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Master thesis:

**Marketing and audience development of cultural institutions in Belgrade
through social networks**

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Abstract

Thanks to the development of digital technologies the Internet has become a dominant medium of communication. With the appearance of the Internet everyday life has become digitalized and communication got its new form. In the last few years one type of networks become very popular and leading way of communication on Internet, they are **Social networking services** (better known as Social networks), online platforms, or sites that focuses on facilitating the building of social relations among people. Beside ordinary people organizations are as well present in a virtual life, and among them the cultural institutions in Belgrade, with also lead this kind of “parallel life”. The main aim of the research is to **explore how cultural institutions in Belgrade use social networks and suggest a model of communication strategy**. Based on the goals of the research, the following main hypothesis has been set:

H0 - Social networks, integrated in marketing and audience development strategies of cultural institutions in Belgrade, can successfully contribute in developing publics and fostering mutual relationships.

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

H1 – Cultural institutions in Belgrade currently do not use enough potential of social networks as means for marketing and audience development.

H2 – Social networks are suitable for establishing successful communication between institutions and their publics.

H3 – Cultural institutions can reach young audiences using social networks.

All three specific hypotheses were proved correct, while H1 was partly correct, as there are few exceptional institutions, which successfully applied social networks in their marketing strategies. After proving the specific hypotheses, we could have concluded that new media are definitely the means to communicate with young people. However, this communication, if is not well planed, adjusted to the customer’s needs and wants, synchronized with other organizational functions and if is not consistent, it can be useless. On the other hand, social networks can be powerful tool for building awareness and confidence among publics.

RÉSUMÉ

Grâce au développement des nouvelles technologies de l'information et de la communication, Internet est devenu un moyen primordial de la communication. L'apparition et la présence d'Internet dans la vie quotidienne ont réduit à la création de nouvelles formes de communication. Pendant cinq ans récents, un type des réseaux est devenu très connu comme un mode essentiel de la communication sur Internet. Ce sont **les services de réseaux sociaux** (plus connus comme les réseaux sociaux), les plateformes en ligne ou les sites qui facilitent le développement des relations sociales parmi les gens. Excepté les organisations ordinaires qui figurent sur la Toile, il faut mentionner la présence des institutions culturelles de Belgrade, qui mènent aussi «cette vie parallèle». On pose la question si celles ont le même nombre de visiteurs dans la vie réelle et quelle est la meilleure «réalité». On se aussi demande si les jeunes utilisent plus les réseaux sociaux et s'ils représentent le public véritable auprès des institutions culturelles. S'ils ne le sont pas, peuvent-ils être attirés par l'intermédiaire de la communication et l'interaction et de cette façon, devenir un nouveau public ?

Dans ce mémoire, nous allons faire saillir les institutions culturelles de Belgrade et leur traitement des réseaux sociaux en tant que l'outil facilitant le développement du marketing. Pendant douze ans récents, les institutions culturelles ont commencé à changer la conception de travail et c'est pourquoi le marketing a occupé une place dominante dans le management de ces organisations. Beaucoup de personnes croient que le marketing se réfère à la promotion, la distribution et la dépense de l'argent. Cependant, le marketing est beaucoup plus que cela. Dans l'art et la culture, le marketing se rapporte à la création et au développement des relations sociales. C'est la raison pour laquelle il est important d'analyser ce sujet. De l'autre côté, le public des institutions culturelles varie constamment. Les générations se succèdent les uns aux autres et les nouvelles tendances émergent plus vite qu'autrefois. Si une organisation a l'intention d'être influente dans la société, elle est obligée d'arranger les choses de façon appropriée. Afin de développer l'influence sur le public, les institutions culturelles doivent d'abord concevoir la façon dont elles agissent.

Les réseaux sociaux sont les moyens utiles de la communication appliqués aux institutions culturelles depuis qu'ils sont en général gratuits et disponibles à un grand nombre de personnes. Les réseaux sociaux jouent un rôle essentiel dans la diffusion des innovations,

mais aussi dans l'identification des innovations nécessaires. Même si les réseaux sociaux existent à de niveaux différents, dans ce travail on va s'attarder à ceux qui figurent sur Internet depuis qu'il représente le début de nouvelles médias. Cette recherche sera illustrée par des exemples pris dans les institutions et les organisations différentes des secteurs civiques et publiques.

La méthodologie des recherches

Le sujet et l'objectif des recherches

Le sujet principal dans ce travail se réfère aux réseaux sociaux et aux façons de leur utilisation dans le processus du développement de public et des stratégies de marketing de la part des institutions culturelles de Belgrade. Il est habituel d'utiliser les réseaux sociaux sur une grande étendue et cet aspect de la communication a permis de diffuser les informations concernant les sujets différents. Le secteur culturel utilise ce modèle de la diffusion des informations, mais notre but consiste à découvrir à quel point et avec quel succès. Quarante-quatre institutions sont choisies d'être examinées en fonction de leur présence actuelle sur la Toile. Ces institutions appartiennent au secteur publique et civique et sont engagées dans les diverses activités - les centres culturels, les archives, les musées, les bibliothèques, les théâtres etc. Le secteur privé est exclu parce que le but de ce travail repose sur les institutions non lucratives, celles qui ne sont pas motivées par le profit.

L'objectif principal de ce mémoire est **d'analyser la façon dont les institutions culturelles de Belgrade utilisent les réseaux sociaux et de proposer un modèle approprié de la stratégie de communication.** Afin de toucher ce but, ce travail contient plusieurs objectifs particuliers :

1. examiner et analyser la façon habituelle dont les réseaux sociaux sont utilisés.
2. prendre en considération les stratégies de communication appliquées par les institutions culturelles principales de Belgrade – on se demande s'ils utilisent les réseaux sociaux et s'ils font partie de l'approche des stratégies de communication.
3. découvrir la manière dont les gens conçoivent les réseaux sociaux et comment en bénéficient.
4. analyser les méthodes du développement de publics et leur connexion aux réseaux sociaux.

5. analyser les stratégies de communication marketing intégrée et la façon dont elles peuvent être appliquées par le biais des réseaux sociaux.

Les hypothèses des recherches

Fondées sur les buts des recherches, les hypothèses principales suivantes sont données :

H0 – Les réseaux sociaux, intégrés dans les stratégies de développement de marketing et de public auprès des institutions culturelles de Belgrade, peuvent contribuer avec succès au développement et à l’entretien des relations publiques.

Afin de soutenir l’hypothèse principale, on en a choisi plusieurs :

H1 – Les institutions culturelles de Belgrade à présent n’utilisent pas fréquemment, pour autant qu’il faille, les réseaux sociaux en fonction du développement de public et de marketing.

H2 – Les réseaux sociaux sont convenables pour l’établissement de la communication efficace entre les institutions et leur public.

H3 – Les institutions culturelles peuvent s’approcher aux jeunes par l’intermédiaire des réseaux sociaux.

Les considérations méthodologiques

Afin de prouver les recherches des hypothèses et d’atteindre les objectifs, la stratégie générale de ce travail est fondée sur l’approche multi-stratégique. C’est la méthode empirique qui est utilisée pour ces recherches puisque nous avons recueilli les données relatives aux institutions existantes et ensuite nous en avons tiré la conclusion. Aussi a-t-on utilisé la méthode comparative ; nous avons fait la comparaison de l’utilisation des réseaux sociaux au sein des institutions culturelles de Belgrade.

Les recherches quantitatives

L'analyse des contenus – la présence des institutions culturelles dans les médias sociaux (les réseaux sociaux).

Le questionnaire pour les managers de marketing – le court questionnaire distribué aux managers et aux responsables de relations publiques auprès des institutions culturelles de Belgrade.

L'analyse secondaire et les recherches officielles – les analyses des données recueillies et les recherches en Serbie et à l'étranger.

Les recherches qualitatives

L'interview demi-structuré – un formulaire contenant les questions ou plutôt les sujets particuliers concernant les habitudes dans la consommation des réseaux sociaux. Les réponses sont obtenues lors de la conversation avec les personnes interrogées.

L'analyse qualitative des données – l'analyse de la bibliographie relative au domaine du management et du marketing dans la culture et les médias sociaux en vue d'aboutir aux certaines formes des médias sociaux et des communications de marketing appropriées pour les institutions culturelles.

Les médias sociaux

Les médias sociaux utilisent des technologies Web et mobiles, hautement accessibles, pour faciliter les interactions sociales parmi les organisations, les communautés et les individuels. Andreas Kaplan et Michael Haenlein définissent les médias sociaux comme «un groupe d'applications en ligne qui se fondent sur l'idéologie de la technologie du Web 2.0 et permettent la création et l'échange du contenu généré par les utilisateurs». (Kaplan, Haenlein, 2011) Les médias sociaux sont gratuits et permettent à tout le monde de publier ou accéder à des informations.

Les médias sociaux peuvent prendre beaucoup de formes différentes, telles que des forums d'Internet, des blogues Web, des blogues sociaux, des micro blogues, des wikis, des podcasts, des photos, des vidéos, un bookmarking collaboratif. En appliquant les théories du domaine

des recherches des médias (la présence sociale, la richesse des médias) et du processus social (auto-présentation, révélation de soi) Kaplan et Haenlein ont fait une classification pour les différents modèles des médias sociaux apparue en 2011 dans leur article Business Horizons.

D'après Kaplan et Haenlein, il existe six différents modèles des médias sociaux : les projets collaboratifs (e.g., Wikipedia), les blogues et les micro blogues (e.g., Twitter), le vidéo-partage (e.g., Youtube), les réseaux sociaux (e.g., Facebook), les mondes virtuels des jeux (e.g., World of Warcraft) et les mondes virtuels sociaux (e.g., Second life). Plusieurs de ces services des médias sociaux peuvent être intégrés par le biais des plateformes sociales d'agrégation.

Le Développement de public et les Stratégies de Communication Marketing Intégrée (CMI)

Selon Keith Diggle, le développement de public est une branche du marketing de l'art qui utilise les outils et les approches différents afin d'attirer le nouveau public et de renforcer les relations avec le public actuel à propos des produits de la culture. D'après l'opinion de Diggle, il ne faut pas que les institutions de l'art soient restreintes mais ouvertes pour autant de personnes que possible. «Le marketing de l'art a pour but d'amener un grand nombre de personnes des âges différents, appartenant aux couches sociales du fond et aux conditions socio-économiques divers, dans une forme appropriée de contact avec l'artiste et, ce faisant, d'arriver au meilleur résultat financier qui est compatible avec la réalisation de cet objectif». (Diggle, 2010)

«Durant le processus de la construction du développement de public, les organisations de l'art renforcent les liens entre les individuels et les institutions en sorte d'aider la création des communautés qui sont engagées dans le domaine de l'art. Pour se persuader de l'agrandissement et du dynamisme constants des communautés, leurs organisations doivent chercher à résoudre les problèmes, les questions et les hésitations relatifs aux gens dans les communautés ladite». (Connolly & Cady Hinand, 2001, pp. 7, 8)

En vue d'être efficace, il est indispensable que le développement de public soit un processus planifié et géré incluant les différentes méthodes qui exigent la coordination. Cette méthode intègre l'éducation, le marketing et les communications, le management des événements, le développement de communautés, le management des relations avec les clients et d'autres

techniques. Le concept entier doit être dirigé vers les gens, si bien que l'organisation peut entretenir la communication efficace avec ses clients. Le changement de la conception de l'art et de la culture ainsi que la création des expériences particulières peuvent conduire à l'établissement de liens entre le public et l'organisation. Le développement de public aide les organisations culturelles à accomplir leur mission et leur intention en réunissant les gens et en soutenant l'art et la créativité dans les communautés.

Le résultat des recherches

Les institutions culturelles de Belgrade sont les endroits que les gens ne visitent pas fréquemment. La plupart des personnes interrogées montrent une attitude positive envers l'art et la culture et considèrent la visite de ces institutions comme une activité importante, mais le plus souvent ils s'excusent de ne pas être allés à un concert de la musique classique ou à une pièce de théâtre. Quant aux jeunes, ils estiment la culture aussi positive et sont conscients du fait qu'il est important de la respecter. Cependant, ils préfèrent une autre activité à un événement culturel.

En général, les institutions culturelles de Belgrade sont passives dans la communication. Elles possèdent les moyens d'attirer le public, mais elles échouent dans leur intention. La majorité de ces institutions est présente sur les réseaux sociaux (Facebook) alors que la minorité d'entre eux a réussi à coordonner leurs réseaux sociaux avec d'autres éléments du marketing numérique et des communications de marketing. Pourtant, il y a un peu d'exemples positifs au sein des institutions culturelles. Dans ce cas là, les institutions sont connectées aux réseaux sociaux qui sont liés étroitement à leurs sites officiels et réactualisés chaque jour. Ces institutions sont en contact avec leur public aussi par l'intermédiaire du nouveau moyen de médias, grâce à l'emploi des stratégies de communication.

