them at ease with the current offers.

Main issues are also *how to create* more attractive offers and *use existing bulk* of the classical vault and present it in a modern and interesting way. Here we see that Marketing functions also as a way of communication. How to use Marketing for promotion of not only institutions and artists but of the whole field and branding it in a new way, via new technologies, how to perform educative and informative, yet simple and accessible actions to attract audience for their own wellbeing and cultural satisfaction is of high importance today, when general fall in spiritual and cultural awareness and activism is so vastly present. Linking technological opportunities with Marketing and developing *a co-relation* with the targeted audience mainly aims at raising awareness, availability of information, explanation and embracing art manifestations as something familiar and interesting. On-line information is more available to population even if the very information itself is not what the user was looking for. Sites like facebook and YOUTube use elaborated analysis to offer to users information about whatever content interests them, but also to inform them about activities of others. This causes the socialization factor to increase and hence creates better environment to present a certain cultural event as, beside it being artistically relevant, an opportunity to mingle and connect, network and meet people. This issue among other things is related to the very essential trait of human character-social factor.

The description is given of how these new technologies function, with additional descriptions of what could be graphically described as a "*water-drop effect*" or "*chain reaction*", a concept which will be elaborated later on. There is the beginning of the informative stream, it spreads across immediate circle, then outgrows its basic target group and goes across as far as it can. The initial impulse is transferred and empowered by individuals, branching and reaching even the most reluctant and uninterested user. This as a result could easily cause unexpected interest and turnout. With systems of tracking and options of RSVP, more room is left for calculated presumptions about marketing success and therefore more attention, early in the process, can be focused on blank spots detected and new strategies implementation.

1.2 Relevance of research

New technologies are developing fast, and it is important to follow them. But to do so, there is a need *to understand and analyze them*, and the current situation in both narrower field of marketing in arts and culture, as well as in culture in general first. *Internet use* in Marketing purposes is taking over more and more, with more and more regular on-line users. This is already accepted by business sector, but needs to be put more in focus to the cultural sector as well. Massive use of such on-line tools as facebook, twitter, YouTube, etc, is a buoyant opportunity to be exploited and deserves attention as well as the overall marketing use in educational purposes and institutional development.

With the growing need for institutions to become more self-sufficient and raise more self-made income in order to become less dependant on the public funding, this kind of analysis and insight should provide some **guidelines and ideas** for institutional management to take under consideration and use.

In addition, any **research of the audience body** and outreach of the institutional and artistic actors can only bring benefit for future analysis and practices. Having a clearer picture of what something is and of what tools are available, helps implementation of **best practices** and discovery of new ones. With insight analysis we can be sure to say that knowing how and what functions helps decision making process.

Having objective and relevant results and knowledge helps enabling the specific scientific object of research become less obscure, updated and accessible.

In this case, when dealing with art, the main use of analysis is implementation into a wider social context and the community.

1.3 Usability of thesis

This topic is mostly focused on active managerial body acting within the field of culture. This is a very limited target group in Serbia, but one developing and very much in requirement. However, many of the issues which will be discussed and tackled in this paper should be applicable on many other cultural fields as well. Since

the aim is to discover best-practices, there are no limitations on their implementation in the future.

The focus is on the classical art field, and with case studies and surveys conducted, this field will serve as a model. Since it is considered to be one of the most hermetic and closed fields of culture, with a very limited and narrow audience, it is a good field to be thinking about when talking about demystification and out reach of culture. However, the practices and issues discussed should be applicable to the whole cultural field, because as the business and artistic marketing strategies should not be divided by strict lines, the strategies within the very cultural field should be incorporated into one global system acting for the benefit of each unit as well as the whole.

1.4 Main aim of MA thesis research

Main aims of this MA thesis research are:

- ❖ to analyze the situation and actors in cultural field today
- ❖ to define position of Marketing in the field of culture and arts
- ❖ to give insight and point out some new forms and tools of Marketing,
- ❖ to analyze and to find out possible solutions for the Marketing of the cultural field, especially of institutions and individual artists, in order to make a solid theoretical basis for future work, especially in Serbia, as well as
- ❖ to use on-line Marketing as a tool of enhancement of overall awareness and interest scope of the audience
- ❖ to help find best practices for having a more direct outreach toward audience
- ❖ to enhance possibilities of accessibility of the classical music arts
- ❖ to enlist options and practices of other social fields in order to depict the situation of today's society
- ❖ to analyze new solutions as they appeared and put them into the cultural context.

As previously mentioned, there is a hope that via Marketing, some explanatory and educational discourse can be established between the field and audience. Also, the role of Marketing as a communication tool provides many opportunities for exchange - of knowledge, services and discourse, and primarily of course - contents, so this is another aspect to be considered.

1.5 Contents of given hypothesis

Hypothesis 1

- ❖ *New tools of Marketing and use of modern technologies act as a simplest tool of promotion. They represent a two-way exchange of information/feedback and messages about cultural contents and actors.*

Hypothesis 2

- ❖ *There is a co-relation between out-turn of the audience and use of on-line and newer marketing tools.*

Hypothesis 3

- ❖ *Cultural field can benefit from the use of on-line marketing not only for promotion of manifestations but also for demystification of cultural contents, and popularization of this art form, as well as for enhancing intercultural dialogue and spreading understanding and appreciation.*

1.6 Methodological considerations

The given issue required certain methods and techniques of research. Two methods used are method of analysis and method of inquiry.

For the analysis, the documents used are analysis of the existing documents, both qualitative and quantitative. For the method of inquiry, on-line survey was conducted in the form of a standardized questionnaire and interviews with relevant cultural personnel.

Materials used include statistical data, gathered from the relevant institutions and on-line, researches available, "Culture Echo" survey conducted as well as research conducted by Center for Study in Cultural Development from Belgrade.

Since the topic is related to on-line researching, many used information are gathered from the web-sites, internet resources and analysis of on-line experiences.

1.6.1 Instruments

Main instruments for this paper were *surveys* conducted via on-line questionnaires containing 10 questions. Questions are mostly closed type, with some comments optional, inserted in order to obtain occasional qualitative insights. The questionnaire itself has a socio-demographic component designed in order to obtain data on gender, age, education, profession and location of the interviewees. The second part aims to get data about the audience's information exposure and use of internet, as well as some basic attitudes towards classical music events.

Other methods are *desk research, on-line research, analysis of theoretical sources*.

1.6.2 Sampling

The only possible sample was a simple *random sample*. Survey was conducted *on-line* using databases of relevant cultural institutions and professionals, as well as random individuals chosen approximately, but to reach all the relevant social groups. *Criteria* were age, sex, location and education, trying to diversify the sample in advance, and achieve balance in order to obtain as relevant and globally applicable data as possible. The sample contains 127 person. Analysis used as well was done by Center for Study in Cultural Development. Their sample consists of 150 opera and 150 ballet interviewees, and their results are based on 88% realization of the planned sample, when drama audience is included, looking at the global audience research. For the music part of the National Theatre however, realization is over 90%.

II MARKETING AS A GENERAL CONCEPT

Marketing is an inevitably present form of human business behavior in today's world. It has reached even the smallest cells of the society, and is visible on micro and macro levels in our everyday lives. It has become imperative for successful operating and progress, as well as for the obtaining the very label of successful.

The times when having a quality product was enough are long gone. It is not only about the competitive markets and progress in development and technology. It is about visibility in the sea of others, using marketing as well. The whole idea of promotion has been brought to another level. Even to the point where it becomes less important *what* you are promoting, as much as *how* you do it and *what results* you get. Marketing today is not only a representation of society and the ways it functions. It has become a wider cultural manifestation of living in a consumers' society. We are all customers and as much as our world becomes more and more complex, that much the offers which come about to enable our functioning in that very same world become more and more saturated in quantity, diversity and versatility. This is mainly visible in the sphere of business sector, however, things get more obscure when trying to deal with immaterial products.

Art itself is the ultimate abstract part of the world which is not easy to grasp physically, and the values for which it stands for are usually the first to be deemed archaic or obsolete. But that is the obstacle of arts and culture marketing, and by knowing that, we can start seeking solutions to overcome the barrier imposed on this issue.

How do we use general marketing and its main and innate principles for the benefit of a non-material, more ethereal and vague section of human activities and behavior?

First, we must view the Marketing concept and its place and function within the society, learn about its development in order to have a clearer idea of where it is heading, learn its methods and tools, position within a more wide managerial approach to culture, among social sciences and the world of communication and distribution of goods, and ultimately define its position in the world of arts and culture, while all the time not losing perspective and view into the future.

2.1 Definitions of Marketing

The Chartered Institute of Marketing define Marketing as "*The management process responsible for identifying, anticipating and satisfying customer requirements profitably*".

"Marketing is the science and art of creating and maintaining of customers and profits" and "satisfying needs and wants through an exchange process",
Phillip Kotler²

"Marketing is not about providing products or services it is essentially about providing changing benefits to the changing needs and demands of the customer",
P.Tailor³

"The two most important functions of a company are marketing and innovations",
Peter Drucker⁴

All these definitions have the aim to place Marketing into some other context, to give it a purpose within a wider format. That is why they are divided into those socially oriented, which place marketing in a position of a social process, and those more managerial which attribute to Marketing a label of being "the art of product selling".

Drucker stated well that the selling part of Marketing is only the tip of the iceberg, and is now quite obsolete standing point. The main point of Marketing today is to explain and familiarize the customer (in case of arts-audience) with the product, so that there the selling process comes spontaneously and almost effortlessly.

Also, when defining Marketing today, we must bare in mind that in consumer society we live in, the aim is to meet the demands, wishes and needs of customers, and to do that in accordance to their own personal and cultural tastes. That is why Marketing is inseparable from its targets, and why it is not enough to know the already set Marketing ways, but also to know the customers/audience, and always feel their pulse,

² www.kotlermarketing.com

³ <http://www.learnmarketing.net/marketing.htm>

⁴ Rakic, Beba, PhD, *Marketing*, Megatrend University, Belgrade 2005

seeking new ways and new forms of practice, new approaches. Defining Marketing helps us set its base in either social or marketing management context, but we have to try and define our own direct goals and aims looking at the specific problem at hand. In terms of Marketing in arts and culture, new insights were given by Keith Diggle in his work *Guide to Arts Marketing: The Principles and Practice of Marketing as They Apply to the Arts*. He is putting the artist in the center, along with the artistic product. As a first goal of marketing he states the necessity to establish connection between a certain number of people and the artist, with obtaining the ideal financial result, in accordance with the aims set. The art sector differs from the commercial one in fact that it first creates a product and tries to place it on the market (to the audience) and not vice versa.

Elisabeth Hirshmann adds a definition of three segments of market for the arts: the artist himself represent a first segment, aimed at self-expression impulse, then the second segment which is constituted of other artists and experts as well, while the artist seeks acknowledgment from his peers, and the third segment being the general public with main preoccupation being profit⁵. The ultimate goal is satisfaction, for the artist as well as for the targeted groups of beneficiaries. In this sense we approach the process of selecting the marketing process.

This was defined by Evrard⁶ stating that universal definition of marketing of culture could be that:

"Marketing is a skill of reaching segments of the market which could be interested in the product, with adjustment of variable elements of the marketing mix such as price, distribution and promotion, in order to put the product in contact with the substantial number of consumers and to obtain the aims of the organization's mission".

Today, defining Marketing becomes more and more difficult. With marketing interrelating with other sciences, co-relating with more and more complex activities, and following more and more versatile forms of human behavior, perhaps at the end of this analysis we will find a new definition of both marketing, and Marketing in arts and culture as well.

⁵ Hirshmann, E.C, *Aesthetics, Ideologies and Limits of the Marketing Concept*, *Journal of Marketing*, tom47, 1983

⁶ Evrard, Y, *Culture et Marketing: incompatibilité ou réconciliation?*", *Actes de la 1re Conference internationale sur la gestion des arts*, Montreal, 1991

2.2 Development of Marketing

With the rise of financial stability of industrial age, the need for establishment of marketing as a scientific discipline was directly influenced by the market demands. The question has always been whether it is the demand that designs the offer or vice versa. In 19th century we can be sure to say that it was the case of demand being influenced by what is offered. Until introduction of serial production, main links in the distribution channel were local sellers and retail sellers, and all other parties enabling that exchange. Serial production had cut the costs of production, created new jobs and enabled offer to become more diverse and aim not only to satisfy customers basic needs, but tastes and desires as well.

At the beginning of 20th century, marketing was mainly influenced by economic sciences, and the term *marketing* obtained wider meaning than mere distribution or trade.

During the '20s of the 20th century, first research and text books on marketing were made.

Modern marketing starts during the '50s, when shift was made from looking at marketing as a process of *products and sales* towards looking at marketing as *a reflection of the consumers needs*.

With middle class rising in numbers, rose their financial stability and this enabled marketing experts to look deeper into their interests and wishes.

The logical correlation was made with *social sciences* and researches, especially with sociology and psychology. The focus was now on both individual and collective consumers' behavior.

During the '60s there was now a new need of *systematization* of acquired knowledge, designing forms of practice and standardization, so the development of informational technology came about in perfect timing, and was immediately put to use by this branch of social activism as well.

'70s represent *proliferation* of expert lectures and the first university programme for cultural management was considered to be the MA degree in Fine Arts, M.F.A, in 1966 offered by Yale University in the U.S. Soon enough, England, Russia, Canada and others followed.

There are around 400 programmes in cultural management, and within them marketing is always an essential part.

2.3 Traditional models used in marketing in arts and culture

The traditional models used in arts and culture do not differ much from other regular marketing devices.

Primarily, what is used are the press releases, connections with the media, TV stations and radio stations, programming, mailing lists, rarely jingles and commercials, posters, billboards, flyers and other forms of promo materials, and since recently sms marketing and some forms of web marketing, such as e-mails and web-sites, use of web-portals and spaces.

Within those, artists get more or less represented, depending on the art form and context. But in general, coverage of art is not on satisfying level, especially if we compare trends in classical and popular art. Commercialization is taking a toll on traditional art forms, which often have to find ways to invent concepts of new sensationalism and of interest.

2.4 Marketing in arts and culture as a part of overall Culture Management theory

When we talk about general cultural management, we must bare in mind at all times three things: *what is its purpose, what are its goals and how and in what way do we reach them?*

When we think about marketing as a part of general management in culture and arts, we must ask ourselves three questions as well: *what is its purpose, what is its place in the general management and how does it contribute to the achievement of general goals set by the management?*

The two parts of cultural practice are inseparable.

Culture management is a part of overall management theory, which is set in different art sectors with aim to enrich cultural life of the community, study the ways in which the management is organized in different countries and periods, in order to find the best practical solutions and implement them.

The main thing that differentiates general and arts management, is the fact that the key factor in consumption of artistic products is not the need, but the interest, taste, inclination.

Prof. Milena Dragicevic Sesic in her book *Culture, Management, Animation and Marketing* states an overview of cultural needs:

- Linguistic expression and communication
- Need to broaden horizons
- Esthetical everyday life's needs
- Esthetical artistic needs (both for esthetical expression and impression)

How does this transfer on the use of new marketing technologies?

Even at the first glance we can see that technological development is aimed to enhance people's lives and make communication easier.

Reach out and sharing is made a click away. So many of the old managerial approaches are faced with the new world rising up, and new ways of not only cultural functioning and tastes, but of the living itself.

Merging of the old knowledge and the new trends seems essential, and fast, as are the changes emerging in our world.

This does not mean that we have to discard current practices or disregard already common channels of marketing distribution.

However, as the letters were quickly replaced by e-mail, and phones by mobile phones, in that sense we have to watch closely what goes on around us, in order to not waste time and miss our target.

We can take a look at two existing managerial approaches: one is the American model, and the other is the European one.⁷

They are different in the very philosophical approach to management:

⁷ Dragičević – Šešić, M, Stojković, B, *Kultura, menadžment, animacija, marketing*, CLIO, Beograd 2007.

American model	European model
Future oriented	Past and Present oriented
Characteristics and values	
vitality	wisdom
mobility	stability
informality	conventions
abundance	necessity
quantity	quality
organization	diversity

Although the American management theory initiated the cultural industry, in Serbia as in Europe, the European model applies. Although they both perform adequately, the American model is more suitable for keeping up with the fast pace of technological development.

The key word here is *mobility*. Mobility of not only technological resources but of the approaches and ways of thinking. Also, it is not enough to be following the trends anymore. So, the future oriented perspective helps managers be at the top of their game. Doing necessary things cannot be competitive anymore with the rising number of virtual spaces available for the use of marketing. Everything is marketing today. Everywhere there is a marketing possibility. It is the good organization which can help implementation of marketing aims.

The idea is that European model is more aimed at conducting the implementation of ideas set by the cultural policy, usually for the benefit of cultural heritage and audience development. However, the idea that American model can be used more only in order to obtain financial goals is obsolete. The marketing space today is vast but crowded. We are bombed by messages on every step, on every corner and via each and every medium. Who can state that quantity is not a good tool for cultural heritage promotion, or that quality is not essential for good business result and financial outcome?

Culture has been lulled in its innate abstractness, while the world is becoming more and more practical and quick. If our audience is becoming mobile, should we not do the same? How do you reach ever-moving and information saturated audience?

Do we still claim to know our audience? Do the old models apply?

More adequate model for today's managerial marketing could look like this:

New model	
Future oriented, lessons from the Past, feeling the pulse of the Present	
Characteristics and values	
mobility	flow
adaptability	interaction
versatility	communication
quantity	quality
diversity	changeability
improvisation	organization
constant learning	innovation

It is vital to be able to *adapt*, quickly and in whatever way possible. Only while we *interact* with the targeted beneficiaries-the audience, we can be sure of what direction to take. This demands *communication* and *flow*, ideally enabled by on-line communicative tools. Both *quantity* and *quality* are essential as in business, general culture management and marketing. Scarceness and only one without the other will not penetrate through the numerousness of information nor will have an effect in a overly rising number of interesting and quality products of culture.

That is why marketing managers must be able to express *diversity* and *changeability*, *organization* in basic structure, but to be able to *improvise* on demand as well. This requires *constant learning* and acceptance towards *innovation*.

This brings us back to our initial questioning:

If the main aim of cultural management is to establish a system, model of cultural life within a certain community, connect institutions, plan and organize processes of functioning and production, as well as act on a wider scale and within international relations and diplomacy, in simple words-designing everyday life in broader sense, how can this be achieved?

There is an already old saying that *nothing done is any good if nobody knows about it*.

We find such examples everywhere in the field of culture, in cases of art works becoming popular even many centuries after their making, as in the case of Bach whose genius was revived by a fellow composer- Felix Mendelssohn only with his 1829 Berlin performance of the *St Matthew Passion* for example. This is a pure example of chance, individual effort, research relevance and how even the best of human creations can become obscure if they slip out of the mainstream.

Today, the knowledge bases are more organized, with libraries which specialize in certain fields, with on-line search engines, and web-sites which specialize in gathering human knowledge, such as Wikipedia.

However, we have all been in situation such as, for example this one: we are listening to some of our favorite YouTube links, and start following suggested links, only to be surprised to find some wonderful music in accordance to our taste, uploaded years ago. This means that we, as a target audience since sharing interest in that specific kind of music, were not reached, at the time at all, or ultimately were, but by chance and belatedly. This is not the result of good management or marketing, but of random and accidental discovery.

Whether we talk about individual artists, cultural institutions or projects, the essential use of marketing, as it is available today, has to be implemented as an equally important point in planning, as the very programming planning is.

So to try and answer our questions about the purpose of marketing in arts and culture, its place in the general management and how it contributes to the achievement of general goals set by the management we could say this:

- Marketing helps promote the values and efforts made by the management
- Marketing is essential in achieving visibility of the art product, idea and field
- Marketing is needed for presenting the counter-weight of the more popular and sporadic uncontrolled culture
- Marketing attracts and educates, presents an offer, enables flow and exchange
- Marketing helps both financial and esthetic results being positive and satisfying

In addition:

- On-line marketing enables:
 - feed back,
 - up-front information,
 - following of the marketing efficiency and outreach, concomitant and endoformative evaluation,
 - quantitative and qualitative analysis and
 - expansion of personal as well as use of numerous other networks.

Cultural audience is not like business customers in the essential point of how the cultural products are consumed and received. While you can track the number of people who buy, and keep buying your product, and the mere factual statistics helps determine the efficiency, with cultural audience, the more important question is *why* do they consume certain art form, and not the other, or what was their motivation, interest, need for any given form of artistic expression. It is this deeper understanding which helps cultural managers make decisions and design projects. The goal is always to reach the targets. But how and why it is achieved required a lot of analysis and research, prior and after, for example an event. Now that is becoming more and more easy.

In culture, above all, we must identify several main audience bodies:

- Direct audience: professionals, students, parents of students, etc
- Indirect audience: friends, relatives, lovers of art in general, cultural followers, experts in the field of culture, elite, young
- Non audience: lovers of other types of music, uninformed, uneducated, misinformed, economically less fortunate, special groups...

In situation where on-line resources allow everyone to express themselves and state an opinion or an impression, there are *new roles* and *new players* to be reckoned with. The audience itself becomes both the marketing target and the marketing implementer.

2.5 Audience as a Marketer

The growing number of on-line networks made the flow of information much more personalized and direct. Limitations are crossed and there are less and less barriers. Innovations in various software developments are aimed at linking and connecting people more and more. This means that their activities, opinions, desires, likes and dislikes, thoughts and behavior becomes more and more accessible. The old systems of mailing lists are indeed surpassed. Even the sms texting marketing, which has had its brief moment of implementation is becoming now more focused on the actual direct audience and specific persons, counting on more viral marketing impulse afterwards. But this is marketing by chance. It is more adapted via such networks as twitter, where sharing is done via one sms sent to your network directly, in a cheaper and faster mode, on a subscription base, for example.

But it is this sharing and use of individual networks which is the current most efficient and cheap way of marketing. Its essence is that the people themselves decide on the matter at hand, finding and offering information according to their tastes and in a form of recommendation. That is why it is important to develop a good audience base, out of which positive impulse can be triggered to a wider community. The marketing in this sense has many modes, of which there will be word later.

The point is that the audience itself decides and distributes the information, according to their own taste. *Sharing. Forwarding. Recommending.*

2.6 Marketing as a communication tool

When we talk about Marketing in culture and arts, we can try to make some parallels in terminology in order to draw out the basic actors.

What is it that differs traditional terms such as product, price, placement, promotion and people from what we find in the field of culture?

What are our targets and what is their essence, factor which we must consider, elements and contexts in which they exist?

Why is it important to make this distinction?

When we are faced with development of our marketing strategy for the concrete case, we cannot even begin without being aware of whats and whys, wheres and to whoms

of our product. And only with full spectrum of information, we can converge to our recipients a message, to final links in the chain, and have results.

