

UNIVERSITY OF ARTS IN BELGRADE

Centre for Interdisciplinary studies



UNIVERSITE LUMIERE LYON 2

Faculté d'Anthropologie et de Sociologie



UNESCO Chair in Cultural Policy and Management

Master thesis:

APPLYING NEW TECHNOLOGIES FOR PROMOTION OF
CULTURE AND ARTS

by:

Barbara Gligorijević

Supervisor:

Divna Vuksanović, PhD

Co-supervisor

Aleksandar Luj Todorović

Belgrade, September 2008

ACKNOWLEDGMENTS

I would like to thank my mentors Professor Divna Vuksanović and Professor Aleksandar Luj Todorović for their guidance and support. Expressing a special appreciation for their assistance, motivation and advices in the process of the conducted research and writing of the thesis. I am very grateful to Mr. Zoran Hamović, the director of Clio publishing company from Belgrade, who generously presented several key text books referential to my thesis. I would like to mention the positive reception of my research by interviewees and respondents from the cultural and artistic sector in the qualitative and quantitative research surveys, hence providing me with the valuable data. To my Jovan, I am especially thankful for motivating me and being encouraging during the difficult moments. His incessant support gave me the strength throughout the process.

ABSTRACT

Purpose: The aim of this study is to analyse the use of new technologies in the domain of arts and culture and to identify new methods of marketing in a digital environment. Previously conducted researches are not offering the answer to the question: what is the level of usage of new technologies among cultural operators, artists and other professionals from the field? The present study is discovering the importance of Internet, and simultaneously examines several useful promotional models.

Design / methodology / approach: Includes an introduction to concepts of new technologies, computer mediated communication, cultural and creative industries. It explains relatedness of the Information Communication Technologies to the Creative Industries and further on to culture and arts marketing. The level of usage of the Internet among cultural operators was revealed in an online quantitative study among cultural operators. Identification of several miscellaneous types of the Internet based marketing strategies was achieved throughout the in-depth interviews with professionals in this domain.

Structure: The thesis consists of four main parts. The introduction is defining new technologies through communication, instant accessibility, and mobility. Second part is a literature review of previous researches and definitions of key terms. Third part is related to the conducted research, methodology and findings. The last part is conclusion and recommendations.

Findings: The importance of the Internet is highly recognized among the professionals in the cultural field. However the possibilities are not always fully utilized, and there is a massive vacant virtual space that may be exploited for promotional purposes. Namely, the viral marketing or the potential of on-line social networks are hardly ever used for promotion in the digital public of Serbia. The inward communication with an audience is targeting specific and narrow interested groups, instead of dispersal digital campaigns aiming at wide spectrum of market niches on the Web. The outreach and contact with the international audience is also very limited.

Research limitations / implications: The research was carried out in a closed group of cultural professionals. Since their number is confined, a proportional panel was created. The nature of this study also narrows the targeted group to those that regularly use an electronic mail, since the invitations were sent out to their e-mail addresses. The limitation of the survey is outlined in a fact that it focuses on the level of usage from cultural products and services

providers point of view (cultural institutions and artists), not examining the level of the Internet usage in the cultural domain among consumers of the cultural offer. For this purpose another study should be conducted.

Originality / value: This study provides a snap shot of the current level of ICT usage in Serbia, and types of the Internet based marketing campaigns currently deployed by cultural operators and artists.

Key words: Internet marketing, computer mediated communication, cultural and creative industries.

TABLE OF CONTENT

ACKNOWLEDGMENTS	1
ABSTRACT	2
TABLE OF CONTENT	4
ABBREVIATIONS	6
EXPERT'S CITATION	7
RÉSUMÉ	8
INTRODUCTION	15
INSTANT ACCESS TO INFORMATION, COMMUNICATIONS AND MOBILITY.....	16
NEW TECHNOLOGIES.....	17
<i>EXTERNAL ANALYSIS</i>	19
<i>INTERNAL ANALYSIS</i>	20
LITERATURE REVIEW	21
REGULATION OF COMMUNICATIONS.....	22
<i>COMPUTER MEDIATED COMMUNICATION</i>	23
CULTURE INDUSTRIES.....	25
CULTURAL AND ARTISTIC PRODUCTS.....	28
CREATIVE INDUSTRIES.....	31
<i>CREATIVE INDUSTRIES IN UNITED KINGDOM</i>	33
<i>CREATIVE INDUSTRIES IN AUSTRALIA</i>	33
<i>CREATIVE INDUSTRIES IN SINGAPORE</i>	34
<i>CREATIVE INDUSTRIES IN PEOPLE'S REPUBLIC OF CHINA</i>	34
<i>CREATIVE INDUSTRIES IN EUROPE</i>	35
<i>CREATIVE INDUSTRIES IN SOUTH EAST EUROPE</i>	36
<i>CREATIVE INDUSTRIES IN SERBIA</i>	38
<i>NEW TECHNOLOGIES AND CREATIVE INDUSTRIES</i>	40
<i>IMPACTS OF CREATIVE INDUSTRIES TOWARD LOCAL ECONOMIES</i>	42
GLOBAL VERSUS LOCAL.....	44
<i>GLOBAL FLOWS OF CULTURE</i>	45
<i>CULTURAL SPACES</i>	46
COMMUNICATION CHANNELS OF THE DIGITAL AGE.....	48
<i>DIGITIZATION - COURSE OF ACTION</i>	51
<i>CULTURAL POLICIES IN SEE REGARDING NEW TECHNOLOGIES</i>	51
NEW AGE MARKETING.....	54
<i>VIRAL MARKETING, ONLINE FORUMS, BLOGS, PODCAST</i>	54

METHODOLOGY OF THE RESEARCH AND FINDINGS	58
SURVEY DESIGN.....	59
USE OF INFORMATION COMMUNICATION TECHNOLOGIES IN SERBIA.....	60
FINDINGS	62
NEW TECHNOLOGIES IN CULTURAL SECTOR IN SERBIA.....	63
<i>New techniques – new creativity</i>	<i>63</i>
<i>Film and Video production</i>	<i>63</i>
<i>Publishing.....</i>	<i>65</i>
<i>Visual arts.....</i>	<i>66</i>
<i>Galleries</i>	<i>68</i>
<i>Music sector</i>	<i>70</i>
<i>Cultural centres.....</i>	<i>71</i>
<i>Business sector.....</i>	<i>74</i>
<i>Ministry of culture of Republic of Serbia</i>	<i>76</i>
FINDINGS OF QUALITATIVE RESEARCH	77
CURRENT LEVEL OF USAGE OF NT FOR PROMOTION OF CULTURE AND ARTS.....	79
MARKETING AND NEW TECHNOLOGIES	87
<i>SERVICE SECTOR.....</i>	<i>87</i>
<i>CREATING A BRAND</i>	<i>87</i>
MARKET SEGMENTATION	88
<i>ONLINE TRACKING AND USER PROFILING.....</i>	<i>89</i>
<i>MASS PRODUCTS OR PERSONALISED OFFER.....</i>	<i>89</i>
<i>YIELD MANAGEMENT OF ARTISTIC PRODUCTIONS.....</i>	<i>90</i>
CONCLUSION AND RECCOMENDATIONS.....	91
REFERENCES.....	96
INTERVIEWS.....	101
GLOSSARY OF TERMS.....	102
APPENDIX I	103
APPENDIX II	104
APPENDIX III	105
APPENDIX IV	107
ABOUT THE AUTHOR	115
ADDENDUM.....	116

ABBREVIATIONS

ADSL – asymmetric digital subscriber line

B2C – business to clients

CCI – cultural and creative industries

CI – creative industries

CMC – computer mediated communication

FTC – Federal Trade Commission

ICS – interactive citizen consumer

ICT – information communication technologies

ISDN – integrated services digital network

NKE – new knowledge economy

NMT – new media technology

NT – new technologies

SEE – South East Europe

SME- small and medium enterprises

VR – virtual reality

WAN – wide area network

WWW – World Wide Web

EXPERT'S CITATION



The human mind is not going to be replaced by a machine, at least not in the foreseeable future, but there is little doubt that the worldwide availability of fantasy amplifiers, intellectual toolkits, and interactive electronic communities will change the way people think, learn, and communicate.



Howard Rheingold,

The author of the book *The virtual reality*, 1993

A critic and writer on the cultural, social and political implications
of modern communication media.

RÉSUMÉ

La révolution technologique qui a débuté au cours du XXe siècle a abouti à des changements qui ont inévitablement modifié notre univers. Le domaine de la culture n'en est pas une exception par rapport aux autres industries. Il existe une pression constante à explorer et à appliquer les nouvelles technologies et une obligation à se tourner vers de nouveaux réseaux de communication. L'usage de nouvelles technologies pour la promotion de la culture et des arts n'est désormais plus une nécessité. C'est un impératif !

Conformément à la politique de l'UNESCO sur la promotion de la créativité «diversité et création contemporaine» de toutes les cultures, les industries créatives sont définies en tant qu'«occasion de développement» car elles «renforcent les marchés locaux et favorisent un meilleur accès aux marchés internationaux». Par cette définition, on peut identifier les industries culturelles, en outre les industries créatives¹, ainsi que les arts des multimédias en tant que forces motrices pour le soutien et la promotion des valeurs culturelles. Pour être plus spécifique, nous pouvons classifier toute activité qui incite à la créativité comme tel, à savoir : publicité, architecture, arts et antiquités, arts manuels, design, mode, vidéo, photographie, logiciel, jeux vidéo, publication électronique et conventionnelle, musique, arts visuels et arts de la scène, radio et télévision² à être les panneaux indicateurs sur la carte culturelle créative du monde.

Les nouvelles filières de communication apportent une accessibilité instantanée et mobile à l'information. C'est pourquoi, on peut les définir comme des véhicules transportant un message sous forme digitale à un prix très bas. Le marketing virtuel est un mode de promotion, à haute efficacité, capable de couvrir des réseaux d'entrepreneurs culturels, artistiques et en même temps sociaux. La mobilité, qui est le nouveau privilège du style de vie d'aujourd'hui dicte la nécessité d'avoir facilement accès au contenu à tout moment et en tout lieu. C'est pourquoi, on ne définit plus le public par sa géo-démographie mais

¹ Le Département de culture, des médias et des sports (DCMS) au Royaume Unis les définit en tant qu'« industries qui ont leur origine dans la créativité individuelle, l'habileté et le talent et qui ont un potentiel pour la prospérité et la création des postes à travers la génération et l'exploitation de la propriété intellectuelle ».

² DCMS 2001.

principalement par la disponibilité des moyens de communication. La promotion de la culture et des arts avec l'emploi des nouvelles technologies va au-delà des frontières physiques.

De par leur définition, l'art et la culture sont universels, cependant, leur marché est paradoxalement la combinaison de l'universel et du local. Depuis le début du XXe siècle, les tendances et les explorations des différentes formes d'art perdent de plus en plus de leur caractère local et deviennent universelles, et il serait donc difficile aujourd'hui d'extraire et de décrire de façon précise un idiome artistique serbe, français ou japonais (bien qu'une sensibilité nationale spécifique demeure). Cet effet, intensifié par le réseau de communication global, crée un véritable marché mondial culturel et artistique. Un nouvel événement culturel à grand succès, quand et où que ce soit qu'il se produise, résonne terriblement autour de la planète et cela en quelques jours voire quelques heures. C'est pourquoi, il semble que les outils de communication digitale moderne et d'information grâce à leur ubiquité sont le mieux adaptés pour la promotion et le marketing du domaine de la culture.

A part quelques exceptions, comme les recherches artistiques dans le domaine de téléprésence, d'art web, ou de mondes virtuels, les produits artistiques et culturels sont produits localement dans un lieu donné et à un moment donné. Par conséquent, il est en même temps impératif de faire connaître ce produit de manière universelle, de comparer ses qualités avec les courants dominants de la production du monde culturel, et d'attirer le public local à l'expérimenter. En conséquence, il semblerait que les nouveaux outils technologiques devraient être utilisés de façon à combiner une couverture globale et une recherche essentiellement locale. Autrement dit, les moyens techniques devraient être conçus de manière à informer globalement mais attirer localement.