Pendant nos recherches qualitatives et les interviews face-à-face, nous avons appris les formes employées des réseaux sociaux et la préférence des gens. Il est évident que l'interactivité et la possibilité de l'engagement rendent les réseaux sociaux plus attractifs pour les gens de Belgrade, et notamment pour les jeunes, que les médias traditionnels. Donc, on peut en conclure que les réseaux sociaux sont convenables pour la communication avec le public parce qu'ils offrent une communication plus proche et la possibilité de choix.

En analysant les données secondaires, on comprend que les réseaux sociaux sont fréquentés par les jeunes en Serbie, et particulièrement à Belgrade. Ce fait a été prouvé aussi par le biais des recherches qualitatives (la plupart des interrogés sont les jeunes), grâce auxquelles on apprend que tous les participants montrent une attitude positive envers les réseaux sociaux.

Après avoir prouvé les hypothèses particulières, on déduit la conclusion que les réseaux sociaux servent à la communication efficace parmi les gens. Néanmoins, cet aspect de la communication, s'il n'est pas planifié, cohérent, adapté aux besoins et aux souhaits des clients, coordonné avec d'autres fonctions de l'organisation, peut être inutile. De l'autre côté, les réseaux sociaux représentent un moyen très puissant en vue de développer la conscience et la confiance parmi les gens.

Introduction

We live in the time of third technological revolution that is empowered by digital technologies. Constantly evolving technologies, and the way people are using them, are transforming how we interact and communicate with one another on a global scale. People are embracing digital technology to communicate in ways that would have been unthinkable just a few years ago. Thanks to the development of digital technologies the Internet has become a dominant medium of communication. With the appearance of the Internet everyday life has become digitalized and communication got its new form. The global online population was around 2.2 billion users on 31st December 2011 (Miniwatts, Marketing, 2011), and it is growing exponentially. Often called the network of networks the Internet is a space where millions of public, private and government networks are linked.

In the last few years one type of networks become very popular and leading way of communication on Internet, they are **Social networking services** (better known as Social networks), online platforms, or sites that focuses on facilitating the building of social relations among people who, for example, share interests, activities, backgrounds, or real-life connections. (Wikipedia 2012) They are just a part of **Social media**, web-based and mobile based technologies which are used to turn communication into interactive dialogue between organizations, communities, and individuals. (Wikipedia 2012) Social networks are a place where people's tastes and interests interact and where people create connections according to different criteria and existing on many different levels. It's a place where people can be both observers and performers.

Beside ordinary people organizations are as well present in a virtual life, and among them the cultural institutions in Belgrade, which also lead this kind of "parallel life". The question is whether they have the same number of visitors in the real life and which "reality" is better. Also, if the younger population is generally more using social networks, are they the real audience of cultural institutions? And if they are not, can they be attracted by two way communication and interaction, and in this way become a new audience?

The relevance of the topic

Marketing is a commonly used term in many aspects of life. It has become a part of every individual's life and it's no longer related only to the sales. Everything is about the impression we are leaving and the way we perceive. This relates also to cultural institutions that are going through a hard period in today's economy. The cultural sector is usually financed by the state and there are no financial means that would cover the marketing expenses. Therefore, many theater plays are ignored, many concerts do not get the needed attention, and many exhibitions almost do not have any visitors. This is mostly because their programs are not visible in the media and therefore remain unknown.

By the last year research Serbia is among the top five countries in the world in usage of social networks Facebook and Twitter (Matić, 2011), which are becoming more and more popular. According to the website Social bakers¹, that deals with the statistics for social networks, Serbia, for example, in Jun 2012 had 3 414 540 users on Facebook, which is a great potential for promotion and marketing of Serbian cultural organizations on mentioned network.

In this thesis we are going to focus on cultural institutions in capital of Serbia Belgrade and their usage of social networks as a marketing and audience development tool.

In the last twelve years, cultural institutions in Belgrade have started to change, and it is obvious that marketing is becoming important in management of this organizations. Many people conceive marketing only as promotion, and think of it as wasting money. However, marketing is much more than that. In arts and culture it is embodied in creating and developing relationships with public. That is why it is important to study this topic. On the other hand, public of cultural institutions is in constant change. Generations replace one another and new trends are emerging more faster than before. If an organization intends to be influential in the society it has to adjust to certain elements. In order to influence on people and develop them, cultural institutions first have to understand the way they think.

Social networks are useful means of communication that is applicable on cultural institutions since they are generally free of charges and available to many people. Social networks have a crucial role in the diffusion of innovations but also in the identification of needed innovations. Even though social networks exist on many different levels, we are going to

¹ <http://www.socialbakers.com/facebook-statistics/>

focus on those that are present on the Internet since this is the era of the new media and Internet is definitely one of the most interesting media that needs to be explored. This is why it's significant to analyze the role and the influence of social networks on cultural institutions in Belgrade: their way of using networks not only as an interactive media but also as means of connection to other organizations, as a tool for audience research and as a marketing tool. It is a meaningful way to interact with the audience. This research will be based on the examples of various institutions and organizations from public and civic sector.

Theoretical framework

Social media marketing

Free use of social networks opens many doors to cultural organizations that usually do not have financial means to promote themselves. Since the contents that can be put on-line are unlimited cultural institutions use this advantage and promote their products and programs. The organizations often post pictures, videos and notifications about their activities and in this way share information about their programs and keep their audience notified. Organizations can also interact with the people. That interaction feels personal to users because of their previous experiences with social networking site interactions. This phenomenon of information flow has completely changed the concept of marketing in cultural sphere.

Social media marketing refers to the process of gaining website traffic or attention through social media sites. (Search engine land, 2012) It relates to integrated marketing communication plans. Organizations use this type of communication plans in order to follow their target groups and to connect with them. Integrated marketing communications coordinates promotional elements: public relations advertizing, publicity, personal selling, direct marketing and sales promotion. Many of these relate generally to business organizations but can also be adapted and applied to cultural and arts marketing. Social media marketing programs usually center on efforts to create content that attracts attention and encourages readers to share it with their social networks. In this way, the information is being spread to the "nodes". Social media are easily accessible to anyone who has the Internet access and therefore the information about a certain product is also accessible. Social media

are generally decentralized and not hierarchical; their tools are available to wide audiences at a small or non cost. Social media production usually does not require any skills or specialized trainings and the communication with its users is immediate and depends only on the users. Besides this, all contents can be altered immediately.

Social media and audience development

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

Social media is a great medium for audience development because it is a system that uses communication to build a community in which people interact. That why it’s important for a cultural institutions to exist in these communities and to interact with its different participants. There are many advantaged of using social media and they are particularly useful for cultural organizations. People can more easily relate to an institution, know it better find out about their activities, programs and prices by exposing a part of organizations everyday life on the Internet.

Being a part of a social network helps breaking down the barrier of the apparent inaccessibility of the arts. Organizations can reveal some parts of the creation process and involve the audience in it.

Social media can help an institution make connections to people and groups they might never have otherwise encountered, it can garner immediate responses to questions, act as an instant audience-survey and help them have an insight into other people’s worlds in the same way they can access theirs. This can lead to a useful exchange of opinions, collaborations and to

creation of new ideas. Because social media are interactive, audiences and potential audiences can support new ideas.

Audience development is at the very essence of survival for arts and culture organizations. But it is essential for an organization to know its audience well especially in the arts field where a product that is being sold is rather specific. It is important to know what the interests of the audience are, what their tastes are and what their habits of attending cultural events are.

Social networks

Facebook

Facebook is a social networking service and website launched in February 2004. As of May 2012, Facebook has over 900 million active users, and more than half of them using Facebook on a mobile device. Users must register before using the site, after which they may create a personal profile, add other users as friends, and exchange messages, including automatic notifications when they update their profile. Additionally, users may join common-interest user groups, organized by workplace, school or college, or other characteristics, and categorize their friends into lists such as "People from Work" or "Close Friends". The name of the service stems from the colloquial name for the book given to students at the start of the academic year by some university administrations in the United States to help students get to know each other. Facebook allows any users who declare themselves to be at least 13 years old to become registered users of the site.

Users can create profiles with photos, lists of personal interests, contact information, and other personal information. Users can communicate with friends and other users through private or public messages and a chat feature. They can also create and join interest groups and "like pages", some of which are maintained by organizations as a means of advertising. The website is free to users, and generates revenue from advertising, such as banner ads. Facebook has a number of features with which users may interact. They include the Wall, a space on every user's profile page that allows friends to post messages for the user to see; Pokes, which allows users to send a virtual "poke" to each other (a notification then tells a user that they have been poked); Photos, where users can upload albums and photos; and

Status, which allows users to inform their friends of their whereabouts and actions. Depending on privacy settings, anyone who can see a user's profile can also view that user's Wall. Facebook allows users to upload an unlimited number of photographs, compared with other image hosting services such as Photobucket or Flickr which limit the number of photographs that a user is allowed to upload.

Facebook is easily accessible even via new smart phones through either their web-browsers or applications. An official Facebook application is available for the iPhone OS, the Android OS, and the Web OS. More than 150 million active users access Facebook through mobile devices across 200 mobile operators in 60 countries.

Twitter

Twitter is an online social networking service and microblogging service that enables its users to send and read text-based posts of up to 140 characters, known as "tweets". It was created in March 2006 and launched that July. The service rapidly gained worldwide popularity, with over 140 million active users as of 2012, generating over 340 million tweets daily and handling over 1.6 billion search queries per day. Since its launch, the Twitter website has become one of the top 10 most visited on the Internet, and has been described as "the SMS of the Internet." Unregistered users can read the tweets, while registered users can post tweets through the website interface, SMS, or a range of apps for mobile devices.

Tweets are publicly visible by default; however, senders can restrict message delivery to just their followers. Users can tweet via the Twitter website, compatible external applications (such as for smartphones), or by Short Message Service (SMS) available in certain countries. Users may subscribe to other users' tweets – this is known as *following* and subscribers are known as *followers* or *tweeps* (Twitter + peeps). In a 2009 *Time* essay, technology author Steven Johnson described the basic mechanics of Twitter as "remarkably simple":

‘As a social network, Twitter revolves around the principle of followers. When you choose to follow another Twitter user, that user's tweets appear in reverse chronological order on your main Twitter page. If you follow 20 people, you'll see a mix of tweets scrolling down the page: breakfast-cereal updates, interesting new links, music recommendations, even musings on the future of education.’ (Steven Johnson, 2009)

Users can group posts together by topic or type by use of hashtags – words or phrases prefixed with a "#" sign. Similarly, the "@" sign followed by a username is used for mentioning or replying to other users. To repost a message from another Twitter user, and share it with one's own followers, the retweet function is symbolized by "RT" in the message.

Twitter is ranked as one of the ten-most-visited websites worldwide by Alexa's web traffic analysis. Daily user estimates vary as the company does not publish statistics on active accounts. A February 2009 Compete.com blog entry ranked Twitter as the third most used social network based on their count of 6 million unique monthly visitors and 55 million monthly visits. In March 2009, a Nielsen.com blog ranked Twitter as the fastest-growing website in the Member Communities category for February 2009.

YouTube

YouTube is a video-sharing website, created in February 2005, on which users can upload, view and share videos. This site uses Adobe Flash Video and HTML5 technology to display a wide variety of user-generated video content, including TV clips, movie clips, and music videos, as well as amateur content such as video blogging and short original videos. Most of the content on YouTube has been uploaded by individuals, although media corporations including the BBC, CBS, VEVO, and other organizations offer some of their material via the site, as part of the YouTube partnership program. Unregistered users can watch videos, while registered users can upload an unlimited number of videos. All YouTube users can upload videos up to 15 minutes each in duration. Users who have a good track record of complying with the site's Community Guidelines may be offered the ability to upload videos up-to 12 hours length, which requires verifying the account, normally through a mobile phone.

YouTube offers users the ability to view its videos on web pages outside the site, and that's one of its key features. Each YouTube video is accompanied by a piece of HTML, which can be used to embed it on a page outside the YouTube website. This functionality is often used to embed YouTube videos in social networking pages and blogs.

Methodology of research

Subject and the Goal of the Research

The main subject of this research is social networks and how they can be used in audience development and marketing strategies by cultural institutions in Belgrade. Social networks are being used widely and this kind of communication opened the doors to spreading the information about different contents. Cultural sector uses these doors but our goal is to investigate how successfully.

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

Cultural centers

Cultural Center Belgrade

Youth Center Belgrade

Cultural Institution Steamboat

Children's Cultural Center Belgrade

Student Cultural Center

House of Culture Campus

Cultural Center REX

Cultural Center City

Endowments

Endowment of Ilija M. Kolarac

Archives

Archives of Yugoslavia

Archives of Serbia

Historical Archives of Belgrade

Museums

The National Museum

Museum of Contemporary Arts

Museum of Applied Arts

Ethnographic Museum

Historical Museum of Serbia

Museum of Yugoslav History

Belgrade City Museum

Pedagogical Museum

Museum of African Arts

Museum of Science and Technology

Museum of Aviation

Galleries

Gallery Singidunum

Art gallery Old Harbor Master

Gallery FLU

Gallery SULUJ

Gallery Bell

Gallery Feather

Libraries

National library of Serbia

University Library "Svetozar Marković"

Belgrade City Library

Theaters

The National Theatre

The Yugoslav Drama Theatre

Belgrade Drama Theatre

Studio 212

Bitef Theatre

Theatre Dadov
Little Theatre “Duško Radović“
Theatre Terazije
Theatre Slavija
Puppet Theatre Pinocchio

Musical institutions

Belgrade Philharmonic Orchestra
Music Youth of Belgrade

Above-mentioned institutions are chosen to be examined according to their presence on social networks. They all belong to public and civic sector and carry out various activities – cultural centers, archives, museums, galleries, libraries, theaters etc. Private sector is excluded because the focus of this work is on institutions which are not mainly motivated by the profit.