Here is an overview of how the key points could look like:

<u>General Marketing</u>	<u>Cultural Marketing</u>	<u>Description</u>	<u>Meaning</u>	<u>Relevant Factors</u>
<i>Product</i>	<i>Art work, concept or event</i>	Performance, art piece, show, visual or audio work, physical product	Short term, long term and permanent effecting material or immaterial experience	Type of art work, demands, mainstream vs. alternative culture
<i>Price</i>	<i>Value</i>	Physical price or spiritual value, non-tangible system of pricing, time consumption and people involved	Even the more concrete products of art can have added value. Specific sphere of creative industries.	Popular, avant-garde, underground, elitist
<i>Placement</i>	<i>Outreach</i>	Social and personal outreach towards aims and goals, effects and reaction	Durability, communicative tools, aims and functions, purpose	Institutions, NGOs, individual artists, media, population and educational body
<i>Promotion</i>	<i>Promotion</i>	Transferring the values and meanings to final beneficiaries	Concrete product, message, idea, concept or experience	Esthetical or esoteric values, decorative or intellectual effects
<i>People</i>	<i>Audience</i>	Direct, Indirect and Non-audience	Groups are overlapping	Except direct, others are potential direct audience

When we talk about products in culture, it is a very abstract thing to begin with. The term itself, *product*, with its main meaning of anything that is produced, made, whether as the result of generation, growth, labor, or thought, or by the operation of involuntary causes; as, the products of the season, or of the farm; the products of manufactures; the products of the brain, etc, all bare still a too concrete meaning. Art deals with products, uncontrollable, intangible products which are related to the spiritual side of human existence, and although products of art can be concrete and physical, their aim is not of a consumer sort. That is why we can divide them into two more global categories of *art works and events*. In relation to the issue of defining the

product of Art is directly the *price* as well. Attributing a price to an art form depends on many factors. We have a wide range of cultural forms, ranging from individual artists' products such as paintings and sculptures, installations and other, to complex performances and projects. The *value* attributed to art forms is also related to the position which that art form has in the society. It is widely accepted that underground art has a more narrow audience and lower pricings, while more mainstream art has the luxury of being more costly.

Classical music, for example, has always been considered to be of a more elitist type, so the added value, in addition to that of a cultural elevation is also the stand of social and personal positioning. But even among the same categories of cultural manifestations, the *placement* is not always the same. In various occasions, various aims have to be obtained. That is why the chosen cultural term in this aspect could be *outreach*. Here the reference is not only on the outreach towards the audience, but also towards the more general social context and its effects, as well as towards the duration of them, an *echo* so to say.

Placement is very different if the aims of the cultural product are meant for educational purposes or are a part of more social project. This again is in direct relation with the *people*, in our case- *audience*. The question is what do we want to achieve and why. This determines the way we approach the *promotion*. Different methods will be used for different target groups. Whether the group is diversified by age, class, education, or stands as a direct or non-audience, or the art work itself is a product of mainstream or underground cultural sphere, helps us understand to whom are we speaking to.

Knowing our audience and having a clear vision of goals are the determining factors for our decision making process about means for promoting any cultural form.

2.7 Need for marketing in culture and arts : Arts today and Wagnerian impulse in culture

We cannot discuss needs for anything in life, as in arts and culture, without understanding the essence of it, the issues it is dealing with and without taking a certain angle from which we can approach the problem.

Issues with which marketing in arts and culture is faced with are related to several factors:

- Position of arts and culture in the society,
- position of artists, their ambiguity, roles they can have, approaches to art and how they themselves perceive their work, the aim and purpose of their artistic expression, then
- the questions of audience, society and values by which it functions, as well as
- the political and esthetical trends of the given time.

Richard Wagner was one of the first to realize fully the extent of correlation of artistic and social, and reciprocity of art and politics, of conditions given at the time dictating the artistic needs and imperatives.⁸

Wagner complains: “*There are even many of our most popular artists who do not in the least conceal the fact, that they have no other ambition than to satisfy this shallow audience. They are wise in their generation; for when the prince leaves a heavy dinner, the banker a fatiguing financial operation, the working man a weary day of toil, and go to the theatre: they ask for rest, distraction, and amusement, and are in no mood for renewed effort and fresh expenditure of force. This argument is so convincing, that we can only reply by saying: it would be more decorous to employ for this purpose any other thing in the wide world, but not the body and soul of Art. We shall then be told, however, that if we do not employ Art in this manner, it must perish from out our public life: i.e.,—that the artist will lose the means of living.*”

We can see from this quotation how Wagner was concerned about the way Art is going, about it becoming a service, sycophantic attempt to win the favor of audience,

⁸ Gajic, Marija, *ABSOLUTE ART AND FUTURE; WAGNERIAN IMPULSE ON CULTURE TODAY*, University of Arts, Belgrade, 2010

to indulge their taste and not influence, teach and guide them. Art was becoming a pure amusement, and by flattering shallow tendencies of social climate, it was quickly losing its purpose and standards, and all excuses are unacceptable.

“But whether he⁹ has a right to confound his own personality with that of Art, to decry his ills as the ills of Art, to scold the Revolution as the arch-enemy of Art, because it interferes with the easy ministry to his own wants: this were grave matter for question. Before a decision could be arrived at on this point, at least those artists might be interrogated who have shown by word and deed that they loved and labored for Art for its own pure sake; and from these we should soon learn, that they suffered also in the former times when others were rejoicing.”

For this state of matters he accuses Ancient times and slave-labor comparing it to contemporary wage-labor, and although he gives credit to the Greeks for creating “*the perfect Art-work*” – Drama, he accuses civilization of losing it at the gates of capitalism.

Wagner attempts to find the meaning of Art “*as a factor in the life of the State*”, to get to know Art once again in its new role as a social product. This should prove to be of invaluable service to the history of European art, but also of great importance in finding a solution-understanding the problem being the first step towards change.

Because Art is obtaining some new roles, becoming more and more socially engaged, and with the overall collapses of systems of values, the responsibility is rising. The responsibility is not only related to the quality of the concrete art form, but to the nourishment of human spirit as well. Art is becoming more and more in service of sociology and related sciences, representing the modus vivendi of the times. It is the engine of changes, it illustrates and pushes into motion, points out or zooms in. Of course, the basics of art are still valid, such as esthetical impact and being closely interrelated with the general Human spirit. But as the modes in which the society changes, the modes of Art change as well.

In music it is perhaps most clear. If we listen to some modern compositions of any sub-class of classical music, the harmonies and thematic, the instrumentarium, approach, conceptual design, interpretation-all has changed. The philosophy is not

⁹ Meaning ‘the Artist’

relaxing and indulging soothing sound, or the mere beauty of it, but it more and more aims at creating tension and discomfort, to arouse sensations of unease, as our time does for the civilization today. This could be related to the fact that modern man is more and more difficult to reach, to move, to touch. As in this case, we can be so bold to say that the art becomes aggressive even, and acts accordingly in attempt to attack and conquer the inner spheres of men and humanity.

In Art as in life, we are faced with loss of criteria and the institution of sacrifice, of higher ideals and purposes in life. The consumers' society imposes global values and the new cult, I dare call it "*a cult of I*", or should I label it as a complex, "*an eternal existence complex*", promotes quantity over quality, and so far imbedded are these roots in the civilization of today, that we only see a part of it in these contemplations of Wagner. He speaks well when he explains: "*The true artist finds delight not only in the aim of his creation, but also in the very process of creation, in the handling and molding of his material. The very act of production is to him a gladsome, satisfying activity: no toil.*" However, in economical sense, all artists suffer as one in trying to overcome the market demands and denounce the artistic value to favor commercial ones. (*The sufferings of all other artists combined in one!*)

We find Wagner pointing out to the more culturological problems of Art; he wonders: "*Whence the manly strength against the crushing pressure of a civilization which disowns all manhood, against the arrogance of a culture which employs the human mind as naught but steam-power for its machinery? Whence the light with which to illumine the gruesome ruling heresy, that this civilization and this culture are of more value in themselves than the true living Man?—that Man has worth and value only as a tool of these despotic abstract powers, and not by virtue of his manhood?*". Here he reclaims the importance of the subject of culture, he also points out to the human rights of workers, but also of the audience. He again shines the light on the issue of the relationship artist-audience, where he appeals to culture being engaged in people's lives, stating that culture exists for the sake of human development and enlightenment, and that innate right of Man is his humanity, his virtue - his civilized existence, and that culture cannot exist separately from its consumers, nor it can be fed by complying to the mainstream ways of thinking and dictated trends. If culture disowns humanity, it creates an enemy which will bring upon it the final destruction.

Human Nature, will proclaim this law to the twin sisters Culture and Civilization: "*So far as I am contained in you, shall ye live and flourish; so far as I am not in you, shall ye rot and die!*". The "man-destroying march of Culture" could on the other hand bring about new realization of the immense force which lays in Nature, and the final release of this force would in fact be in fact- Revolution. On the contrary, we are faced with the presumptions of those who wish to protect Art that revolution would harm it. However, as Wagner says: "... *they mistake the true nature of the great social agitation. They are led astray by the windy theories of our socialistic doctrinaires, who would fain patch up an impossible compact with the present conditions of society.*" Human kind must fight against established order if it truly wishes change. Again he calls upon preconceived action which must provoke creation of some future course- "*In the history of man nothing is made, but everything evolves by its own inner necessity.*"

Here is the good place to stop and contemplate on the ideas Wagner stated almost a century ago.

What does this all mean in the sense of marketing of arts and culture?

The process of human development and development of civilization is a never ending one.

The recent booming of the technological innovations only quickened the pace and made it more visible for us to, in our own lifetime, witness that process.

So all branches of human development can no longer count on the pre-established knowledge and must comply to the concept of life-long learning. It is this adaptability which diversifies actors in the game of success.

Who are the actors now, and who will they be tomorrow in the field of art?

"Who, then, will be the Artist of the Future? The poet? The performer? The musician? The plastician? - Let us say it in one word: the Folk. That selfsame Folk to whom we owe the only genuine Art-work, still living even in our modern memory, however much distorted by our restorations; to whom alone we owe all Art itself.

This brings us directly back to where we started.

Today's society is in the most simple terms a consumer's society.

To work and be competitive in that field, there are some rules, strategies, necessary requirements and methods which have to be implemented. This however can be dependant on the variable of scale, because we cannot put the major and minor fields and activities into the same problematic. By this, in terms of, for instance, classical music, making a student's concert of the primary musical school where immediate audience is of course-teachers, parents and friends of the family a success, and a major, large scale festival such as Munich Biennale one, we do not use the same strategies, and have different measurements of what constitutes a *success*. However, what is common to both manifestations of cultural activities is the need to convey a message, reach the audience and give space for creativity and creative impulses. So, we can say that consumers / audience, is in fact both the beneficiary and the producer of the Art.

How can this be so?

The market functions on two main scales, and those are offer and demand. The approaches to question which one influences the other, is almost unsolvable as the one what comes first, the chicken or the egg.

Again we should take a stand and observe the issue from our own chosen point of view.

If we say that the cultural taste of the audience is the main motivating factor for production of the art, we would be widely mistaken. This is because of the simple fact that the artistic impulse exists in individuals regardless of the demand and surroundings, it comes from *within*, and needs to be expressed.

Chances are that we would be more on the right track if we say that it is the demand that is influenced by the offer. In Europe, in the past, there were tendencies to have one mainstream, popular stamp mark of the era, so we had them even named by the trends at hand- Romanticism, Baroque, Renaissance. But the catch of the modern society is this: the offer is too vast, too versatile, even diametrically in opposition to one another, and in fact there cannot exist a single unifying global trend. How can we explain this?

Simple.

There is an old saying-*The tastes you cannot discuss*.

But this does not mean that the culture and arts should be left free and without supervision, and roaming around human civilization everywhere. Sure, some things

can be attributed to tradition, geography, social and political happenings and the climate of a specific society, especially in extreme cases such as hunger, wars, natural disasters. Obviously, culture will be influenced primarily by those extremes, and chose primarily those art forms that have engaging supplement to the overall awareness of the issue.

But lets stick to the more standard and common surroundings.

Once the needs of a member of the community are satisfied, he will turn to more leisure oriented desires and wishes. Usually the first two segments are *travel* and *arts*. However, today's society is given so many options for the leisure time, and the innovations are cutting directly into the consummation issue of the arts themselves. With movies, music, social networks, books, games becoming available on-line, in the house, it became more difficult to extract people from their homes. The socialization factor has become more called upon with planning in culture, and that is fine. It is a card to play on. But, baring in mind that art and culture are from the people for the people, we must think of two more things in advance.

How do we design our programmes?

How do we market them?

It would not be enough to say that anything is marketable. It is just a saying. The competition today is simply too big. Sure, there is place under the sun for everyone, but artistic field is proliferating to that extent, that anyone, if chooses to do so, can call himself an artist, and add to the artistic bulk of the world. But there is no explanatory process behind it, and mostly it has all become about the money.

So, we ask again - *why* and *how* do we approach the issue of marketing in arts and culture?

There are several important roles of marketing in arts and culture which may differ from the standard marketing priorities in other sectors of business:

- Create a framework
- Put in context
- Explain and Present
- Make approachable
- Popularize
- Categorize

This sounds quite concise and simple.

However, this is a competitive framework for role of marketing. It touches some of the main issues of the cultural management.

Basic translation would be this- people cannot love and accept what they do not *understand*. Via marketing, any artistic concept and idea can be brought closer to the masses, by persistence, creative solutions and competitive approach.

Key point here is not that marketing takes any of the existing parts of general cultural management. But in a world where even marketing itself is marketed, we must define more clearly the position and aims of marketing within the cultural field.

With more and more project oriented activities, and when with small resources managers have to reach and create resonance in the society for which they are developing the cultural environment, the establishing of most effective and easiest, cost efficient ways to do so is essential. The hope lays exactly in the potential of the virtual, on-line marketing, which comes especially convenient for the *auditive arts*, by giving them the chance to attach *more media and formats* to an information, thus helping the source-recipient flow and understanding.

For the field of classical music, which is mostly dealing with compositions created over the period of few hundred years, online marketing enables a person to find and listen, judge and perhaps out of mere curiosity check out what some event is about, and make a *calculated decision*, instead of the random, socially influenced, educational or forced one. The core audience consisting of professionals and lovers of classical music certainly need to be considered in a different way, which will be discussed later on.

III ANALYSIS OF CURRENT MARKETING PRACTICES IN CULTURE (using a case study)

3.1 Marketing of institutions and artists

Usual methods used in marketing in arts and culture are consisting of mainly already *established* practices. Although many institutions are beginning to realize the possibilities in new developments, this is done sporadically, often without clear vision, aim and plan.

However, before embarking on any cultural process and activities, the legal frameworks, on levels of EU and local (in our case-Serbia) must be taken into consideration. Not all contents on-line are free for usage. But the more important issue for the institutions and artists is *to know and protect their own rights*.

That is why marketing plans must be devised baring the legislative frameworks in mind and be careful in ways and forms chosen to promote.

Internet has made everything available, and although the main idea of this paper is how to place information and ignite interest among vast population of on-line users, still it is important to protect rights of those who create. This is visible perhaps more than in any other field of art-in the field of music, considering the formats in which it can be enjoyed and how it fits the most the mobile lifestyle of today.

We may say that information today once constructed takes on a life of its own. No information exists out of its contexts, nor does it surpass the value of its direct purpose.

Wagner, as we mentioned before, was one of the first to realize fully the extent of correlation of artistic and social, and reciprocity of art and politics, of conditions given at the time dictating the artistic needs and imperatives. We can say that his ideas were in this sense advanced, and his views on futurism determined much of the society we live in today. The issues of moral, of values, of role of art and its place in the society are alive today as they were many decades ago.

This is a very burning issue still. But some initiatives have been undertaken already.

3.1.1 EU - The legal framework for on-line creative contents

The creation of EU Commission with agenda for culture meant that the EU shouldn't just be preoccupied by economy; new issues rose as the EU expanded, and became more and more diversified in all fields. Economical priority was replaced with other things, one of them being culture.

EUROPEAN AGENDA FOR CULTURE

According to the European Agenda for culture, within the plan of action and strategic objectives, culture found a place in the transversal politics of EU.

3 main objectives were set:¹⁰

- Promote intercultural dialogue, 2008
- Promote culture, be catalyst of creativity (from economy creativeness)
- Promotion of culture as a central element of international relations (and with non EU activities)

Dialogue of European Commission with networks became important, with civic sector, as well, so there is an exchange of knowledge.

One of the strategic objectives is using the Internet as a useful tool of transparency.

Also, another important fact is that structured dialogues gave **3 platforms** in June 2006:

- 1) having access to culture (education, creation, production)
- 2) industrial culture and creativity
- 3) European intercultural dialogue – founded by European foundation for culture, and taken over by the Commission, approved as important, called “The Rainbow” Platform.

This is all interesting because we can think how modern technologies help both the strategies of the EU and the cultural field.

With use of internet technologies, access is made possible regardless of the location. Publishing activities within the cultural field, and making them visible, help push the

¹⁰ http://europa.eu/pol/cult/index_en.htm

creative industries by giving them free space to advertise, while allowing creativity to have a playground for expression as well.

But most importantly, new social networking is a tool not only for marketing cultural products, but *to help explaining processes and intercultural dialogues*, hence enabling understanding and discovery of new traditions and practices. It also helps *connect artists and institutions* from the same, or different art fields, and this may influence the issues of mobility and exchange as well as of the overall quality of projects and production of the art field.

Artist now have spaces to present their works, and reach audience more directly, even if not marketed, but more so with the use of new marketing technologies.

But this new wave of possibilities almost immediately opened up some new issues along the way.

That is why The European Commission placed an importance on creating a Digital Single Market for creative content like books, music, films or video games. The digital availability of contents on-line present great opportunities, but also a number of challenges.

"Copyright and the Internet are two powerful engines for driving creativity and innovation for the benefit of all Europeans. They should be combined in the new project of a competitive and prosperous Digital Single Market. Such a Digital Single Market can only be built with content creators on board; and with the generation of digital natives as interested users and innovative consumers," said Viviane Reding, the EU Commissioner for Information Society and Media. *"It will be my key priority over the next years to work, in cooperation with other Commissioners, on a simple, consumer-friendly legal framework for making digital content available across borders in the EU, while ensuring at the same time a robust protection of copyright and a fair remuneration of creators."*

"The protection of intellectual and industrial property – copyrights, patents, trademarks or designs – is at the heart of a knowledge-based economy and central to improving Europe's competitiveness. This is a priority for reform: grounded on sound economics, not just legal concepts, and concentrating on solutions that foster innovation and investment in real life", said Charlie McCreevy, the EU Commissioner for the Internal Market.

To do this, it set out three areas where legislative action was needed to:

- Make sure creativity is rewarded so that creators, right-holders, and Europe's cultural diversity can thrive in the digital world;
- Give consumers clearly-priced, legal means of accessing a wide range of content through digital networks anywhere, anytime;
- Promote a level playing field for new business models and innovative solutions for the distribution of creative content across the EU.

In Europe, the cultural and creative sector (which comprises published content such as books, newspapers and magazines, musical works and sound recordings, films, video on demand and video games) generates a turnover of more than € 650 billion annually and contributes to 2.6% of the EU's GDP, employing more than 3% of the EU work force. European policymakers therefore have the responsibility to protect copyright, especially in an evolving economic and technological environment.

Article I. Strategy for "Creative Content Online"

In 2008, the Commission adopted a policy paper on creative content online - building on a 2006 consultation process and launching further measures to support the cross-border delivery of online content. The Communication launched the 2008 consultation process and identified 4 main areas requiring EU action:

- **Availability of creative content** – if online content services are to develop, more good content is needed, actively licensed and accurately priced for use via the new platforms.
- **Multi-territory licensing of creative content** - the lack of multi-country copyright licenses makes it difficult for online content to fully benefit from potential access to the entire EU market.
- **Digital rights management systems (DRMs)** – these technologies, often used to restrict access to high-value content (e.g. sports and movies), need to be made more interoperable, i.e. designed to work with all types of hard- and software.
- **Piracy / unauthorized file-sharing** - cooperation is needed between service providers, producers and consumers, to:

- Ensure an adequate online supply of easily available and attractive content
- Adequately protect copyrighted works
- Raise awareness that copyright secures a legitimate reward for producers.

The Communication also proposed a stakeholder discussion group - the "Content online platform" – to look at forthcoming challenges. The final report on the Content Online Platform has been published in May 2009.¹¹

3.1.2 Serbia

The development of cultural policy in Serbia was closely related to political turbulences and changes. From repressive, utilitarian to state and ideological model of culture, space was made for development of art scene, especially with correlation to municipalities and cultural institutions, but on the other hand, sanctioning of many “politically incorrect” artists still made it impossible to speak of any kind of freedom. During 70s and 80s, emphasis was put on decentralization in former Yugoslavia, and competences were attributed to autonomous provinces of Vojvodina and Kosovo as well. Still, educational matters were not yet put in focus, when era of nationalism and socio-culturological chaos came about. Culture was still deemed to be something “national”, and institutions returned to the *state model* of authority. This set-back was however counter-weighed by contributions of NGOs and individuals, and although primarily associated with oppositional political actors, would prove vital for upcoming changes. Importance of *public sector and entrepreneurial approach* was clearly becoming main issue, alongside objectives such as *decentralisation and desétatisation of culture*, establishing an *environment* to stimulate the market orientation of cultural institutions and their efficient and effective work; *setting a new legal framework for culture* (harmonization with European standards); *multiculturalism* is one of the key characteristics of society; re-establishing *regional co-operation* and ties; and active co-operation in pre-accession processes to the CoE, EU and WTO. The first evaluation of national cultural policy within the Council of

¹¹

<http://europa.eu/rapid/pressReleasesAction.do?reference=IP/09/1563&format=HTML&aged=0&language=EN&guiLanguage=nl>

Europe programme had been completed and was approved in November 2002. Only changes were visible in the sphere of heritage, especially religious one. This clearly shows lacks of exactly that what the area of interest of this paper is – educational policies in the sphere of Arts. The lack of educated professionals and skillful cultural workers needed for contribution and development made it impossible for the process to proceed, so it stagnated. Via NGOs, some education was provided, but it took time for such imperatives as transparency and professionalism to take action.

In May 2007, a new government of Serbia was appointed and the Ministry of Culture started to work on new priorities and strategies. Many working groups were created, to establish new laws (*General Law on Culture, heritage protection, etc*), or to define new concrete programmes and strategies (*digitalization, decentralization, cultural research development, etc.*) or to introduce certain topics for public debate (*politics of memory and remembrance, culture for children, intercultural dialogue...*). Public debates were held on drafts of new legislation, with the involvement of the Minister, representatives of the Ministry and experts (mostly cultural professionals), in first six months of the new government.

Cultural policy is now based on the keywords - *transformation, rationalization, concentration and innovation*. The current plan is to assess the state of all cultural institutions; to create the potential for an entrepreneurial approach in culture; to continue with the ongoing projects of the previous government and to focus on participation in international events. Despite the economic crisis, the Ministry of Culture insists on implementing the long term and strategic goals and has managed to adopt *a new Law on Culture* and to ratify a few important international conventions. On the other hand, the economic crisis has led to a severe cut in the budget.