Les nouvelles technologies aujourd'hui disponibles déplacent les limites des marchés locaux, en diversifiant les réseaux de communication, en augmentant l'accessibilité aux différents segments du marché, en intensifiant l'attention. On peut affirmer que l'ère des mass médias est dans son mode de transformation totale vers l'ère digitale. C'est la raison pour laquelle il est extrêmement important de définir les nouveaux moyens de promotion de la culture et des arts en accédant au monde du marketing virtuel, en utilisant les nouvelles technologies, comme l'Internet, la communication mobile, les médias audio et visuels digitaux... Cette thèse explique l'émergence des industries créatives, du marketing virtuel, de la mobilité et les communications sur place en tant que nouveaux postulats de l'ère digitale. En analysant les

techniques et les outils, cela indiquera un courant qui mène à la présence élevée de la culture et des arts dans la sphère publique.

Les questions de recherche sont orientées vers :

- Les nouvelles technologies et leur applicabilité pour l'appui de la culture et des arts
- L'utilisation de nouvelles technologies en faveur de la culture et des arts
- Les outils et stratégies de marketing pour la promotion de la culture et des arts

Nouvelles technologies

L'illustration la plus proche des nouvelles technologies est représentée à travers les Technologies de Communication et d'Information c'est-à-dire les TCI. Les TCI unissent les traits des divers moyens technologiques pour le rassemblement des informations, l'échange des données et l'utilisation des sources virtuelles. Ce qui découle de l'usage des nouvelles technologies c'est un processus de communication rapide qui relie les différents coins du monde par l'échange d'informations et de données. Ce processus de connexion de différentes géographies et cultures en un réseau unique qui fonctionne seul est plus communément connu comme la globalisation. La globalisation est soit critiquée soit louée. La majorité la considère comme la domination des corporations puissantes sur une entreprise locale, leurs valeurs étant introduites dans des environnements culturels complètement différents, en imposant leurs modèles aux cultures locales. Les autres pensent que la globalisation œuvre aussi pour le bien-être des nations pauvres, les rendant plus riches sans pour autant mettre en péril leurs cultures locales. Jean Baudrillard (2002) met en relief la menace imposée par "l'universalisation" des cultures locales à travers la « globalisation », en ce cas elles perdent de leur « singularité ». Le processus d'assimilation est fatal pour les cultures locales, car une fois qu'elles adoptent les valeurs universelles, elles s'éteignent lentement. Selon lui, la technologie, et plus précisément la technologie de communication sont responsables de rendre ce processus aussi prompt.

Communications

La synergie des systèmes de communication en un réseau d'information a créé un besoin important de contenu digitalisé et a impliqué aussi bien des structures gouvernementales que privées appelées ici « organisations culturelles » dans divers emplacements pour « les utiliser afin d'être à jour avec le développement de digitalisation et pour localiser les autres institutions... - de partager l'expertise et l'expérience (Projet Australien de Digitalisation). Le

parapluie de ce projet couvre une variété d'institutions et d'activités relatives à la culture ou aux loisirs, mais plus particulièrement, il définit le Web en tant que nouveau site physique le plaçant à côté des géo-sites. Cela signifie qu'Internet a atteint une nouvelle connotation dans l'espace culturel et est validé en tant que site géographique égal aux autres. Le phénomène de convergence des sites virtuels dans un emplacement de monde réel signifie le début d'une nouvelle ère où un environnement artificiellement créé est reconnu comme équivalent à un milieu de système vivant.

On peut développer plus loin que les produits de culture et des arts peuvent être le mieux utilisés dans la prolifération des divers réseaux de communication digitale. Le processus de fusion incluant Internet, la téléphonie mobile et la télévision offre de nouvelles opportunités et en même temps fait face à d'importants défis. Quel moyen de communication deviendra dominant est la question qui intrigue les *leaders* de l'industrie de communication. La question est si la bonne décision serait d'investir dans l'infrastructure (un des trois vecteurs mentionnés), ou dans le développement de standard technologique, une plate-forme qui incorporerait les trois en une seule.

Le rôle des communications est expliqué en tant « principal véhicule de la culture » notamment « le principal moyen d'accéder à la culture et à toutes les formes d'expressions créatives » (MacBride et al, 1980) et un outil de « démocratisation de la culture ». Ce processus a introduit « des chefs-d'oeuvre de la créativité » à des publics internationaux beaucoup plus larges au-delà des confins des groupes sociaux fermés et des frontières nationales. Une chance s'est présentée aux groupes ethniques et minoritaires d'accéder aux nouvelles voies d'opportunités, sans aucune restriction de la bureaucratie quelle qu'elle soit, de « transmettre et de disséminer la culture mais aussi de sélectionner ou de créer son contenu » (MacBride et al, 1980). Ils apparaissent dans l'échelle globale en tant que nouveaux auteurs du libre échange culturel, ajoutant au pluralisme et à la diversité quelque chose que l'on pourrait appeler l'évolution culturelle.

Les industries culturelles et créatives

Les « industries culturelles », autrefois définies par Adorno et Horkheimer (1944), opèrent aujourd'hui de façon différente et sont devenues en fait « les industries de culture globale » (Lash et Lury 2007). Par ce terme on peut définir la place du marché culturel d'aujourd'hui en tant que plus large, avec un corps de consommateurs croissant allant de l'échelle locale à

l'échelle globale par l'utilisation des nouvelles technologies. Les mass médias qui par leur nature ont tendance à se répandre à travers tous les réseaux de communication disponibles, s'imposent en tant que réseau de distribution dominant pour les industries culturelles globales. Les médias en général ont traversé des changements significatifs avec l'utilisation des nouvelles technologies. Ils ont transformé leur caractère allant des moyens de transmission aux médias de marque, conçus et convertis tandis qu'ils sont transmis comme la forme digitalisée au contenu culturel et artistique. Aujourd'hui, les institutions se sont tournées vers les marques car elles représentent la certification pour l'origine des produits culturels et artistiques.

Le terme d'industries créatives (IC) découle des "arts créatifs" et des "industries culturelles" en tant que processus de re-conceptualisation qui a débuté en 2001 conformément à Hartley (2005) et a été « en partie un cas de culture démocratisée dans un contexte commercial ». Certains aspects des IC sont inséparables des TCI, néanmoins la nécessité d'intensifier les communications et les liaisons entre le secteur créatif et des affaires, a été la première prérogative du développement ultérieur des IC.

L'influence des industries créatives sur l'économie locale n'est pas facile à mesurer. Pourtant, de nombreux auteurs sont d'accord (Porter 2000; Brown et al. 2000; King 1996; Kong et Law 2002; Pratt 2000; Zukin 1995 cité dans Tay 2005) que c'est une force motrice positive pour le « renouvellement social et économique ». Vu que le progrès économique de l'économie locale crée directement une contribution au budget gouvernemental, qui est ensuite distribué à la culture via les subventions, le niveau de compétence entrepreneuriale et la création d'entreprises soutenables est essentiel à la prolifération de la culture.

Marketing nouvel âge

Le marketing nouvel âge peut être défini à l'aide de trois mots-clefs: mobilité, accessibilité, interactivité. Le marketing traditionnel qui nous est familier est en train de se modifier au-delà des frontières de science fiction, personnalisée et adaptée au profil des consommateurs spécifiques, de leurs sphères d'intérêt, de leurs activités et leur mode de vie et le plus important, dans l'adversité.

Dans le marketing viral il s'agit beaucoup plus d'une publicité gratuite que d'un marketing payé. Si le contenu est classé par les gens comme « hautement intéressant » par rapport à son originalité et sa créativité, généralement, ils le font suivre à un certain nombre d'amis et de

connaissances qui envoient ensuite le matériel, en leur nom, à un cercle d'associés qui continuent le cours de cette action, en créant un effet boule de neige.

Les règles du marché sur Internet ont été modifiées, le contrôle du cyber-espace est en ce moment imposé par les forces politiques et économiques. Le caractère gratuit du Web est contraint par les règles du marketing. Cependant, ces règles seront différentes de celles imposées par les magnats de la publicité des mass médias. L'accès aux groupes cibles et un nombre de « globes oculaires » seront la source de revenus plutôt que l'espace de publicité sur le net.

Recherche

La recherche menée est concentrée sur le niveau actuel d'utilisation des nouvelles technologies dans le domaine de la culture et des arts, plus particulièrement en Serbie et dans d'autres pays de l'Europe, principalement en Europe centrale, Europe de sud-est et Europe de l'est. Le rassemblement de données secondaires a été mené pendant une longue période, au cours de laquelle certains faits ont été modifiés à travers le processus de triangulation de comparaison des informations à partir de ressources secondaires, conclusions directes et conclusions d'autres auteurs à travers des analyses de critique littéraire. Les études qualitatives et quantitatives ont été conduites parmi les artistes, les *managers* de culture et autres professionnels du domaine de la culture.

Les conclusions des recherches découvrent que les professionnels de la culture considèrent l'Internet comme le réseau de communication le plus important. Il est utilisé dans de nombreux buts, principalement pour la correspondance, la recherche d'informations et la lecture des nouvelles. L'importance des sites Web d'Internet est classée au-dessus de la moyenne, tandis que la majorité des sites Web est descriptive plutôt qu'interactive, fournissant des informations et quelques publicités. D'autre part, Internet est considéré comme le meilleur média de marketing, suivi de la presse et de la télévision.

Conclusion

La culture a besoin d'implémenter l'usage des nouvelles technologies pour la promotion en tant que partie intégrante de sa communication en élargissant la portée du contenu culturel à un public plus large tout en intensifiant le progrès de la civilisation. Il est essentiel de communiquer aussi bien avec le public local que global, tout en pénétrant les niches des nouveaux marchés. Vu l'apparition d'une tendance de nouvelles « offres personnalisées »,

nous devons employer les nouvelles technologies afin de suivre la trace de ses tendances et être préparé à adapter en conséquence l'offre des produits culturels.

La meilleure utilisation des nouveaux outils de marketing viral est d'incorporer la créativité artistique dans le matériel de marketing. Une fois qu'ils ont été transformés en contenu digital unique, impressionnant et attrayant, le public les fera circuler parmi ses collègues, en distribuant les informations gratuitement. Le pouvoir du réseautage est devenu un facteur important pour la promotion créative dans la gestion culturelle.



INTRODUCTION

Thirty years ago, being already at the brink of the new technological revolution, people could hardly imagine how our lives would look like today. Some futurists have predicted industrial trends or global politics, influenced by the price of oil, others forecasted streamlines in lifestyles, a social behaviour changes. Number of them examined the issues of climate change, increasing human population, genetic engineering, and the new sources of energy...Thought a vague picture of how a new Information Communications Technologies (ICT) will influence our realm was drawn by the short sentence:

"Computers are mysterious devices meant to be used in mathematical calculations."

(Anon, cited in Rheingold, 1984).

Strangely, these machines have altered our lives despite those timid predictions about their limitations. Author Rheingold (1993) suggested that only the future will show if the introduction of new technologies was "the best or the worst thing the human race has done for itself" as it solemnly depends on how we are going to use it. What derived from this new technology was a swift communication process that connects different corners of the World in information and data exchange. This process of connecting different geographies and cultures into a single network that functions as one is commonly known as globalisation.

Globalisation is either criticised or praised. By many it is considered to be a domination of powerful corporations over local businesses, their values introduced to completely different cultural environments, imposing treats to local cultures. Others believe that the globalisation is working for the well being of poor nations too, making them richer without endangering their local cultures.

Jean Baudrillard (2002) emphasizes the threat compelled by 'universalisation' of local cultures through 'globalisation', in which case they are losing their 'singularity'. The process of assimilation is deadly to local cultures, as once adopting the universal values they are slowly dying out. Partially he is placing the responsibility on technology, or more precisely communication technology, for making this process so prompt.