The main aim of the research is to **explore how cultural institutions in Belgrade use social networks and suggest a model of communication strategy**. In order to reach this aim, this paper has several specific goals:

1. Examine and analyze existing practices of how social networks are being used.
2. Investigate present communication strategies of major cultural institutions in Belgrade – do they use social networks and are they a part of strategic communication approach;
3. Understand in what way publics perceive social networks and how do they use it;
4. Analyze audience development methods and their connection with social networks;
5. Analyze integrative marketing communication strategies and how can they be applied by using social networks.

Research hypothesis

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

H0 - Social networks, integrated in marketing and audience development strategies of cultural institutions in Belgrade, can successfully contribute in developing publics and fostering mutual relationships.

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

H1 – Cultural institutions in Belgrade currently do not use enough potential of social networks as means for marketing and audience development.

H2 – Social networks are suitable for establishing successful communication between institutions and their publics.

H3 – Cultural institutions can reach young audiences using social networks.

Methodological considerations

In order to prove research hypothesis and meet the goals, the general strategy of this research is multi-strategic approach. The methods used for this research are empirical, since we collected data about the existing institutions and then derived a conclusion. Descriptive method is used because we are describing the nature of the situation that exists at the period of time of a study as well as the interpretation method in order to analyze the current situation. Comparative method was also used; we compared the use of social networks among cultural institutions in Belgrade. Quantitative data is included in research, in order to quantify the level of exchange of communication between the institutions and their followers and to identify the lever of presence of the institutions on the social networks. In order to prove hypothesis a specific research plan is constructed. It consists of collecting qualitative and quantitative data, but with the accent on qualitative apparatus.

Research design

Quantitative research

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

Content analysis - In order to examine the current use of social networks in purposes of marketing and audience development in cultural institution we will use the content analysis. The data have been analyzed under a set of predefined systematic and objective rules - to see in what measure are the selected cultural institutions present in social media (social networks) on the Internet, how do they use social networks, do they advertize themselves, how frequently do they post their news, do they invite their fans (audience) to their events, how many fans or friends do they have.

Questionnaire for marketing managers – In order to obtain information from the institutions a short questionnaire has been distributed to the marketing managers or PR's of the cultural institutions in Belgrade. Intention is to explore what is the vision and basic attitude of cultural institutions towards using social networks.

Secondary analysis and official research – analysis on existing data and researches. There are numerous researches on digital media public and cultural institutions abroad. We are going to concentrate on research *Digital audiences: engagement with arts and culture online* conducted by Arts council of England (MTM London, 2010). Important source is also a recent research about the usage of new media's among young people in Serbia, conducted by Ipsos Strategic Marketing agency in 2011 (H3). This research method is particularly important for proving specific hypothesis number three. By researching and analyzing existing quantitative data and relevant surveys, the results are compared in regard to Serbia and abroad. This will give a clear picture about social media consumption in Belgrade and also it will be helpful for suggesting some future trends.

Qualitative research

In order to explore how people use social networks, we have to look through their eyes and understand; what are their habits in using social networks; what do they prefer about it and what do they dislike; which of social networks do they use and how; how they interact with organizations online and how would they like to do it; do they interact with cultural institutions online and what do they think about it etc. With qualitative research the intention is to understand in what way people use social networks, unlike quantitative where accent is on how much.

Semi-structured interview

In this method interview guide is a set of questions, or rather specific topics related to the habits in social network consumption. Snowball method is implemented in sampling interviewees. However, a theoretical sampling approach might be implemented in modeling strategies for communication. I assume that there will be certain variations in interviewing participants (regarding to their habits in social media consumption), which might cause more interviewing on particular thing. Therefore, if I do not meet theoretical saturation, then the number of participants may go up to 25 or 30.

Qualitative data analysis

With the purpose of analyzing social media that are most interesting for communication strategies of cultural institutions, we have considered prominent literature in this field. By analyzing various papers (books, articles, online texts ...) which deal with this subject, we will present social media with its main characteristics and link it with cultural institutions. Audience development methods and strategies are going, also, to be analyzed in order to see which of the mentioned social media could be used.

In order to be effective, all of these methods and concepts have to be a part of a strategic approach. That is why concepts from the field of marketing management have to be analyzed and integrative marketing communications especially. This includes synchronizing all of the communications in organization so they have a set of specific goals and that are intended to specific target groups. Social networks especially demand this strategic approach, as they are

interactive and have potential to communicate with large number of people. Therefore, these concepts have to be studied in order to apply them on audience development and social network communications.

In order to create communication models, it will be also necessary to examine existing audience development and marketing strategies of cultural and arts organizations. It is important to qualitatively examine what type of social networks these organizations use, do they have audience development as a strategic approach and how much they use social networks.

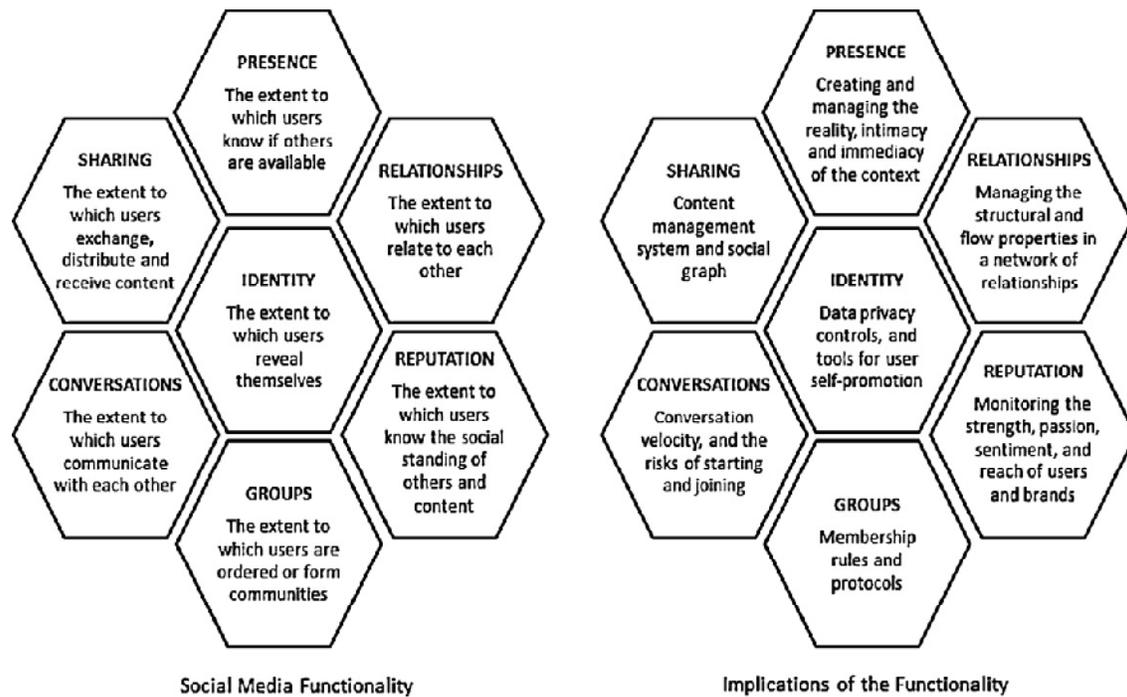
Social Media

Defining the social media

Social media includes web-based and mobile based technologies which are used to turn communication into interactive dialogue among organizations, communities, and individuals. Andreas Kaplan and Michael Haenlein define social media as ‘a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of user-generated content.’ (Kaplan, Haenlein, 2011) Social media are free and accessible to anyone to access and publish information.

Social media technologies take on many different forms including Internet forums, weblogs, social blogs, micro blogging, wikis, podcasts, photographs or pictures, video, rating and social bookmarking. By applying a set of theories in the field of media research (social presence, media richness) and social processes (self-presentation, self-disclosure) Kaplan and Haenlein created a classification scheme for different social media types in their Business Horizons article published in 2011. According to Kaplan and Haenlein there are six different types of social media: collaborative projects (e.g., Wikipedia), blogs and micro blogs (e.g., Twitter), content communities (e.g., YouTube), social networking sites (e.g., Facebook), virtual game worlds (e.g., World of Warcraft), and virtual social worlds (e.g. Second Life). Technologies include: blogs, picture-sharing, vlogs, wall-postings, email, instant messaging, music-sharing, crowdsourcing and voice over IP. Many of these social media services can be integrated via social network aggregation platforms.

The honeycomb of social media



(Kietzmann, Hermkens, McCarthy, Silvestre, Social media? Get serious! Understanding the functional building blocks of social media, 2011, p. 243)

The honeycomb framework defines how social media services focus on some or all of seven functional building blocks (identity, conversations, sharing, presence, relationships, reputation, and groups). These building blocks help understand the engagement needs of the social media audience. For instance, LinkedIn users care mostly about identity, reputation and relationships; whereas YouTube's primary building blocks are sharing, conversations, groups and reputation. Many companies and organizations build their own social containers that attempt to link the seven functional building blocks around their brands. These are private communities that engage people around a narrower theme, as in around a particular brand, vocation or hobby, than social media containers such as Google+ or Facebook. (Kietzmann, Hermkens, McCarthy, Silvestre, 2011)

Distinction from industrial media

People obtain information, education, news and other data from electronic media and print media. Social media are distinct from industrial or traditional media, such as newspapers,

television, and film. They are relatively inexpensive and accessible to enable anyone (even private individuals) to publish or access information, compared to industrial media, which generally require significant resources to publish information.

One characteristic shared by both social media and industrial media is the capability to reach small or large audiences; for example, either a blog post or a television show may reach no people or millions of people. Some of the properties that help describe the differences between social media and industrial media are:

1. **Reach** – both industrial and social media technologies provide scale and are capable of reaching a global audience. Industrial media, however, typically use a centralized framework for organization, production, and dissemination, whereas social media are by their very nature more decentralized, less hierarchical, and distinguished by multiple points of production and utility.
2. **Accessibility** – the means of production for industrial media are typically government and/or privately owned; social media tools are generally available to the public at little or no cost.
3. **Usability** – industrial media production typically requires specialized skills and training. Conversely, most social media production does not require specialized skills and training, or requires only modest reinterpretation of existing skills; in theory, anyone with access can operate the means of social media production.
4. **Immediacy** – the time lag between communications produced by industrial media can be long (days, weeks, or even months) compared to social media (which can be capable of virtually instantaneous responses; only the participants determine any delay in response). However, as industrial media begins adopting aspects of production normally associated with social media tools, this feature may not prove distinctive over time.
5. **Permanence** – industrial media, once created, cannot be altered (once a magazine article is printed and distributed changes cannot be made to that same article) whereas social media can be altered almost instantaneously by comments or editing.

Community media constitute a hybrid of industrial and social media. Though community-owned, some community radio, TV and newspapers are run by professionals and some by amateurs. They use both social and industrial media frameworks.

Social networking service

A social networking service (SNSs) is an online service, platform, or site that focuses on facilitating the building of social networks or social relations among people who, for example, share interests, activities, backgrounds, or real-life connections. Danah Boyd and Nicole Ellison define social networking service as a 'web-based service that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system. The nature and nomenclature of these connections may vary from site to site.' (Boyd, Ellison, 2007)

While we use the term "social networking service" to describe this phenomenon, the term "social networking site" also appears in public discourse, and the two terms are often used interchangeably.

A social networking service consists of a representation of each user, his/her social links, and a variety of additional services. Most social network services are web-based and provide means for users to interact over the Internet, such as e-mail and instant messaging. Online community services are sometimes considered as a social network service, though in a broader sense, social network service usually means an individual-centered service whereas online community services are group-centered. Social networking sites allow users to share ideas, activities, events, and interests within their individual networks.

The main types of social networking services are those that contain category places (such as former school year or classmates), means to connect with friends (usually with self-description pages), and a recommendation system linked to trust. Popular methods now combine many of these, with Facebook, Twitter and Google+ widely used worldwide, The Sphere (luxury network), Nexopia (mostly in Canada); Bebo, VKontakte, Hi5, Hyves (mostly in The Netherlands), Ask-a-peer (career oriented), StudiVZ (mostly in Germany), Tuenti (mostly in Spain), Nasza-Klasa (mostly in Poland), Tagged, XING, Badoo and Skyrock in parts of Europe; Orkut and Hi5 in South America and Central America; and Mixi, Orkut, Wretch, renren and Cyworld in Asia and the Pacific Islands and Facebook, Google+, Twitter and LinkedIn are very popular in India and Pinterest is also a social networking site which is used in India.