New aims are stated in the cultural policy model:

- art production (performing arts, music, visual arts, multimedia);
- festival support (manifestations from all fields of art);
- international cooperation;
- film production;
- cultural reviews;
- library purchases;
- support to publishing projects;
- visual art purchases for museums;
- education and research in culture; and
- amateur art projects.

The chance, especially for classical music as for performing arts in Serbia, lies directly within first two points, and incorporation of the development and Marketing alongside new productions and festivals. And the chance to enhance understanding and visibility of cultural activities-lies in on-line marketing.

With *digitalization* well within the plan of cultural policies in Serbia, *copyright* as well becomes a burning issue and had been a topic of debates more and more often. In regards of valuable sources of information about copyright, there are not many. When talking about the field of music, acting as a protector of authorships is SOKOJ.

3.2 Analysis of relevant case studies

When trying to make a cut and view cultural institutions dealing with classical music in Serbia, we have to make a distinction between *two environments*, and analyze accordingly. The situational image of an institution in the capital-Belgrade, and the one outside the center, does not look the same. Essentially, in regards of Marketing, it is faced with more or less same issues. However, the context in which they act, taking into an account the slow process of decentralization in Serbia, differs from one another. While any cultural institution in Belgrade has more benefits from other branches and industries such as tourism, politics, and has a pre-established and developed audience and promotion practices, in inner regions of Serbia, the problems

seem to be more basic. For the lesser and less developed audience, with lesser economical feasibility, the same amount of money is required for performances, while the performers themselves have lesser opportunities to perform outside the institutional frames. After the turbulent period of post war and political over shifts, the time has come for Serbian cultural policy to really begin dealing with more than just the basic maintenance of cultural life, and become *more proactive, instead of reactive*. New forms of Marketing can help cross these bridges, and later on we will discuss how and to what extent.

To have a better understanding of how things stand right now, two separate institutions and their contexts are presented.

Critical case study data is analyzed : *The National Theatre in Belgrade* and their Marketing department, since this is where I was working, as an intern. The Center for Study in Cultural Development as well conducted research based on this specific Theatre, since it is the essential Serbian cultural institution. In addition, some comparison is made with *The Symphonic Orchestra in Nis*, representing an institution which is not stated in the capital, a smaller scale and more specifically oriented only towards music.

The results are supposed to be *reliable* to the specific audience at hand, *replicable* to any institution of the type and *valid* for majority of public cultural institutions dealing with classical music.

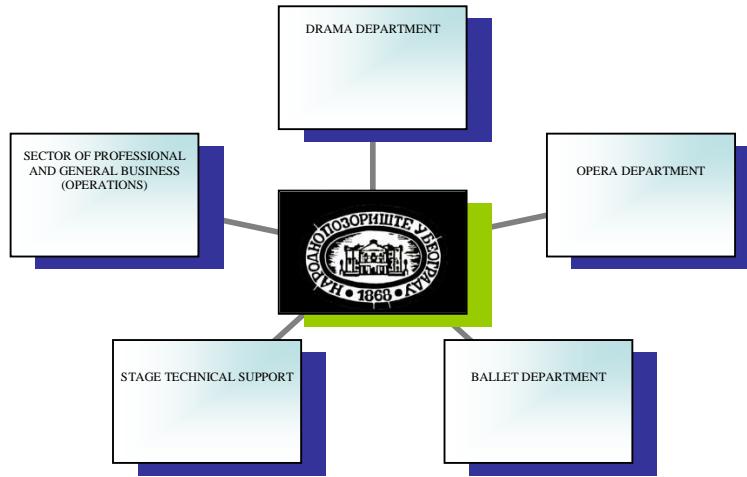
3.2.1 National Theatre Belgrade

National Theatre in Belgrade is the major national and mainstream theatre in Serbia. It is an institution of national interest that organizes and performs activities within the scope of performing arts, encourages artistic and educational activities, and its principles are based on artistic freedoms and development.

National Theatre in Belgrade was founded in 1868, November 22 by Republic of Serbia and is under the jurisdiction of the Government of Serbia, Ministry of Culture and Media, in accordance with the law.

It has an established cooperation with the Founder, cities, local governing bodies, other theatres, institutions of culture, education, universities, faculties, musical

institutions, Serbian Academy of Science and Arts, museums, funds, foundations, associations, NGOs, independent artists, business sector and other subjects.



The existing parts do not stand as independent units, but operate as unique organizational sections. They are diversified into directorates, services, departments, centers and groups.

The main authorities are represented in functions of : Board of directors, Supervisory Board, and the Manager.

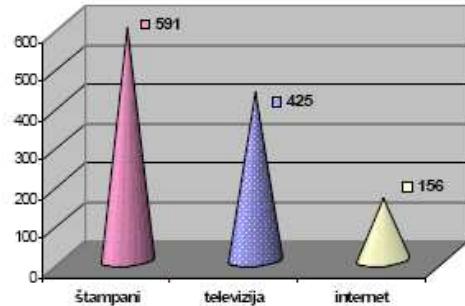
All activities are managed annually, planned for an annual season each year. For the realization of the annual plan, operational tasks are distributed for shorter time periods. Repertoire is published each month, at least at the end of the one month for the following one.

Here is the analysis of the Marketing of the National Theatre in the season 2009/2010:

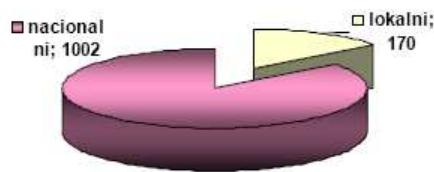
- 1172 media announcements (591 in printed media, 425 on TV, and on internet 156¹²)
- around 6000000 euros marketing value, achieved by only about 1450 euros budget
- New tools of marketing were initiated with the website reconstruction and YOUTube and facebook channels.

¹² this number however did not include the facebook groups and shares data which were very active all season long

Presence in the media:



(Printed media, TV and internet)

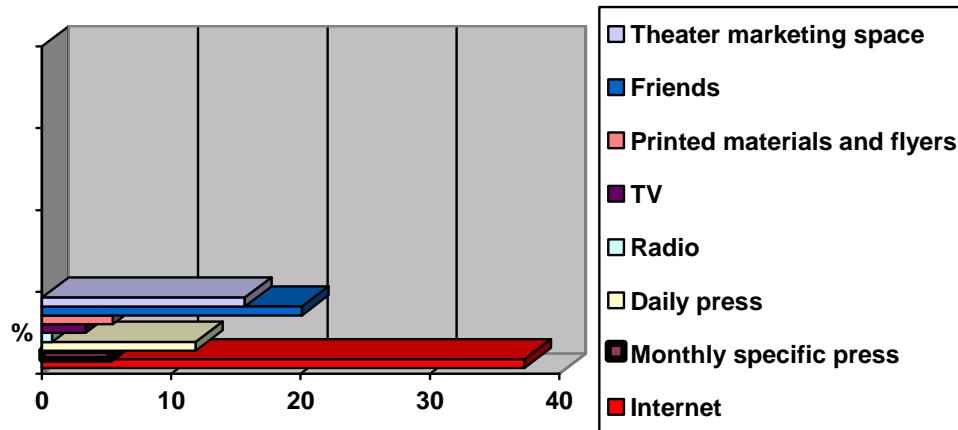


(National and local coverage by announcements)

We can see in this graph that the Theatre does not exploit to the full capacities of the on-line marketing and is still deeply connected to the traditional forms of marketing. The key issue to take into consideration is the fact that printed media is not so shared among the audience, and the ads do not take space substantial enough to be noticed appropriately. Also, TV jingles and commercials are limited in this case not by the space factor, but the time factor, and have a specific unrepeatable duration.

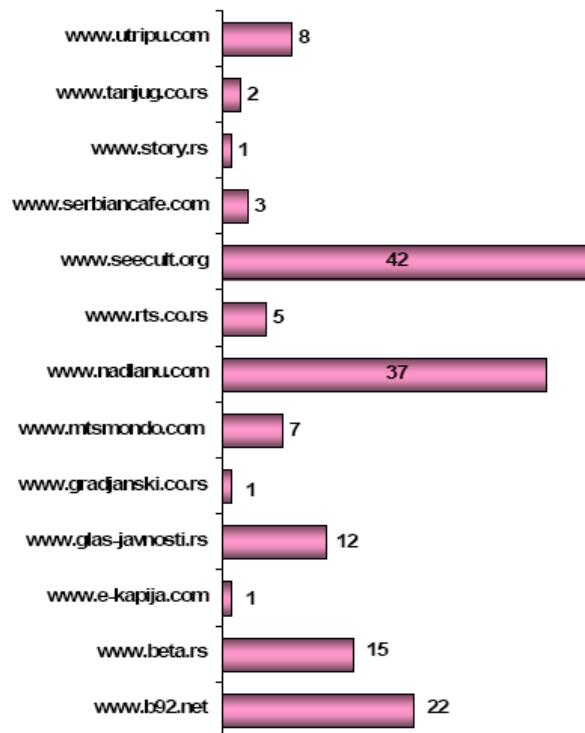
Why the on-line marketing is so much more beneficial lies also in the fact that anything existing on-line can be viewed on individual convenience and *reviewed* unlimited number of time, as well as shared and forwarded via numerous channels of informational distribution.

The scarce presence in on-line media is in contrast to the following statistics:



This is the analysis of how the audience of the National Theatre in Belgrade obtains information. As we can see, the main source of information, and that is by far, is the *Internet*.

Used web resources:¹³



The total marketing value invested for the marketing:¹⁴

Medium	Number of announcements	cm2 / sec	Commercial value (RSD)	PR value(RSD)
TV	425	106571	156.038.396,76	462.851.737,92
Printed Media	591	189.410,87	35.494.694,35	93.419.481,39
Internet	156	37188,2	3.685.350,62	10.901.219,01
Total	1172	333.170,07	195.218.441,73	567.172.438,33

We can see that in the season 2009/2010, National Theatre of Belgrade managed to achieve almost 400% saving in the Marketing department. The achieved PR value in total was 5.723.233,48 euro. This in fact is a massive achievement, even though the other used on-line resources were not calculated into this.

¹³ Again, the media clipping analysis failed to include such resources as facebook, and views of the YouTube channel which do function and operate

¹⁴ 1 euro = 99,10 RSD (at the time of analysis)

The related turnout of the audience was:

DRAMA					
<u>TOTAL No OF PERFORMANCES</u>			<u>TOTAL No OF AUDIENCE</u>		
<i>HOME</i>	<i>GUEST</i>	<i>TOT</i>	<i>HOME</i>	<i>GUEST</i>	<i>TOT</i>
287	52	339	80124	17564	97688
OPERA					
<u>TOTAL No OF PERFORMANCES</u>			<u>TOTAL No OF AUDIENCE</u>		
<i>HOME</i>	<i>GUEST</i>	<i>TOT</i>	<i>HOME</i>	<i>GUEST</i>	<i>TOT</i>
78	7	85	32801	2150	34951
BALLET					
<u>TOTAL No OF PERFORMANCES</u>			<u>TOTAL No OF AUDIENCE</u>		
<i>HOME</i>	<i>GUEST</i>	<i>TOT</i>	<i>HOME</i>	<i>GUEST</i>	<i>TOT</i>
53	10	63	23564	11950	35514

The total audience reached was 180 000 people. This may be considered to be a good result.

The more detailed analysis of the Marketing and audience will be provided in the section 5.1, with the analysis of the research results of the analysis done by The Institute for Center for Study in Cultural Development, and regarding the audience and the information flows. (Also, for the structure of the audience, view Appendices 2)

Besides the overall marketing investments and values, there is an interesting analysis done showing the internet investments and values, using the AVE and QF factors.

Advertising Value Equivalence - AVE represents commercial value of a certain text, measuring square centimeters or seconds on air which are then calculated according to the advertising rates.

Commercial value is then multiplied with the Quality Factor (QF) which can be on a scale between -5 and +5, and the given value represents the PR value.

In this, additional value and orientation of texts is incorporated, taking into the consideration the image and the reputation which is also building up via marketing development, or to say success or failure.

National Theatre can benefit from orienting more towards on-line marketing, taking into the consideration that new forms are free, and reach vast audience, and this makes them perfect for budget control. National Theatre is a public institution, but Marketing department has very scarce resources at hand. In the future, more saving

can be obtained by even eliminating some of the marketing practices, and focusing more on development of on-line identity and visibility.

3.2.2 Symphonic Orchestra of Nis

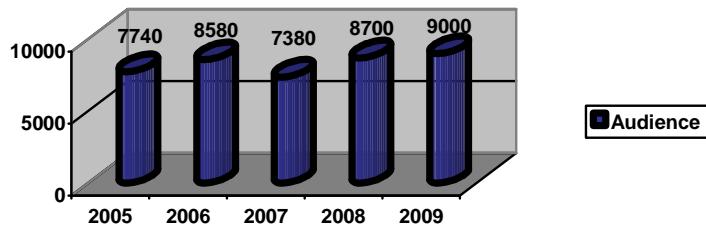
The Symphonic Orchestra of Nis was established in 1953, became in 1959 a Philharmonics, and in 1960 became a City Symphonic Orchestra. Its current name was established in 1974, and since then, under this name, it continued to operate as an institution. It is a legal entity performing activities in the field of culture. The aims include preservation and performing of symphonic and chamber music of both national and international composers, but also development of musical education and culture. Emphasis is on premiere concerts, conceptual concerts, collaboration with other institutions of the same profile in the country and abroad in accordance with the cultural policies, cooperation with composers, conductors, soloists, orchestral instrumentalists from country and abroad, cooperation with musical schools and universities in order to produce high level quality professionals, initiating various forms of joint projects with other sectors.

Beside this, Symphonic Orchestra of Nis has a publishing, trading and reparation of instruments among its activities. It is also the only symphonic orchestra outside the capital-Belgrade.

It is important to point out the role of Symphonic Orchestra of Nis in organization of NIMUS festival with a 30 year long tradition, for which it was rewarded with number of national and international acclaims.

Developing audience does not transfer only in numbers of visitors and supporters. On a wider scale and for a long term period it contributes to future realization of the importance of having variety of cultural offer. Development of audience today helps preserve the very core of purposefulness and create a more understanding and appreciative society tomorrow. Good management must always see the big picture, before dealing with details.

As for The Symphonic Orchestra of Nis, the diagram of public interest looks like this:



As we can see, there is a reasonable amount of visitors considering that Nis has only 250.000 habitants and even with more, if we include the fact that Nis is a University city with over 14.000 students attending 13 universities. The average visitation in 2009 was 6,63 visitors per square kilometer. But again, we must take into an account that not all areas are as densely populated, and not all areas are as developed.

The measuring tool for this analysis was the number of tickets sold. The average number of seats sold were 200 per concert. However, a large number is regularly present from the student body, and with the usual free and discount entrance policy for students, especially of the faculty of Music, the actual attendance could be higher. The more important issue here is whether or not that is satisfactory, and what kinds of marketing were used. Obviously there is room to expand and attract even more audience, especially with the growth of interest.

The main characteristic of the NSO's productivity are *premiere* and *educational* concepts. The brand which acts as a representation of The NSO is of course - NIMUS. The Symphonic Orchestra of Nis until recently mostly relied on *established audience body* and *traditional ways of marketing*. Since recently, investments have been made in internet domain, and 2 web-sites were designed, one for the NSO and another, separate, for the NIMUS festival.¹⁵

Promotion is otherwise done in a traditional way: development of visual identity of NIMUS, flyers, accreditations, billboards, decorative panel, printing of programme and posters, web-site maintenance and recently-sms service. Also, the general database of potential audience are more personal and related to the leadership, rather than on analysis and calculated research.

¹⁵ <http://www.simfonijjski.com/index.html>
<http://www.nimusfest.com/index.html>

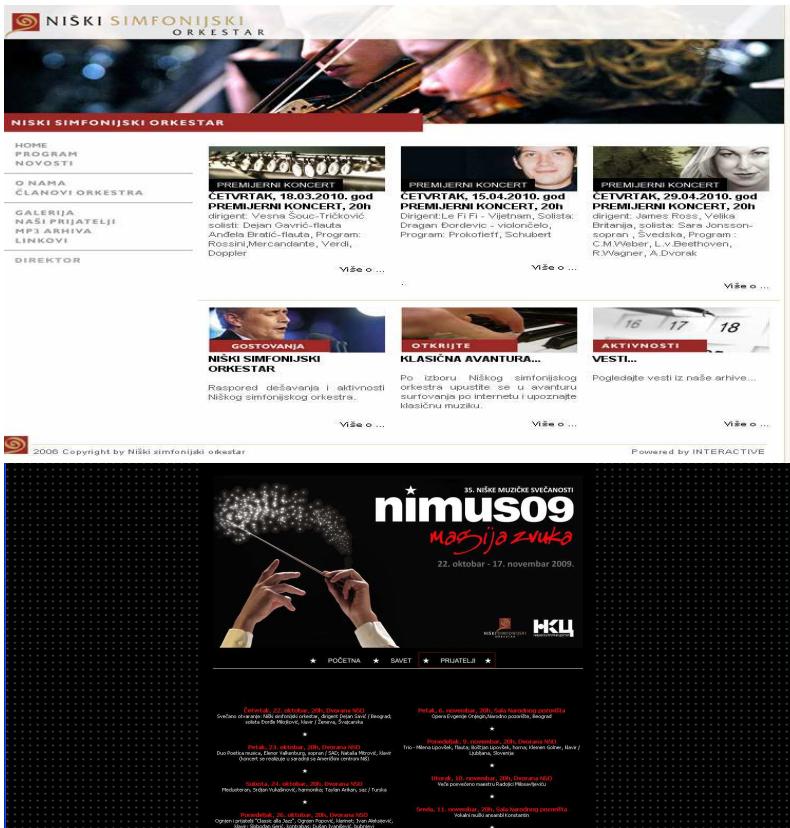
The web-site exists, but it needs to be improved, re-designed, audio and video materials added, but most importantly-subscription and tracking in demagogic and numerical sense added as well.

Introduction of questionnaires and pools on the web-sites would be useful. This would help also the audience research but network development as well, if a subscription via mail reaches potential viewers of the website.

Deeper analysis as well should be conducted and its findings used. There were no reports on on-line marketing use. But we can see that the overall marketing expences amounted in previous years around 2%.

Items	Amount (2007) in RSD	% of total expenses	Amount (2008) in RSD	% of total expenses
Contractual expenses	762.078,79	1,63	1.443.178,52	2,56
Information services	166.316,61		233.666,79	
Public relations	31.316,61		116.466,71	
Media services	135.000,00		120.000,08	
Expert services	288.148,40		522.307,80	
Catering services	108.220,84		186.150,00	
Representation	34.998,00		66.958,47	
Other general services	164.394,94		384.095,46	

Use of new media- Facebook, Twitter, YouTube must be put to use. It is free, available, and has a huge number of active users on-line at all times, but that is what this paper tries to give overview of.



IV ON-LINE AND OFF-LINE MARKETING

Internet marketing, also referred to as *i-marketing*, *web-marketing*, *online-marketing* or *e-Marketing*, is the marketing of products or services over the Internet.

The main advantage of internet is its capability to attract all sorts of media to global audience, hence *crossing barriers of time and space*. It is *interactive* and able to give immediate responses, which makes it useful to use.

Internet marketing is sometimes considered to be broad in scope because it not only refers to marketing on the Internet, but also includes marketing done via e-mail and wireless media. Management of digital customer data and electronic customer relationship management (ECRM) systems are also often grouped together under *internet marketing*. Internet marketing ties together creative and technical aspects of the Internet, including: *design*, *development*, *advertising*, and *sales*.

It also refers to placement of media via search engine marketing (SEM), search media optimization (SMO), banner ads on specific websites, e-mail marketing, and Web 2.0 strategies.

There are two categories of SMO methods:

- (a) Social media features added to the content itself, including: RSS feeds, social news and sharing buttons, user rating and polling tools, and incorporating third-party community functionalities like images and videos
- (b) Promotional activities in social media aside from the content being promoted, including: blogging, commenting on other blogs, participating in discussion groups, and posting status updates on social networking profiles.

Social Media optimization is considered an integral part of an online reputation management (ORM) or Search Engine Reputation Management (SERM) strategy for organizations or individuals who care about their online presence. It differs from the search engine marketing, primarily the focus on driving traffic from sources other than search engines, though improved search ranking is also a benefit of successful SMO. It is also considered to be an *extension of the principles of viral marketing*, only transferred to a much bigger scale.

According to search engine expert Danny Sullivan, the term "*social media optimization*" was first used and described by Rohit Bhargava.^[1] Bhargava's original five rules for conducting social media optimization are:^[2]

1. Increase your linkability
2. Make tagging and bookmarking easy
3. Reward inbound links
4. Help your content travel
5. Encourage the mashup
6. Get communities connected

Studies made in 2008 by The New York Times tried to give an estimate and quantify the user data collected, and concluded that the potential for collecting data upward of 2,500 times on average per user per month.

Internet marketing is associated with several *business models*:

- e-commerce – where goods are sold directly to consumers or businesses
- lead-based websites – an organization that generates value by acquiring sales leads from its website
- affiliate marketing – the process in which a product or service developed by one entity (e-commerce business, single person, or a combination) is sold by other active sellers for a share of profits. The entity of the product may provide some marketing material (sales letter, affiliate link, tracking facility) However, the vast majority of affiliate marketing relationships come from e-commerce businesses that offer affiliate programs.
- local internet marketing – through which a small company utilizes the Internet to find and nurture relationships, which are to be used for real-world advantage. Local internet marketing uses tools such as social media marketing, local directory listing,^[2] and targeted online sales promotions.
- blackhat marketing – this is a form of internet marketing which employs deceptive, abusive, or less than truthful methods to drive web traffic to a website or affiliate marketing offer. This method sometimes includes spam, cloaking within search engine result pages, or routing users to pages they didn't initially request.

There are *several approaches* to take when using on-line marketing. Knowing that typical user is alone while browsing the web, he can be reached directly, his specific individual interests can be appealed, with the use of search key words and connecting individuals into *peer groups*, using the Web 2.0 technology which will be described later on.

"*On- and Off-line*" marketers typically segment their markets according to *age group, gender, geography, and other general factors*. However, the advantage of on-line marketing is that it can target the chosen demographics directly, while, for example, when using marketing via daily press, you are speaking to the demographic consisting of the readers of that paper, rather than of the potential consumers of your product, or in our case- *audience*.

Using on-line marketing, it became easier to establish individual interests and select the certain demographics, and especially to do so via various social networks.

For the cultural field, this is very important, because perhaps not all strategies should be applied on all audience, potential and non-audience. Knowing which is which, can help more targeted approach and development of different marketing strategies designed for each group individually.

Networks today are enabling such methods as *geo targeting* and *geo marketing*. This means that by determining the physical location, links related to the specific interests will appear. These links connect the user to the specific contents, which are in accordance with his/hers specific taste, and point to the nearest locations where consumers' wishes can be met.

Cultural institutions do not use this feature enough, and advertising events and artists in this way has proven to be very practical and easy, but also it enables very calculated and thought through approach to the audience.