The economic drivers are considered to be the major force of the globalisation, but other principally political forces may lead to the process of universalisation. The project of cultural European Integration implemented among European Union members is somewhat criticised among Eurosceptics (Berger, 1997). Homogenisation on the European level may become a

hazard for smaller cultures, while endorsing the culture of larger nations³. Although this process is not imposed by any mean, it takes its natural course when prevailing cultures by exposure and outreach dominance, take supremacy over those less prominent.

Danièle Hervieu – Léger (2006) suggests that the religious heritage of Europe is a solid base of future „social cohesion and creation of European identity“. However she is pointing that a process of secularisation in European countries with significantly diminished religious practices is taking place. Another sociologist Davie (2002) describes this condition as “believing without belonging“. However, talking about the European past we should add that the religion was the common component in all wars and conflicts, hence we should not relate to it as the adhesive constituent of our heritage.

We prefer to name the European Artistic Culture as our common heritage, being the set off information, goods and practices, which in the 21st century are freely exchanged within and outside of geographical confines by the use of new technologies. We may assume that our cultural background and technological development in Europe, having an even dispersion of cultural-artistic centres and new technologies across the continent, is a good predisposition of being the centre of cultural exchange on the global scale.

INSTANT ACCESS TO INFORMATION, COMMUNICATIONS AND MOBILITY

Nowadays new channels of communication are providing instant, mobile accessibility to information. Therefore we can define them as enabled vehicles to carry the message in the digital form at a very low cost. Virtual marketing is a new mode of promotion with a high efficiency, able to cover numerous networks of cultural, artistic and social entrepreneurs at the same time. Mobility, the new prerogative of today’s lifestyle is dictating the need to have easily available at any time and any place accessibility to content. In his book *The Mobile Revolution* Steinbock describes that the process of convergence between Internet and mobile telephony was lead by the industrial and technological leaders. In Europe namely by mobile telephony leaders, in USA those were the IT giants, and in Asia consumer electronics industries. Today we are no longer talking about an Internet enabled systems and cellular telephony networks, but about a broadband connections or 4G which provide multimedia content ‘on the move via Internet’. This new content driven business model changes the role

³ Case of Austrian localisms and German wording of the same language, Belgium and France, Greece and Cyprus.

of companies forcing them to switch from being a service provider to become a content provider. Such is the case of the Apple Company and their iPod⁴ and iTunes Store⁵ business venture. This pioneering form of music distribution has revolutionised the music industry, creating a completely new channel of communication and music circulation.

Therefore we do not define the audience by its geo-demographics anymore, but primarily by the penetration of the communication means. The promotion of culture and arts with the use of new technologies is stepping beyond the physical boundaries with the use of new technologies.

NEW TECHNOLOGIES

In order to define new technologies we can closely illustrate them through Information Communication Technologies or ICTs. ICTs unite traits of various technological means for information retrieval, exchange of data, exposure of content and use of virtual sources. Bowker's (2007) text explains that the Internet has created a unification of numerous separate systems unifying it into a global computer system while he refers to a writing of Silberschatz et al. (1994) in which we can find an envisaged utilisation of the web:

“There is now effectively one worldwide telephone system and one worldwide computer network. Visionaries in the field of computer networks speak of a single worldwide file system. Likewise, we should now begin to contemplate the existence of a single, worldwide database system from which users can obtain information on any topic covered by data made available by purveyors, and on which business can be transacted in a uniform way.” (p. 929)

However futuristic this may have sounded almost a decade and half ago, today we can confirm that the networking process is still on its way, although not equally including all parts of the globe at the same time occasionally devoicing the Third world. Nonetheless Bowker (2007) confirms in his own words by saying:

“There is a new, rich interiority accompanying the faster global exchange of information and people.” (p.24)

⁴ iPod was a new technological solution for storing music, photos, videos, games, contact information, e-mail settings, calendar and Web bookmarks depending on model.

⁵ iTunes Store an online multimedia shop for Mac and PC.

Synergy of communication systems into an information network created a high need for digitised content and involved governmental as well as private structures here called ‘cultural organisations’ on various locations to “use it to keep up to date with developments in digitisation and to locate other institutions...- to share expertise and experience” as shown by the Australian Digitisation Project. This project’s umbrella covers a variety of institutions and activities related to the culture or leisure, but more significantly it defines the Web as a new physical location placing it next to geo-locations. This implies that the Internet has achieved a new connotation in the cultural space and is validated as geographic location equal to others.

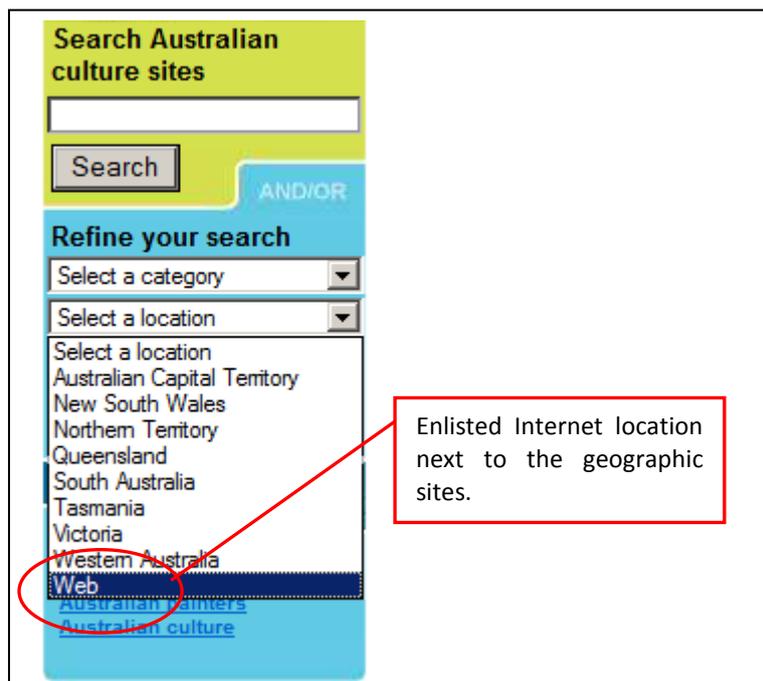
This phenomenon of virtual site’s convergence to a real world location signifies the beginning of the new era where an artificially created environment is recognized as equivalent to a living systems’ milieu.

Australian Government Culture and Recreation Portal definition of cultural and leisure categories under digitisation project:

- Architecture and Design
- Archives and Libraries
- Built, Natural and Historic Heritage
- Collecting institutions
- Community Arts
- Cross Media Arts
- Exhibitions
- Festivals, Events
- Film, Video, Digital Media
- Galleries and Museums
- Government Orgs/ Services
- History
- Indigenous Arts, Culture and Heritage
- Literature
- Music
- Peak Organisations and Networks
- Performing Arts
- Print, Radio, TV
- Science
- Sport, Recreation
- Visual Arts and Crafts

Available at: www.acn.net.au

Figure 1. The Convergence of Web



Accordingly Fidler (1997) defines human communication system as a living, although not being of such nature. He refers to the research done at the Santa Fe Institute in USA about the behaviour of complex systems. The discovery was made about the “spontaneous self-organisation” within the structure and their interactivity to external impulses as a response to changing conditions by adaptability. The author relates these processes to alterations created in virtual world of Media something he has named as “mediamorphosis” explaining in Principles of mediamorphosis (available in APPENDIX I):

“By recognizing that the human communication system is, in fact, a complex, adaptive system, we can see that all forms of media live in a dynamic, interdependent universe. When external pressures are applied and new innovations are introduced, each form of communication is affected by an intrinsic self-organizing system. Just as species evolve for better survival in a changing environment, so do forms of communication and established media enterprises. This process is the essence of mediamorphosis.” (p.28)

The rules of ‘mediamorphoses’ easily explain the way that new technologies are used in the domain of culture and arts. They evolve into a new type while coexisting with other forms of technology. The process is meta-morphosis, from the low tech and previous communication channels to the hi-tech, during which it is taking a completely new form. They attain the same qualities of the formal communication technology and adding new virtues on account of their technological advancements. They are forced to find ‘modus vivendi’ in the completely new environment, therefore developing appropriate forms in order to continue to exist. Their acceptance and implementation is somewhat delayed, as their introduction to the average consumer, education about their usage, and adaptation to various technical or cultural challenges takes approximately a span of one human generation.

EXTERNAL ANALYSIS

New technologies available today are removing limits of the local markets, diversifying channels of communication, increasing accessibility to different market segments, escalating the awareness. We can state that the era of mass media is in its full transformation mode toward the digital era. Therefore it is of highest importance to define new ways of promotion of culture and arts by entering the world of virtual marketing using new technologies such as: Internet, mobile communication, digital audio and visual media...

The thesis explains the emergence of creative industries, virtual marketing, mobility and on the spot communications as the new postulates of the digital age. By analyzing techniques and tools it will point at the course which leads to elevated presence of culture and arts in the public sphere.

INTERNAL ANALYSIS

Cultural markets use to be limited by its reach due to theirs logistic constrains. Today it is possible to enter new markets and cultural spaces simply with the use of new technologies. How Serbian artists, cultural institutions and organizations are using the new technology for promotion is researched in qualitative and quantitative surveys. Qualitative research, consisting of 10 in-depth interviews with Serbian artists and cultural professionals, was conducted over a period of 3 months time. Quantitative study among cultural operators, artists, institutions and organizations was developed, created, launched, collected, processed and analyzed over a period of 10 months.

Which tools they are using, how useful they are considered to be, are they applicable in the domain of culture and arts, are they serving its purpose to their full extend, what is their reach and accomplishments achieved so far are the issues covered in this study.



LITERATURE REVIEW

“ Digital technologies have been engines of cultural innovation, from the virtualization of group networks and social identities to the digital convergence of textual and audio-visual media. ”

The Social Science Research Council



REGULATION OF COMMUNICATIONS

Increasing possibilities for a fast exchange of thoughts, reflections and ideas beyond the physical boundaries of our environs have led to realisation that this process should be regulated. Placing a pressure on the UNESCO to act as the authority in this domain, in 1974 the UN General Assembly adopted the *Declaration of the Establishment of a New International Information Order*. Amadou-Mahtar M'Bow, Director-General of UNESCO elucidated about the issue in his foreword of the *Report by the International Commission for the Study of Communication Problems* (1980):

“Communication is at the heart of all social intercourse... Every nation now forms a part of the day-to-day reality of every other nation. Though it may not have a real awareness of its solidarity, the world continues to become increasingly interdependent. ”
(p.13)

The study was conducted from 1977-1980 by the international body of researchers under the leadership of Sean MacBride, and presented at the General Conference in Belgrade, October 1980. The report, *Many Voices, One World* (MacBride et al., 1980), also called in press the MacBride report, supported the principles of free reporting of news, but it also encouraged state regulation of the media and recommended that UNESCO should bestow priority to “the elaboration of international norms” in its communication program.

Guidelines for the New Information Order concluded at the UNESCO conference in Belgrade 1980

- Elimination of the imbalances and inequalities which characterize the present situation;
- Elimination of the negative effects of certain monopolies, public or private, and excessive concentrations;
- **Removal** of the internal and external obstacles to a **free flow** and wider and better balanced **dissemination of information and ideas**;
- Plurality of sources and channels of information;
- Freedom of the press and information;
- The freedom of journalists . . . a freedom inseparable from responsibility;
- The capacity of developing countries to achieve improvement of their own situations, notably by providing their own equipment, by training their personnel, by improving their infrastructures and by making their information and communication means suitable to their needs and aspirations;
- The sincere will of developed countries to help them attain these objectives;
- Respect for each people's **cultural identity** and the **right of each nation to inform the world public** about its **interests**, its **aspirations** and its **social and cultural values**.