The basic toll of SNSs is visible profile with a list of "friends" who are also users of the site. Boyd and Ellison describe profiles 'as unique pages where one can type oneself into being.' (Boyd, Ellison, 2007) A profile is generated from answers to questions, such as age, location, interests, etc. Some sites allow users to upload pictures, add multimedia content or modify the look and feel of the profile. Others, e.g., Facebook, allow users to enhance their profile by adding modules or "Applications." Many sites allow users to post blog entries, search for others with similar interests and compile and share lists of contacts. User profiles often have a section dedicated to comments from friends and other users. To protect user privacy, social networks typically have controls that allow users to choose who can view their profile, contact them, add them to their list of contacts, and so on.

Some social networks have additional features, such as the ability to create groups that share common interests or affiliations, upload or stream live videos, and hold discussions in forums. Geosocial networking co-opts Internet mapping services to organize user participation around geographic features and their attributes.

There is a trend towards more interoperability between social networks led by technologies such as OpenID and OpenSocial. In most mobile communities, mobile phone users can now create their own profiles, make friends, participate in chat rooms, create chat rooms, hold private conversations, share photos and videos, and share blogs by using their mobile phone. Some companies provide wireless services that allow their customers to build their own mobile community and brand it.

At the forefront of emerging trends in social networking services is the concept of "real-time web" and "location-based." Real-time allows users to contribute content, which is then broadcast as it is being uploaded - the concept is analogous to live radio and television broadcasts. Twitter set the trend for "real-time" services, wherein users can broadcast to the world what they are doing, or what is on their minds within a 140-character limit. Facebook followed suit with their "Live Feed" where users' activities are streamed as soon as it happens. While Twitter focuses on words, Clixtr, another real-time service, focuses on group photo sharing wherein users can update their photo streams with photos while at an event. Facebook, however, remains easily the largest photo sharing site.

Mobile social networking

Mobile social networking is social networking where individuals with similar interests converse and connect with one another through their mobile phone and/or tablet. Much like web-based social networking, mobile social networking occurs in virtual communities. A current trend for social networking websites, such as Facebook, is to create mobile apps to give their users instant and real-time access from their device. In turn, native mobile social networks have been created like Foursquare and Gowalla, communities which are built around mobile functionality. More and more, the line between mobile and web is being blurred as mobile apps use existing social networks to create native communities and promote discovery, and web-based social networks take advantage of mobile features and accessibility.

As mobile web evolved from proprietary mobile technologies and networks, to full mobile access to the Internet, the distinction changed to the following types: 1) Web based social networks being extended for mobile access through mobile browsers and Smartphone apps, and 2) Native mobile social networks with dedicated focus on mobile use like mobile communication, location-based services, and augmented reality, requiring mobile devices and technology. However, mobile and web-based social networking systems often work symbiotically to spread content, increase accessibility and connect users from wherever they are.

Viral marketing

Viral marketing is the type of digital advertising that has been developed within social media. Viral marketing, viral advertising, or marketing buzz are buzzwords referring to marketing techniques that use pre-existing social networks to produce increases in brand awareness or to achieve other marketing objectives (such as product sales) through self-replicating viral processes, analogous to the spread of viruses or computer viruses. It can be delivered by word of mouth or enhanced by the network effects of the Internet. (Howard, 2005) Viral marketing may take the form of video clips, interactive Flash games, advergames, eBooks, brandable software, images, or text messages.

The ultimate goal of marketers interested in creating successful viral marketing programs is to create viral messages that appeal to individuals with high social networking potential (SNP) and that have a high probability of being presented and spread by these individuals and their competitors in their communications with others in a short period of time.

Media theorist, Douglas Rushkoff, was one of the first to write about viral marketing on the Internet. By Rushkoff the assumption is that if viral advertisement reaches a "susceptible" user, that user becomes "infected" (i.e., accepts the idea) and shares the idea with others "infecting them," in the viral analogy's terms. As long as each infected user shares the idea with more than one susceptible user on average (i.e., the basic reproductive rate is greater than one—the standard in epidemiology for qualifying something as an epidemic), the number of infected users grows according to an exponential curve. Of course, the marketing campaign may be successful even if the message spreads more slowly, if this user-to-user sharing is sustained by other forms of marketing communications, such as public relations or advertising. (Rushkoff, 1995)

According to marketing professors Andreas Kaplan and Michael Haenlein, for successful viral marketing three basic criteria must be met:

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

3. **Environment:** The environment is crucial in the rise of successful viral marketing – small changes in the environment lead to huge results, and people are much more sensitive to environment. The timing and context of the campaign launch must be right. (Kaplan, Haenlein, 2011)

Audience Development and Integrated Marketing Communication Strategies

Audience Development

According to Keith Diggle audience development is a branch of marketing in the arts that uses different tools and approaches in order to gain new audiences and strengthen the relationships with existing audience for a product of culture. He also think that art institutions should not be elitist and hostile but open to as many people as possible. 'The aim of arts marketing is to bring an appropriate number of people, drawn from the widest possible range of social background, economic condition and age, into an appropriate form of contact with the artist and, in so doing, to arrive at the best financial outcome that is compatible with the achievement of that aim.' (Diggle, 2010)

'Through the audience-building process, arts organizations forge bonds between individuals and institutions to help create communities that are engaged with the arts. To ensure that these communities grow and remain dynamic, the organizations in these communities must deliberately seek to address the needs, issues, and concerns relevant to the people of the community.' (Connolly & Cady Hinand, 2001, pp. 7, 8)

To be successful, audience development has to be a planned and managed process, as it usually includes various methods that need coordination. These methods include education, marketing and communications, event management, community development, customer relationship management and other techniques and tactics. Entire concept has to be directed around people, so organization can accomplish successful communication with its customers. Changing people's perceptions about arts and culture and creating special experiences can make bonds between publics and the organization. Audience development helps cultural organizations in fulfilling their mission and vision by reaching people and supporting arts and creativity in communities.

Process of audience development is usually consisted of nine stages:

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

Arts and culture marketing

Defining the marketing

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

These definitions shows that marketing is primarily based on connecting people and organizations, and developing and keeping those connections, by providing mutual benefits. Arts organizations, founded because of people, need to interact with its publics in order to successfully manage their work and achieve goals and missions.

Marketing of arts and culture organizations is a little bit different from the regular definition. Francois Colbert defines arts and culture marketing as ‘the skill of reaching the target market segments that would be interested for artistic product, by adjusting the variables of marketing mix – the price, distribution and promotion – in order to connect the product with sufficient number of potential customers and reach organization mission.’ (Colbert, 2010, p. 21) William Byrnes says that the job of arts marketer ‘is to have an effective process in place to communicate and deliver to the arts consumer the value to be found in the experience offered in the music, opera, theatre, or dance production or the visual arts experience.’ (Byrnes, 2009, p. 348)

Since we are living in the time of information technologies and new economy, in which world crossed from a manufacturing-based economy to a service-based economy, people’s lifestyle, interest, culture, needs and wants have changed. Cultural institutions are affected with mentioned changes, too. With development of digital technologies, communications upgraded to a level that there is a need for sophisticated methods of marketing management. Every day people are overwhelmed with thousands of advertising messages: advertisements, commercials, direct selling, billboards, events, promotions and etc. It is getting more and more complicated to make balance between organizations, products and services organizations and peoples wants and needs.

Holistic marketing philosophy

‘The holistic marketing concept is based on the development, design, and implementation of marketing programs, processes, and activities that recognizes their breadth and interdependencies. Holistic marketing recognizes that "everything matters" in marketing - and that a broad, integrated perspective is often necessary.’ (Kotler & Keller, 2006, p. 20)

In other words, organizations can’t carry out marketing as a separate organizational entity, but marketing has to be planned, implemented and supported by the whole organization.

According to Kotler holistic marketing includes four characteristic components:

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

- **Performance marketing**

This concept has been developed for profit companies, but it can be applied to cultural organizations, so we are going to discuss about it.

Relationship marketing

‘Increasingly, a key goal of marketing is to develop deep, enduring relationships with people and organizations that could directly or indirectly affect the success of the firm's marketing activities. Relationship marketing aims to build mutually satisfying long-term relationships with key constituents in order to earn and retain their business.’ (Kotler & Keller, Marketing management, 2009, p. 20)

Relations between people are very important for success of any kind of organization, especially for cultural ones which have to create unique experience for its audience. Although cultural institutions are mainly financed by the state, but because of the economical changes in the last few years they are required to be more and more self-sustainable. Relationship marketing is crucial for fundraising and managing relations between the organization and potential donors, sponsors and patrons.

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

‘‘Another goal of relationship marketing is to place much more emphasis on customer retention. Attracting a new customer may cost five times as much as doing a good enough job to retain an existing one.’’ (Kotler & Keller, Marketing management, 2009, p. 22)

This is important for audience development programs of cultural organizations. In this regard, social media are suitable to use, as they can easily generate customers feedback, which is essential for creating relationships.

Integrated marketing

Integrated marketing is more than just having a consistent look and feel to all marketing activities. Integrated marketing is the process of interlinking all marketing materials to enhance their effectiveness. (Adam Hayes, 2012) Since we are dealing with audience development and social media in this paper, integrated marketing communications will be important to elaborate on. There will be more on this particular subject later.

Internal marketing

Holistic marketing incorporates internal marketing, ensuring that everyone in the organization embraces appropriate marketing principles. Internal marketing is the task of hiring, training, and motivating able employees who want to serve customers well. Smart marketers recognize that marketing activities within the company can be as important as marketing activities directed outside the company. Internal marketing takes place on two levels. At one level, the various marketing functions - sales force, advertising, customer service, product management, marketing research - must work together. All these marketing functions must be coordinated from the customer's point of view. (Kotler & Keller, Marketing management, 2009, p. 24)

In the case of arts organizations, it means that marketing manager's, PR managers, actors, designers, production managers, art directors, technicians, curators and others; have to work with mutual understanding and accordance.

At the second level, other departments of organizations must embrace marketing. This is difficult for big organizations with hundreds of employees, but for cultural organizations it is not, because usually they number no more than few dozens of people, which makes them easier for proper implementation of this concept.

Marketing Concept and Arts marketing model

In order to understand how marketing functions, it is important to comprehend global marketing concept and its main elements. The *marketing concept* is the philosophy that company should analyze the needs of their customers and then make decisions to satisfy

those needs, better than the competition. Arts marketing concept is different than one that is used by profit organizations. According to Ferrel et al. general concept of strategic marketing planning begins with situation analysis and ends up with evaluation and control of marketing strategies. (Ferrell & Hartline, 2008)

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

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

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

By Colbert after having finished the artistic product, cultural organization has to use its information system (including market research) in order to find the proper target market. Afterwards, *marketing mix* has to be adapted in order to attract the target market. The beginning in the marketing process of this model is the product and the end is the market. In traditional marketing, process begins with the market, and the product is being completely shaped by it.

Market

'A market is one of many varieties of systems, institutions, procedures, social relations and infrastructures whereby parties engage in exchange. While parties may exchange goods and

services by barter, most markets rely on sellers offering their goods or services (including labor) in exchange for money from buyers.’ (Wikipedia, 2012)

Colbert suggests that cultural institutions should first do a set of researches in order to explore the market. Then, they have to find target markets that are made of people who would be interested in their product. The participants in the market can be individuals or organizations. They can be involved in activities of cultural organizations as customers, government, private financiers (donors, sponsors, foundations) or partners (co-producers, media, distributors).

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

Marketing Information System

A marketing information system is a management information system designed to support marketing decision making. Jobber defines it as a ‘system in which marketing data is formally gathered, stored, analyzed and distributed to managers in accordance with their informational needs on a regular basis.’ (Jobber, 2007) Kotler define it more broadly as ‘people, equipment, and procedures to gather, sort, analyze, evaluate, and distribute needed, timely, and accurate information to marketing decision makers.’ (Kotler, 2006) Cultural organizations in order to find and get to know their audiences have to track and analyze different sources of information.

There are two types of data: internal and external. Internal data represent all of the information in the organization that can be very useful for marketing managers External data include all the data and information that have been collected by organization itself true field research, or by some other organization (statistical centers, NGOs, marketing agencies, online and etc.).

Marketing mix

Marketing mix is a general phrase used to describe the different kinds of choices organizations have to make in the whole process of bringing a product or service to market. The 4 Ps is one way – probably the best-known way – of defining the marketing mix. The marketing mix and the 4 Ps of marketing are often used as synonyms for each other. The 4Ps are: Product, Price, Place (Distribution) and Promotion.

Product

The first element of marketing mix is product. A Product is anything that can be offered to a market for attention, acquisition, use, or consumption that might satisfy a want or need. Products include physical objects, services, events, persons, places, ideas or mixes of these. This element involves decisions concerning product line, quality, design, brand name, label, after sales services, warranties, product range, etc. (Kotler...)

By Bernstein ‘the product tends to be the element of the marketing mix that is most misunderstood by arts managers. The product consists not only of the performances themselves; it is the complete bundle of offerings and experiences provided by the institution to the public. All aspects of customers’ experiences must be taken into account by arts managers and marketers.’ (Bernstein, 2007, p. 90)

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

Price

The price is the amount a customer pays for the product. The price is very important as it determines the company's profit and hence, survival. Adjusting the price has a profound impact on the marketing strategy, and depending on the price elasticity of the product, often it will affect the demand and sales as well.