Another thing is the fact that people with similar interests are interconnected, so if even one member of the *peer group* is reached, chances are that the relevant info will be passed along to someone who could directly be interested in what we offer. This is based on the judgment of, lets call it, *the primary perceiver*, or receivers, who will in spirit of sharing, proceed the information to whomever it may concern.

This can be in form of passing the information along, or in the form of sharing and including someone in the informational substance (for example, if we advertise an event, immediately the interested party can invite additional person to join, and internet makes that process easier by interlinking and ways to transport information).

The information shared can be shared in three ways:

- Privately: only between the *primary perceiver* and the *secondary perceiver*
- In a closed network: shared with a specific group of people with limitations to specific authentication levels, to a *secondary perceiving group* (to members of a specific group, classmates, family, closest friends...)
- To a vast public: in a form of published announcement for sharing, which aims at more open networks (friends, friends of friends, open groups, bloggs, twits, etc) and can be added to the general search engines' results, so to the *ultimate perceiving group*.

So, we can see that internet is a relatively inexpensive when we compare outreach versus costs. The marketing budgets can be put to some other uses.

Internet marketers also have the advantage of measuring statistics easily and inexpensively. Marketing experts can now easily determine which messages are more appealing to the audience. The results of campaigns can be measured and tracked immediately because online marketing initiatives usually require users to click on an advertisement, visit a website, and perform a targeted action. Such measurement cannot be achieved through billboard advertising, where information is limited by space available, and it is left up to the perceiver to in a later time obtain more information if he at all becomes interested.

The follow-up is an important factor here, and helps alter and modify campaigns in a contemporaneous manner. It helps feel the pulse of the audience, and compare to the others performing in the similar field.

You can also follow your competitors and related institutions/artists in the field easily, and even use their developed networks.

In cultural field, this means that you become able to reach and provide more information at the time, and at some later date as well, and by changing courses of action, save the project from futile concepts, and react.

However, on-line marketing is not tangible. But that is why, for example, marketing of classical music can be followed by audio and video materials, examples of similar sorts, clips from the rehearsals, interviews with the main actors and directors, musicians, directors, etc.

Online advertising techniques have dramatically been affected by technological advancements in the telecommunications industry. The obsolete paradigm of advertising methodology consisting of traditional text and image advertisement designs has shifted towards more rich multimedia experiences such as those containing more updated technology like HTML, JavaScript, and Adobe Flash. As a result, advertisers can more effectively engage and connect their audience with their campaigns which seek to shape consumer attitudes and feelings towards specific products and services, or in terms of culture artists, events and projects. This major shift was enhanced and sped up by switching from dial-up to high speed internet.

The internet marketing revolutionized advertising industry itself. In just a few years, online advertising has grown to be worth tens of billions of dollars annually.

4.1 Internet use and new technologies development

American sociologist Oldenberg recently analyzed the society we live in and made 3 main groups of spaces we live in. Home, Work and he in addition coined the term "The Third place"¹⁶. Basically, The Third Place is the bar, the restaurant, the library, the street, the news stand, places where we go and share lives, the places of socialization. Technology of the 21st century is endangering the third dimension. We are more inclined to call our friends than to see them, to see a movie at home than to go out. However, this is not necessarily true. Deeper reflection in regards of on-line marketing is aimed directly at the social networks and their place in society today as well as in the future. There is a real fear that people will become "bubbled" in some spheres, isolated and detached by the outstanding increase in the use of technology. The idea on the contrary is to use technology in order to do exactly the opposite. The case was given: you walk into a bar, randomly. You cannot know if there is anyone you know and where. You use technology in advance-and you can be sure of where

¹⁶ http://www.livestream.com/facebookinnovations/share?utm_source=lsplayer&utm_medium=ui-share&utm_campaign=facebookinnovations&utm_content=facebookinnovations

and who will be attending what event or what place. The perspective is that in the future you will know the stories of your friends, and together with your experiences, a collective memory will be created. Storing memories in real time will serve as reminders for the future, and attaching people to places and memories to physical forms such as photos and reports, will be embedded in the lives of others and of our descendants. If you are detached from technology however, you can easily become detached from information as well, and according to this vision of the future-from the future itself.

This is the key issue. *Availability of the information*. Today and tomorrow. But not only the availability of the existing information, but also of the ways of constructing ideas, information, and processes.

The statistics show that there is a major increase in the use of internet on a global level¹⁷. The presented numbers stand for cases of Europe as a whole and for the EU individually as well.

INTERNET USAGE STATISTICS The Internet Big Picture World Internet Users and Population Stats

WORLD INTERNET USAGE AND POPULATION STATISTICS						
World Regions	Population (2010 Est.)	Internet Users Dec. 31, 2000	Internet Users Latest Data	Penetration (% Population)	Growth 2000-2010	Users % of Table
Africa	1,013,779,050	4,514,400	110,931,700	10.9 %	2,357.3 %	5.6 %
Asia	3,834,792,852	114,304,000	825,094,396	21.5 %	621.8 %	42.0 %
Europe	813,319,511	105,096,093	475,069,448	58.4 %	352.0 %	24.2 %
Middle East	212,336,924	3,284,800	63,240,946	29.8 %	1,825.3 %	3.2 %
North America	344,124,450	108,096,800	266,224,500	77.4 %	146.3 %	13.5 %
Latin America/Caribbean	592,556,972	18,068,919	204,689,836	34.5 %	1,032.8 %	10.4 %
Oceania / Australia	34,700,201	7,620,480	21,263,990	61.3 %	179.0 %	1.1 %
WORLD TOTAL	6,845,609,960	360,985,492	1,966,514,816	28.7 %	444.8 %	100.0 %

NOTES: (1) Internet Usage and World Population Statistics are for June 30, 2010. (2) CLICK on each world region name for detailed regional usage information. (3) Demographic (Population) numbers are based on data from the US Census Bureau . (4) Internet usage information comes from data published by Nielsen Online, by the International Telecommunications Union, by GfK, local Regulators and other reliable sources. (5) For definitions, disclaimer, and navigation help, please refer to the Site Surfing Guide. (6) Information in this site may be cited, giving the due credit to www.internetworldstats.com. Copyright © 2000 - 2010, Miniwatts Marketing Group. All rights reserved worldwide.

¹⁷ <http://www.internetworldstats.com/stats.htm>

1) Europe

803,850,858 population estimate for Europe in 2009

425,773,571 Internet users and a 53.0% penetration as of December 31/09

129,187,211 Broadband connections, as of December 31 2009¹⁸

2) EU

499,671,847 is the 2010 estimated population for the European Union (EU27)

337,779,055 Internet users as of June 30/10, 67.6 % penetration, per IWS.

124,039,731 Internet Broadband connections as of June 30, 2010 per IWS.¹⁹

So, we can see how the EU is now very well integrated into the virtual space and hooked on-line. In the mere numerousness of the virtual phenomenon is where the chances of marketing lie as well. The business sector has already been integrated in the social networks with their individual pages and with interlinking capacities made possible via web designing. But the issue of what is *virtual* is now in a wider sense already over passed.

The technology is constantly developing, and the it has become more mobile, and a constant part of living. With mobile phones and internet becoming linked and related, the barriers of space are overcame and the time is claimed by the users. *The rule over time and space* has made it possible for people to have more freedom, but also to have the ability to have more variety and options in how to use it.

Information has now, more than ever became obtainable, via new technologies which we will be analyzing more closely in the following sections.

Cooperation between the sectors of communication industry is aimed at *interlinking* and *diversifying* of products and programs, especially between mobile and internet industry.

How the world is taking a stand towards the on-line and virtual world we can see we can see from the most recent and very interesting example.

¹⁸ <http://www.internetworldstats.com/europa2.htm>

¹⁹ <http://www.internetworldstats.com/europa.htm>

The Internet, which has virtually revolutionized the world, was nominated for the '2010 Nobel Peace Prize'.

The Internet was proposed by the Italian edition of the popular 'Wired' magazine for promoting "dialogue, debate and consensus through communication" as well as democracy.

'Wired Italy' has also launched a dedicated campaign, 'Internet for Peace', with different stories and experiences of those who have tried to do something concrete to promote peace and harmony in the world using the web and its resources.

"We have to look at the Internet as a huge community where men and women from all over the world and with very different religious views can communicate and sympathise, spreading a new culture centred on collaboration and sharing of knowledge that breaks all barriers. For this reason, the Internet can be considered the first weapon of mass construction, which we can deploy to destroy hate and conflict and propagate peace and democracy." Riccardo Luna, Editor of 'Wired Italy', said at the launch.

The culture is inseparable from its social surroundings, and evidently, another sphere or dimension has most definitely became- the web.

A part of everyday life has been transferred on this existential level, and with its incorporation in the world of physical reality, a whole new spectrum of possibilities emerges.

4.2 The "water drop" effect



This concept can be graphically depicted in form of *water drops on a surface* to show how the information can be spread and dispersed into the surroundings.

Like a simple water drop creates waves which echo over the water, in a similar way an information can be set out and reach even the furthest shores.

But as we know, the waves tend to weaken as they get farther from the source, so what we should bear in mind is that there should be more than one "drop", and not necessarily made by the same shaped rock.

As we can see from the image, there are zones where overlapping is higher. This, in terms of networking, is not a bad thing. The visibility is reached, and the audience is given a chance to organize and interact prior, and after an event.

What does this mean in Marketing sense, and how does that transfer to classical music, culture, and arts?

Lets take an opera performance for example. The director will engage in a campaign between few days or few months depending on the occasion and profile of the event. The marketing director and his/hers staff have already established lines of passing the information on to the public. This includes the standard notifications via media, newspapers, radio and TV stations, on the website, and only recently using some of the social networks and compatible websites.

But there will be no actual feedback from the audience, nor about the number of visitors beforehand, of how, where and who gets the information, and on how do they decide to come. Also, the information is limited to the network of the institution/artist, and perhaps coincidental line of some causal additional networks engaged into action by someone along the line. This means that information gets passed along randomly. This concept, already known and used in a similar way is called *viral marketing*, or *word of a mouth*. It is a Marketing phenomenon which facilitates and encourages

people to pass along a certain marketing message. Viral marketing depends on a high pass-along rate from person to person. If a large percentage of recipients forward something to a large number of friends, the overall growth snowballs very quickly. If the pass-along numbers get too low, the overall growth quickly fizzles.

This marketing concept is in deep co-relation to the social networking concept. However, the effects it creates cannot be truly followed, even vaguely. So by using only viral marketing, we are in a way *gambling*. The gamble in marketing could be considered to be any release of information without ways of getting a feedback.

For culture, and such institutionalized forms of art as theatre and opera, *experience*, *already known audience base* and of course- *ticket sales* do serve as an indicator. But it is the fact that most of the tickets are sold directly before the performance. So until the show starts, you can only make calculated guesses. Calculated guess is anything in regards of culture, however, we can increase the level of certainty by following on-line RSVP lists as well. But the essence of this effect is not only sending information out, but by distributing it via visible channels, seeking feedbacks, and feeling the pulse of audience afterwards.

So how do we enhance visibility of our cultural event, such as an opera performance? How do we intercept such problems as late cancellation, cast change or new information arrival? It would be impossible to track down everyone along the viral line. Or to track down everyone who read the news in the paper or saw the jingle on TV.

These issues as well as the possibility to get qualitative feedback prior and post show, is what makes *water drop* marketing on-line so interesting.
It could be done in several ways.

METHOD I

Use an announcement in form of open RSVP event, adding comment options and previously established networks collected by the professionals, using mailing lists, etc. This method aims more at direct audience, those already in the list for notification, those whom you expect to attend one way or another, and come with also pre-known circle of those who share their taste, who are probably, on the list themselves. This is a bit of a *closed circuit*, but by sending information to those who are already known to be appreciating what we have to offer, there is a better chance to implement their enthusiasm into numbers and hope that their knowledge and awareness will transfer to their immediate surroundings. This resembles more to viral marketing, except that via on-line resources you can encourage discussions, ask feedbacks and opinions.

However, looking at an individual artist, who perhaps is new to the field, and is not so connected to the general public, but wants his work to be well received and seen, there is the better possibility of being promoted, by using pre-existing groups which are specifically interested in his field and art type works.

METHOD II

Use of multiple sources of information and expansion to the linearly deliberate or accidental lines of information flow. Besides the event, there can be more news designed, audio and video materials, photos, teasers, etc. With proliferation of electronic media, even this is made easier, because the web-zines already devise the news, and what can be shared is actually the link itself. This means that a few people can share with their surroundings the same information, using various options on-line, such as commentaries, reports, twits, statuses, likes, shares, etc.

Many web-sites introduce small buttons on the pages of the news, enabling direct sharing to specific sites. An example looks like this:



The creation of the information itself now becomes more important as well, because even if you get individuals to share, their networks will have to be attracted to check out what is given to them. Especially in the case of non-audience, it is more likely that the design rather than the context will establish the first contact.

There is of course the issue of information saturation. In a more narrow field such as, for example, classical music in Serbia, overlapping will occur. You could ultimately be informed of the same event by more than one person or group, but this usually does not initiate frustration but adds to the overall feeling of actuality. Suddenly something obscure becomes a subject of interest and a cultural must.

The issue here is that with many spontaneous sources, the interest created comes from the personal inclination, and seems more honest. It immediately becomes categorized as a *recommendation*, rather than as a *commercial*. The connotation, though similar is different. While with commercial, people often feel pressured and as if they are being persuaded to comply to a certain message, model, product use or event attendance, with recommendation context, they are more likely to feel attracted, interested, curious, and are more likely to opt to come, listen to, or buy for instant a recommended edition of the compilation of Vivaldi's "Four seasons" in interpretation of a certain artist.

The circular information is distributed more or less evenly across the audience body and the best thing is that during the sharing, the info overcomes barriers and reaches the non-audience as well, just like the waves spill over the shore. And the visibility itself helps a lot, especially with the repetitive kind of events.

If you have a new director and a brand new premiere such was "Lucia di Lammermoor" at the National Theatre of Belgrade recently done in directing of John Ramster from London, the expectancy is that the biggest interest is in premier itself.

Majority of corpus of the audience that is interested in this kind of events will prefer to attend the premier and will be informed one way or another. However, until recently, in the environment where cultural critics almost do not exist in the field of classical music, and where echo is slow, with not enough media attention which is usually delegated to more mass culture fields, by the time the info reaches the potential and non audience, the two reprises are played and the next performance is in the Fall. But now, using on-line tools, in the same manner in which the information is transmitted, so is the response, and immediate feedback is obtainable.

There is one problem with more international events which have bigger audience. When we are dealing with a relatively small field, such as Serbia, we don not have to worry too much that our initial centers of circles will be too close together, because they simply are. But there is a risk on a wider scale, for them to remain too close, or even to wide apart. The information in both cases either does not reach all the community, or it reaches them too late or in distorted echo. The new marketing consideration should be the question: *who are the potential/traditional centers for information distribution and from which point is the penetration into the communal information interest zone easiest*. This again is closely related to knowing your audience, not just in form of quantitative statistical data, but in qualitative sense as well.

The research in this field are growing in numbers, and are putting more focus on exactly this. In the field of classical music it is still fresh, however, some interesting researches have been done in Serbia as well, and we will analyze their findings in the following section.

V ANALYSIS OF RESEARCH RESULTS

Two main research sources will be described in the following text.

One is the analysis of the National Theatre in Belgrade conducted by Center for Study in Cultural Development and the other is a on-line Culture Echo survey conducted by the author.

But firstly, we must learn about the on-line tools of marketing and new technologies, in order to grasp their potential and opportunities provided by their use.

5.1 New technologies: facebook, YouTube, others - potential

5.1.1 YouTube



Founded in February 2005, YouTube is the world's most popular online video community, allowing millions of people to discover, watch and share originally-created videos. YouTube provides a forum for people to connect, inform, and inspire others across the globe and acts as a distribution platform for original content creators and advertisers large and small.

By enabling everyone to watch videos on YouTube, people can see first-hand accounts of current events, find videos about their hobbies and interests, and discover the quirky and unusual. As more people capture special moments on video, YouTube is empowering them to become the broadcasters of tomorrow.

This helps build the documentary storage of collective human history.

In November 2006, within a year of its launch, YouTube was purchased by Google Inc. in one of the most talked-about acquisitions to date.²⁰

The philosophy behind YouTube is simple and creates a space for numerous uses. We can consider YouTube to be primarily music oriented network, however, movie industry, as the science have found ways to incorporate gathered video materials in creating a base of overall human knowledge.

²⁰ http://www.youtube.com/t/company_history

Via YouTube, you can not only hear and see music, clips, but can learn, get educated, watch TV inserts, popular shows, but what is especially interesting-manifestations of modern culture.

Many artists and even institutions today are using YouTube in more and more inventive ways. The connection of users according to interests can also be made via YouTube. This means that if you subscribe to a certain channel, you will see all new notifications and videos uploaded by that certain user or official channel.

The YouTube offers a great analysis generator, so you can follow the views, how many, where from, until what moment in the video, if the users lost interest at some point, what is the most interested region in the world, how do people find your video, where did the referral come from, etc. In this way you can use the data received to enhance your future videos, and also to get valuable information on your on-line audience.

The good channel management of this specific web zone is important, because it also enables sharing to other sites, and is one of the most commonly used web-sites, with a huge number of daily users.

5.1.2 Twitter



Twitter is a real-time information network powered by people all around the world that lets you share and discover what's happening now.

Twitter asks “what’s happening” and makes the answer spread across the globe to millions, immediately.

Twitter's excellence is in providing hints and clues about what is actual and fresh.²¹

The contemporaneous bits of information which get uploaded on Twitter each second can help make better choices and decisions or even influence what’s being talked about around the world. The key words are available via search engines, so the

²¹ www.twitter.com

information becomes available whether you are on Twitter, or off, and seen wherever you are.

When you subscribe to a channel on Twitter, you can opt to receive sms messages whenever an information gets broadcasted. This means that information you upload, gets sent to your subscribers as well. The catch is to *expand your network* so that you create a base of interested and potential audience which is a sms message away.

Instead of sending costly sms messages to individual numbers, it became available to send only one, in case of Serbia charged as an international sms, and it gets distributed. The two ways distribution include those who opted for sms informing, and then plus the other subscribers directly on-line, who get informed about your activities and get the info in real time via news-feed and home page.

Information on Twitter can be divided by *topic*, so even those who have not yet subscribed can find and see information you want to distribute, become subscribers or not. Anyway, as I mentioned, even the Twitter-non users, if searching for a related information or topic, may gain access to what you *tweet*.

The Twitter has been upgraded on September 14th, finding that interlinking with other websites serves well both to users and for developers and is a new trend and reality, influenced by and influencing the technology²². The main change is that on the site, you can still see the familiar timeline, yet underneath each Tweet is a handful of information, deeper context and even embedded media.

The developers say this about their network: "*At Twitter, we often think about what it means to build a company today and our role in making our community and the world a better place. We believe that the open exchange of information can have a positive global impact and will actively work to support this principal in everything that we do.*"

Developing a page people can subscribe to enables you to emit information directly to those interested regardless of time/place restrictions.

Similarly to YouTube, you can diversify the contents of your information, using multimedia and linking the twitter to other web-spaces.

²² <http://www.youtube.com/watch?v=6Z2JCJb5ciA&NR=1>

For culture this is very important, because limitations of having to present, for example, a musical event via words only, or an artist via analysis of his art rather than using visual resources, become surpassed easily. This means that the major work that needs to be done is to expand the very subscription and on-line friends base.

For this purpose, you can immediately connect to other networks of similar profile first, such as institutions of art, or opera house with other European opera houses, festival pages with other festival pages etc. The networks tend to quickly expand, and the good thing is that those who do subscribe are genuinely interested in your info.

This is an asset. The option of giving commentaries of the event as well enhances the sharing experience, and enables the already mentioned feedback.

5.1.3 YELP



Creators say about YELP: "*Our purpose: To connect people with great local businesses*"

(a) 10 Things You Should Know About Yelp

1. Yelp was founded in *2004* to help people find great local businesses like dentists, hair stylists and mechanics
2. As of August 2010, more than *38 million* people visited Yelp in the past 30 days
3. Yelpers have written over *12 million* local reviews, over 85% of them rating a business 3 stars or higher
4. In addition to reviews, you can use Yelp to find events, special offers, lists and to talk with other Yelpers
5. Every business owner (or manager) can setup a free account to post offers, photos and message her customers
6. Yelp makes money by *selling ads* to local businesses - you'll see these yellow, clearly labeled "Sponsored Results" around the site
7. Paying advertisers can never change or re-order their reviews

8. Yelp has an automated filter that suppresses a small portion of reviews - it targets those suspicious ones you see on other sites
9. You can Yelp on your phone at <http://m.yelp.com>, or use Yelp for iPhone, Yelp for BlackBerry, Yelp for Palm Pre, and Yelp for Android
10. The Weekly Yelp is available in *42 city editions* to bring you the latest business openings & other happenings²³

Yelp is an *online urban city guide* that helps people find cool places to eat, shop, drink, relax and play, based on the informed opinions of a vibrant and active community of locals in the know. The primarily intended uses can be branched out to the whole social sector, including culture, and easiest sectors are music and cinema.

And it is completely free to use. Yelp was started in San Francisco, but for now can be found in the United States, Canada, the United Kingdom, Ireland and France. This model or similar can be easily applicable to any country, including Serbia, not only in the field of culture but any given field as well.

When we compare Yelp to classical ways used by such methods of marketing as *word-of-a-mouth* and *viral marketing* in all, there are things by which it differs from them:

- It is creating an easy and fun way for real locals to share opinions on the places they know and go.
- It fosters a vibrant community of locals who feel connected both on Yelp and, gasp, in the real world.
- And, it connects the well-written and insightful reviews to the actual human beings who wrote them. The principle is "*Real People, Real Reviews*".

The main implementation of Yelp in culture is that it can put a certain event you wish to promote, such as a premiere or an artist into focus to a major population, and since it is localized, there are bigger chances that the response will be transferred in the actual non-virtual world.

²³ www.yelp.com

Similar site like this should exist, but the closest we have is the SEEcult Balkan review portal, but it is not as interactive, and is more in the journalistic then forum mode.

5.1.4 WEB 2.0



The bursting of the dot-com bubble in the fall of 2001 marked a turning point for the web. It was widely discussed whether the web became over-saturated and over-hyped. In fact bubbles and consequent shakeouts appear to be a common feature of all technological revolutions.

The concept of "Web 2.0" began with a conference brainstorming session between O'Reilly and MediaLive International. Dale Dougherty, web pioneer and O'Reilly VP, noted that far from having "crashed", the web was more important than ever, with exciting new applications and sites popping up with surprising regularity. The analysis of the dot-com companies which have survived the initial crash of the bubble showed some similarities between them. That is how the Web 2.0 conference came about.

It is still though a bit unclear what the Web 2.0 actually means, with some people decrying it as a meaningless marketing buzzword, and others accepting it as the new conventional wisdom.