“Communication is involved, too, in the management of knowledge the organisation of the collective memory of society, and in particular the collection, processing and use of scientific information.” MacBride et al (1980)

The role of communication is explained as the ‘major carrier of culture’ notably “principal mean of access to culture and all forms of creative expressions” (MacBride et al, 1980) and a tool for ‘democratization of culture’. This process has introduced ‘master pieces of creativity’ to much wider international audiences beyond the confines of the closed social groups and national borders. Ethnic and minority groups have been given the chance to enter new avenues of opportunities, without a restriction of the bureaucracy of any kind, to “transmit and disseminate culture but also to select or originate its content” (MacBride et al, 1980). They appear on the global scale as new contributors of the free cultural exchange, adding to pluralism and diversity of something we might call a ‘cultural evolution’.

The acceleration of cultural and artistic exchange was boosted with a new form of digital transmission, increasing it by the scale and outreach. Rheingold (1993) a decade and a half ago was depicting the alterations and deregulations processes introduced by a new form of communication via computers:

“When you create a public blackboard, you make everybody a publisher or broadcaster of text.” (Ch.4)

He readily accepted that these machines are inevitably becoming indispensable in communication processes turning the transmitting process to on-line conversation. The conversation process is carried out with the use of IT products and named Computer Mediated Communication.

COMPUTER MEDIATED COMMUNICATION

Computer mediated communication (CMC) is a new form of interaction between entities. It differs from interpersonal communication in few major aspects:

- The interaction does not necessarily imply communication between human beings; these could be various forms of automated processes, commonly known as bots⁶.
- The identity of communicators may not be factual, however it is accepted and recognized in its presented form; identities are often displayed in a form of avatars⁷.

⁶ Bot - software application that acts like a robot.

⁷ Avatar – representation of a virtual entity may be a digital image, picture or animation.

- The actual communication process can be carried out in various forms (textual, voice, picture, animation, video, encrypted) and by nature instant or deferred; multimedia⁸ has two existing forms: live or recorded.
- The endorsement of cyberspace culture leads to a new form of social interaction – the creation of virtual communities where boundaries of physical, economical, political, religious, educational or geographical aspects do not exist, only interest spheres.

CMC only exists in artificially created environment constructed with the use of high technology. This type of environment allows users to communicate between them without exposing their real identity, which in some cases may lead to ‘fake identities’ (when people intentionally take nicknames which mislead others they ought to be of different profession or gender). Sometimes the identity can be mistaken, when an artificial intelligence is providing response to the inquiries of a human being which is not aware of this fact. The form of communication may be the language, sound or picture or mixture of these (multimedia is extensively used on the net). Since CMC has been evolving in the virtual environment – ‘cyberspace’, it became a natural part of our communication culture. The ‘virtual contact’ is not considered to be of superficial nature any more, but is recognized as one of the legitimate communication means in B2C, B2B or peer to peer conversations. Providing instant contact in a form of text, sound or video where possible⁹, it reigns over any other mean of communication.



⁸ Multimedia – text, audio, still images, animation, video and interactive content.

⁹ Skype, VoIP and similar software provide text messaging, phone calls or video calls over the web at lower cost than phone companies. However they require a broadband connection which is scarcely available in under developed countries.

CULTURE INDUSTRIES

Culture industry term was introduced in the book *Dialectic of Enlightenment* by Adorno and Horkheimer published in 1947 in Amsterdam. This phrase was used as an alternate for the idiom 'mass-culture' being described more precisely as fashionable type of products which combine a known and recognizable structures enriched by 'new quality' into the products of 'cultural forms'.

“...that it is a matter of something like a culture that arises spontaneously from the masses themselves, the contemporary form of popular art... products which are tailored for consumption by masses, and which to a great extent determine the nature of that consumption” Adorno (1975)

The practice of cultural industries according to Adorno is to incorporate the profit into the cultural forms as commodities on the market place, which then seek to be distributed while accumulating capital. Therefore we can say that some forms of cultural products are more prone to the rule of economies of scale, where more copies create more value such as films, books, music, while other forms retain its worthiness through uniqueness by limiting its existence to one original only in visual or performing arts.

Benjamin in his contemplations about the new characteristics of art in the mechanical age (1936) defines art pieces as 'reproducible' throughout the time line of technological development. He distinctively classifies 'replicas' created by human hand-copies of the original done by others than its original creator, and 'mechanical reproductions' the exact copies produced with the help of machinery. While the ancient Greece art society has nurtured two techniques for duplication of art: founding and stamping, during the Middle Age a noteworthy progress was made in the domain of engraving and etching. Further developing lithography and printing the scope of technology made the significant impact on production capacities and an increased dissemination and outreach of circulated copies. At the beginning of the twentieth century the new heights were reached with the photography, film and sound recording, achieving the perfection not attainable by a human being ever before. However the authenticity of the art is only recognized by a presence of an original piece in a case of the manually created reproduction, as we have witnessed in many masterpieces of paintings and sculptures. While the mechanical reproduction constructs the originality detached from the original item that may be only a first one in a line of many. By using techniques for enhancement, some attributes may create a new type of originality. Like in photography

where a background detail may be emphasized and by doing this it may generate a different perspective on the creativeness of the piece.

In the age of digital art we have been offered a variety of diverse aesthetic solutions through the merger of different artistic means.

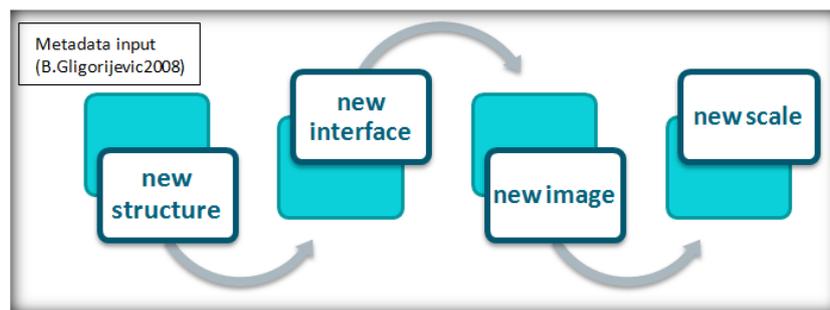
“Previously separate media—live-action cinematography, graphics, still photography, animation, 3D computer animation, and typography—started to be combined in numerous ways.” Manovich (2007)

The same author illustrates this process as ‘creative opportunity’ suggesting that adding additional information or ‘metadata’ to the original work increases its value. Manovich (2002) depicts it as a linear process that generates the potential by:

- “inventing new systems of image description and categorization;
- inventing new interfaces to image collections;
- inventing new kinds of images which go beyond such familiar types as ‘a still photograph’ or a ‘digital video’;
- approaching the new ‘super-human’ scale of visual data available (images on the Web, web cam recordings, etc.)”

Manovich, 2002 (p.2)

Figure 2. Visualisation of the Process of metadating the image, according to Manovich



In the new technological age, Lash and Lury (2007) present the theory of change. The ‘cultural industries’, once defined by Adorno and Horkheimer (1944, cited in Lash and Lury 2007), today operate in a different way and have become in fact the “global culture industries”. By this term we can define today’s cultural market place as much larger, with an increasing body of consumers from local to global scale by the use of new technologies.

Mass-media which by their nature tend to spread through all available channels of communication, impose as the dominant distribution channel for global cultural industries.

Mass media, according to Durrer (2004) are defined by the desires and taste of the masses and he explains it:

“The mass media do not only serve, they also represent, and are part of, the masses — and these masses are characterised by group thinking.”

For this reason we may conclude that the majority of mass products comply with the taste of the majority, leaving very little space for individuality. The other authors oppose to this stand point explaining that although the audience may be under the influence of mass media, they search for information from various sources in order to satisfy their individual needs:

“Technology allows each member of the audience the opportunity to find their own personal connection to something. The days of mass audience communications are over.” Reich and Solomon, 2008 (p.2)

Perhaps the media has tried to turn the nature of artistic objects into the mass-products in order to cover a wide range of audiences. This is happening in all areas of art conducts. Through the very words of Sandy Nairn director of National Programmes for Tate Modern, Britain’s National Museum of modern art:

“When we think of art worlds, it’s true that we have not, perhaps wrongly, until recently been thinking of public art galleries as mass media.” Naim cited in Lash and Lury, 2007 (p.66)

In conclusion we may add that media in general went through significant changes with the use of new technologies. It went from means of transmission to being branded, designed and converted while transmitted as the digitised form of cultural and artistic content. Today institutions are turned into trademark as they represent the guarantee for origin of cultural and artistic products. The images of art works from the National Museum in Cairo, National Archaeological Museum in Athens, Vatican Museum, Louvre Museum, or National Gallery in London are profoundly recognisable at the level of brands.

CULTURAL AND ARTISTIC PRODUCTS

Technological development notably influences the nature of the cultural and artistic products. Not only that they appear in new and creative forms they also have a dual nature: material and virtual. The cost of electronic storage and distribution is only a fragment of its physical counterpart, directly influencing the price of the cultural product. Some can argue that electronic versions of artistic pieces can never attain the superiority of the original, but arguments are stating that they have superior outreach and more abundant audiences. The nature of electronic communication channels, way of distribution and speed of transmission is supporting the notion: quality vs. quantity. While for some forms of the art the technological advancements mean the proliferation of distribution channels but loss in quality of perception: performing arts, some types of visual arts like two or three dimensional forms, for others such as film, photography, and music it represents achievement of superiority of quality over traditional forms of delivery to spectators.

Colbert (2007) defines the cultural products by their four fundamental elements:

- “The artistic product – created by the individual creator or a team of creators” which in contact with the audience begins its public life.
- “Spin-off products” – product portfolios related to the original art work.
- “Related services” – of non artistic nature, comfortable facilities or service important for implementation of cultural experience.
- “Consumer’s experience” – relates to the direct encounter with the artistic product or to benefits gained through other three elements (ownership of the spin-off products for fans, importance of the social event, quality of service – special treatments in some cultural institutions...).

We can conclude that these four elements are essential for the customer’s decision making purchasing process. According to Colbert the last three are at the core discretion of the marketing department, while the first one has a creative and personalised connotation.

Contrary to the nature of mass product, in the centre of the cultural product are the artist and his need to express one self and the perception of the consumer. This self expression and perception are slightly altered while using the electronic media access points. From the

artist's point of view he is losing the personal interaction with his audience but gains in multitude of contacts, thereby increases the number of artistic impacts created by his art piece. The spectator on the other hand finds technology as an expedient tool for admittance to unreachable geographical locations, possibility to enjoy and explore artistic works at his convenience whenever and how frequently wants. In Australia for example, home educated school children from the Outback area may never have the direct contact with the art pieces or artefacts from the museums. However they have been introduced to them with the use of new technologies. Often, this process of interaction between the consumer and art piece or cultural product is an initiation of future personal interaction. Once the person is familiarised with the history and the back ground of the product as well as operational details (working hours, ticket prices, location) of how to achieve tête-a-tête contact, the next step is the action. To obtain this product by purchase, travelling to visit and view the object, personally observing the performance. This motion of personal realization with the artistic or cultural product is apparently sparked by staging of the digital version.

As with many emerging technologies there is yet no agreed 'definition' of digital cultural goods or multimedia, and as a result the multimedia industry is often defined in terms of media carriers or digital formats, such as CD-ROM, DVD or DVX, rather than in terms of content. For online distribution there is a choice of video formats such as Quick time or Flash, while for streaming formats there are Real Video and Windows Media. Distribution channels also play, whether they are electronic media, mobile telephony or Internet a significant part in defining the artistic or cultural digital product.