In non-profit arts organizations, which prioritize artistic vision, attracting audience and education, price is not that important like it is for companies. Arts organizations face unique costs that put them in a disadvantageous position relative to the business sector.

Place (Distribution)

Place is the physical distribution of products at the right time and at the right place. It refers to finding out the best means of selling, sources of selling (wholesaler, retailers, and agents), inventory control, storage facility, location, warehousing, transportation, etc. This includes decisions about the channels of distribution, which make the product available to target customers at the right time, at the right place and at the right price. (Kotler, 2006)

By Bernstein location have three possible meanings for arts organizations. 'First, it may refer to managing the benefits and constraints of the organization's own performance venue in efforts to realize audience-building and customer satisfaction objectives. Second, it may refer to alternative venues where the organization could consider performing or providing lectures and demonstrations. Third, it may refer to all the ticket distribution sites and methods the marketer may use to make the product offering available to the public.' (Bernstein, 2007, p. 97)

Promotion

Promotion represents all of the methods of communication that a marketer may use to provide information to different parties about the product. Promotion comprises elements such as: advertising, public relations, personal selling and sales promotion.

Advertising covers any communication that is paid for, from cinema commercials, radio and Internet advertisements through print media and billboards. Public relations is where the communication is not directly paid for and includes press releases, sponsorship deals, exhibitions, conferences, seminars or trade fairs and events. Word-of-mouth is any apparently informal communication about the product by ordinary individuals, satisfied customers or people specifically engaged to create word of mouth momentum. In order to fulfill marketing goals, all elements of marketing communications have to be in synergy. That is why integrated marketing communications approach is being used.

Integrated marketing communications (IMS)

The role of marketing communications

Marketing Communications (or **MarCom**) are messages and related media used to communicate with a market. Marketing communications is the promotion part of the Marketing Mix. Kotler defines marketing communications as ‘means by which firms attempt to inform, persuade, and remind consumers-directly or indirectly-about the products and brands they sell. In a sense, marketing communications represent the "voice" of the company and its brands and are a means by which it can establish a dialogue and build relationships with consumers.’ (Kotler & Keller, Marketing management, 2009, p. 470) The cultural institutions itself exists in order to carry out artistic messages to its audience. Marketing communications facilitate this process by establishing a dialogue with the public, enabling them to perceive the nature of the core experience they can expect to have.

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

Marketing communications mix

The marketing communications mix consists of eight major modes of communication (Kotler & Keller, Marketing management, 2009, p. 472):

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

Different communication modes are associated with different marketing strategies and marketing mix concepts. The selection of promotional instruments can vary according to different factors: Marketing goals for particular period of time or campaign, market segments – target groups and niches, marketing budget, to whom the communication is directed (customers, potential customers, sponsors, donors...)

Common communication platforms

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

(Kotler & Keller, Marketing management, 2009, p. 473)

Kotler's & Keller's common communication platforms can be used both by profit and cultural organizations. Successful promotion depends not only on usage of these platforms. In order to create special experiences that will link customers to organization, every detail has to be synchronized with marketing and organization message. This is particularly important for arts and culture institutions, where people come for emotions and not only to satisfy certain need. If profit companies can create great experiences for its customers by using integrated

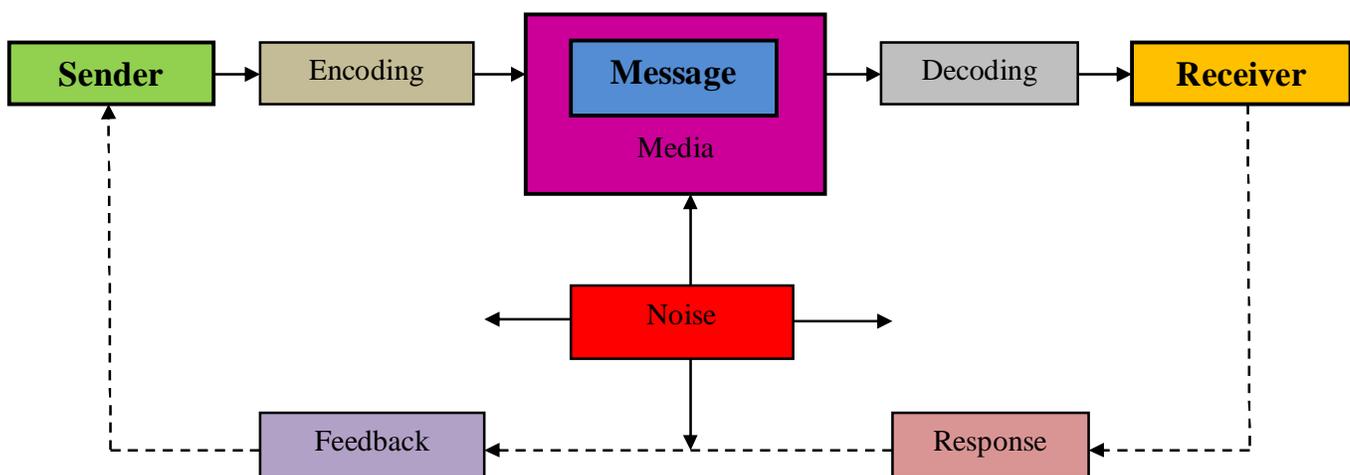
communications and company communication, then arts organizations can definitely use the same for their audiences.

The communication process

There are two models of communication process useful to marketers: **macro model** and **micro model**. (Kotler & Keller, Marketing management, 2009, p. 474)

Macro model represent general communication model. ‘Senders must know what audiences they want to reach and what responses they want to get. They must encode their messages so the target audience can decode them. They must transmit the message through media that reach the target audience and develop feedback channels to monitor the responses. The more the sender's field of experience overlaps that of the receiver, the more effective the message is likely to be.’ (Kotler & Keller, Marketing management, 2009, p. 475) There is also noise, which can influence negative on this process (for example, crowd in a bus where commercial is played on multimedia devices).

Macro model of the communication process



(Kotler & Keller, Marketing management, 2009, p. 474)

Micro models of marketing communications concentrate on consumers' specific responses to communications. There are four models – AIDA Model, Hierarchy of Effects Model, Innovation-Adoption Model and Communications Model – that describe how consumers pass through cognitive, affective and behavior stage in order to make purchase. Traditional AIDA model, created by E. St. Elmo Lewis, suggests four steps that consumer follow when accepting a new idea or purchasing a new product or service:

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

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

- **Awareness** - If most of the target audience is unaware of the object, the communicator's task is to build awareness.
- **Knowledge** - The target audience might have brand awareness but not know much more.
- **Linking** - If target members know the brand, how do they feel about it?
- **Reference** - The target audience might like the product but not prefer it to others.
- **Conviction** - A target audience might prefer a particular product but not develop a conviction about buying it.
- **Purchase** - Finally, some members of the target audience might have conviction but not quite get around to making the purchase. The communicator must lead these consumers to take the final step, perhaps by offering the product at a low price, offering a premium, or letting consumers try it out.

Micro model of consumer responses

Models				
Stage	AIDA Model	Hierarchy-of-Effects Model	Innovation-Adoption Model	Communications Model
Cognitive stage	Attention ↓	Awareness ↓ Knowledge ↓	Awareness ↓	Exposure ↓ Reception ↓ Cognitive response ↓
Affective stage	Interest ↓ Desire ↓	Liking ↓ Preference ↓ Conviction ↓	Interest ↓ Evaluation ↓	Attitude ↓ Intention ↓
Behavior stage	Action	Purchase	Trial ↓ Adoption	Behavior

(Kotler & Keller, Marketing management, 2009, p. 475)

Developing effective communication

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

1. **Identify target audience** – every company exists because of their consumers. Arts and cultural organization is especially one that has specific audiences, which are or could become

passionate about the art and organization itself. So it is necessary to have a clear target audience in mind: potential buyers, current users, deciders or influencers or general public.

2. **Determine objectives** – according to communication objective the message will be shaped. There can be different objectives from creating brand or company awareness, changing attitudes towards institutions or provoking purchase intention.

3. **Design communications** - Formulating the communications to achieve the desired response will require solving three problems: what to say (message strategy), how to say it (creative strategy), and who should say it (message source).

4. **Select channels** – personal or non personal communication channels and different media outlets. This depends on largely on the target group – e.g. if we have young people as target group, we are would certainly use social media rather than newspapers, as they can be much more effective and cheaper mean of communication.

5. **Establish budget** – even though arts and culture institutions usually lack in marketing budget, it is very useful to determine how much money will be spent – it helps in planning and setting real objectives.

6. **Decide on marketing communications mix** – determining which combination of promotional instruments will successfully help in reaching marketing goals.

7. **Measure results** – tracking the results is necessary for maintaining effectiveness and improving response rates.

8. Manage integrated marketing communications

Research results and Discussion

Quantitative research

Cultural institutions in Belgrade: presence in social networks

This part of the research provides a detailed overview of presences on social networks of chosen cultural institutions in Belgrade. From the forty-four selected institutions we will show the presence of forty because four of them (Archives of Serbia, Historical Museum of Serbia, Museum of Science and Technology, National library of Serbia) have profiles on Facebook but they don't maintain them at all.

Institution type	Name of the institution
Cultural centers	1. Cultural Center Belgrade 2. Youth Center Belgrade 3. Cultural Institution Steamboat 4. Children's Cultural Center Belgrade 5. Student Cultural Center 6. House of Culture Campus 7. Cultural Center REX 8. Cultural Center City
Endowments	9. Endowment of Ilija M. Kolarac
Archives	10. Archives of Yugoslavia 11. Historical Archives of Belgrade
Museums	12. The National Museum 13. Museum of Contemporary Arts 14. Museum of Applied Arts 15. Ethnographic Museum 16. Museum of Yugoslav History 17. Belgrade City Museum 18. Pedagogical Museum 19. Museum of African Arts 20. Museum of Aviation

Galleries	21. Gallery Singidunum 22. Art gallery Old Harbor Master 23. Gallery FLU 24. Gallery SULUJ 25. Gallery Bell 26. Gallery Feather
Libraries	27. University Library "Svetozar Marković" 28. Belgrade City Library
Theaters	29. The National Theatre 30. The Yugoslav Drama Theatre 31. Belgrade Drama Theatre 32. Studio 212 33. Bitef Theatre 34. Dadov Theatre 35. Little Theatre "Duško Radović" 36. Theatre Terazije 37. Theatre Slavija 38. Puppet Theatre Pinocchio
Music institutions	39. Belgrade Philharmonic Orchestra 40. Music Youth of Belgrade

In order to examine online presences, specific rules were set in analyzing institutions. Several elements were analyzed as key factors for successful communication through social networks:

- Presence in social networks (which social networks are present in cultural institutions of Belgrade)
- Updating of profiles (How often institutions manage their profiles)
- Number of friends or followers
- Interconnection of profiles with official web site of institution
- Advertising on social networks (Facebook advertising)

For analysis of these elements, particular analytical framework was used. Online presences on social networks of institutions were analyzed by desk research and online observation. More information on marketing campaigns and online presences of cultural institutions were

collected by conducting structured survey and interviews with the persons in charge of communications or PR. This questionnaire included set of questions regarding social media, marketing campaigns and as well about the usage of social media for communication with the audience.

More than half institutions, precisely 52.5%, are present only on one social network², 17.5 % on two, 20% on three networks³, and just Belgrade Philharmonic Orchestra and National Museum are present on four, and Belgrade City Library and Cultural Center Steamboat on five social networking websites.

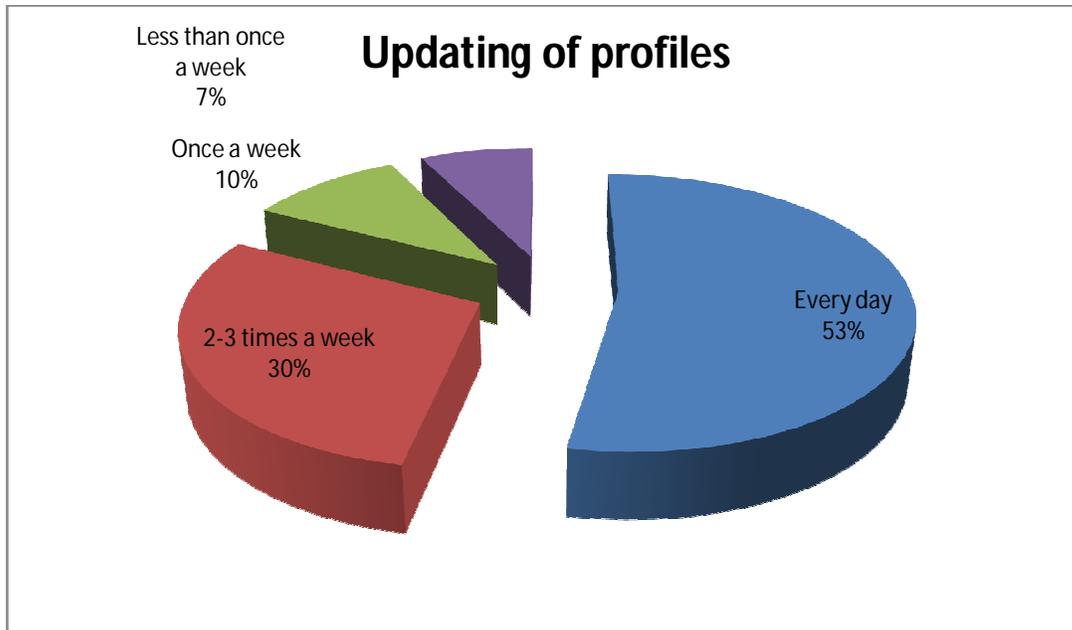
All institutions, beside Museum of Contemporary Arts, are present on Facebook. Since Facebook is the most popular social network in Serbia and Belgrade, this research is mostly based on the usage of this social media.