Web 2.0 by example can be explained like this:

Web 1.0	Web 2.0
DoubleClick	--> Google AdSense
Ofoto	--> Flickr
Akamai	--> BitTorrent
mp3.com	--> Napster
Britannica Online	--> Wikipedia
personal websites	--> blogging
evite	--> upcoming.org and EVDB
domain name speculation	--> search engine optimization
page views	--> cost per click
screen scraping	--> web services
publishing	--> participation
content management systems	--> wikis
directories (taxonomy)	--> tagging ("folksonomy")
stickiness	--> syndication

Of course, this may seem blurry and hazy to majority of readers, but in fact this represents the very change in the way our world functions. New words are appearing every day, derived from tech on-line world, and are becoming very quickly accepted in general terms. But it is not just a question of new language, but of new contexts as well. Lets take a look at the point *page views*. Until recently, connotation was only taxative and this is quite clear. It was important to know how many people get the chance to view your on-line space. However, new term *cost per click*, is far more adequate in terms of marketing, because of the simple fact that you by analogue tracking of visitation, and of the money invested in the web-site, can get accurate value of a single click. This is similar as the costs per visitor in economic terms, where CTH (cost per hundred visitors) = business contribution for programme activities / visitors of programme activities supported by business sector. Here we have CT (cost per visitor) = web-site development and maintenance / clicks = cost per click.

Interesting term here is folksonomy, but although can be regarded in a more social sense, viewed in a marketing context, we can say that the essence of it is to attribute a certain tags, or appropriate words to your on-line object, so it appears in searches and web-sites. This means that there is no substantial need for one concrete directory, through which you browse, but all the web space acts as a single directory and the tagging is what diversifies the contents.

That is why when, for example, you put a video on a website containing a clip as a preview of a concert or a show, you should tag as much as you can, enabling people to diversify channels via which they can get to your specific information.

If you are tagging a commercial video teaser for the opera premiere "Lucia di Lammermoor" by Gaetano Donizetti with the director John Ramster (recent example at the National Theatre in Belgrade), besides tagging all the above mentioned information statistics (name of the play, composer, director) you should tag name of the theatre, main role carriers, year, month, and attribute some determinants such as: classical, classical music, opera, play, performance, singing. Another catch or trick I can recommend is to add the variable forms of a same thing: G.Donizetti, Gaetano Donizetti, Donizetti, etc. You can also add role names, libretto writer, or anything similar you can think of. The only issue is not to go too far, and make the field too wide, so that the clip goes out of context because that may seem unprofessional.

However, the goal is to reach as many as possible, and since there are in fact no costs, this can be treated as a minor esthetical note.

In terms of culture, this opens a whole new possibility of *connecting similar cultural sectors, interlinking them* and allowing people to by finding one event for example, or artist, or project, are directly referred to others, similar to that.

The important thing is to define your product clearly and precisely, and to cover as much ground as possible.

5.1.5 Facebook



The basic idea of this social network is *staying connected*, and linking real people, real persons and their names, in a friendly and civilized way. The linking is not only, although mainly, for friends, but also for co-workers, acquaintances, colleagues, relatives, etc.

It uses friend finder mechanisms, schoolmate searches, colleague searches and of course-name searches to help develop and expand each individual network. In addition, later on, it offers you suggestion for expansion of your network, finding

specific people with whom you have many mutual friends, and supposes that link can be made. In this way networks expand rapidly and efficiently.

Whenever you land on your home page (which you can get to by clicking "Home" in the upper left hand corner), you'll see a live stream of posts your friends have made—interesting links, thoughts, photos and tidbits from their lives. This helps you keep up with things your friends are doing in their everyday lives. To filter the information on your home page, select a filter from the main menu on the left side of the page.



And this is how the information get shared in a most convenient way.

The publisher is situated in the box that sits on top of every profile and home page—allowing users to share links, photos, notes and short status posts that reflect what they are reading, watching, thinking about or feeling. This way information reaches a lot of people *directly*, and that can include also information about plans, places to go, things to see. This is a micro-domain which can be used for marketing. This in a way does represent another expansion of the concept of viral marketing, but also of the water drop effect. In one sense, the information is transferred on referral and on to the interested parties. In another, many people sharing similar interest, can initiate expansion of the information flow independently, like drops falling into water far one from another, but expand to their networks circularly, without any specific order, via sharing options provided.

Typing in the Publisher text box and clicking "Share" updates a status. Clicking inside the text box displays additional types of content that can be shared which are:

- Links (adding a web address to external content)
- Photos (uploading a photo, create an album, or take a webcam photo)
- Video (uploading a video or record a webcam video)
- Note (adding from Facebook's Notes application)
- Import (adding external blogs or RSS feeds)
- Gifts (adding from Facebook's Gift Shop)

More information is shared within the specific groups of which any user can become member upon approval. This brings people of same interest even closer. Similarly, there is also the option of Like, forming a catalogue of people liking some product, idea, manifestation, etc.

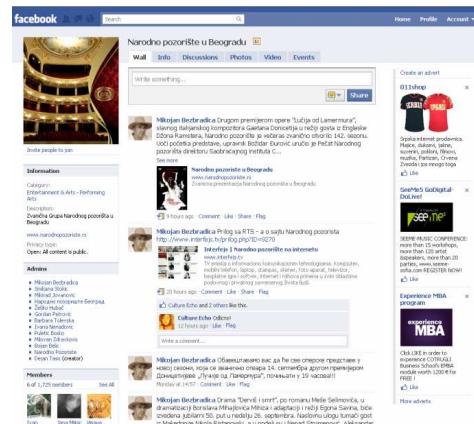
The main benefits for both the marketers and the audience is this:

- People form groups according to their interests
- Marketers get specific selected groups as direct audience
- Feedbacks and sharing becomes more focused, relevant and direct

The users are designing their own individual privacy settings so whatever they share it may not apply to the whole network they have, and that should be taken into an account.



Example of Facebook Fan Page



Example of Facebook Group Page

Another important feature are Events.

When the user is invited to an event, a notification will be posted in the top right corner of his/hers home page. This allows everyone to see what is actual and where, and even if not invited, or not a part of a certain more specific network, a person can RSVP and chose to come. This does not apply to closed events which operate on invitation only, but they are mostly private and secret.

Users can also visit the Events page and see what are their friends up to, where and when, connect with them and get ideas about where to go.

This is vital for management in culture, which has among others, also the aim to extract people outside, to manifestations, events and programmes, concerts, exhibitions or performances.

The newest feature of Facebook is revolutionary concept which will influence the way we interact. It is called Places, and recently there was a press release promoting this new addition, which is currently available only in the US, but as the very Facebook itself had expanded, soon will cross the Ocean and take over the Globe.

Places is a Facebook feature that allows users to see where their friends are and share their own location in the real world. When using Places, users are able to see if any of their friends are currently checked in nearby and connect with them easily. When users themselves check into nearby Places, they as well tell their friends where they are, tag them in the Places they visit, and view comments their friends have made about those Places. It also shows user which friends have visited that very Place, and see their experience.

Places can be claimed by some official representative, and for now this is aimed only at businesses. However, the potential for culture lies in lobbying to make cultural events, as well as cultural institutions, positioned within this application announcing in real time what goes on where and attract audience from the very proximity.

This opens door for more spontaneous form of social life, emerging into the outdoors and finding interesting and available sources of entertainment, education, fun and socializing.

Another thing is that all the places get reviewed. This has both good and bad sides.

Facebook is also cooperating with other web-sites, making it a main well of information, allowing users to share all sorts of things they find while browsing the web. Facebook Connect launched in December 2008 and is currently available on more than 15,000 websites, devices and applications, including CNN, CBS.com, Digg, Yelp, YouTube, Xbox, and Nintendo DSi. And this makes it the most important social network today, as well as a relevant factor not only for the Marketing development, but for the social development as well.

It has become quite quickly an integral part of our culture, that it itself is a cultural phenomenon.

5.2 Results of Study by Center for Study in Cultural Development

Center for Study in Cultural Development has recently engaged itself in deep and profound analytical process of researching cultural audience and life in Serbia, reflecting on their habits, statistics, information flows, the characteristic of cultural and institutional audience, in context of sociological and political processes which influence the society in whole. The case study which they analyzed and was put to use in this paper was **National Theatre in Belgrade**.

Here are some of their findings with comments and recommendation regarding our research issue:

- The majority of audience is between 19 and 30 years of age, and least audience body is under 18 years of age
- **70%** of the audience is between 19 and 45
- More than a half of the audience is highly educated (52,5%)
- Opera and ballet have more highly educated audience than drama which has the more younger audience
- Experts and students cover the majority of audience, making them the audience which can be counted on, while there are clear other focus groups to think about
- The average visitor is a female, age 19-30, highly educated and an expert, spending free time in active ways.
- Majority of audience (32.4%) are **occasional visitors**, visiting the Theatre 1-2 per every three months.
- 24,6% comes to theatre 1-2 a month, and this is defined as a potential regular audience, which now covers **16.7%**

- Improving the contact and communication with the audience can help National Theatre to develop their potential audience into the regular audience, and it can count on 20% of those who now constitute the regular audience body, but should invest into the potential audience body as well.
- Main reasons for visitations are that audience *likes to watch performances*, then *to satisfy cultural and artistic needs* and *to see a quality repertoire*. There is no one individual factor that influences the outturn of the audience.
- This finding disputes the hypothesis made in this paper that the outturn of the audience is influenced by the on-line information availability.
- The reasons for not visitation are mostly **lack of interest and time**. This is where some thought should be put into, and the use of on-line marketing resources can be used to do exactly this-enhance interest. Lack of time is also in correlation with the life-styles, so regarding projects and event management, more events and project should be devised to be family friendly, so that they can be interesting for the whole social unit, and that is the family. However, the non visiting is still mostly related to the socio-political circumstances than with the very operating of the Theatre.
- The majority of audience gets information about activities of the Theatre **on-line and via friends' recommendations**. It is obvious that social networks which act as the bearers of both socializing and information share are the best and easiest way to use this audience habit into promotional purposes.
- **TV and radio** are the rarest sources of information, probably because they are not as used and are expensive, so the usual times of presenting

culture are far from TV's prime times. This also reflects some general media and programming policies in Serbia, showing the lack of essential shows on culture, and programmes covering classical culture above all.

- **The internet** is not one of the most dominant ways of spending the free time with the Theatre's audience, however it is the main tool of getting the information about its activities. With targeted information search, it is essential that the Theatre is as present as can be on-line, and appear on search engines not only via web-site, but on all other on-line spaces available, and not only in the form of announcement, but also to have critical and approachable overviews of the institution itself as well as of the artists, making them a more used assets, and more publicized.
- The hypothesis is confirmed-internet is becoming the dominant way of getting information about cultural events.
- Interesting fact however, is that just under a half of the audience 44,9% knows the repertoire well. There was a correlation found between knowledge of the repertoire and the turnout of the audience.
- Since the audience is attracted mostly by the either genre or work, or sometimes main role actors, it is **the recommendation** that plays the important role in attracting audience. That is again reason why a good critical follow of the offer has to be introduced, place on-line and exploited. Using on-line tool enables sharing, and also helps crossing barriers, because sometimes people feel ashamed if they do not know how to judge some work, and via use of on-line resources, they can get critical and informational data from the privacy of their homes.

5.3 Three-part survey "Culture Echo"

I have conducted an on-line survey using several selection processes for approaching the interviewees.

First method was *specific targeting* in accordance to the data I have collected already. Second method was open link, sent via two separate accounts. One aimed at members of the category II, the other at the group III. The members of the group I, I have selected from my own professional base, so it is including experts on music such as Dean of Faculty of Music in Belgrade, Pro-Dean of Faculty of Music in Nis and other personnel of the Faculty staffs from Musical Academies in Serbia, students, professionals of the field, performers, teachers, director of the Opera department of the National Theatre Belgrade and other relevant members of musical community in Serbia.

The second group is constituted of more general cultural audience, people who attend and love arts in all forms, not only cultural workers and artists, but managers, organizers, sponsors in the field of culture, professors, enthusiasts, etc.

The third group consists of general public, potential and non-audience, even those who completely dislike classical music, and are not in the least concerned about culture and arts, or are more related to general popular art.

With that knowledge, I designed three main groups of interviewees.

All three groups had members chosen specifically to cover and diversify factors of age, location and education.

The reply rate was not the same however, so in the following analysis, main focus will be on the final result, unified result of all three groups.

5.3.1 Analysis of three groups of subjects (category I, II, III) and the results of the survey

Making a distinction among the audience, we have to take into an account, that the tastes of those who are closely related to the music field, will slightly differ from those who are more interested in culture in general, and will differ more obviously from those who represent general public and are more likely not to be interested in the field of classical music and culture.

The three separate results are given in the appendices 7, as well as well as other data and graphs.

There are no major differences, showing that the social behavior, although varies, is influenced in all by the technological and civilization development. It did show however, that for those who are not so closely related with culture, web serves more as the information resource. Those who are more closely related to culture tend to have access or even be involved directly in cultural manifestations, and therefore get information in other ways as well, which in fact, does make sense.

Conclusions pretty much match those made by the Institute, which we have discussed.

The main conclusions based on the results and findings are these:

- a. Main forms of leisure time consumption are socializing and internet, and then also listening to music, reading, writing and spending time with the family.
 - i. This can be utilized by the arts and culture by promoting and creating more events which have these components in them, and also shows that use of internet for promotion of such events is the best way to reach out and get the message across the majority of population.
- b. There is a close number of those who visit classical music events often and rarely.
 - i. This shows potential of transforming potential and occasional audience into regular audience. (Appendices 8)
- c. The research showed that majority of people tends to share their impressions with their immediate surrounding and friends, or follow on-line reports.
 - i. This goes in favor of social networks becoming important for any form of cultural marketing. It not only enables follow up, but can be a great tool of feeling the audience pulse prior an event as well. Also, this indicates the importance of being present in the virtual world, and have a good follow up

reporting after the event, as well as the promotion prior the event, which is often the only one used.

- d. *The majority of people use internet to get information, as either the main or one of the main sources of information.*
 - i. On-line marketing tools help visibility and presence in this form of media, and are relevant for transferring information to audience. (Appendices 8)
- e. *Although other media sources do provide information, friends and internet remain the most commonly used for information, follow up, sharing, etc, regarding an artist, manifestation, event, concert.*
 - i. The correlation between marketing and social tendencies is inseparable. Marketing needs to follow the trends and adapt. Using on-line tools helps culture become closely related with audience wishes and desires, and put more individual and group focus, enabling more targeted and well distributed strategies.
- f. *Majority of people spends between one and four hours on-line. In that time, majority of subjects gave a subjective assessment of the whereabouts of that time. Mostly, the use of the web is focused on facebook and research, checking e-mail and business correspondence.*
 - i. The on-line marketing tools help shorten the time required for an information to get to the audience, by use of mentioned technological advancements and tagging systems. These systems are related to key words, so attributing carefully chosen key words to our cultural products is essential.
- g. *Main body of the interviewees are either highly educated people or students, mostly from the capital. It can be debatable whether these results are a consequence of methodology of the research or simple availability to the web, however, this result does match the one made by The Institute.*

i. It can be said that *the issue of decentralization* is of very high importance for Serbia, and that *the quality of the repertoires and offer* has to match audiences' tastes. Also, that projects and cultural events, especially in classical music, have to have additional programming either for audience development or for younger and older audience separately.

However we cannot make a claim that there is a specific thing influencing tastes, since often it is neither education nor age what determines specifically, for example, affinity towards classical music (see example in Appendices 9, the case of visitation of Managers)

VI SHORT SUMMARY

In this paper we have discussed many important issues regarding how arts and culture should become more proactive and less reactive, and how marketing fits this strategy. First of all, arts and culture are faced with more and more budgetary issues, and need to seek ways to operate as efficiently and effectively as possible.

Use of on-line marketing can help arts and culture do several issues mentioned in initial hypothesis, first and last:

- Promote
- Pass barriers
- Reach to the audience
- Develop audience body
- Help cross of the potential to regular audience
- Get feed-backs and understand audience better
- Explain
- Teach

However, the second hypothesis was not proved, there is not one sole factor which influences the outturn of the audience, so we cannot attribute this to marketing neither. Practical solutions are demonstrated throughout the paper.

It has been shown that marketing is inseparable part of overall management theory and can help realization of its strategic objectives.

A. APPENDICES:

APPENDICE 1

INTERNET USAGE STATISTICS

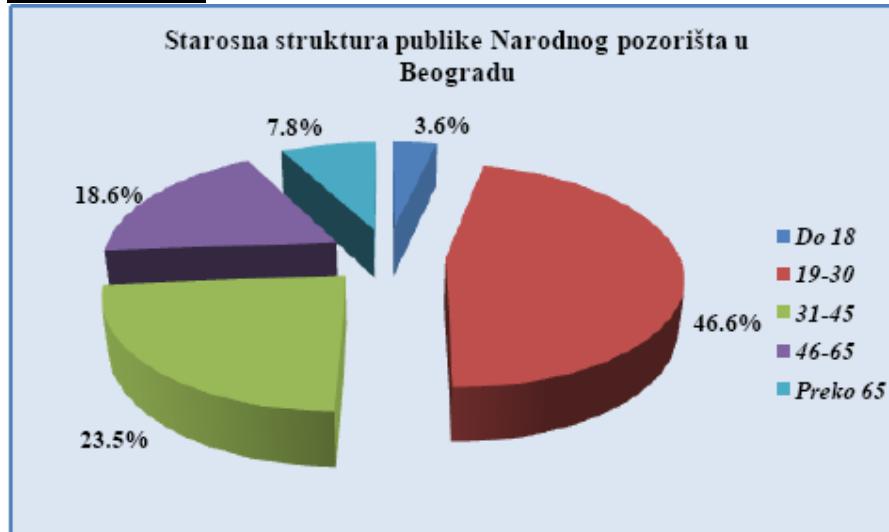
The Internet Big Picture

World Internet Users and Population Stats

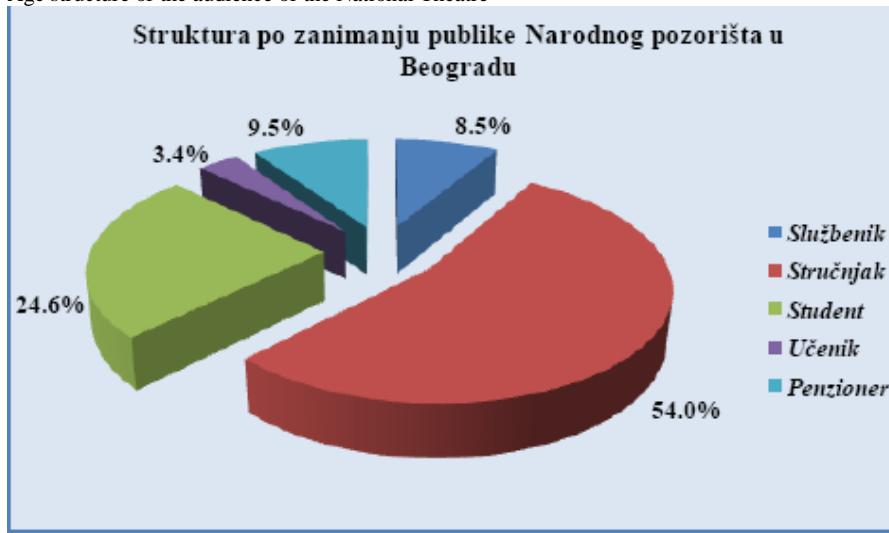
WORLD INTERNET USAGE AND POPULATION STATISTICS						
World Regions	Population (2010 Est.)	Internet Users Dec. 31, 2000	Internet Users Latest Data	Penetration (% Population)	Growth 2000-2010	Users % of Table
Africa	1,013,779,050	4,514,400	110,931,700	10.9 %	2,357.3 %	5.6 %
Asia	3,834,792,852	114,304,000	825,094,396	21.5 %	621.8 %	42.0 %
Europe	813,319,511	105,096,093	475,069,448	58.4 %	352.0 %	24.2 %
Middle East	212,336,924	3,284,800	63,240,946	29.8 %	1,825.3 %	3.2 %
North America	344,124,450	108,096,800	266,224,500	77.4 %	146.3 %	13.5 %
Latin America/Caribbean	592,556,972	18,068,919	204,689,836	34.5 %	1,032.8 %	10.4 %
Oceania / Australia	34,700,201	7,620,480	21,263,990	61.3 %	179.0 %	1.1 %
WORLD TOTAL	6,845,609,960	360,985,492	1,966,514,816	28.7 %	444.8 %	100.0 %

NOTES: (1) Internet Usage and World Population Statistics are for June 30, 2010. (2) CLICK on each world region name for detailed regional usage information. (3) Demographic (Population) numbers are based on data from the [US Census Bureau](#). (4) Internet usage information comes from data published by [Nielsen Online](#), by the [International Telecommunications Union](#), by [GfK](#), local Regulators and other reliable sources. (5) For definitions, disclaimer, and navigation help, please refer to the [Site Surfing Guide](#). (6) Information in this site may be cited, giving the due credit to [www.internetworldstats.com](#). Copyright © 2000 - 2010, Miniwatts Marketing Group. All rights reserved worldwide.