With the proliferation of creative media tools we are witnessing today the popularisation of arts by a general public on the Internet. Anyone can become an artist or be 'creative' in its field of choice. This area, once occupied only by professionals, today is blooming with the 'commoners'. Bruns (2007) explains this as a new social phenomenon, where 'user led content' sustained by social networking¹⁰ is becoming a dominant form on the web:

"This opens up new avenues for creative work and publication beyond the traditional media industries, as well as undermining romantic notions of the artist as individual genius." Bruns (2007) (p.2)

The new concept of content produced by users, distributed among users and consumed by other fellow users is portrayed in a word "produsage" (Bruns, 2007). Since the Internet

¹⁰ According to Bruns the new tools for social networking are sites such as: *Facebook*, *Myspace*, *LinkedIn*, *Orkut*, *Cyworld*, personal publishing systems – blogs, geo mapping tools *Google Maps*, *Frappr*, and social book marking *del.iciou.us*.

allows an open access and contributions by anyone, the archaic definitions of artistic products - being produced by professional craftsmen or artists is no longer valid. The democratization of arts is on a steady course, diminishing differences between elitist's and populist's concepts.

Undoubtedly, the quantitative leap in production occurred during this process, as the proliferation of tools endows anyone with the ability to 'create'. But arguments are disputable in regards to the quality and distinction of this augmented production. Although the wider entrance may provide an opportunity to 'creative individuals', at the same time it removes the barriers to entry to those less talented. In the 'technologically advanced' setting, when everyone is engaged in "produsage", it is becoming more difficult to distinguish the excellence. The magnitude of this phenomenon is so strong that it sometimes blurs the view to accomplishments of a small group of skilled and gifted individuals. Nevertheless, undeniably the 'creative environment' is enhancing the artistic motions, instigates the ingenuity and innovative practices.

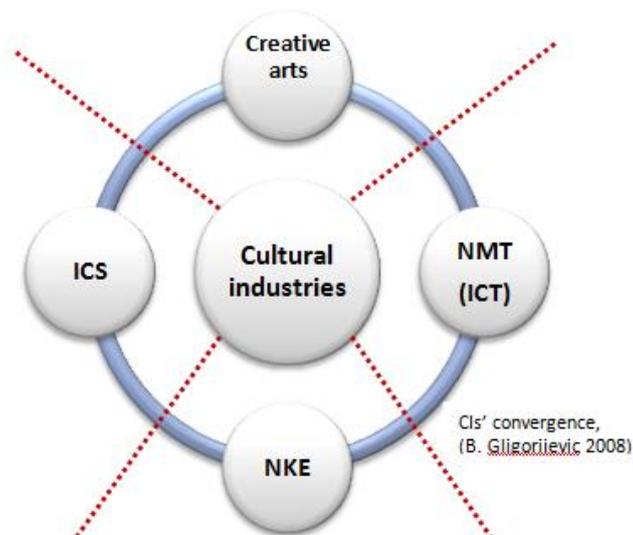


CREATIVE INDUSTRIES

Creative industries (CI) term emerged from the ‘creative arts’ and ‘cultural industries’ as a reconceptualisation process which started in 2001 according to Hartley (2005) and was “partly a case of democratizing culture in the context of commerce”. Accordingly he asserts:

“The idea of the creative industries seeks to describe the *conceptual and practical convergence* of the CREATIVE ARTS (individual talent) with Cultural Industries (mass scale), in the context of NEW MEDIA TECHNOLOGIES (ICTs) within a NEW KNOWLEDGE ECONOMY, for the use of newly INTERACTIVE CITIZEN-CONSUMERS.” Hartley, 2005 (p.5)

Figure 3. Visualisation of conceptual and practical convergence of CIs by Hartley



In reference to Department for Culture Media and Sports in the UK the definition of creative industries is depicted with the following sentence:

“those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.” DCMS UK, 2001 (p.4)

The list of creative sectors in UK slightly differs from the Australian list, while in Singapore they are organised in a value chain format. The reason for a lack of unified classification is multiplicity of different terms used to describe the creative activities and various perspectives from which we may observe these actions (See Appendix II for the UNCTD classification

systems for the creative industries derived from different models). Some of creative activities may originate from non-related industries or are generally characterised as services. As Hartley explains “creativity is not confined to one industry” (2005, p.27) therefore it is difficult to classify them at the level of organisation’s dominant line of business. That is elucidated by the Queensland’s University for Technology in the following sentence:

“The creative industries foster individual creativity, skill and talent and offer diverse and rewarding career opportunities.” Hartly, 2005 (p.37)

Another author Florida (2002) uses an altered differentiation method for partitions of economy to three basic divisions: Industrial sector, Service sector, Creative sector. He depicts the appearance of a new labour category - ‘creative class’ as a driving power in all industries. Recommending to policy creators to foster this class, as it already represents nearly 30% (in the USA) of the active labour force.

In order to conduct an occupational analysis in CIs is rather difficult as this sector combines ‘creative’ and ‘non-creative’ occupations. However, both are contributing to the GDP and are inseparably connected in production processes. While a designer is contributing with his creativity, a machine operator invests his labour while working within the CIs. The classification of CIs sectors varies from country to country. Due to a large assortment of professions and activities included into CIs there is no uniformity in this field, and again there is no universal formula that can be applicable worldwide.

Table 1. Comparative presentation of United Kingdom and Australia CIs sectors

United Kingdom Source: Department for Culture Media and Sports	Australia Source: Queensland University of Technology
<ul style="list-style-type: none"> • advertising, • architecture, • arts and antiques, • crafts, • design, fashion, • film video, • photography, • software, computer games, • electronic and conventional publishing, • music, visual and performing arts, • radio and television. 	<ul style="list-style-type: none"> • literature and print media, • visual and performing arts, • music composition and publishing, • new media such as animation, games and Internet content design, • broadcasting electronic media and film, • heritage activities.

CREATIVE INDUSTRIES IN UNITED KINGDOM

In the United Kingdom, creative industries are very important political, economic and social topic. Since the government is strongly supporting the CIs and the export of CI products there is a rising number of specialist agencies and organizations operating at a variety of scale. The agency for Creative Industries Development was established in year 2000, to provide assistance and support for over 1.000 regional businesses and individuals through activities such as: workshops, mentoring programme placements, business consultancy, and regional conferences. Their mission is to provide an information about business possibilities, financial support and export opportunities for creative businesses. To help the creation of a CI professional's network, and cooperation of network's members.

CREATIVE INDUSTRIES IN AUSTRALIA

Australia, being the homeland of the creative industries went furthest in defining the characteristics of their categories, separating them by their context. They also position them self's as 'experts' and 'leaders' of the industry while introducing CI through 'innovative sector' in order to broaden the business service sector. They also lead a missionary campaign in the Asia-Pacific region, promoting CIs throughout international cooperation and cultural exchange.

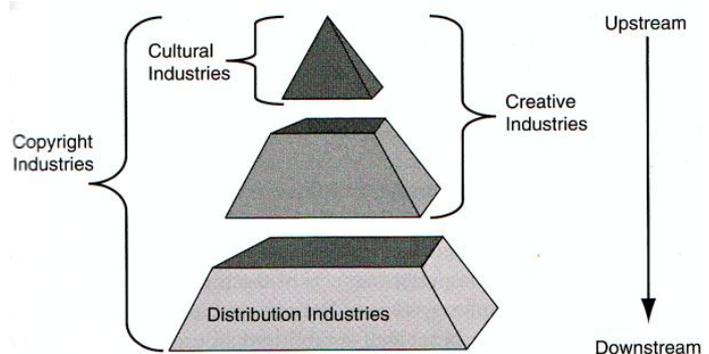
Table 2. Australia's division of categories in creative industries, NOIE 2003 (Hartley 2005, p.30)

Australia				
Source: National Office for the Information Economy				
Creative Industries	Copyright Industries	Content Industries	Cultural Industries	Digital Content
<i>Largely characterized by nature of labour inputs: 'creative individuals'</i>	<i>Defined by nature of asset and industry output</i>	<i>Defined by focus of industry production</i>	<i>Defined by public policy function and funding</i>	<i>Defined by combination of technology and focus of industry production</i>
<ul style="list-style-type: none"> • Advertising • Architecture • Design • Interactive software • Film and TV • Music • Publishing • Performing arts 	<ul style="list-style-type: none"> • Commercial art • Creative arts • Film and video • Music • Publishing • Recorded media • Data-processing • Software 	<ul style="list-style-type: none"> • Pre-recorded music • Recorded music • Music retailing • Broadcasting and film • Software • Multimedia services 	<ul style="list-style-type: none"> • Museums and galleries • Visual arts and crafts • Arts education • Broadcasting and film • Music • Performing arts • Literature • Libraries 	<ul style="list-style-type: none"> • Commercial art • Film and video • Photography • Electronic games • Recorded media • Sound recording • Information storage and retrieval

CREATIVE INDUSTRIES IN SINGAPORE

Singapore attempted to integrate cultural, creative and copyright industries exposing their relationships rather than dividing them by sectors. It is using an upstream and downstream supply chain model toward the point of origination of activities. By this division they consider the ‘cultural industries’ to be a part of the ‘creative industries’ and together with ‘distribution industries’ to generate the ‘copyright industries’. This approach positions CIs as a commercial membrane between cultural industries and the market. The supply chain’s flow moves from cultural industries over CIs toward distribution industries. It also allows the evaluation of CIs by its efficacy of distribution and sales as the integral part of the copyright industries.

Figure 4. The value chain of content industries in Singapore (adopted from Hartley 2005, p.31)



Source: Singapore Ministry of Trade and Industry, in NOIE 2003.

CREATIVE INDUSTRIES IN PEOPLE’S REPUBLIC OF CHINA

People’s Republic of China (PRC) has a strong governmental influence and a very strict cultural policy on CIs, forced by the political single-party ruling system. For many years ‘creative industries’ were considered as unseemly of communist ideals. ‘Cultural industries’ fostered so called ‘democratic’ values, while CIs which were introduced¹¹ by the Occidental economies, hence are less worthy for PRC’s value system. They have introduced an official concept of the new National System of Classification on cultural industries, whereby introducing creative industries as a part of cultural industries. Creative industries are considered to be driven by ‘innovation’, therefore the creative industries as a part of cultural industries¹² should be the source of power for acceleration of the economic growth of the country. In the words of their premier Wen Jiabao Xinhua at the 9th Party Committee of Beijing:

¹¹ First International Conference on Creative Industries was held in July 2005, organized by the Queensland University of Technology from Australia with the Renmin University of China and the Chinese Academy of Social Sciences.

¹² In PRC they are named Cultural and Creative industries or CCI.

“China will give top priority to unleash the potential of original innovation capacity, integrated innovation capacity and re-innovation capacity.” Cited in Hui, 2006, (p.318)

Finally the potential of CIs is recognized by the political structures, unleashing creative forces in China to act in this field. This leads to shifting from a state-centred financing model to a mixed financial market oriented model.

CREATIVE INDUSTRIES IN EUROPE

The common European Strategy for Culture was adopted in Berlin 2007, upon the evaluation conducted by the European Commission and the study “The Economy of Culture in Europe”. The role of CIs in Europe was reevaluated, and a new policy stance named "A European agenda for culture in a globalizing world" was presented. European Institutions, member states and cultural and creative sector, posted the three major objectives in their policy statement:

1. “Promotion of cultural diversity and intercultural dialogue;
2. Promotion of culture as a catalyst for creativity in the framework of the Lisbon Strategy;
3. Promotion of culture as a vital element in the Union's international relations.”

European Strategy for Culture, 2007

European Union is basing its development strategy for CI on “development and protection of European’s creativity” according to Ziga Turk, Slovenia’s Minister for Growth during the Slovenian presidency in the EU. He pointed that currently Europe has a leading position in CI mostly due to its cultural heritage and tradition in design and architecture, but there are other economic forces such as China and India that will soon enter the global competition. He has suggested that that best way for the EU to keep its advantage is “to strengthen its intellectual property protection system for brands, designs, as well as digital content”.