Majority of institutions have profile page on Facebook, precisely 41%, fun page have 30.7% and both 18%, group's have only 10.3%. Fun page is the best toll for organizations since it doesn't have limitation of number of followers, unlike the profile page on which you have limitation of 5000 friends. Some organizations like Theater Dadov or Ethnographic Museum have two profiles since they didn't want to make fun page. One of the less popular Facebook tools are group's but there are institutions like Cultural Center Rex and Theater Duško Radović which are using them as a primary instrument.

Regarding the other networks Twitter is present in eighteen institutions (45%), YouTube in twelve (30%), Flickr in three (7.5%), FourSquare in two (5%), and Vimeo, MySpace, Pinterest in only one institution.

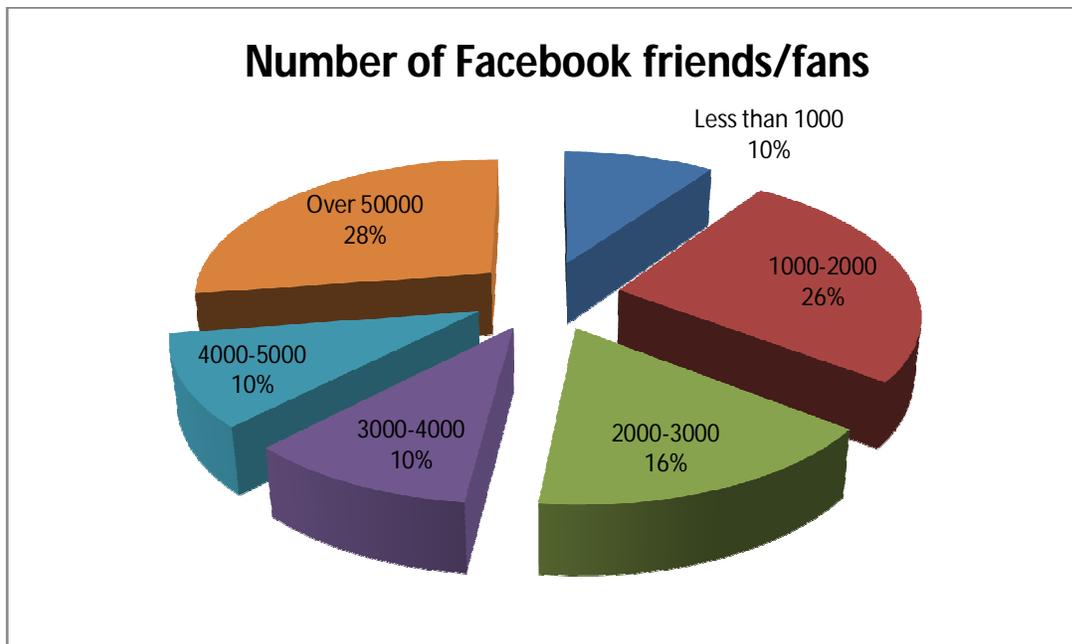
² That's almost in every case Facebook.

³ Mostly on Facebook, Twitter and YouTube.



Over half (53%) of the cultural institutions and organizations manage their Facebook and Twitter profiles every day, while 30% do it very frequently, two or three times a week. The research showed that cultural centers, some museums, libraries and music institutions are the most involved Facebook users. They get a lot of questions regarding the programs and events and they answer to those questions very conscientiously. As an example, Belgrade Philharmonic Orchestra posts interesting questions as their status and involves their lovers and followers to participate in the debates and to share their opinions. This is the best way to use a social network because it involves personally the music lovers to become regular visitors of mentioned institution.

Cultural institutions in Belgrade have the most friends and fans on Facebook, which is a sign that they are most active users on this social platform. All of the institutions invite and accept friend invitations. Below on the scheme we can see numbers of their friends and fans.



The biggest percentage belongs to those institutions that have over 5000 friends. Almost all of them are using profile pages which have limit up to 5000 friends. It's not clear how they broken the boundary, but we didn't found logical explanation. Mentioned institutions would probably have bigger visibility with creation of a fan page, but mostly they don't want to do the same work on two pages. Only institution that has fan page and more than 5000 followers, precisely 7875, is Belgrade Philharmonic Orchestra. There is an option of inviting people to like a fun page but institutions probably do not use it as much. For the regular Facebook user this statistic proves that cultural institutions are popular. However, 5000 people are not a big number for a cultural institution of national importance as National Theater is. It is certain that they have wider audience than this, like many other organizations from this research. That is the reason why all the organizations and institutions should be more proactive and use social networks in order to reach wider audience.

According to experts Twitter is also very powerful mean of promotion, but from eighteen institutions that have this platform only four of them are using it on a proper way. Majority of those eighteen institutions have between 100-200 followers which is very little if we compare that number with around 2000 followers of four successful institutions users of Twitter.

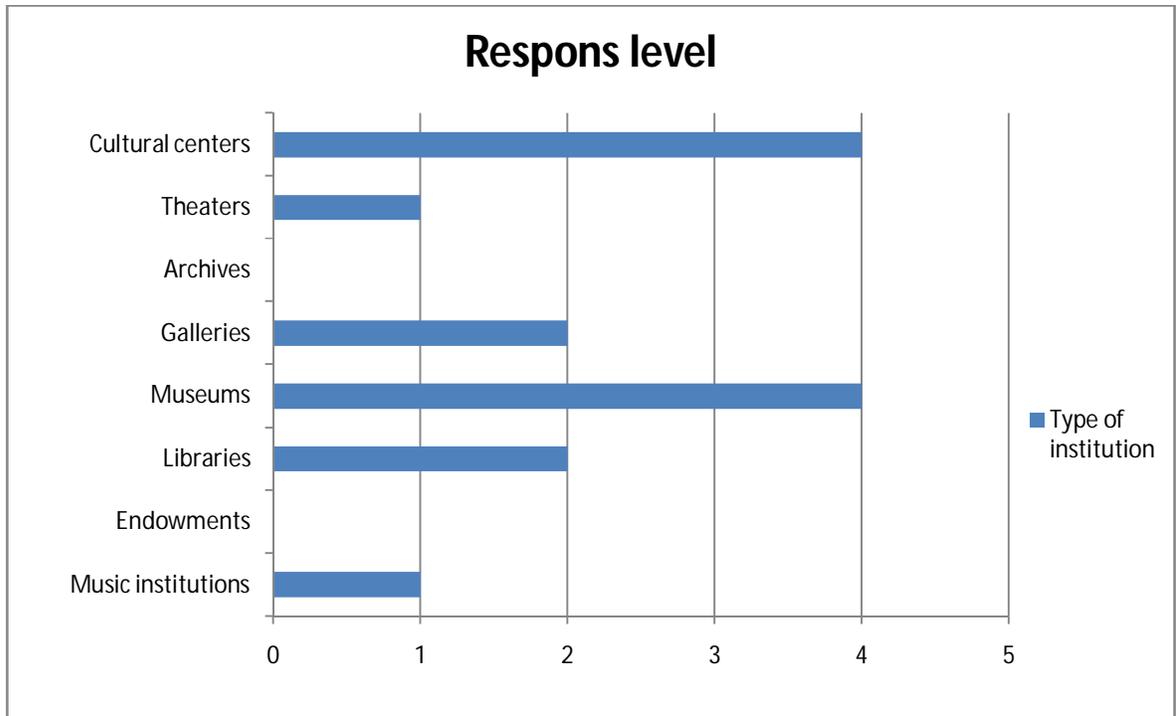
YouTube is the third social network by the presence in Belgrade cultural institutions with twelve profiles. Most of the institutions have around twenty-five subscribers, which is very little, but maybe that is not the best measure for success on mentioned network since people in Serbia and Belgrade don't have habit to use YouTube as a social media, meaning to have their profile, upload and comment on videos, vote etc. Perhaps the number of video views is better measure, and they are from six hundred seventy four to five hundred forty three thousand seven hundred eighty four. The chart with detailed numbers can be found in appendix.

64% of institutions on their official web site have a link which leads to their social network(s). That shows that majority of cultural institutions are aware of importance of interconnection between new media's. On the other side we find out that only five of institutions are using Facebook advertising, and only for big and important events.

Responses from the marketing managers of institutions

In order to get more insights from inside, structured set of questions was sent to marketing managers and persons in charge of communications. It was distributed via Facebook messaging. In this way it was possible to make a conclusion about the usage of this social network. In cases where it was not possible to message the selected institution the e-mail was sent on official address of institution. Some institutions preferred face-to-face communication so the interview was conducted in their institutions. The questionnaire itself was created with usage of Google Documents. By distributing it and collecting the information during one month, we could see how much, cultural institutions, take new media survey like this one for serious and how regularly they respond on Facebook messages or e-mails.

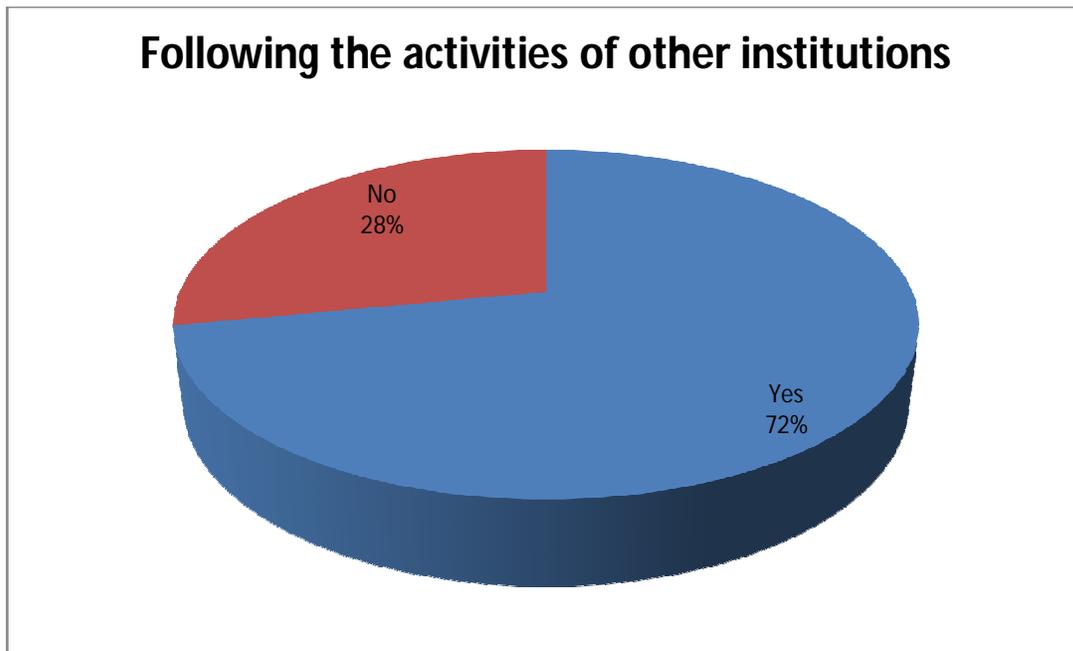
The response was low, only 35% of institutions responded. The survey consisted questions about social media and marketing strategies and campaigns. The questionnaire can be found in appendix.



We can see that cultural centers and museums were the most accurate in responding, which they did immediately. Some institutions responded that they are unavailable at the moment because of holidays. However, after more than a month, there was no answer either.

Only two institutions don't have a person responsible for communications, and majority of them have marketing plan. When it comes to updating of social media profiles almost all institutions are doing that on a daily bases, while three of them are updating 2-3 times a week. Pictures and statements are most present on the profiles while YouTube videos and official web links are on the second place. More than a half of the institutions don't know who their friends are, usually those with a lot of friends. They assume that their friends must be their audience. Institutions with smaller number of friends mainly know who their friends are, because they are artists, co-workers and professionals from their field of activity. Most of the institutions regularly, on a weekly base, send messages and create events on Facebook. However, some of them don't use the possibility to invite people to the events; that's why many events remain unnoticed. Majority of the institutions don't follow who is attending there events, and some of them don't invite guests neither follow who is attending or not (The National Theater, Ethnographic Museum, Cultural Center of Belgrade). According to PR's all of the institutions invite and accept friend invitations on Facebook.