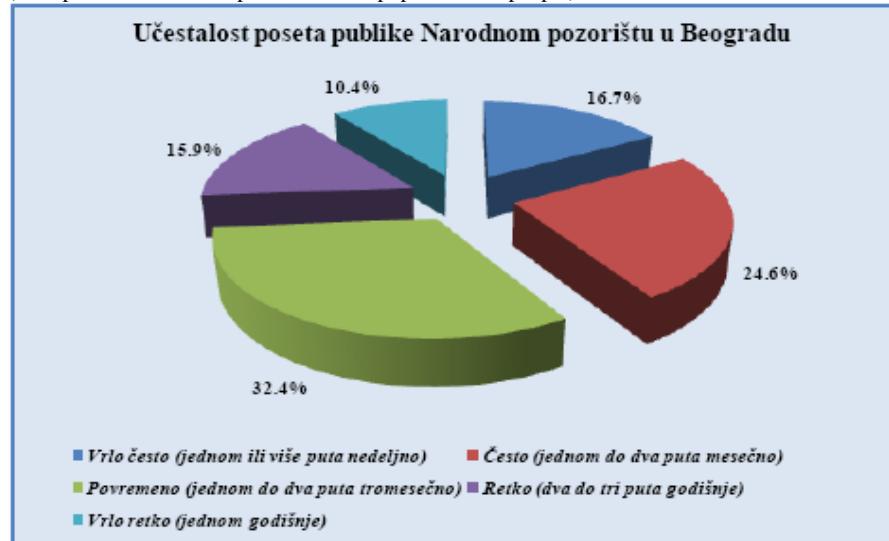
APPENDICE 2



Age structure of the audience of the National Theatre



(Occupations: official, experts, students, pupils, retired people)



(Frequmentation of the audience of the National theatre: often, below is occasionally, very rarely, and on the right often, and rarely)

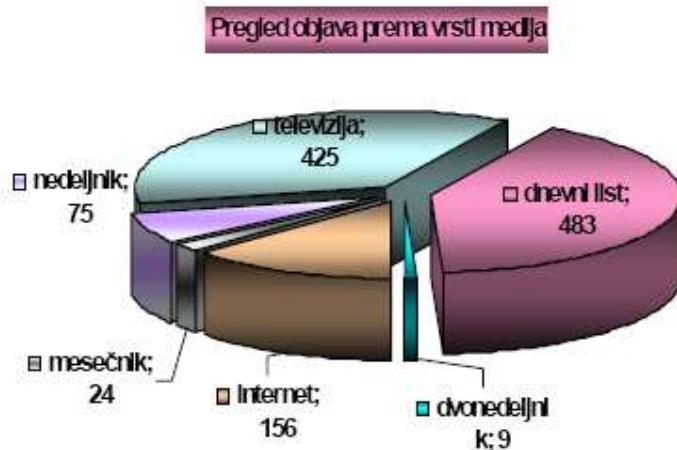
APPENDICE 3

Razlozi za česte (i povremene) posete pozorištu	Balet		Opera		Drama	
	Procenat	Procenat slučajeva	Procenat	Procenat slučajeva	Procenat	Procenat slučajeva
Zadovoljavanje kulturno-umetničke potrebe	21.4 %	44.8 %	18.8 %	37.8 %	25.1 %	48.5 %
Kvalitetan repertoar	13.9 %	29.2 %	13.2 %	26.5 %	14.2 %	27.3 %
Kvalitetan ansambl (glumci, solisti)	15.4 %	32.3 %	12.7 %	25.5 %	7.5 %	14.4 %
Izlazak (zabava)	7.5 %	15.6 %	6.1 %	12.2 %	9.6 %	18.6 %
Edukacija	10.0 %	20.8 %	10.7 %	21.4 %	11.0 %	21.1 %
Volim da gledam pozorišne predstave	31.8 %	66.7 %	34.0 %	68.4 %	32.6 %	62.9 %
Dirigent (samo za operu)	-	-	4.6 %	9.2 %	-	-

Tabela 4. Razlozi za retke posete Narodnom pozorištu u Beogradu

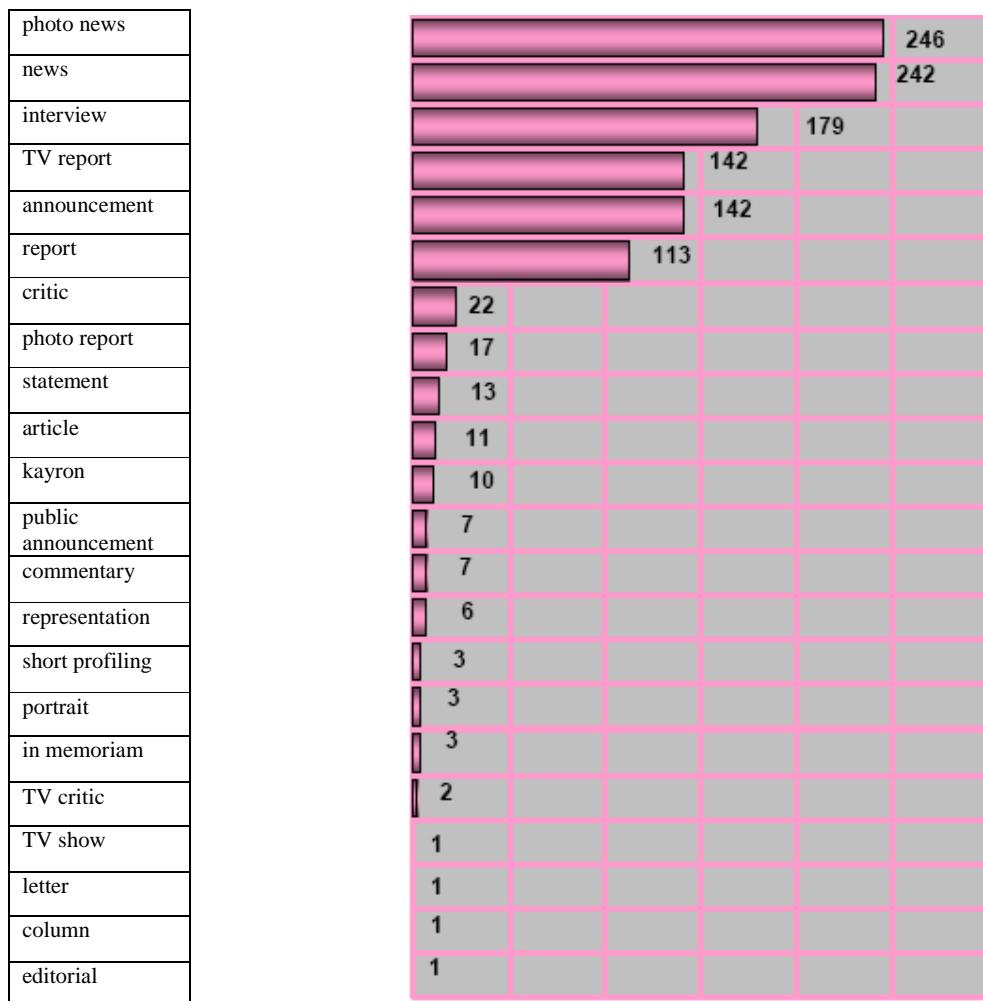
Razlozi za retke posete pozorištu	Balet		Opera		Drama	
	Procenat	Procenat slučajeva	Procenat	Procenat slučajeva	Procenat	Procenat slučajeva
Porodični i životni uslovi	-	-	10.0 %	14.6 %	7.1 %	11.5 %
Nedostatak slobodnog vremena	25.5 %	35.9 %	41.4 %	60.4 %	33.3 %	53.8 %
Nedostatak informacija	23.6 %	33.3 %	10.0 %	14.6 %	20.2 %	32.7 %
Nedostatak interesovanja	27.3 %	38.5 %	12.9 %	18.8 %	15.5 %	25.0 %
Neodgovarajući repertoar	7.3 %	10.3 %	10.0 %	14.6 %	1.2 %	1.9 %
Materijalni razlog	10.9 %	15.4 %	8.6 %	12.5 %	16.7 %	26.9 %
Visoke cene karata	5.5 %	7.7 %	7.1 %	10.4 %	6.0 %	9.6 %

Grafikon 2.4.: Pregled objava prema vrsti medija

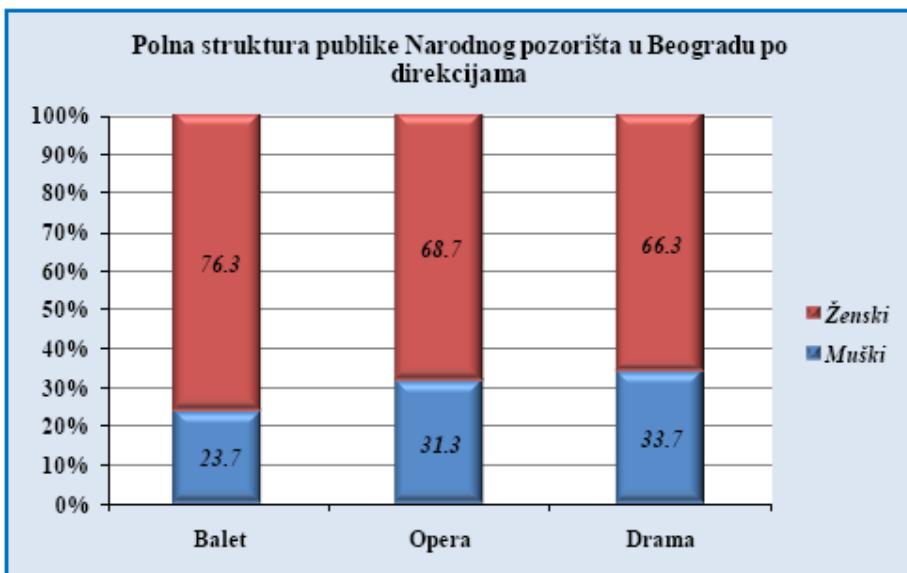


(Announcements by media: 483=daily press, 425 TV, 156 internet, 75 weekly press, 24 monthly press and 2 week press 9)

APPENDICE 4

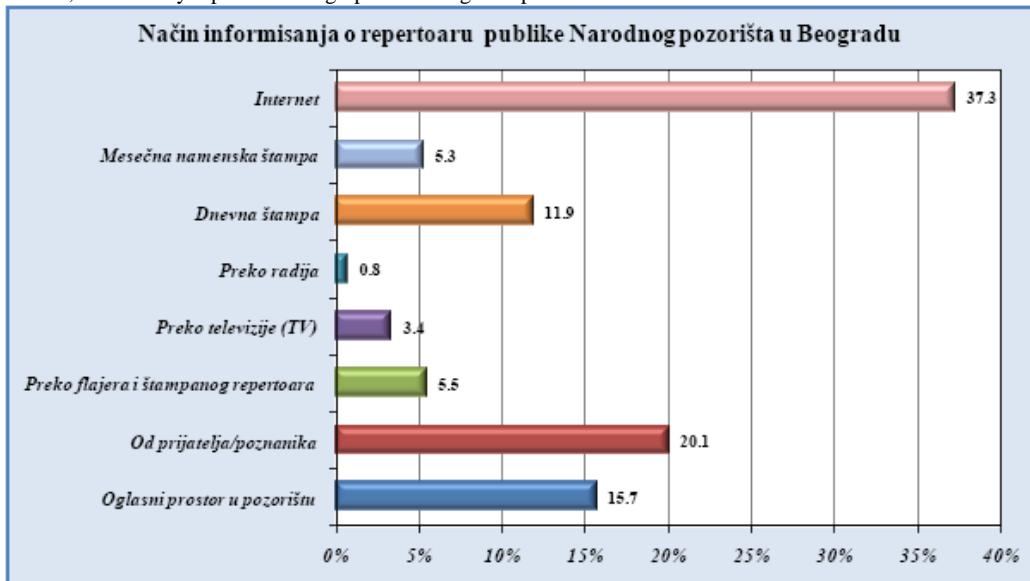


APPENDICE 5

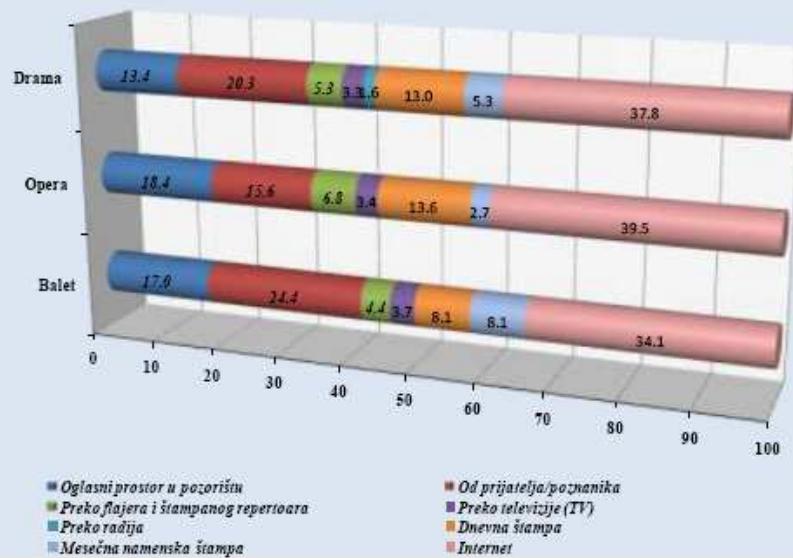


(gender structure of the audience of the National theatre)

Ways of information flow: Internet, Monthly press, Daily press, radio, TV, flyers, acquaintances, advertisements in Theatre, followed by representative graph according to departments



Način informisanja o repertoaru publike Narodnog pozorišta u Beogradu po direkcijama



APPENDICE 6

The investments and value of on-line marketing:

Medium	QF	Number of announcements	cm2 / sec	Commercial value (RSD)	PR value(RSD)
www.b92.net		22	6964,95	690.226,55	2.072.639,83
	1	1	561,53	55.647,62	55.647,62
	2	5	1005,79	99.673,79	199.347,58
	3	9	3249	321.975,90	965.927,70
	4	7	2148,63	212.929,23	851.716,93
www.beta.rs		15	1751,5	173.573,65	513.168,54
	2	4	484,69	48.032,78	96.065,56
	3	7	858,33	85.060,50	255.181,51
	4	4	408,48	40.480,37	161.921,47
www.e-kapija.com		1	820,19	81.280,83	162.561,66
	2	1	820,19	81.280,83	162.561,66
www.glas-javnosti.rs		12	2192,58	217.284,68	541.636,01
	2	7	1112,19	110.218,03	220.436,06
	3	5	1080,39	107.066,65	321.199,95
www.gradjanski.co.rs		1	134,93	13.371,56	40.114,69
	3	1	134,93	13.371,56	40.114,69
www.mtsmondo.com		7	2178,55	215.894,31	656.642,55
	2	1	294,78	29.212,70	58.425,40
	3	5	1498,58	148.509,28	445.527,83
	4	1	385,19	38.172,33	152.689,32
www.nadlanu.com		37	5705,43	565.408,11	1.656.851,91
	2	10	1881,05	186.412,06	372.824,11
	3	17	2340,63	231.956,43	695.869,30
	4	10	1483,75	147.039,63	588.158,50
www.rts.co.rs		5	1777,81	176.180,97	455.965,05
	2	2	979,13	97.031,78	194.063,57
	3	2	551,92	54.695,27	164.085,82
	4	1	246,76	24.453,92	97.815,66
www.seecult.org		42	11495,9	1.139.243,69	3.466.904,49
	1	3	787,95	78.085,85	78.085,85
	2	5	848,92	84.127,97	168.255,94
	3	24	6938,01	687.556,79	2.062.670,37
	4	10	2921,02	289.473,08	1.157.892,33

www.serbiancafe.com	3	790,5	78.338,55	294.241,77
	3	1	192,86	19.112,43
	4	2	597,64	59.226,12
www.story.rs	1	178,99	17.737,91	70.951,64
	4	1	178,99	17.737,91
www.tanjug.co.rs	2	157,92	15.649,87	42.806,25
	2	1	41,81	4.143,37
	3	1	116,11	11.506,50
www.utripu.com	8	3038,95	301.159,95	926.734,64
	2	1	527,28	52.253,45
	3	4	1749,73	173.398,24
	4	3	761,94	75.508,25
Ukupno	156	37188,2	3.685.350,62	10.901.219,01

APPENDICE 7

SURVEY "CULTURE ECHO"

CULTURE ECHO 1

Response Summary

PAGE: DEFAULT SECTION

Total Started Survey: 48
Total Completed Survey: 48 (100%)

[Download](#)[Create Chart](#)1. Gender / Pol?

	answered question	48
	skipped question	0
	Response Percent	Response Count
Male/Muski	25.0%	12
Female/Zenski	75.0%	36
	Download	Create Chart
	2. Age / Godine?	
	answered question	48
	skipped question	0
	Response Percent	Response Count
18 or less/18 ili manje	0.0%	0
19 to 30/19 do 30	70.8%	34

[Download](#)[Create Chart](#)1. Gender / Pol?

31 to 45/31 do 45	25.0%	12
46 to 65/46 do 65	2.1%	1
Over 65/Preko 65	2.1%	1

[Download](#)[Create Chart](#)3. Education level / Stepen obrazovanja?

	answered question	48
	skipped question	0
	Response Percent	Response Count
Primary/Osnovno	0.0%	0
Secondary/Srednje	10.4%	5
Higher education/Visa skola	2.1%	1
Higher education-BA/Visoka skola-fakultet	37.5%	18
MA/Master, magistratura	47.9%	23
PhD/Doktorat	2.1%	1

[Download](#)[Create Chart](#)4. Occupation / Zanimanje?

answered question	48

[Download](#)[Create Chart](#)3. Education level / Stepen obrazovanja?

	skipped question	0
	Response Percent	Response Count
Farmer/Poljoprivrednik	0.0%	0
Worker/Radnik	6.3%	3
Administration/Sluzbenik	8.3%	4
Small business/Mali privrednik	0.0%	0
Expert/Strucnjak	22.9%	11
Lower executive/Nizi rukovodilac	0.0%	0
Student/Student	33.3%	16
Pupil/Ucenik	0.0%	0
Retired/Penzioner	2.1%	1
Housewife/Domacica	0.0%	0
Unemployed/Nezaposlen	2.1%	1
Other/Ostalo	25.0%	12

[Download](#)[Create Chart](#)5. Residence/Mesto stanovanja?

	answered question	48
	skipped question	0

[Download](#)[Create Chart](#)5. Residence/Mesto stanovanja?

Village/Selo	Response Percent	Response Count
Smaller city(up to 25.000 habitants)/Manji grad(do 25.000 stanovnika)	2.1%	1
Middle size city(26.000-50.000)/Srednji grad(26.000-50.000)	6.3%	3
Bigger city(over 51.000)/Veci grad(preko 51.000)	20.8%	10
Capital/Glavni grad	66.7%	32
Abroad/Inostranstvo	4.2%	2

[Download](#)[Create Chart](#)6. Your free time is spent mostly on (multiple answers option)/U slobodno vreme najcesce (vise odgovora moguce)?

	answered question	48
	skipped question	0
	Response Percent	Response Count
Reading,writing,painting.../Citam, pisem, slikam...	56.3%	27
Sleeping/Spavam	10.4%	5
Being bored/Dosadujem se	2.1%	1
Watching TV/Gledam TV	20.8%	10
Listening to music/Slusam	50.0%	24

[Download](#)[Create Chart](#)5. Residence/Mesto stanovanja?

muziku			
Hanging out, socializing/Izlazim, druzim se	47.9%	23	
Internet/Internet	50.0%	24	
Playing games/Igram igrice	12.5%	6	
Sport/Se bavim sportom	20.8%	10	
Time with family/Sam sa porodicom	33.3%	16	
I have no free time/Nemam slobodnog vremena	8.3%	4	
Other/Ostalo	6.3%	3	



[Hide replies](#) Feel free to leave a description/amount of time and to select favourite activity / Slobodni ste ostaviti opis/procenu vremena i izbor omiljene aktivnosti.

5

1. singing	Mon, Aug 16, 2010 10:13 AM	Find...
2. Citanje dobrih knjiga	Sun, Aug 15, 2010 3:03 PM	Find...
3. Tehnicki najvise slobodnog vremena provedem sa prijateljima, ali tu je i slusanje muzike, citanje, povremeno neka serija na tv-u, i naravno, internet :)	Tue, Aug 10, 2010 2:49 PM	Find...
4. Manager in culture	Tue, Aug 10, 2010 2:36 PM	Find...
5. social developing activities	Tue, Aug 10, 2010 2:26 PM	Find...

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posecujete dogadjaj vezan za klasicnu muziku?

answered question 48

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posecujete dogadjaj vezan za klasicnu muziku?

		skipped question	0
		Response Percent	Response Count
Never/Nikada		2.1%	1
Very Rarely (1 per year)/Vrlo retko (1 godisnje)		12.5%	6
Rarely (2-3 times per year)/Retko (2-3 puta godisnje)		8.3%	4
Occasionally (1-2 times every 3 months)/Povremeno (1-2 puta na svaka 3 meseca)		20.8%	10
Often (1-2 per month)/Cesto (1-2 puta mesecno)		20.8%	10
Very often (1 or more times a week)/Vrlo cesto (1 ili vise puta nedeljno)		35.4%	17

 [Hide replies](#) Do You perform any follow-up of the visited events (reviews, media, clips, impressions-of others and do You share Your own...). In what way - feel free to describe in short. / Da li pratite reakcije nakon posecenih dogadjaja (kritike, medije, klipove, utiske-drugih i iskazujuete li sopstvene...)? Na koji nacin -slobodno ukratko opisite. 17

25 responses per page

- | | | | |
|----|---|---------------------------|-------------------------|
| 1. | Ne pratim kritike jer smaram da nemamo odgovarajuce ljude za taj posao. | Tue, Aug 24, 2010 3:33 AM | Find... |
| 2. | ne pratim reakcije medija. Razgovaram sa prijateljima | Sun, Aug 15, 2010 3:03 PM | Find... |
| 3. | Yes.
Reading reviews, critics... | Wed, Aug 11, 2010 | Find... |

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posecujete dogadjaj vezan za klasicnu muziku?

10:14 PM

-
4. Razmenjujem kritike samo sa prijateljima i to retko! Wed, Aug 11, 2010 9:21 AM [Find...](#)
5. U principu pratim. Uvek me zanima sta je napisano u novinama, i ako naidjem na to procitacu (cak i ako nisam bila na dogadjaju). Isto vazi i za TV i radio emisije, uvek cu poslusati komentare. Ono sto je najcesci slucaj i slusanje utisaka prijatelja i poznanika, i moje iskazivanje utisaka njima (dakle stari dobri mouth to mouth nacin je najvise i najobimnije koriscen :)) Wed, Aug 11, 2010 8:00 AM [Find...](#)
6. Daily newspaper, monthly magazines, art magazines, Internet magazines, Facebook, personal blog pages,..., Wed, Aug 11, 2010 4:30 AM [Find...](#)
7. Pratim obavezno, uglavnom preko interneta (forumi, on-line clanci...). Svoje misljenje uglavnom iznosim u razgovoru sa ljudima iz svoje okoline ili kroz statuse na Fb-u. Wed, Aug 11, 2010 3:09 AM [Find...](#)
8. Pratim - ukoliko me dogadjaj zainteresuje ili naidjem na kritiku (na radiju/televiziji, u novinama ili na internetu). Wed, Aug 11, 2010 2:28 AM [Find...](#)
9. Ne bas... Uzivam u dogadjaju ali se ne bavim kasnije njime. Wed, Aug 11, 2010 2:04 AM [Find...](#)
10. Da, i to najcesce reakcije svojih kolega, ali i kritike u medijima. Wed, Aug 11, 2010 12:43 AM [Find...](#)
11. no Wed, Aug 11, 2010 12:04 AM [Find...](#)
12. Iskazujem spostvene i razgovaram o tome sa prijateljima, ali ne pratim nikakve kritike u medijima. Povremeno procitam utiske drugih na nekom forumu i slicno. Tue, Aug 10, 2010 2:49 PM [Find...](#)
13. Yes, I follow through media and through press clipping and internet Tue, Aug 10, 2010 2:36 PM [Find...](#)
14. Ponekad vidim neku kritiku u novinama ili na televiziji. Tue, Aug 10, 2010 [Find...](#)
-

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posecujete dogadjaj vezan za klasicnu muziku?