The first step toward the common European CIs’ standardization is systematisation of its sectors. Apparently every country in Europe is defining CIs by different sectors or activities. This creates confusion in statistics as the impact of this industry is defined by the ownership origin and not the origin of creativity. The universal list of activities, professions and businesses engaged in utilization of creativity and innovation in cultural businesses should be formed. The emerging trends in the industry must be monitored. Barrier to entry to new markets should be removed. Due to the nature of CIs and their direct dependence on the market, financial models should be adjusted for the sector. Defining competitive advantages

of the local traditional cultural segments and developing them to assets on the international markets. Regularly analyse the efficiency of the upstream and downstream supply chains, as packaging, marketing and distribution of creative content are essential on the market.

CREATIVE INDUSTRIES IN SOUTH EAST EUROPE

South East Europe (SEE) as a region is divergent in economic determinants for CIs. Consisting of EU and non EU members, it differs in cultural policies' models for CI (Primorac, 2006). According to Primorac's (2006) findings the CIs in SEE are "primarily in the domain of state funding" with separate 'sector-specific' policies for:

- "Film industry
- Book industry
- Music industry
- Visual art and photography"

CI sectors which are not under the umbrella of state support are:

- "Design
- Architecture
- Advertising"

(Primorac, 2006, p.21)

The economies of SEE are mostly going through a 'transitional' phase, while remains of the former political concepts are still valid today. The revitalization process of economies is requiring the full engagement of 'creative forces', however Primorac (2006) is allocating only two dominant perspectives in CI sector of SEE:

- public funding, consequently followed by influential cultural policies and
- free-market positioning, cut off from any public funding.

The recent attempts are made in order to map the CIs in SEE, supported by British Council in Romania, Serbia and Bulgaria. The possibilities for further development of this sector requires the support and engagement of institutionalized bodies (governments and their cultural institutions), public organizations (NGOs, Artistic Associations, Cultural Institutions) and private initiative (SMEs, Corporations, individual artists, cultural operators).

In order to become a sustainable sector in multicultural policies environment CIs need to adopt a new market model. According to Canclini (2001) this process is possible with the

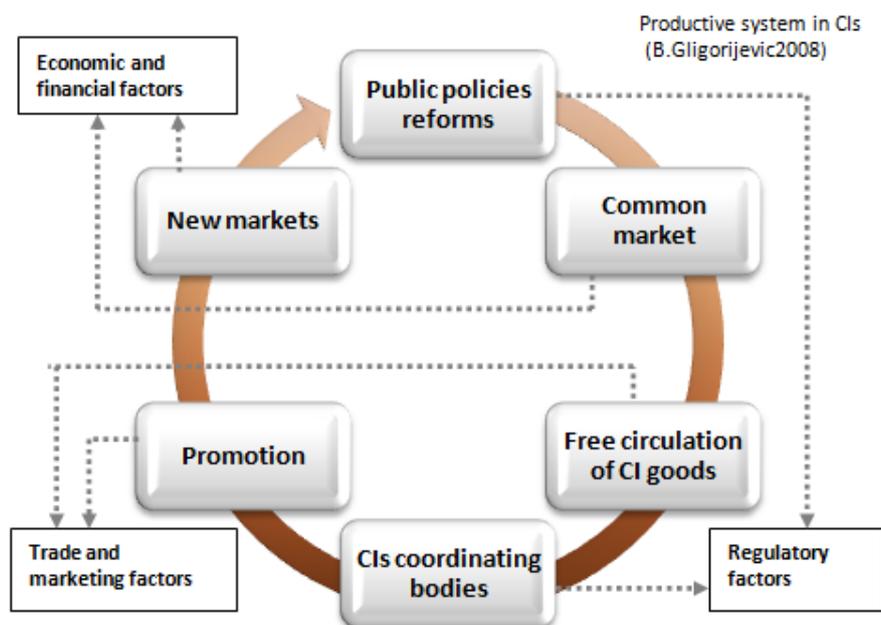
utilization of ‘multicultural policies’ and ‘integration’ through the market as shown on the case of Latin American countries in the ‘90s. He admittedly confirms difficulties coordinating cultural policies across national territories, and unequally developed markets. At the same time he has recognized the spontaneous ‘cultural integration’ in a newly created market space. He also warns about the possibility of reinstalling the proprietary role of the state if forced to impose new regulations in order to prevent monopolies set by foreign investments or protecting the rights of ethnic and minority groups.

“To guard against the risks of state intervention and the frivolous homogenization of diverse cultures by the market, it is necessary to get beyond the binary option between the two and to create spaces where the multiple initiatives of civil society can emerge: social movements, artists’ groups, independent radio and television stations, unions, ethnic groups, and associations of consumers, radio listeners and television viewers.”

Canclini 2001 in Hartley 2005 (p.102)

Suggested formula for reconstruction of ‘public space’ to ‘multicultural collective space’ via changes in cultural policies may be applicable for SEE. New cultural policies may lead to formation of a common market, allowing the free circulation of CI goods would boost the local economies. With the support of coordinating bodies, the promotion of CI products and services will lead to a better image and solid reputation, further extending the markets.

Figure 5. Suggested model for transnational productive CIs system in SEE



CREATIVE INDUSTRIES IN SERBIA

The Ministry of Culture in Serbia has recognized the importance of CIs capabilities in revitalization and recuperation of economy, cultural revival and development of local communities. The Ministry accordingly has created the Sector for Contemporary production, cultural industry and cultural relations. This department is supervising and analyzing the development of the following cultural activities:

- literature and publishing
- contemporary visual arts and multimedia
- music and discography
- performing arts and music performances
- cinematography

Apart from regulative function, the role of the Sector is to support the cultural activities of ethnical minorities and to expand the multicultural cooperation. Accordingly their aim is to develop the cultural activities and interaction in underdeveloped communities, and to widen the cooperation among Serbian communities in the region. Conversely the web site of the Ministry of Culture is poorly supporting these tasks, being only in Serbian language (although in Cyrillic and Latin alphabet), neglecting the multicultural structure of the local communities.

The predominantly state financed model of culture in Serbia exhibits the disproportionately developed CIs. This is mainly due to the governmental subsidies in the cultural sector over a lengthy period of time. Most of subsidized entities were not market oriented and have seized to exist or were privatized. In some sectors, like publishing or music, private initiatives have managed to overcome difficulties such as high cost of production, shrinking market, and poverty alleviation. In case of the crafts, the sector which was nearly extinct during the economic crisis of the 1990's, whose recovery was initiated with the boom of tourism and leisure industry in Serbia. The expertise in this field is saved thankfully to a small family businesses which were able to transfer the 'craftsmanship' and 'know how' to the next generation. Also the artisan crafts, which mostly derive from visual and applied arts, are currently being revived by the economic prosperity in the country providing new jobs and steady income for many artists.

According to Jovičić and Mihić (2006) the creative sectors in Serbia are listed in regards to their main activities (p.118).

Table 3. Sector framework for creative industries in Serbia (adopted from Jovičić and Mihić 2004, p.118)

area	branch group	Name of activity
	221	Publishing
		2211 Publishing books, brochures, music books and other publications
		2212 Publishing newspapers
		2213 Publishing journals
		2214 Publishing sound recordings
	222	Printing and service activities related to printing
		2221 Printing newspapers
		2222 Printing, not mentioned elsewhere
		2223 Bookbinding and finishing
		2224 Composition and plate-making
		2225 Other activities related to printing
	223	Recorded media reproduction
		2231 Sound recording reproduction
		2232 Video recording reproduction
		2233 Computer media reproduction
	722	7220 Software consultancy and programmes making
	744	74402 Other advertising and propaganda services
	921	Motion picture and video activities
		9211 Motion pictures and video production
		9212 Motion picture and video distribution
		9213 Motion picture projection
	922	9220 Radio and television activities
	924	9240 Newspapers agency

Since 2002 the Ministry of Culture, through the appointed Working Group, has been lobbying for the inclusion¹³ of cultural industries in the strategic documents for the economic development of the country. Noticeable is the absence of public recognition of CIs as the potential sector for development, although some cultural activities are already fully market oriented¹⁴. According to Jovičić and Mihić (2006) the CIs entrepreneurial forces in Serbia are small companies with 1 to 12 people, with the additional engagements of creative professionals on part-time, flexible or project contracting. The majority of CIs businesses 5% are in the publishing sector, while radio and television take up 24% of the sector. The software industry in Serbia is largely developed in a form of outsourcing to foreign companies and is not recognized as the product of creativity but service in IT industry. The

¹³ Culture industries and media have not been included in a strategic document of the Serbian Ministry of Science, Technology and Economic Development for the period up to 2010.

¹⁴ Advertising, architecture, crafts, publishing, software, music, multimedia services.

most profitable sectors in 2005 are the music industry¹⁵ and publishing of journals and periodicals. In view of the fact that there is no strategic plan for development of CIs sector in the country's economy and no cultural policy to define it, the immediate action is needed in order to catch up with the rest of the world. Especially since Serbia was a leader among neighboring countries in the film, music, and publishing sector for many years.

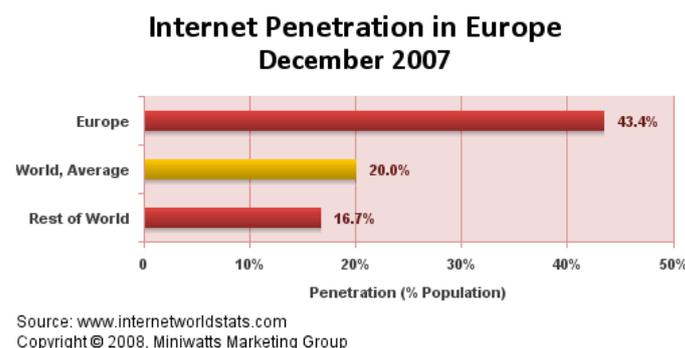
NEW TECHNOLOGIES AND CREATIVE INDUSTRIES

Some aspects of CIs are inseparable from ICTs, nonetheless the necessity to intensify communications and linkages is being the first prerogative for further development of CIs. According to the German Commission for UNESCO, NTs have a large impact on CIs:

“...the culture industries are related to the media and IT industries, which can likewise only be described as cross-sectoral economic complexes.” Fesel and Söndermman, 2007 (p.11)

Those countries that have created IT strategies and continually have been developing the computer literacy in schools and among working or senior population¹⁶, have the advantage of being strong positioned in the CIs sector. Their markets have reached the ‘mature’ stage, and CI represents a substantial part of their GDPs.

Table 4. Penetration of Internet in Europe and World (source Internet World Stats)

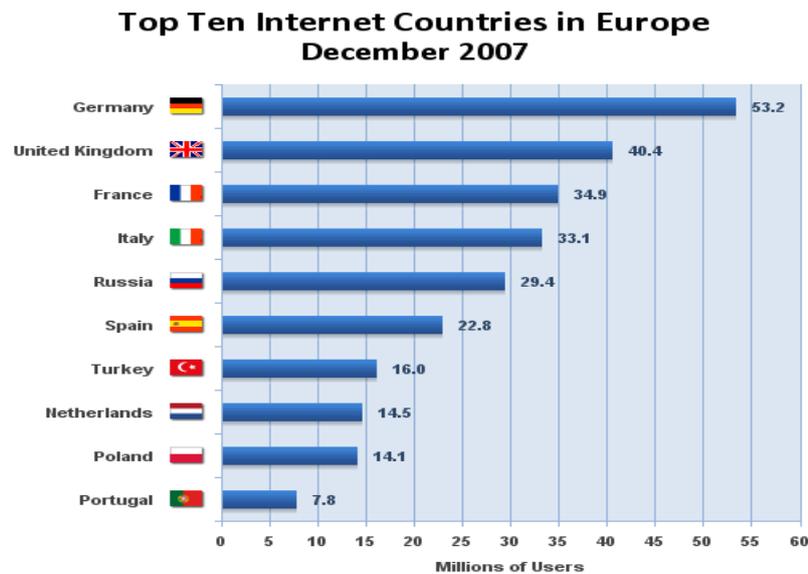


¹⁵ Sound recording and reproduction 17.28% net profit ratio, and publishing of journals and periodicals 20.23%.