The information and the exchange of information is very important for cultural institutions in our days because of the audience development and avoidance of overlapping of similar programs, which is why organizations should be familiar with the activities of other institutions. Most of institutions are friends among themselves on Facebook which allows easier following. Interview showed that most of institutions are following activities of other organizations but they don't very often compare that information with their own.



When asked do they call friends or followers on social networks (Facebook or Twitter) to participate in a creation of their programs, projects or events majority of institutions respond that they rarely do that kind of actions, and in three institutions persons in charge of communications didn't even understand what we asked them.

Most institutions are aware of importance and power of social networks but they don't have concrete strategy about their usage. It is so because initiative for creation of profile and his maintenance, in majority institutions, came from some individual from institution.

Secondary data analysis

In the last five years, Internet has become equally important as traditional media in marketing campaigns of companies and organizations in most developed countries. For example, in France, the time spent on Internet has overrun television for the first time in history in 2009. Internet is changing the way we consume, share and create arts and cultural content and experiences. Various associations, organizations and government bodies have realized the importance of these changes, which resulted in conducting various researches on this subject. Cultural and arts organizations throughout the world have also recognized the potential of social media's and started to use it.

Arts council in England conducted a research on digital audiences and their engagement online with arts and culture (MTM London, 2010). As millions of people in UK engage with arts and culture sector through digital media daily, this research was very interesting for arts organizations. Findings point out that social media, and in particular Facebook, has become a major tool for discovering as well as sharing information about arts and culture, second only to search through Google and other search engines. That over half of the online population use social networking sites at least once a month – of these, around a quarter are sharing information on arts or cultural events with friends at least weekly, whilst a quarter also claim to become a fan of an arts or cultural organization at least once a month. A further 15% of regular social networking users comment weekly on arts or cultural events whilst attending/watching.

Frequency of conducting social networking activities

General social networking activity (as a comparison point)	Daily	Weekly	Monthly	Less often	Never
Status update	19%	28%	15%	30%	9%
Activity relating to arts and culture					
Share information on arts or cultural events with friends	5%	19%	15%	24%	37%
Look for information or offers about an arts or cultural event	4%	14%	15%	23%	45%
Comment on an arts or cultural event whilst attending/watching it	3%	12%	11%	20%	54%
Look for information on an artist or artwork after you've been to an arts or cultural event	3%	12%	15%	23%	47%
Share your experiences of an arts or cultural event (e.g. uploading a photo or video or commenting on an event)	3%	11%	18%	23%	45%
Organize an arts or cultural event with a friend	2%	10%	10%	23%	56%
Become a fan of an arts or cultural organization	2%	11%	15%	24%	47%
Participate in an arts or cultural event	2%	10%	12%	22%	54%

(MTM London, *Digital audiences: engagement with arts and culture online*, 2010, p.21)

All of these behaviors are most common among the 16-34 year old age group. Prevalence declines with age but there are also some people in the 55+ age group who conduct some of these social networking behaviors.

Overall findings suggest that social networking sites provide a significant boost to awareness of arts or cultural events, both by enabling passive discovery of information that other people are posting and also by enabling an active search for information. Much of the social networking site activity takes the form of personal recommendations, received from those in a person's network (with whom there is presumably some kind of personal connection), and therefore represent a valuable form of brand advocacy. 'Whilst it is difficult to forecast the

extent to which social networking in its current form will be common in the future, it is clear that today's social networkers are experiencing benefits that will affect their future expectations from communications platforms.' (MTM London, 2010, p.22)

It says that Facebook users come across arts and cultural information in status updates, comments and messages, but also actively join groups in order to keep up-to-date (although there is a considerable resistance among Facebook users to being too heavily 'marketed to').

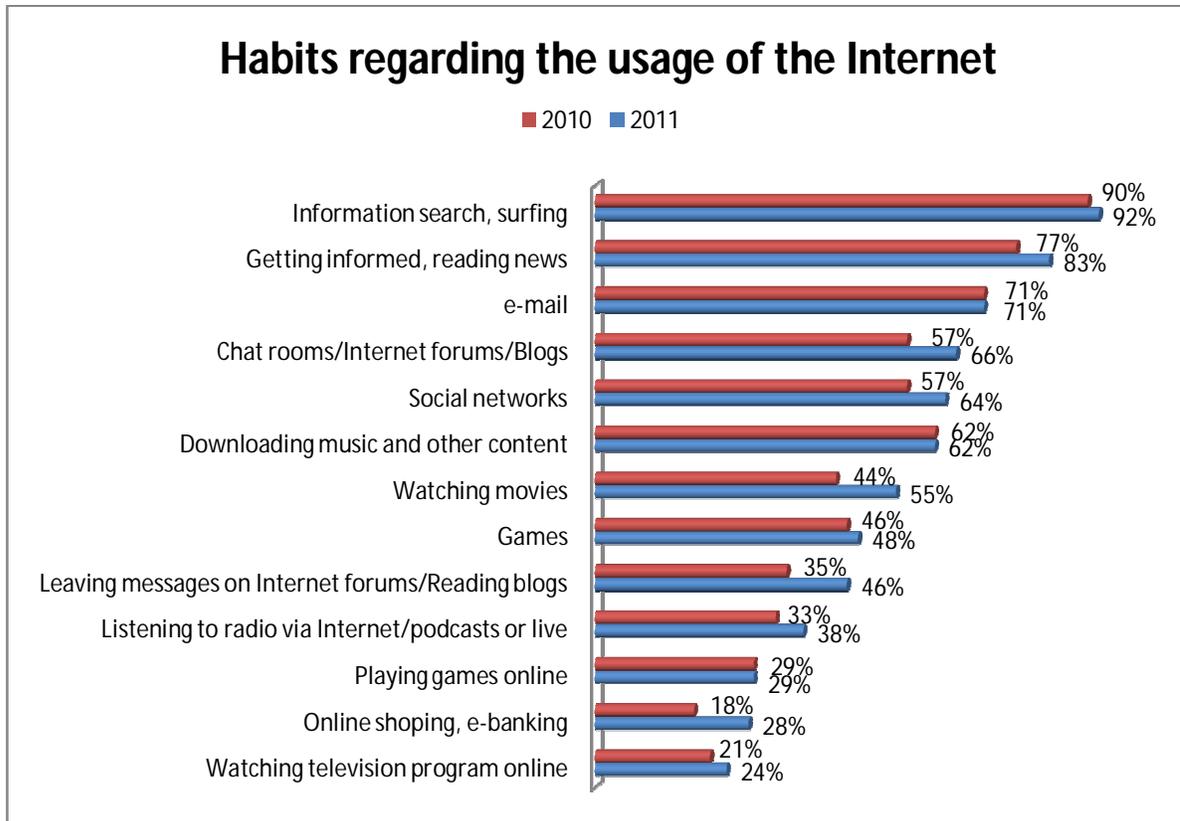
This research confirms what many of the more forward thinking arts and cultural organizations already know – that social media, predominantly in the form of Facebook and YouTube, has become a central component of any digital marketing strategy.

As a conclusion, MTM London says 'Marketing through social media sites and platforms requires a diverse array of skills, and as research shows, is very easy to get wrong. Our respondents were extremely sensitive to being 'marketed to' through these platforms. But our more digitally savvy segments (Leading edge and Confident core) now spend significant portions of their lives on these platforms, and arts organizations are missing an opportunity if they are not there with them, listening, communicating, engaging. Each of these platforms has idiosyncrasies in terms of the content and tone that are appropriate, and also the audiences they attract, and learning how to use them is an art in itself.' (MTM London, 2010, p. 44)

Similar trends have emerged in Serbia. Ipsos Strategic Marketing has carried out a research about young people in Serbia and new media usage (Ipsos Strategic Marketing, 2011). This research included a sample of 2088 people with multi-strategic approach, combining quantitative and qualitative research. Quantitative research included general questions about media, internet and social networks and subjects were young people 12-29 years old. Results in quantitative research were compared, all the time, with the same research from 2010 done by Ipsos too. Qualitative research was done only by internet users age 12-35 years old who were enquired about habits in using Internet and Facebook.

The research showed that Internet with 18% is the second most consumed media (compared to 13% in 2010) after the television, which is losing influence but it's still leader in Serbia with 71% (compared to 77% in 2010). However, among younger people 12-29 years old (people who grew up with digital media), 43% prefer Internet (compared to 29% in 2010), which is much more than among general population. The Internet usage is dependent on the

age – 95% of young people use Internet, while only 7% of citizens older than 65 years have experience with the Internet. The typical Internet user is a young man from the city center of Belgrade with a university degree. Internet is being used for different purposes:



(Ipsos Strategic Marketing, Istraživanje o mladima i novim medijima u Srbiji, 2011)

64% of all Internet users have a profile on Facebook, and 91% of them are active users; which means that they visit them at least 3-4 times a week. Facebook is the most popular among younger population, 12-29 years old, with 88% of users. As Facebook is the most popular network it has become synonym for social network among youth in Serbia. YouTube is also highly consumed, almost as Facebook. People search for music, funny videos, video instructions. Research also showed that Facebook, YouTube, Twitter, Google, B92 are among the most visited by young population.

There is a difference between different age groups of Facebook users, concerning number of FB friends, relationship with them and amount of time spent online. Teenagers have 700-1000 friends and they spend between 2-4 hours every day on Facebook mainly chatting with virtual friend's that they, mostly, don't know in real life. People from the age group from 20-

25 years old, have contact only with familiar people via Facebook and they spend around 1-2 on network every day. Older persons from digital generation (to 35 years) spend the least time on Facebook. Activities on this social network are mainly connected with commenting pictures and events from real life. People usually place photos and links (mostly from YouTube) in order to comment with friends or “like” it.

These researches shows that cultural institutions in Belgrade should seriously consider the possibilities social networks are offering. The fact that the “real life” is transmitted and commented should help the organizations become more approachable. Young people are more open to new things and this is something a cultural institution should use and implement a positive image about arts and culture through different educational activities.

Qualitative research

Interviewing the public of cultural institutions of Belgrade

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

Social media

Habits in using social networks

Cultural institutions in Belgrade

Communication with cultural institutions via social networks

Advertising and PR activities of cultural institutions and etc

The research included conducting face-to-face interviews lasting 30-45 min. There were 25 participants from Belgrade, varied by age, sex, education and part of the city where they live. People were interviewed – from the age of 22 to 41, but most of participants were between 22 and 28. There was almost equal number of male and female participants.

Social media in general and habits in using them

All participants have Facebook profile while few of them are present on Twitter, LinkedIn, and one on Last.fm. Almost all of interviewees use social media on a daily bases, precisely few times a day, while others visit there profiles few times a week. There are some standard functions that people usually use and these include uploading photos, commenting photos, setting statuses, chatting, playing online games and sharing videos.

“I visit Facebook few times a day. I write statuses, upload photos, follow activities of my friends, comment on their posts, and inform myself on some cultural institutions. Also sometimes my friends recommend me some interesting event...” (Male, 28)

Social networks are being accessed through computers and mobile phones both from their homes and places outside that have free wireless connection.

People connect synonym social network mainly with Facebook, but also with, virtual space, sharing, interaction, friendship. They all gave different definitions, however from them we can derive general conclusion that for participants social networks are virtual space of interaction where information is shared.

“It is a virtual space where people from around the globe connect, share information (including visual and audio forms of knowledge exchange).” (Female, 36)

“Social network is a virtual or online community, which was initially experienced as a mode of communication that led to the disturbance of human relations, and now is becoming one of the primary means of communication between people.” (Female, 25)

Cultural institutions in Belgrade

Most of the participants visit cultural institutions in Belgrade few times in a month or once a month which is not very often. They would like to visit them more regularly but the main reason why they can't is the lack of time or money. Many of them think that cultural institutions are the pillars of cultural life of Belgrade and that they have quality and interesting content. Also some participants, mainly younger ones, don't visit cultural

institutions so regularly because they see them as old-fashioned, inert, and that they need to be more interactive.

‘Cultural organizations in Belgrade are not so popular among wider, mostly younger audience. They offer good quality program, but they lack in ability to present it. Also, they don’t make any special effort in order to attract new public.’ (Male, 29)

Communication with cultural institutions via social networks

People find web sites and social networks of cultural institutions equally important for information regarding the cultural programs or events. Some of participants use more social networks to inform them self about cultural events, mainly because they spend more time on them or because they see sites as static, not interesting, while others visit more web sites because they like to find all the information on the one place.

‘‘Mostly through social networks, sites are too static, I visit them only if I need some detailed information.’’ (Male, 24)

‘‘I use both. The web site provides detailed information, and profile on social network is more as an invitation.’’ (Female, 32)

Sometimes people just want to find an interesting cultural event in the city. In that case they first visit online city guides, like City Magazine or Yellow Cab.

‘‘Usually if I want to visit some cultural event, and I don’t have idea where to go, I try to find information on Yellow Cab or Singidunum Weekly.’’ (Male, 30)

Most of the participants get messages and event invitations on a daily bases or several times a week and see that as bad marketing strategy because they are overwhelmed with information and in some point they start to ignore them.