2:27 PM

- | | | | |
|-----|--|------------------------------|-------------------------|
| 15. | tv and reviews comments
I allways share my impressions | Tue, Aug 10, 2010
2:26 PM | Find... |
| 16. | Pratim kritike medija i razmenujem misljenje sa kolegama muzicarima. | Tue, Aug 10, 2010
2:22 PM | Find... |
| 17. | DA. Casopisi, novine, internet. | Tue, Aug 10, 2010
2:02 PM | Find... |

[Download](#)[Create Chart](#)8. You usually get information about cultural manifestations and artists via which source of information/Informisete se o kulturnim manifestacijama i umetnicima najcesce preko kog izvora informacija?

answered question 47

skipped question 1

	Never/Ni kad	Rarely/Retko	Sometimes/Ponekad	Often/Cesto	Mostly/Uglavnom	Respon se Count
Daily press/Dnevne stampe	4.7% (2)	27.9% (12)	39.5% (17)	14.0% (6)	14.0% (6)	43
TV/TV-a	9.3% (4)	27.9% (12)	20.9% (9)	32.6% (14)	9.3% (4)	43
Friends/Prijatelj a	0.0% (0)	4.5% (2)	13.6% (6)	45.5% (20)	36.4% (16)	44
Internet/Interne t	2.4% (1)	7.1% (3)	11.9% (5)	28.6% (12)	50.0% (21)	42
Facebook/Fejsb uka	0.0% (0)	15.8% (6)	34.2% (13)	23.7% (9)	26.3% (10)	38

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posecujete dogadjaj vezan za klasicnu muziku?

Twitter/Tvitera	95.0% (38)	2.5% (1)	0.0% (0)	0.0% (0)	2.5% (1)	40
YOUtube/Jutjuba	53.5% (23)	11.6% (5)	14.0% (6)	9.3% (4)	11.6% (5)	43
In the street(billboards, posters...)/Na ulici(bilbordi, plakati...)	4.8% (2)	21.4% (9)	33.3% (14)	33.3% (14)	7.1% (3)	42
Public spaces/Javna mesta	0.0% (0)	34.9% (15)	23.3% (10)	34.9% (15)	7.0% (3)	43
Radio/Radio	27.5% (11)	32.5% (13)	20.0% (8)	15.0% (6)	5.0% (2)	40
Leaflets/Flajeri	26.8% (11)	34.1% (14)	31.7% (13)	7.3% (3)	0.0% (0)	41
Other/Ostalo	17.4% (4)	30.4% (7)	26.1% (6)	17.4% (4)	8.7% (2)	23



[Hide replies](#)

You can leave description of the information flow/Mozete dati opis toka informisanja.

2

- | | | |
|--|---------------------------|-------------------------|
| 1. Post mail at home address or work place, personal invitation from artist or organizers | Wed, Aug 11, 2010 4:30 AM | Find... |
| 2. Since we are part of Art Centre, we almost always receive informations through mails either through direct invitation | Tue, Aug 10, 2010 2:36 PM | Find... |

CULTURE ECHO 2

Response Summary

PAGE: DEFAULT SECTION

Total Started Survey: 32
Total Completed Survey: 32 (100%)

[Download](#)[Create Chart](#) 1. Gender / Pol?

	answered question	32
	skipped question	0
	Response Percent	Response Count
Male/Muski	53.1%	17
Female/Zenski	46.9%	15
	Download	Create Chart
	2. Age / Godine?	
	answered question	32
	skipped question	0
	Response Percent	Response Count
18 or less/18 ili manje	0.0%	0
19 to 30/19 do 30	71.9%	23
31 to 45/31 do 45	18.8%	6
46 to 65/46 do 65	9.4%	3

[Download](#)[Create Chart](#)1. Gender / Pol?

Over 65/Preko
65

0.0% 0

[Download](#)[Create Chart](#)3. Education level / Stepen obrazovanja?

answered question 32

skipped question 0

Response
Percent Response
Count

Primary/Osnovno

0.0% 0

Secondary/Srednje

6.3% 2

Higher education/Visa
skola

3.1% 1

Higher education-
BA/Visoka skola-fakultet

62.5% 20

MA/Master, magistratura

25.0% 8

PhD/Doktorat

3.1% 1

[Download](#)[Create Chart](#)4. Occupation / Zanimanje?

answered question 32

skipped question 0

[Download](#)[Create Chart](#)3. Education level / Stepen obrazovanja?

	Response Percent	Response Count
Farmer/Poljoprivrednik	0.0%	0
Worker/Radnik	0.0%	0
Administration/Sluzbenik	3.1%	1
Small business/Mali privrednik	3.1%	1
Expert/Strucnjak	9.4%	3
Lower executive/Nizi rukovodilac	6.3%	2
Student/Student	46.9%	15
Pupil/Ucenik	0.0%	0
Retired/Penzioner	0.0%	0
Housewife/Domacica	0.0%	0
Unemployed/Nezaposlen	3.1%	1
Other/Ostalo	28.1%	9

[Download](#)[Create Chart](#)5. Residence/Mesto stanovanja?

answered question	32	
skipped question	0	
	Response Percent	Response Count
Village/Selo	0.0%	0

[Download](#)[Create Chart](#)5. Residence/Mesto stanovanja?

Smaller city(up to 25.000 habitants)/Manji grad(do 25.000 stanovnika)	0.0%	0
Middle size city(26.000-50.000)/Srednji grad(26.000-50.000)	12.5%	4
Bigger city(over 51.000)/Veci grad(preko 51.000)	25.0%	8
Capital/Glavni grad	53.1%	17
Abroad/Inostranstvo	9.4%	3

[Download](#)[Create Chart](#)6. Your free time is spent mostly on (multiple answers option)/U slobodno vreme najcesce (vise odgovora moguce)?

	answered question	32
	skipped question	0
	Response Percent	Response Count
Reading,writing,painting.../Citam, pisem, slikam...	62.5%	20
Sleeping/Spavam	9.4%	3
Being bored/Dosadjujem se	3.1%	1
Watching TV/Gledam TV	12.5%	4
Listening to music/Slusam muziku	59.4%	19
Hanging out, socializing/Izlazim, druzim se	56.3%	18
Internet/Internet	62.5%	20

[Download](#)[Create Chart](#)5. Residence/Mesto stanovanja?

Playing games/Igram igrice	3.1%	1
Sport/Se bavim sportom	28.1%	9
Time with family/Sam sa porodicom	31.3%	10
I have no free time/Nemam slobodnog vremena	6.3%	2
Other/Ostalo	18.8%	6



[Hide replies](#) Feel free to leave a description/amount of time and to select favourite activity / Slobodni ste ostaviti opis/procenu vremena i izbor omiljene aktivnosti.

7

1. čuvam i igram se sa svojom decom, 3-4 sata
 2. gledam filmove sa dvd, 2 sata
 3. čitam, već tri godine Orhana Pamuka i Džulijana Brnsa,
 1 sat
 1. 4. pišem zen koane i stihove, 2 sata
 5. pišem na internet sajtovima i komentarišem, 2 sata
 6. gimnastika, 45 min.
 7. meditiram, 30 min.
 8. slušam klasičnu muziku, 30 min.
-
2. Sviram, TV, citam Fri, Aug 27, 2010 8:48 AM [Find...](#)
-
3. bioskop, pozoriste, koncerti... Fri, Aug 13, 2010 4:52 AM [Find...](#)
-
4. sport, planinarenje Fri, Aug 13, 2010 2:36 AM [Find...](#)
-
5. Komponovanje i sviranje (izvođenje) muzike. Wed, Aug 11, 2010 11:22 PM [Find...](#)
-
6. Theater, museums, concerts, dining, traveling. Tue, Aug 10, 2010 7:58 PM [Find...](#)
-
7. Citanje/ minimum sat vremena dnevno. Tue, Aug 10, 2010 3:36 PM [Find...](#)

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posecujete dogadjaj vezan za klasicnu muziku?

answered question 31

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posećujete dogadjaj vezan za klasicnu muziku?

	skipped question	1
	Response Percent	Response Count
Never/Nikada	3.2%	1
Very Rarely (1 per year)/Vrlo retko (1 godisnje)	9.7%	3
Rarely (2-3 times per year)/Retko (2-3 puta godisnje)	12.9%	4
Occasionally (1-2 times every 3 months)/Povremeno (1-2 puta na svaka 3 meseca)	19.4%	6
Often (1-2 per month)/Cesto (1-2 puta mesecno)	35.5%	11
Very often (1 or more times a week)/Vrlo cesto (1 ili vise puta nedeljno)	19.4%	6



[Hide replies](#) Do You perform any follow-up of the visited events (reviews, media, clips, impressions-of others and do You share Your own...). In what way - feel free to describe in short. / Da li pratite reakcije nakon posecenih dogadjaja (kritike, medije, klipove, utiske-drugih i iskazujuete li sopstvene...)? Na koji nacin -slobodno ukratko opisite.

14

25 responses per page



- Naravno da pratim reakcije jer skoro sve te događaje ja organizujem:
koncerte klasične i džez muzike, a sada već i operske predstave.
Na svakom programu za koncert postavljam osim programa i biografija, i
1. anketne lističe, koje prikupljam posle koncerta. Tada i pričamo i
komentarišemo koncert, i naravno planiramo sledeći.
Već imam formiranu bazu podataka ljudi koji vole klasiku i džez iz mog
grada (Pirot), i uglavnom ih i lično poznajem.
- Wed, Sep
15, 2010 [Find...](#)

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posećujete dogadjaj vezan za klasicnu muziku?

2.	Živim u unutrašnjosti, gde ima veoma malo dešavanja iz oblasti klasične muzike. Ipak, kao ljubitelj, svakodnevno je pratim putem interneta, koji mi služi i za razmenu utisaka, čitanje prikaza, gledanje koncerata i opera. Pišem i blog o operi.	Tue, Sep 14, 2010 2:09 PM	Find...
3.	Yes, in each way I can.	Wed, Sep 8, 2010 5:04 PM	Find...
4.	uglavnom sviram.....	Fri, Aug 27, 2010 8:48 AM	Find...
5.	pratim, nekada sam citala kritike u novostima koje je pisao aleksandar gatalica, a procitam /i pri tome se veoma zabavim/ tekstove zorice kojic u danasu	Mon, Aug 16, 2010 2:59 PM	Find...
6.	Pratim reakcije, putem medija i u direktnom razgovoru sa ostalim posetiocima, a slobodna sam da iskazujem i svoje utiske, uglavnom verbalno i ne za siru javnost	Sun, Aug 15, 2010 4:36 AM	Find...
7.	Vrlo retko kritike (obično najave pre), a utiske obično podelim sa prijateljima koje to zanima, kao i sa onima sa kojima sam bila	Fri, Aug 13, 2010 4:52 AM	Find...
8.	da, preko novina	Fri, Aug 13, 2010 2:36 AM	Find...
9.	U glavnom ne pratim medijske kritike jer slabo pratim medije, ali dosta razmenjujem utiske sa prijateljima i kolegama. Pre svega iskazujem sopstvene kritike, a zatim ih, nekad i po nekoliko dana razmenjujem sa svojim kolegama, prijateljima, poznanicima, u zavisnosti od uspeha kulturnog dešavanja.	Wed, Aug 11, 2010 11:22 PM	Find...
10.	Medije, klipove, komentare prijatelja. Ukoliko koncert, nastup pojedinca ostavi utisak, obavezno komentar podelim sa prijateljima i kolegama.	Wed, Aug 11, 2010 12:52 AM	Find...
11.	Yes- read reviews of performances either in print or (and mostly) o-l.	Tue, Aug 10, 2010 7:58 PM	Find...
12.	Ne.	Tue, Aug 10, 2010 3:36 PM	Find...
13.	if something impresses me, i usually read a lot about that event or performer, and also download some music	Tue, Aug 10, 2010 2:46 PM	Find...

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posećujete dogadjaj vezan za klasicnu muziku?

14. Da citam komentare i kritike u novinama i na internetu....

Tue, Aug
10, 2010
2:41 PM

[Find...](#)

[Download](#)[Create Chart](#)8. You usually get information about cultural manifestations and artists via which source of information/Informisete se o kulturnim manifestacijama i umetnicima najcesce preko kog izvora informacija?

	answered question					32	
	skipped question					0	
	Never/Nikad	Rarely/Retko	Sometimes/Ponekad	Often/Cesto	Mostly/Uglavnom	Rating Average	Response Count
Daily press/Dnevne stampe	10.7% (3)	21.4% (6)	35.7% (10)	32.1% (9)	0.0% (0)	2.89	28
TV/TVa	13.8% (4)	27.6% (8)	17.2% (5)	31.0% (9)	10.3% (3)	2.97	29
Friends/Prijate lja	3.3% (1)	3.3% (1)	16.7% (5)	33.3% (10)	43.3% (13)	4.10	30
Internet/Internetes	3.2% (1)	6.5% (2)	6.5% (2)	45.2% (14)	38.7% (12)	4.10	31
Twitter/Tvitera	84.0% (21)	8.0% (2)	8.0% (2)	0.0% (0)	0.0% (0)	1.24	25
YOUTube/Jutjuba	44.0% (11)	8.0% (2)	16.0% (4)	20.0% (5)	12.0% (3)	2.48	25
In the street(billboards, posters...)/Na ulici(bilbordi, plakati...)	13.8% (4)	20.7% (6)	44.8% (13)	17.2% (5)	3.4% (1)	2.76	29

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posecujete dogadjaj vezan za klasicnu muziku?

Public spaces/Javna mesta	17.2% (5)	34.5% (10)	34.5% (10)	13.8% (4)	0.0% (0)	2.45	29
Radio/Radio	17.2% (5)	44.8% (13)	17.2% (5)	17.2% (5)	3.4% (1)	2.45	29
Leaflets/Flajeri	34.5% (10)	31.0% (9)	31.0% (9)	3.4% (1)	0.0% (0)	2.03	29
Other/Ostalo	29.2% (7)	25.0% (6)	33.3% (8)	4.2% (1)	8.3% (2)	2.38	24

[Download](#)[Create Chart](#)9. How much time do you spend on internet daily(in average) / Koliko vremena provodite na internetu(u proseku)?

	answered question	32
	skipped question	0
	Response Percent	Response Count
Less than an hour/Manje od sat	6.3%	2
An hour or two/Sat, dva	34.4%	11
3-4 hours/3-4 sata	25.0%	8
5-8 hours/5-8 sati	25.0%	8
I am always on-	9.4%	3

[Download](#)[Create Chart](#)9. How much time do you spend on internet daily(in average) / Koliko vremena provodite na internetu(u proseku)?

line/Uvek sam onlajn			
I don't use internet/Ne koristim internet		0.0%	0

[Hide replies](#) How much time do you spend in average on each of websites: YOUTube, Facebook, Twitter and any other similar per day? / Koliko vremena biste rekli da u proseku provodite na svakom od sledecih sajtova: Jutjub, Fejsbuk, Tviter i ma kojem slicnom dnevno?

25 responses per page

- | | |
|--|---|
| <p>1. Jutjub-20 min.
Fejsbuk, 1 sat
Tviter ?</p> <p>2. Youtube - u proseku sat dnevno.
Facebook - daleko više, 4-5 sati, s obzirom da tim putem komuniciram sa velikim brojem ljudi istog interesovanja.</p> <p>3. 30 minutes</p> <p>4. Most of the time on Facebook.</p> <p>5. jutjub sat, dva, fejsbuk 10-15 min, tviter ne znam sta je!!!</p> <p>6. youtube - 1 sat dnevno
facebook - 30 minuta dnevno</p> <p>7. Kako kad, kad ucim nesto novo i po nekoliko sati, a cesto ne palim racunar danima, ako nemam potrebe</p> <p>8. YT i TW ne posecujem, FB oko pola sata dnevno. Mnogo cesce vikendom, nego radnim danom</p> <p>9. 5-8 sati</p> | <p>Wed, Sep 15, 2010 3:55 AM Find...</p> <p>Tue, Sep 14, 2010 2:09 PM Find...</p> <p>Wed, Sep 8, 2010 5:04 PM Find...</p> <p>Sat, Aug 28, 2010 3:26 AM Find...</p> <p>Fri, Aug 27, 2010 8:48 AM Find...</p> <p>Mon, Aug 16, 2010 2:59 PM Find...</p> <p>Sun, Aug 15, 2010 4:36 AM Find...</p> <p>Fri, Aug 13, 2010 4:52 AM Find...</p> <p>Fri, Aug 13, 2010 2:36 AM Find...</p> |
|--|---|

[Download](#)[Create Chart](#)9. How much time do you spend on internet daily(in average) /
Koliko vremena provodite na internetu(u proseku)?

- | | | | |
|-----|--|----------------------------|-------------------------|
| 10. | Najvise vremena, pre svega, provodim u svom mail box-u, na facebook-u jedno sat-dva vremena i youtube-u nekih 2-3 sata, u proseku, ali najviše vremena provodim istražujući, čitajući i učeći nove stvari, tako da me to često dovodi na you-tube. | Wed, Aug 11, 2010 11:22 PM | Find... |
| 11. | Sve zajedno radnim danima oko 2-3 sata dnevno, vikendom manje (~30 min dnevno) | Wed, Aug 11, 2010 1:02 AM | Find... |
| 12. | sat vremena dnevno | Wed, Aug 11, 2010 12:52 AM | Find... |
| 13. | 1-2 | Tue, Aug 10, 2010 7:58 PM | Find... |
| 14. | Sat vremena | Tue, Aug 10, 2010 3:36 PM | Find... |
| 15. | subjektivna procena. dobicete irelevantan odgovor. Jutjub 30 min, Fejsbuk 2 h, Tviter 30 min, ma koji sличno - ne znam po kom kriterijumu slično. Fejsbuk i Tviter su društvene mreže, Jutjub je baza klipova koji se recimo mogu distribuirati preko društvene mreže. | Tue, Aug 10, 2010 3:33 PM | Find... |
| 16. | youtube - 30% of the time i spend on the internet
facebook - 20%
twitter - 0% | Tue, Aug 10, 2010 2:46 PM | Find... |
| 17. | 30min | Tue, Aug 10, 2010 2:41 PM | Find... |

CULTURE ECHO 3

Response Summary

PAGE: DEFAULT SECTION

Total Started Survey: 50
Total Completed Survey: 50 (100%)

[Download](#)[Create Chart](#)1. Gender / Pol?

	answered question	49
	skipped question	1
	Response Percent	Response Count
Male/Muski	42.9%	21
Female/Zenski	57.1%	28
	Download	Create Chart
	2. Age / Godine?	
	answered question	48
	skipped question	2
	Response Percent	Response Count
18 or less/18 ili manje	8.3%	4
19 to 30/19 do 30	75.0%	36

[Download](#)[Create Chart](#)1. Gender / Pol?

31 to 45/31 do 45	16.7%	8
46 to 65/46 do 65	0.0%	0
Over 65/Preko 65	0.0%	0

[Download](#)[Create Chart](#)3. Education level / Stepen obrazovanja?

	answered question	50
	skipped question	0
	Response Percent	Response Count
Primary/Osnovno	0.0%	0
Secondary/Srednje	28.0%	14
Higher education/Visoka skola	4.0%	2
Higher education-BA/Visoka skola-fakultet	42.0%	21
MA/Master, magistratura	22.0%	11
PhD/Doktorat	4.0%	2

[Download](#)[Create Chart](#)4. Occupation / Zanimanje?

	answered question	50

[Download](#)[Create Chart](#)3. Education level / Stepen obrazovanja?

	skipped question	0
	Response Percent	Response Count
Farmer/Poljoprivrednik	0.0%	0
Worker/Radnik	4.0%	2
Administration/Sluzbenik	6.0%	3
Small business/Mali privrednik	2.0%	1
Expert/Strucnjak	20.0%	10
Lower executive/Nizi rukovodilac	2.0%	1
Student/Student	44.0%	22
Pupil/Ucenik	4.0%	2
Retired/Penzioner	0.0%	0
Housewife/Domacica	0.0%	0
Unemployed/Nezaposlen	2.0%	1
Other/Ostalo	16.0%	8

[Download](#)[Create Chart](#)5. Residence/Mesto stanovanja?

	answered question	50
	skipped question	0

[Download](#)[Create Chart](#)5. Residence/Mesto stanovanja?

Village/Selo	Response Percent	Response Count
Smaller city(up to 25.000 habitants)/Manji grad(do 25.000 stanovnika)	4.0%	2
Middle size city(26.000-50.000)/Srednji grad(26.000-50.000)	10.0%	5
Bigger city(over 51.000)/Veci grad(preko 51.000)	8.0%	4
Capital/Glavni grad	76.0%	38
Abroad/Inostranstvo	0.0%	0

[Download](#)[Create Chart](#)6. Your free time is spent mostly on (multiple answers option)/U slobodno vreme najcesce (vise odgovora moguce)?

	answered question	49
	skipped question	1
	Response Percent	Response Count
Reading,writing,painting.../Citam, pisem, slikam...	57.1%	28
Sleeping/Spavam	18.4%	9
Being bored/Dosadujem se	4.1%	2
Watching TV/Gledam TV	22.4%	11
Listening to music/Slusam	51.0%	25

[Download](#)[Create Chart](#)5. Residence/Mesto stanovanja?

muziku			
Hanging out, socializing/Izlazim, druzim se	63.3%	31	
Internet/Internet	51.0%	25	
Playing games/Igram igrice	16.3%	8	
Sport/Se bavim sportom	30.6%	15	
Time with family/Sam sa porodicom	22.4%	11	
I have no free time/Nemam slobodnog vremena	6.1%	3	
Other/Ostalo	10.2%	5	



[Hide replies](#) Feel free to leave a description/amount of time and to select favourite activity / Slobodni ste ostaviti opis/procenu vremena i izbor omiljene aktivnosti.

5

1. gigs, parties..	Tue, Aug 24, 2010 3:12 AM	Find...
2. Sviranje gitare	Sun, Aug 15, 2010 8:12 AM	Find...
3. Taj - ci cuan, veslje kanua i ležanje u istom, šetanje u prirodi (jurnjava za psom), fotografisenje ... ples , koncerti, muzej i izložbe ... :)	Wed, Aug 11, 2010 2:35 AM	Find...
4. Istrazivanja za doktorat	Tue, Aug 10, 2010 4:45 PM	Find...
5. Uzivanje na Savi i nautika.	Tue, Aug 10, 2010 1:22 PM	Find...

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posećujete dogadjaje vezan za klasicnu muziku?

answered question 50

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posecujete dogadjaje vezan za klasicnu muziku?

	skipped question	0
	Response Percent	Response Count
Never/Nikad	20.0%	10
Very Rarely (1 per year)/Vrlo retko (1 godisnje)	22.0%	11
Rarely (2-3 times per year)/Retko (2-3 puta godisnje)	24.0%	12
Occasionally (1-2 times every 3 months)/Povremeno (1-2 puta na svaka 3 meseca)	22.0%	11
Often (1-2 per month)/Cesto (1-2 puta mesecno)	4.0%	2
Very often (1 or more times a week)/Vrlo cesto (1 ili vise puta nedeljno)	8.0%	4



[Hide replies](#)Do You perform any follow-up of the visited events (reviews, media, clips, impressions-of others and do You share Your own...). In what way - feel free to describe in short. / Da li pratite reakcije nakon posecenih dogadjaja (kritike, medije, klipove, utiske-drugih i iskazujete li sopstvene...)? Na koji nacin -slobodno ukratko opisite.