¹⁶ Such is the case of Scandinavian countries where a very high computer literacy is achieved by widespread educational programs subsidized by their governments.

The best indicator for a level of acceptance of NTs in Europe is the number of Internet users and a type of communication connection used to connect to WWW. However the availability of broad band connections in Europe vary as it is not evenly distributed. The apparent disparity among European countries in ICTs development is present (North vs. South of Europe).

Table 5. Number of Internet users per country among top 10 in Europe (source Internet World Stats)



Source: Internet World Stats - www.internetworldstats.com
Copyright © 2008, Miniwatts Marketing Group

In Serbia, according to the latest research conducted by the Statistical Bureau of Serbia (2006) only 26,5% of households own a computer and 1,5% have a lap top (total 28%). At the same time only 18,5% of households in Serbia are using the Internet, in Belgrade 22,7%, Vojvodina 19,8%, Central Serbia 15,6%. In the rural area computers are owned by 18,8% households , in urban 31,6%. Over 700.000 people are using the Internet every day mostly for information search 68,5%, electronic mail 58,7% and online forums 23,6%. For the Internet connection mostly is used analogue modem or ISDN 84,5%, WAP or GPRS 13,5%, ADSL 4,5%, other 4,7%. While ICTs are widely used in the sector of cinematography and video, radio and TV sector (identified as the only creative sector on the list) is mostly used for administration, communication and has wide access to the Internet of 93,3%.

IMPACTS OF CREATIVE INDUSTRIES TOWARD LOCAL ECONOMIES

The impact of creative industries on a local economy is difficult to measure. However many authors agree (Porter 2000; Brown et al. 2000; King 1996; Kong and Law 2002; Pratt 2000; Zukin 1995 cited in Tay 2005) that it is a positive driving force for a 'social and economic renewal'. Since the economic growth of the local economy directly creates contribution to the governmental budget, which is later distributed to the culture via subsidies, the level of entrepreneurial ability and creation of sustainable businesses is essential for the proliferation of culture.

The lack of start-up finance, capital for expansion, scarcity of venture capital, knowledge and inflexibility of commercial financial institutions, as well as the monopolization of international markets by few multinationals are problems faced by CIs across the developed world, which make it even more difficult to be build up in underdeveloped geographic areas.

"The establishment of a creative milieu (networks, enterprises, and entrepreneurs) is frequently identified as the means of meeting development outcomes – a means to prosperity." Tay, 2005 (p.220)

CIs seem to adopt or to occupy different organizational forms and business models than other industries. The micro organizational form, team consisting of very few people or only one person, is specific for this sector. Time of engagement is also fractal, depending on projects time line, level of engagement and phase of the project to be engaged in. It was proven that creative teams are not performing at its best in large organizational structures. They pull their competitive advantages from creativity which is an intangible asset difficult to be shared by many. The vision shared by few, may impel the team to produce creative solutions, however strange these constructions may occur to the outsider.

According to the UNDP Creative economy report (2008) there is a considerable number of artists working for a large companies or corporations. However this is not a sort of arrangements where they are employed to work within the company in a corporate environment. They are engaged by 'agents' who mediate between businesses and 'creatives'. The creative economy has evolved in this way in order to manage the large amount of risk involved in cultural business. Especially when it comes to small and medium enterprises (SMEs) the fluctuations of the local markets are much strongly felt than the dynamics of the global economy.

The economic development of local communities largely depends, according to Florida (2008), on 3 Ts, those are namely:

1. “Technology” – research centres, universities, technology based companies.
2. “Talent” – attracting and retaining young, talented, educated people.
3. “Tolerance” – to create tolerable environment open to cultural diversity.

His advice to governments and municipal authorities is to “encourage creativity” by gathering talented and creative people through support and leverage of creative economies.

“The key to economic growth lies not just in the ability to attract the creative class, but to translate that underlying advantage into creative economic outcomes in the form of new ideas, new high-tech businesses and regional growth.” Florida, 2002

Table 6. Gross value added in CIs across Europe by OECD (adopted from Fesel and Söndermman, 2007, p.11)

Gross value added by creative industries in 2003

Country	Total billion EUR
United Kingdom	EUR 63 billion
Germany	EUR 58 billion
France	EUR 48 billion
Switzerland	EUR 8 billion
Austria	EUR 6.6 billion

Source: Michael Söndermann

A question arises upon the sudden acknowledgment of CIs in some countries, although their existence has a history since 1994¹⁷, what is the scope of this industry? According to the UNCTAD (UNDP Report, 2008) the economy and culture are ‘inseparable’ and part of a larger process of sustainable development of the local community. Although this may not be always recognized as such, therefore Landry (2001) explains it by ‘a decade of lobbying’ and realisation of “policy-makers even outside the cultural field” that culture serves as a resourceful potential for economic development. It may require the recognition of the ‘multi-faceted nature’ of culture and arts, the need for a new breed of cultural operators, named “creative entrepreneurs” by ENCTAD, able to transform ideas into CIs products or marketable services.

¹⁷ First mentioned in Australia in the report *Creative Nation, 1994*.

GLOBAL VERSUS LOCAL

Art and culture are by definition universal, but their market is paradoxically a combination of universal and local. Ever since the beginning of the XX century tendencies and explorations of different art forms, are losing more and more their local character and becoming universal, so it would be difficult today to extract and describe a specifically nationalized for example Serbian, French or Japanese artistic idiom. Although in this case a specifically national sensitivity remains still present.

That effect, enhanced by the global communication network, creates a real world cultural and artistic market. A Nam Jun Paik exhibition shall create the same impact in Tokyo, Amsterdam or LA, a Peter Brook direction will equally appeal to audiences in South America, Scandinavia, or in his native England. A new and highly successful cultural event, wherever and whenever it happens, resonates tremendously around the globe in a matter of days if not hours. Therefore, it seems that the modern digital communication and information tools with their ubiquity are best adapted to the promotion and marketing of culture.

With very few exceptions, like the artistic explorations in the domain of telepresence, webart, or virtual worlds, artistic and cultural products are produced locally in a given place and at a given time. Consequently, it is at the same time mandatory to make that product known universally, to compare its qualities with the mainstream of the world cultural production, and to attract the local audience to experience it. Accordingly, it seems that new technological tools should be used in a way that combines a global coverage and an essentially local reach. In other words, technical means should be devised in such manner to make them inform globally but attract locally.

Analysing the case of virtual museums it is noticeable that the digital content is becoming a very important addition to the exhibiting artefacts. The virtual exhibition of Эрмитаж (Hermitage) Museum¹⁸ in St. Petersburg, Russia is not competing with its counterpart on the museum's ground. Contrary to that, it is an attractive collection of narrative materials, pictures of the key exhibits and historical facts which depict very colourfully the exhibited objects. It provides the insightful preview of the treasures inside the museums walls, and attracts visitors from all over the world to actually step inside these buildings. It is an educational tool as much as promotional one. On the other hand the virtual display of the

¹⁸ <http://www.hermitagemuseum.org/>.

Louvre Museum¹⁹ has more of the exhibiting nature. It is a review of the visual themes. At the same time this virtual museum offers the interactivity as an additional feature. Creating an account the virtual visitor is provided with a virtual room called “My Personal Space” where he or she has no longer the strains of the curatorial mapping of artefacts. Virtual visitors can rearrange, reposition and play with the art pieces as they please. The digitisation of artefacts has induced a new form of creativity led by the consumer instead of being imposed as the final solution by somebody else. Finally, it is possible to enjoy the cultural heritage stored at the museums from wherever and whenever with the use of NTs.

GLOBAL FLOWS OF CULTURE

We can say that today’s cultural exchange processes are even more intensified with the inclusion of new technologies in that practice. However this process of amplification began before the beginning of techno era. According to Tom Standage, a technology journalist (cited in Mackay, 2004, p.66) the diminishing of boundaries limited by time and space began “not with the arrival of the Internet but in the Victorian era with the development of the telegraph.”

The process of circulation of cultural goods described by Mackay (2004) as the ‘global flows of culture’ today is increasingly intensifying. He states that one way to measure the outbound of cultural exchange is through:

- Quantity
- Value

Ever since seventies and throughout eighties of the last century there was a significant rise in cultural imports-exports from \$6,800m to \$38,500m (UNESCO, 1986 cited in Mackay, 2004) more accurately about a six fold. The blossoming of cable and satellite TV stations was the cause of this increase in trade of television programs. This augmented production and international exchange of TV formats was characterized by some as “the demise of national cultures”, evoking the need to strengthen local cultures, and others praising the “democratic nature of the free market and the benefits for viewers of greater choice”.

As telegraphs have endorsed the acceleration of information exchange at that time, the computers led to the exchange and flow of data. Ever since the digitalisation of cultural and

¹⁹ <http://www.louvre.fr/>.

artistic products took its course turning them in a data set, the rapid exchange process over the World Wide Web took place.

Social science recognises geography as a general denominator in defining a common culture of a certain social community. This may be more acceptable definition of human cultural communities rather than using the concept of nations since they require complex divisions within groups sharing a proverbial nationality being of mono cultural or multi cultural nature. With the use of ICTs the old boundaries are annulated and an emergence of a new cultural spaces occurred in a recent past.

CULTURAL SPACES

Nowadays is difficult to divide one cultural space from another. Approximately the finest division can be drawn by using the language and sphere of interest regardless of physical borders. The use of English language as the ‘lingua universalae’ has been widely accepted, although the rule of most widespread languages²⁰ remaining from the colonial era is still influential on the local level. The use of 6.912 languages according to SIL International (2005) although convenient for preservation of the local language in not expedient and leads to the use of a ‘global’ English which is widely accepted among 1,5 billion people²¹ around the World.

“English has become the medium of international economic, technological, and scientific communication. The millions of people learning English all over the world do so in order to participate in this global communication, not (with few exceptions) because they want to read Shakespeare or Melville in the original.” Berger,1997

General worries are expressed about the dominance of the English language over other languages on the Internet. Crystal (2001) recognizes a new linguistic form of English language adapted to fit the needs of the Internet users in e-mail and chats. This form, although freed of any linguistic rules is still understandable. It is also highly adoptable for a new mean of communication, such is the mobile telephony. This derivate of the English language is globally accepted as an international system of symbols and easily connects people even when they don’t speak the same language.

²⁰ Arabic, English, French, Spanish, Portuguese as a colonial heritage, Mandarin and Hindi as most numerous.

²¹ See APPENDIX III for top 20 languages, comparative list of native and second language speakers worldwide.