‘‘I get messages and event invitations every day, and sometimes that is not good - because you stop to pay attention.’’ (Female, 25)

Advertising and PR activities of cultural institutions

People consider to be rarely engaged by cultural institutions through social networks. Usually there are some campaigns, adverts on Facebook or sharing of free tickets.

‘‘Not really, social networks are used for promotion and rising of visibility, audience is being engaged on different motives.’’ (Male, 29)

‘‘Well the interaction is happening. For some organization it is really going good. Example - Belgrade Philharmonic Orchestra, for other institutions, not so much. That depends on the amount of time that an organization and its employees invest in engaging people.’’ (Female, 28)

When participants were asked do they know some cultural institution in Belgrade that called their friends on Facebook or Twitter to participate in a creation of their program, project or event almost all of them respond: ‘I don't know’ or ‘Probably there is but I didn't heard anything about it.’ Only one person stated that knows and said the example of project John Cage Imaginary Landscape which happened on 21st of June 2012 in Cultural Center of Belgrade. In mentioned project every person which applied could perform Cage selected compositions together with professional musicians. This lack of information shows that cultural institutions are investing a little time and resources, or they not invest at all, in engagement of their audience.

About marketing strategies of cultural institutions in Belgrade participants gave different, in some cases opposite answers. According to some people marketing strategies of institutions are old-fashioned because they don't use new media in a proper way and systematically, but there are exceptions. According to others, institutions understand the potential of marketing and new media's, but the long term and digital strategies are not developed yet in majority of institutions.

‘‘The cultural market in Serbia is weak and poor so implementing some of the marketing strategy by the book is not possible. As a matter of fact, i think that cultural institutions in Belgrade (I do not know for Serbia exactly) in general case have marketing strategies. It is

not the problem in marketing strategies, the problem is the complete erosion of the meaning of cultural involvement in this country, because of complete social devastation.” (Male 27)

“I think they are not good since they normally use the “typical” ways of advertisement which are fine to attract older people but they need to find innovative strategies to attract a younger audience.” (Male, 23)

“Marketing in cultural organization is just beginning to arouse. I am sure that cultural organizations now understand the potential of marketing. But the long term strategies are not developed yet equally. There are some organizations that recognized the marketing potential a long time ago, and some that still do not use it.” (Female, 32)

Qualitative research conclusion

Cultural institutions in Belgrade are the place where people infrequently spend their time. Most of the interviewees have a positive attitude towards arts and culture and find visiting of these institutions as an important activity, but usually they have some general excuses when it is up to going to some concert of classical music or theatre play. Among youth, general opinion on culture is also positive, and they know it is something that is important and has to be respected. However, they also rather choose going to some other activity than visiting cultural event.

One of the key factors, which have changed people’s habits and way of living, was development of digital technologies and socio-cultural changes in Serbia (as well in the World) in the last decade. Younger generations, which grew up with new media, have got used to live faster and communicate differently. Nowadays we need selective information processing because of hundreds of promotional messages that engage us daily. Younger populations have become ‘immune’ to the advertising. They rather enjoy in socialization and search for desired information; also they are more proactive in communication. Social media shows as that interactive communication is far more interesting for younger people than simple passive consumption. Social media are now connecting people all the time, which opens a completely new dimension in experience of communication, which now become far more personal and customized.

Cultural institutions in Belgrade are mainly passive in communication. Institutions have what it takes to present and attract people, but they fail. Since social media give people the opportunity of collaboration and participation, cultural institutions also have to be the places where their publics will get more than just receiving a work of art. By Charles Leadbeater people are searching for a mix of different experiences when engaging with media and culture: enjoy, talk and do. Everybody likes to enjoy a good concert, theatre play or movie. These enjoy experiences make people think and feel strongly. People like to enjoy in different things but sometimes talking about the same makes it even more interesting. Social media successfully mix these three things and make it available to people. Digital generation has got used to this mix and they are rather open for activities that offer it.

Cultural institutions should combine mentioned elements and get that mix right in order to be attractive for younger people. That can be achieved by understanding the public and getting people involved in their programs. Cultural institutions have to develop their artistic programs and audience development strategies accordingly.

Social media can be successfully used to create conversations about arts venues. Cultural institutions have the opportunity to create small communities online, which will gradually engage new publics by mixing Leadbeater's three elements. Through socialization, people can establish connection with art and slowly start building relationships. Cultural institutions have to provide special experiences for its publics that will engage them artistically but as well satisfy their needs for socialization and entertainment at least a bit. Social media can be a link between the organization and public, which will constantly engage, remind, educate the public and finally create dialogue.

Conclusion and Recommendations

In order to understand the effects of social networks and how they can change communication with the audience, we have analyzed social network concepts. This theoretical research helped us to focus on key points in conducting observation, interviews and structured survey.

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

H1 – Cultural institutions in Belgrade currently do not use enough potential of social networks as means for marketing and audience development.

Research and online observation have showed similar situation regarding presence of cultural institutions on social networks. Majority of institutions are present only on one network (Facebook), they are passive in communication with followers and very few of them have synchronized their networks with other elements of digital marketing and marketing communications. However, there are a few positive examples among cultural institutions. In these cases, institutions have a few social networks which are connected with their official web sites, they update them on a daily bases and the level of interactivity is high. These institutions also communicate successfully with their audiences using other new media tools, and they do it in accordance with their marketing strategies.

H2 – Social networks are suitable for establishing successful communication between institutions and their publics.

By conducting qualitative research and face-to-face interviews, we have got some insights what forms of social networks do people use and what they like in social network communication. It is evident that interactivity and the possibility involvement make social networks far more attractive to people in Belgrade, especially for younger generation, then traditional media. Therefore we could say that social networks are suitable for communication with publics because it offer more personal communication and the

possibility of choice. Digital generation wants information to be available whenever and wherever they want. Social networks can be flexible enough to deliver the message tailored to its consumers.

H3 – Cultural institutions can reach young audiences using social networks.

Hypotheses number three has been completely confirmed by analyzing secondary data. Ipsos Strategic Marketing's research clearly indicates that social networks are vastly consumed among younger generations in Serbia, and especially Belgrade. This has been confirmed also within qualitative research (majority of participants were young people), where all participants had positive attitude toward social networks.

H0 - Social networks, integrated in marketing and audience development strategies of cultural institutions in Belgrade, can successfully contribute in developing publics and fostering mutual relationships.

After proving specific hypotheses, we can agree that social networks are good means for successful communication with publics. However, this communication, if is not well planned, adjusted to the customer's needs and wants, synchronized with other organizational functions and if is not consistent, it can be useless. On the other hand, social networks can be powerful tool for building awareness and confidence among publics.

As we said cultural institutions face difficulties in advertising because it is too expensive, but they are aware of the importance of social networking and the impact of social media. Most of institutions have profiles and pages on the most popular social networks through which they can contact with those who are interested in their activities. Problem is that cultural institutions are acting passively on social networks and the research that I have conducted proves that social networks are used more as an information tool than as an audience development tool. Cultural institutions respond to friend requests but do not reach out for new audiences; also their profiles contain the same information like their web sites. Social networks are meant to be interactive and to provide its visitors a personal experience. Using them in the same way as a regular website is useful only in terms of knowing how many people are following their activities online.

Majority of cultural institutions in Belgrade does not have an Internet marketing strategy. This is why they exploit social networks only as a portal for distributing information and not as an audience development tool or a tool for promotion of culture. In order to do this they have to:

- Define the strategy for using the Internet marketing and social media marketing
- Identify they target audience and their existing social media followers
- Connect with their friends and followers and understand their needs and reasons why they follow them on social networks
- Extend their audience and become a member of other virtual communities
- Position the brand of the institution in the virtual world

Also as was before mentioned the institutions should have audience development strategies and then use social media in order to achieve what they programmed. The first step of audience development strategies is to follow what their friends like, to know the audience's tastes. In order to engage the audience organizations can invite them to comment their products. In this way, they will have a feed-back; see what is good, what is not or what is missing in their program.

Every institution or organization should have specific goals for the available and the unavailable audience. This research shows that friends and followers are mostly available. However, there is a significant percentage of those who would like to see some event but do not have the habit of going to the cultural events. This group can be influenced by social networks by being offered with special prices.

Social networks are not a sales channel and cultural institutions should not perceive them in that way. However, the advantages of new technologies are that every service is more available. This also includes online ticket sales. Still, details about ticket prices should exist on website and on a Facebook page and also a link to online ticket purchase.

Not profitable cultural institutions are always in search for sponsors and donors. Social networks are perfect places for innovative presentation and creating a positive image. Demonstrating good relationship with their audience and building new connection is a

positive sign to potential sponsors and donors because it represents help to an institution that is significant to the society. The way an institution or an organization treats their audience can merit trust and respect of prospective donors and social networks can give an insight to this.

Social networks give many opportunities cultural institutions in Belgrade to connect with people, share values and exchange opinions and experiences. They are a useful tool that can be applied in order to invite people to engage in certain activities or to change their opinion about something in easy and not expensive way. They are easy to use, approachable and present in everyday life. Being a part of a social network signifies being a part of a new community that is expanding more and more. Cultural and arts organizations must engage their time and human resources in social networks if they want to attract new audience and brand their name.

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Appendix

Chart with a number of friends and followers on social networks

Institution type	Name of the institution	Facebook friends/fans	Twitter followers	YouTube subscribers	YouTube video views
Cultural centers	1. Cultural Center Belgrade	104	/	/	/
	2. Youth Center Belgrade	4765	2769	26	121,914
	3. Cultural Institution Steamboat	4631	1226	22	7,467
	4. Children's Cultural Center Belgrade	5450	25	28	115,931
	5. Student Cultural Center	4790	/	/	/
	6. House of Culture Campus	1674	/	5	674
	7. Cultural Center REX	2003	164	25	9,786
	8. Cultural Center City	4831	2397	/	/
Endowments	9. Endowment of Ilija M. Kolarac	816	63	/	/
Archives	10. Yugoslavian Archives	1129	/	/	/
	11. Historical Archives of Belgrade	1116	/	/	/
Museums	12. The National Museum	5423	87	/	/
	13. Museum of	/	179	/	/

	Contemporary Arts				
	14. Museum of Applied Arts	3079	/	/	/
	15. Ethnographic Museum	5428	/	/	/
	16. Museum of Yugoslav History	2,541	/	/	/
	17. Belgrade City Museum	3,109	183	/	/
	18. Pedagogical Museum	953	/	/	/
	19. Museum of African Arts	134	174	17	1,808
	20. Museum of Aviation	1323	/	/	/
Galleries	21. Gallery Singidunum	5432	/	/	/
	22. Art gallery Old Harbor Master	5306	/	/	/
	23. Gallery FLU	5497	24	/	/
	24. Gallery SULUJ	5457	/	/	/
	25. Gallery Bell	2548	/	/	/
	26. Gallery Feather	1740	/	/	/
Libraries	27. University Library "Svetozar Marković"	2534	119	20	9547
	28. Belgrade City Library	3586	546	11	1,356
Theatres	29. The National	5295	373	58	43,512

	Theatre				
	30. The Yugoslav Drama Theatre	2143	211	/	/
	31. Belgrade Drama Theatre	1032	/	/	/
	32. Studio 212	1021	/	/	/
	33. Bitef Theatre	5456	/	/	/
	34. Theatre Dadov	5219	138	/	/
	35. Little Theatre "Duško Radović"	1238	/	/	/
	36. Theatre Terazije	2535	615	22	10,611
	37. Theatre Slavija	1721	/	/	/
	38. Puppet Theatre Pinocchio	1534	/	6	14,756
Music institutions	39. Belgrade Philharmonic Orchestra	7875	2,455	447	543,784
	40. Music Youth of Belgrade	3081	/	/	/

Questionnaire – cultural institutions and social network marketing

1. Does your organization have person responsible for communications or PR?

- Yes

- No

2. Does your organization have marketing / communication strategy and an adequate marketing plan?

- Yes
- No

3. Do you use social networks to communicate with your audience?

- (Facebook, Twitter, YouTube, Flickr...)
- Yes, extensively
- Yes, sometimes
- No

4. How often do you update your profile(s) on social network(s) (posts on Facebook and Twitter)?

- Daily
- Weekly
- Monthly

5. What kind of content do you post?

- Videos
- Pictures
- Statements
- Notes

6. Do you know who are your friends and fans?

- Yes
- No

7. Do you invite people on social networks to be your friends?

- Yes
- No

8. Do you create events on Facebook?

- Yes

-No

9. Do you invite your friends and fans to your events?

-Yes

-No

10. Do you send messages with news from your institution/organization?

-Yes

-No

11. Do you follow who is attending your events?

-Yes

-No

12. Are you following and comparing your activities with the activities of other institutions and organizations?

-Yes

-No

13. Do you call friends or followers on social networks (facebook or twitter) to participate in a creation of your programs, projects or events? If you do please give example.

14. Do you plan to develop social networks communications in the future?

- Yes

- No

Vita

Branko Žujković was born on the 1st of October 1987 in Kruševac. He graduated Musicology in Jun 2011 on the Faculty of Music in Belgrade. He has shown interest for internet marketing and media communication when he started working as a PR on various projects in student organization. His main interests are: internet marketing, branding and social media advertizing.