6

- | | | |
|--------------------------------------|----------------------------|-------------------------|
| 1. nope | Tue, Aug 24, 2010 3:12 AM | Find... |
| 2. Da: novine i klipove na YouTube-u | Sun, Aug 15, 2010 8:12 AM | Find... |
| 3. retko | Fri, Aug 13, 2010 11:13 AM | Find... |

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posećujete dogadjaje vezan za klasicnu muziku?

4. ne pratim

Wed, Aug
11, 2010
7:48 AM

[Find...](#)

Naravno, pratim više nego što je potrebno press i prijatelje, uglavnom web i tv, radio ...no, kritike više čitam nego pohvale! Kazujem svoje utiske - kako 5. kad (teško se odvojiti od etiketiranja) ! Ponekad je dobro gledati kroz ružičaste naočare, ali !, mogla bih traktat da napišem na tu temu! Recimo da izbegavm sve više mnoge događaje, komentari su suvišni.

Wed, Aug
11, 2010
2:35 AM

[Find...](#)

6. Ne,nazalost.

Tue, Aug
10, 2010
1:22 PM

[Find...](#)

[Download](#)[Create Chart](#)8. You usually get information about cultural manifestations and artists via which source of information/Informisete se o kulturnim manifestacijama i umetnicima najčešće preko kog izvora informacija?

	answered question					50	
	Never/Nikad	Rarely/Retko	Sometimes/Ponekad	Often/Cesto	Mostly/Uglavnom	Rating Average	Response Count
Daily press/Dnevne stampe	4.2% (2)	27.1% (13)	22.9% (11)	29.2% (14)	16.7% (8)	3.27	48
TV/TV-a	12.2% (6)	18.4% (9)	32.7% (16)	24.5% (12)	12.2% (6)	3.06	49
Friends/Prijate lja	4.3% (2)	4.3% (2)	23.4% (11)	34.0% (16)	34.0% (16)	3.89	47
Internet/Internet	2.3% (1)	6.8% (3)	29.5% (13)	15.9% (7)	45.5% (20)	3.95	44
Facebook/Fejs buka	11.1% (5)	28.9% (13)	28.9% (13)	8.9% (4)	22.2% (10)	3.02	45

[Download](#)[Create Chart](#)7. How often do you visit classical music event/Koliko cesto posecujete dogadjaje vezan za klasicnu muziku?

Twitter/Tvitera	79.5% (35)	11.4% (5)	6.8% (3)	0.0% (0)	2.3% (1)	1.34	44
YOUtube/Jutjuba	68.9% (31)	17.8% (8)	6.7% (3)	2.2% (1)	4.4% (2)	1.56	45
In the street(billboards, posters...)/Na ulici(bilbordi, plakati...)	4.3% (2)	28.3% (13)	45.7% (21)	13.0% (6)	8.7% (4)	2.93	46
Public spaces/Javna mesta	6.5% (3)	28.3% (13)	50.0% (23)	8.7% (4)	6.5% (3)	2.80	46
Radio/Radio	26.7% (12)	40.0% (18)	17.8% (8)	11.1% (5)	4.4% (2)	2.27	45
Leaflets/Flajeri	37.8% (17)	31.1% (14)	24.4% (11)	4.4% (2)	2.2% (1)	2.02	45
Other/Ostalo	36.7% (11)	26.7% (8)	33.3% (10)	0.0% (0)	3.3% (1)	2.07	30

[Download](#)[Create Chart](#)9. How much time do you spend on internet daily(in average) / Koliko vremena provodite na internetu(u proseku)?

	answered question	50
	skipped question	0
	Response Percent	Response Count
Less than an hour/Manje od sat	10.0%	5
An hour or	26.0%	13

[Download](#)[Create Chart](#)9. How much time do you spend on internet daily(in average) / Koliko vremena provodite na internetu(u proseku)?

two/Sat, dva			
3-4 hours/3-4 sata		20.0%	10
5-8 hours/5-8 sati		26.0%	13
I am always on-line/Uvek sam onlajn		18.0%	9
I don't use internet/Ne koristim internet		0.0%	0

 [Hide replies](#) How much time do you spend in average on each of websites: YOUTube, Facebook, Twitter and any other similar per day?/ Koliko vremena biste rekli da u proseku provodite na svakom od sledecih sajtova: Jutjub, Fejsbuk, Triter i ma kojem slicnom dnevno? 8

- | | | |
|--|----------------------------|-------------------------|
| 1. hour or two allt ogedher | Tue, Aug 24, 2010 3:12 AM | Find... |
| 2. Najviše na njima | Sun, Aug 15, 2010 8:12 AM | Find... |
| 3. oko 1h dnevno na FB | Fri, Aug 13, 2010 11:13 AM | Find... |
| 4. Jutjub, Fejsbuk, Triter 3-4 sata.
preostalo vreme- poslovna korespondencija | Wed, Aug 11, 2010 9:02 AM | Find... |
| 5. sat vremena | Wed, Aug 11, 2010 7:48 AM | Find... |
| 6. Zavisi od posla koji trenutno radim, ili mesta gde se nalazim, trudim se da pobegnem neta kad god to mogu... naravno nekad prvidim i dan i noć za istim, ali to su intervali kada jurim neki rok za job i slično. | Wed, Aug 11, 2010 2:35 AM | Find... |
| 7. Dva do tri sata | Tue, Aug 10, 2010 10:34 PM | Find... |

[Download](#)[Create Chart](#)9. How much time do you spend on internet daily(in average) / Koliko vremena provodite na internetu(u proseku)?

- Fejsbuk otvorim s vremenom na vreme da proverim poruke, dakle vise puta u toku dana oko 2-5 minuta. Twitter ne koristim a YouTube isto retko, ciljno da pogledam neki klip koji su mi preporucili prijatelji.
8. Vreme na internetu uglavnom koristim za proveru poste i u edukativne svrhe (strucni clanci, recnici, infostud i slicni portalni), ili u slobodno vreme poslusam neku prezentaciju na www.ted.com

Tue, Aug
10, 2010
3:19 PM

[Find...](#)

[Download](#)[Create Chart](#)10. How much time do you spend listening to music online (downloading music online) and/or being involved in other cultural/artistic activities/inquires/learning online daily / Koliko vremena biste rekli da provodite slusajuci (skidajuci) muziku preko interneta i/ili u nekoj kulturnoj/umetnickoj aktivnosti/informisanju/ucenju dnevno preko interneta?

	answered question	50
	skipped question	0
	Response Percent	Response Count
Less than an hour/ Manje od sat vremena	28.0%	14
An hour or two/ Sat ili dva	30.0%	15
3-4 hours/ 3-4 sata	22.0%	11
5-8 hours/ 5-8 sati	8.0%	4
I am always on-line, listening, finding events and sharing/Uvek sam onlajn, slusajuci	8.0%	4

[Download](#)[Create Chart](#)9. How much time do you spend on internet daily(in average) /
Koliko vremena provodite na internetu(u proseku)?

muziku, trazeci dogadjaje i deleci ih			
I don't use internet for these purposes/ Ne koristim internet u ove svrhe		4.0%	2

 [Hide replies](#) Please describe your activities regarding this question (where do You find information, what information do You usually search for, do You follow any sites regularly and please do state which ones)/ Molim Vas opisite svoje aktivnosti u vezi sa ovim pitanjem (gde nalazite informacije, koje informacije najčešće trazite i da li neki sajt koristite redovno, te molimo Vas navedite koje)

1. torrent sites mostly	Tue, Aug 24, 2010 3:12 AM	Find...
2. YouTube, Facebook, MySpace, sajtovi novina i ostalo..	Sun, Aug 15, 2010 8:12 AM	Find...
3. uglavnom trazim i skidam muziku koju mi preporučuje prijatelji, osim one koja mi je omiljena i koja mi je dostupna na hard disku. a za novu muziku cesto cujem i od ljudi preko FB	Fri, Aug 13, 2010 11:13 AM	Find...
Seecult Portal Designed.rs Popboks B92 4. NY Magazine Arte Euronews France culture blogovi tviter	Wed, Aug 11, 2010 9:02 AM	Find...
Skidanje muzike i slušanje na netu me umara, to radim samo kad nemam izbora. 5. Ono što me zanima brzo pronađem, razmenim, kupim ili angažujem nekog da to uradi za mene, snimi ako se baš uobrazim da mi baš nešto treba ... sviramo i pevamo , naravno podelimo sve to sa dragim prijateljima.	Wed, Aug 11, 2010 2:35 AM	Find...
6. Muzika - Youtube	Tue, Aug 10, 2010 10:34 PM	Find...

[Download](#)[Create Chart](#)9. How much time do you spend on internet daily(in average) / Koliko vremena provodite na internetu(u proseku)?

Retko slusam muziku preko interneta i za to bih koristila grooveshark ili youtube, a skidala bih preko piratebaya. Uvek koristim muziku sa racunara (winamp).

Tue, Aug
10, 2010
3:19 PM

[Find...](#)

CULTURE ECHO SURVEY TOTAL²⁴

Response Summary

PAGE: DEFAULT SECTION

Total Started Survey: 127
Total Completed Survey: 127 (100%)

1. Gender / Pol?

	Response Percent	Response Count
Male/Muski		49
Female/Zenski		78

2. Age / Godine?

	Response Percent	Response Count
18 or less/18 ili manje		4
bla bla bls		82
31 to 45/31 do 45		26
46 to 65/46 do 65		3
Over 65/Preko 65		1

²⁴ Due to some graphic issues, there are charts download questions which cannot be edited, and are inserted after the next question for the previous one.

3. Education level / Stepen obrazovanja?

	Response Percent	Response Count
Primary/Osnovno	0	
Secondary/Srednje	21	
Higher education/Visa skola	4	
Higher education-BA/Visoka skola-fakultet	57	
MA/Master, magistratura	42	
PhD/Doktorat	4	

4. Occupation / Zanimanje?

	Response Percent	Response Count
Farmer/Poljoprivrednik	0	
Worker/Radnik	5	
Administration/Sluzbenik	8	
Small business/Mali privrednik	2	
Expert/Strucnjak	24	
Lower executive/Nizi rukovodilac	2	
Student/Student	52	
Pupil/Ucenik	2	
Retired/Penzioner	1	
Housewife/Domacica	0	

3. Education level / Stepen obrazovanja?

Unemployed/Nezaposlen	1
Other/Ostalo	29

5. Residence/Mesto stanovanja?

	Response Percent	Response Count
Village/Selo		1
Smaller city(up to 25.000 habitants)/Manji grad(do 25.000 stanovnika)		3
Middle size city(26.000-50.000)/Srednji grad(26.000-50.000)		10
Bigger city(over 51.000)/Veci grad(preko 51.000)		22
Capital/Glavni grad		87
Abroad/Inostranstvo		11

6. Your free time is spent mostly on (multiple answers option)/U slobodno vreme najcesce (vise odgovora moguce)?

	Response Percent	Response Count
Reading,writing,painting.../Citam, pisem, slikam...		74
Sleeping/Spavam		17
Being bored/Dosadjujem se		4
Watching TV/Gledam TV		25

5. Residence/Mesto stanovanja?

Listening to music/Slusam muziku	66
Hanging out, socializing/Izlazim, druzim se	72
Internet/Internet	68
Playing games/Igram igrice	15
Sport/Se bavim sportom	33
Time with family/Sam sa porodicom	36
I have no free time/Nemam slobodnog vremena	9
Other/Ostalo	14

7. How often do you visit classical music event/Koliko cesto posećujete dogadjaje vezan za klasičnu muziku?

	Response Percent	Response Count
Never/Nikad		12
Very Rarely (1 per year)/Vrlo retko (1 godisnje)		20
Rarely (2-3 times per year)/Retko (2-3 puta godisnje)		20
Occasionally (1-2 times every 3 months)/Povremen o (1-2 puta na svaku 3 meseca)		27
Often (1-2 per month)/Cesto (1-2		21

7. How often do you visit classical music event/Koliko cesto posećujete dogadjaje vezan za klasičnu muziku?

puta mesecno)	
Very often (1 or more times a week)/Vrlo cesto (1 ili vise puta nedeljno)	24

8. You usually get information about cultural manifestations and artists via which source of information/Informisete se o kulturnim manifestacijama i umetnicima najčešće preko kog izvora informacija?

	Never/Ni kad	Rarely/Retko	Sometimes/Ponekad	Often/Cesto	Mostly/Uglavnom	Rating Average	Response Count
Daily press/Dnevne stampe							117
TV/TV-a							119
Friends/Prijatelja							119
Internet/Internet							115
Facebook/Facebooka							107
Twitter/Tvitera							110
YouTube/Jutjuba							114
In the street(billboards, posters...)/Na ulici(bilbordi, plakati...)							116

7. How often do you visit classical music event/Koliko cesto posecujete dogadjaje vezan za klasicnu muziku?

Public spaces/Javn a mesta	113
Radio/Radio	113
Leaflets/Flaj eri	130
Other/Ostalo	75

9. How much time do you spend on internet daily(in average) / Koliko vremena provodite na internetu(u proseku)?

	Response Percent	Response Count
13.39		17
An hour or 13.39 two/Sat, dva		37
3-4 hours/3-4 sata		28
5-8 hours/5-8 sati		28
I am always on-line/Uvek sam onlajn		17
I don't use internet/Ne koristim internet		0

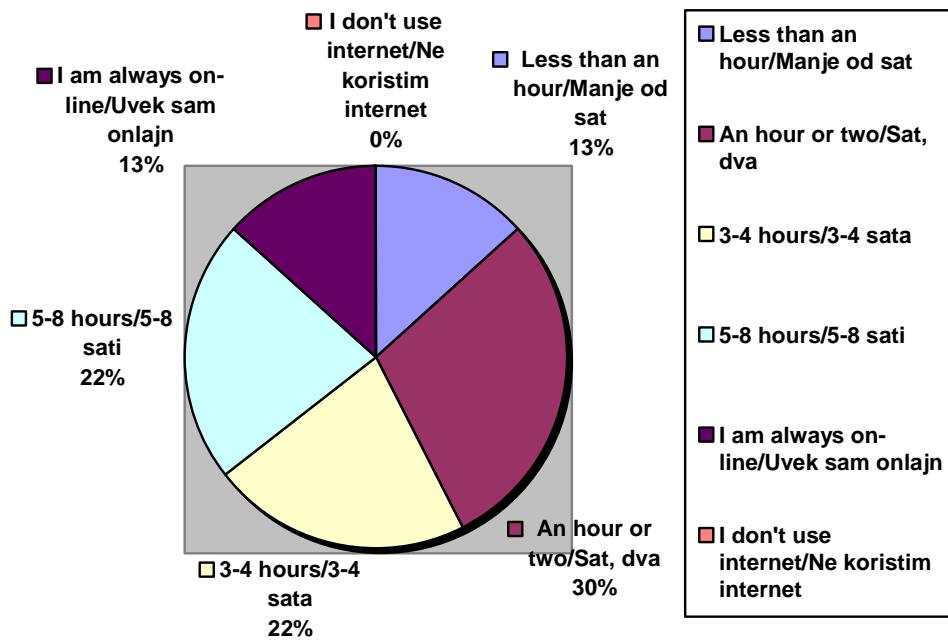
9. How much time do you spend on internet daily(in average) / Koliko vremena provodite na internetu(u proseku)?

10. How much time do you spend listening to music online (downloading music online) and/or being involved in other cultural/artistic activities/inquires/learning online daily / Koliko vremena biste rekli da provodite slusajuci (skidajuci) muziku preko interneta i/ili u nekoj kulturnoj/umetnickoj aktivnosti/informisanju/ucenju dnevno preko interneta?

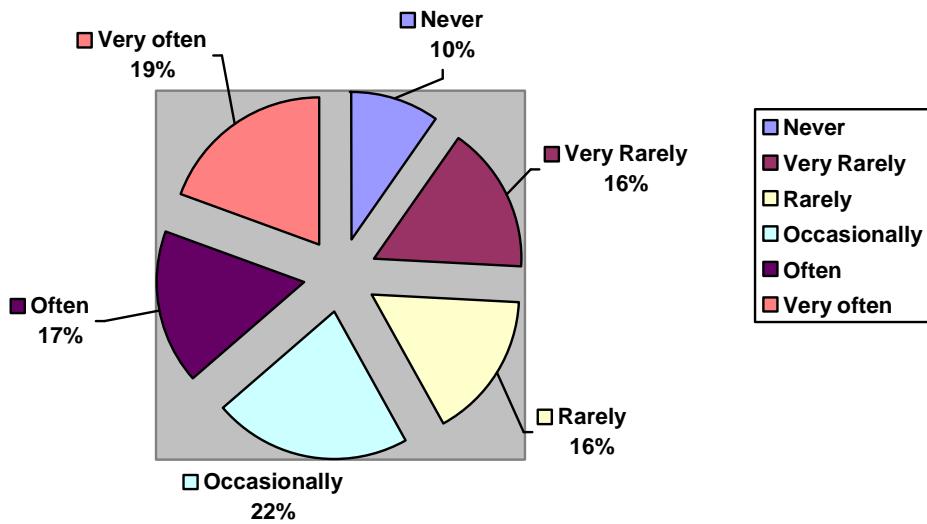
	Response Percent	Response Count
Less than an hour/ Manje od sat vremena		30
An hour or two/ Sat ili dva		45
3-4 hours/ 3-4 sata		27
5-8 hours/ 5-8 sati		14
I am always on-line, listening, finding events and sharing/Uvek sam onlajn, slusajuci muziku, trazeci dogadjaje i deleci ih		10
I don't use internet for these purposes/ Ne koristim internet u ove svrhe		5

APPENDICE 8

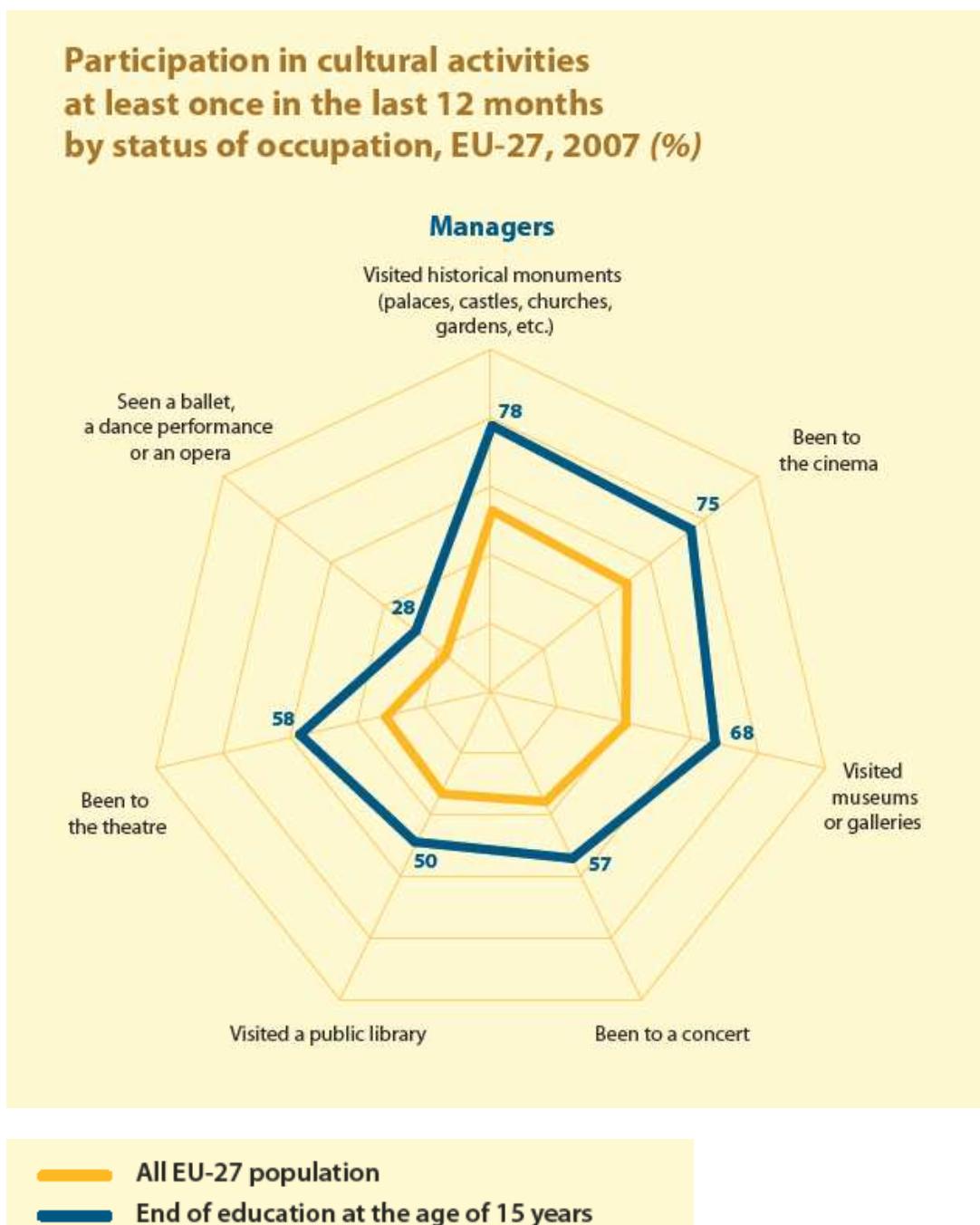
Use of the Internet of the Audience



Attendance of the Audience to Classical Music Events



APPENDICE 9



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C. ABOUT THE AUTHOR



Marija Gajic was born in Belgrade. She comes from a background of standard and musical education. She graduated English Language and Literature, after which she enrolled in MA studies at the University of Arts Belgrade, Serbia, at the UNESCO Chair in Cultural Policy and Management and University of Lumiere, Lyon 2, Faculté d'Anthropologie et de Sociologie.

Being an opera singer herself, graduate at the Faculty of Arts, University of Nis, Serbia, and also a flutist, she has always been involved mainly in the field of classical music. She has been awarded many prizes and acclaims for her musical successes, among which is the award of the Municipality of Savski Venac, City of Belgrade for the outstanding achievements in the field of arts and culture, where she stayed as an independent artistic consultant. As an active performer, involved with the field on an international level, she tries to connect and overcome different issues and problems which culture is faced with today.

Working for the publishing, record and promotional companies and completing an internship at the Marketing and Publishing Department of The National Theatre in Belgrade, helped her get insight in the current situation and issues regarding this field, especially in Serbia. Traveling and meeting managers of the field from Poland, Germany, Switzerland, Czech Republic, Croatia (EXIT conference 2009), Great Britain, Italy and other countries enabled her to see and learn, from the first hand, as an artist, as well as a manager about the issues, problems, advantages and disadvantages of existing systems, influencing both the artists and the managers. Knowledge gained she tries to implement in her work and spread to her surroundings.

Majority of her papers and projects are strategically targeted at enhancement of educational policies and practices, decentralization, festivalization, popularization, international positioning and promotion, management and marketing of the fields of classical music and especially opera.