May we say that globalisation which begins with the connectivity of different geographical locations ends up with the diversity and richness of the local culture? There are few opposite positions on that issue. The stand point of the first one is supported by McLuhan's (1962) 'global village' theory. They enforce the freedom of choice, proliferation and diversification of cultural offers through local accessibility to global content. The second group consists of those that observe globalization as the process of 'cultural imperialism' and imposing of Western cultural values through cultural products serving mainly to interests of the USA. This process is according to Mackay (2004) diminishing the importance of local cultures, leading to homogenization and reducing diversity. The third group is more open to acknowledgment of both mention standpoints while recognizing the 'countervailing flows' in the areas of world music (classic and contemporary) from Europe (Russia inclusive), Africa, Asia and Latin America, television production of telenovelas and soap operas from Latin America, cartoons from Japan or Asia, films from Europe, Australia and India. Sinclair et al. (1996) consequently are recognising the world's division not by economic influence but by 'geolinguistic' regions:

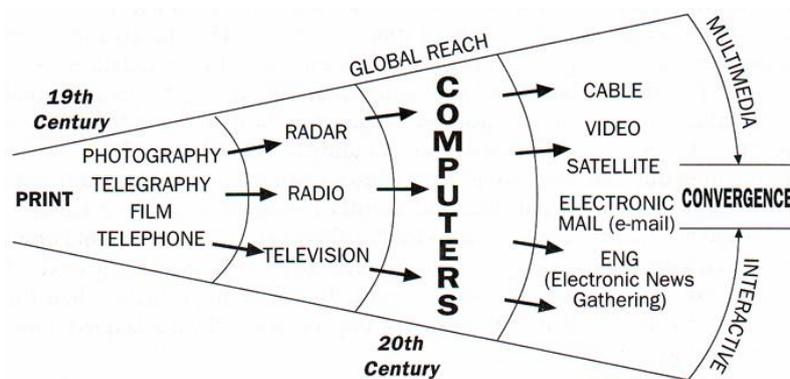
“...the world as divided into a number of regions which each have their own internal dynamics as well as their global ties. Although primarily based on geographic realities, these regions are also defined by common cultural, linguistic, and historical connections which transcend physical space.” (Sinclair et al., 1996, p.5)

It is rather interesting to observe the flows of cultural and artistic exchange of goods and products on the World map indicated in the above text. There we could point at several creative centres in the 'entertainment industry' that are dominating geographic regions with their productions. However it would be necessary to measure the consumption of those cultural goods on the regional and local level. So far the distribution model for the cultural content was the 'push' economic model, imposing readymade products on the market. In the future, with the help of new technologies as a new distribution channel it is expected that the demand of the local consumers (on demand) will determine which cultural products will be distributed. By changing the economic model from 'push' to 'pull', will make it possible to instantly measure through sales orders the attractiveness and potentials of an artistic and cultural formats.

COMMUNICATION CHANNELS OF THE DIGITAL AGE

Technological changes induced by the introduction of the digitalisation have a deep impact on communication systems. As Watson (1998) explains every “technological change in the field of communications” could expose changes created around the globe. The convergence of two separate systems telecommunications and broadcasting led to new additions such as: telephonic, televisual, computing, games-playing facilities creating a ‘wired-world’ which became ‘limitless in scope’.

Figure 6. The advance of media technology (Watson 1995, p.27)



Negroponte (1995) describes the transition from “industrial age to information age” as the process of the past pointing that we are passing into a “post-information age” where the “space and time” are becoming irrelevant. He defines television networks as the “distribution hierarchy with the source” from which the signal originates and is further distributed to “many homogenous sinks”- receiver points. Opposite to that process in today’s computer networks the source and the sink are the same but may be totally different from another of its own kind, whereby they might not even speak the same language (in regards to different software and IT standards).

“We can think of protocol as meta-standards, or languages to be used to negotiate more detailed bit swapping methods.” Negroponte, 1995 (p.208)

The equivalent in the real world would be a meeting between two strangers. First thing they would negotiate is the language which will be used for further communication. Hopefully none of them will speak a dead language, as that would make any dialogue impossible.

Lorimer (1994) historically divides societies by the type of communication to oral²², literate²³, electronic oral²⁴, electronic audio-visual²⁵ and electronic textual-numeric²⁶. Latest is described as the “least social communicative form” being conducted via computer and telecommunication systems. But the situation has changed significantly ever since he wrote this, the emergence of social interactivity on the Internet, formation of interest groups and exchange of relevant data lead to creation of virtual communities (Rheingold,1993).These communities have reinvented the use of non-verbal communication.

As MacBride et al (1980) explain the communication may be an “individual and collective activity embracing all transmissions and sharing of ideas, facts and data” and its functions are:

- “Information
- Socialization
- Motivation
- Debate and discussion
- Education
- Cultural promotion
- Entertainment
- Integration “

MacBride et al,1980 (p.14)

We can conclude that cultural and art products can have the best use of proliferation of various digital communication channels. The fusion process involving Internet, mobile telephony and television is providing new opportunities and at the same time facing great challenges. Which communication mean will become dominant is the question that is bothering leaders of communication industries. Weather the right decision would be to invest into the infrastructure (one of the three mentioned carriers) or into the technology standard development, a platform which would merge all three into one.

²² Ancient Greece.

²³ Roman Empire.

²⁴ Radio and telephone.

²⁵ Television.

²⁶ Computers.

Some authors already favour the Internet as the predominant mean of future communications. Negroponte emphasises to the importance of Internet as a “massive and pervasive global network” from which lessons could be learned. He indicates that:

“Broadcast TV doctrine has all the dogma of the analog world and is almost devoid of digital principles, like open architecture, scalability, and interoperability.”
Negroponte, 1995 (p.181)

The indication is that the change of TV networks is inevitable, although slow at this point, if it would to keep up the pace of development of mobile telephony and Internet. However it will not be an easy task to denounce the importance and influence of television. According to Vuksanović (2007, p.56) “technical innovations lead to surmounting of limitations of contemporary television” and generally lead to a communication dialogue or information exchange. The phenomenon of television is well explained by Fidler:

“Twenty-five years ago, electronic media were confined to broadcast radio and television....hardly anyone living today is capable of escaping this electric news blanket that now covers the globe.” (Fidler 1997, p.4, p.100)

The author Dona Kolar-Panov (2005) depicts the technological development as the influential factor in escalation of cultural exchanges. She is using a television media in South East Europe (former Yugoslavia), although in three different forms: cable, satellite and terrestrial broadcasting, as an example for “global influence” on the local media.

“There is no doubt that because of technological development and the globalisation of the media cultures have become more connected. As their development becomes more integrated globally and as cultural exchanges intensify over time, at the core of global media are the transnational media. Also, as the world becomes more integrated economically and culturally, it has become more difficult for local media to stay away from the global influence.” Kolarov-Panov, 2005 (p.79)

The ‘digital revolution’²⁷ already took place in the 1990’s (Herman and McChesney, 1997) when digital transmission overtook the dominance over analogue. But at that time the Internet was not perceived as the place of battle between corporations and users for a freedom of

²⁷ Intensified digitization process is under way in many countries covering various fields (COE Herein, I-net). Currently the literature funds of the National Library of Serbia are undergoing the digitization process.

information exchange and free access to content. Even the wildest visions were not able to predict the future of new marketing forms that will emerge with the NTs. Today, the Internet is recognized as the opposing power to the dominance of the global media industries, and a corporate consumer-oriented profit making polygon.

DIGITIZATION - COURSE OF ACTION

Throughout Europe the launching of national digitization programmes took place over the last decade. Initiation, coordination and standardization of programmes were the main objectives at the first stage of this process, further on continuing with the evaluation of tools and techniques for image capture and text conversion, bibliographic description, document management and the provision of remote access.

The largest Pan European project - The European Heritage Network (HEREIN)²⁸ is a permanent information system combining government departments responsible for cultural heritage under the umbrella of the Council of Europe. Since it was set up in 1999 the network has become a reference point for government bodies, professionals, research workers and non-governmental organisations active in this field. The project consists of three sections:

- The European Heritage Network - permanent information system focusing on national architectural and archaeological heritage of Europe.
- Thesaurus - multilingual lexicon of standardized terminologies in architectural and archaeological heritage.
- Heritage Discovery – Internet location with the purpose to host virtual exhibitions of European cultural heritage.

The idea behind the Herein project is to compose the organization among the countries of the European Council with the purpose to preservation of cultural heritage, enhancement of its values and at the same time to create the policy frame work for national governments.

CULTURAL POLICIES IN SEE REGARDING NEW TECHNOLOGIES

Regarding the cultural policies on adoption and use of new technologies in particular countries of SEE, it is noticeable that there are huge inconsistencies. The level of governmental involvement is dissimilar and greatly depends on the development of the

²⁸ <http://www.european-heritage.net/sdx/herein/>.

communication grid. It is expected that commercial progression of ICTs and larger commercialisation of communication industries will lead to development in cultural sector. Likely is the occurrence and immediate foundation of new institutions offering digitized cultural contents such as: e-libraries, audiovisual archives, virtual anthologies, virtual presentations of cultural heritage and similar.

Concerning recent policy issues and debates in several countries of SEE and their neighbours, the table with comparative analysis of projects and actions regarding embracement and implementation of new technologies is presented.

Table 7. New technologies implementation policy and actions in few SEE and CE countries

<p>Serbia</p> <ul style="list-style-type: none"> • Working group for digitalisation of heritage appointed by Ministry of Culture (2007). • Internet publication - <i>GeoCultural Map of Serbia</i> (Institute for Cultural Development). • European Heritage Network (HEREIN) - digitalisation of tangible heritage. • Digitisation of National Library's funds – over 2 million books. 	<p>Romania</p> <ul style="list-style-type: none"> • National Culture Fund - implementation of new technologies in cultural life. • Nationwide IT network of public libraries - strategy of the Ministry of Culture to increase reading levels. • Building the IT infrastructure. • Digitalisation of the cultural heritage. • E-knowledge.
<p>Croatia</p> <ul style="list-style-type: none"> • Cultural Council for Media Art • Multimedia Institute - CLUBTURE Network (advocates for new cultural policies, at national, regional and local levels; initiation of regional cooperation and education programmes). • Media project http://kulturpunkt.hr • Periodical - <i>Magazin za hakiranje stvarnosti 04</i>. • ICT companies supporting culture through sponsorships and donations. 	<p>FYROMacedonia</p> <ul style="list-style-type: none"> • Project "Macedonia - informatics country" – free Internet access. • Ministry for Informatics (or Information Technology) purchased 50 000 computers for schools. • VAT for ICT equipment reduced from 18% to 5%. <p>Announced policy in 2006:</p> <ul style="list-style-type: none"> • Computer for every pupil in elementary and high schools. • Free computer literacy training for the population. • Free Internet access for every household. • 5 000 students in informatics studies (500 with government's scholarship).
<p>Bulgaria</p> <ul style="list-style-type: none"> • Project "Community Development and Participation through the <i>Chitalishte</i> Network" (Ministry of Culture and UNDP); • 25 Internet centres. 	<p>Hungary</p> <ul style="list-style-type: none"> • National Development Plan (2007-2013). • On-going telematic development of the public library system (awarded ca. euro 46 million from the EU Structural Funds).

- Computer literacy courses.
- Diminishing information inequality among citizens.
- Creating the network of public libraries, museums, art galleries and media; offering rich multimedia resources complementing to educational system as "self-learning" method.
- National Culture Fund - Web page of Bulgarian music culture and authentic folklore.
- National Music and Dance Centre - 6 educational concerts of the "Ensemble for electro-acoustic music - EEM".

Slovenia

- National Programme for Culture - increased use of information technology in the cultural sector.
- Digitalisation (continuous) of public libraries and the national library.
- National cultural portal.
- Electronic archives of significant cultural contents available on the Internet.
- Music information centre.
- Network of 15 multimedia centers (1.3 million Euros).
- Inventory of cultural heritage.
- Uniform information system "books on the market".
- Digital Slovenian literary heritage available on the Internet.
- Digitization of working processes of public institutions from the field of cultural heritage protection.

- Digitization in Hungarian culture led by the Neumann House.
- National Audiovisual Archive (NAVA) - legal deposit archive for the public and commercial television and radio channels.
- National Digital Archive (NDA) - over 340 000 records produced by 61 partner institutions.
- Digital Literary Academy - digitized oeuvres of contemporary writers, 29 000 works by 63 authors in 2007.
- MEK project embedded into the National Széchényi Library - virtual anthology of Hungarian literature, over 5 200 items.

Albania

- No specific program or policy.
- Digitization of library system.
- Traditional music published on CDs.
- Marubi Phototheque.

NEW AGE MARKETING

The new age marketing can be defined by three key words: mobility, accessibility, interactivity. What is known to us as the traditional marketing is shifting toward boundaries of science fiction, personalized offering adjusted for specific consumer's profile, their sphere of interest, activities and life style and most importantly at the 'time of need'. Scott (2007, p.7) portrays it as a perfect tool, "...Web marketing is about delivering useful content at just the precise moment that a buyer needs it". He further asserts about the new way of approach available through the Internet marketing:

"But what all the new Web tools and techniques have in common is that together they are the best way to communicate *directly* with your marketplace". Scott , 2007 (p.12)

Today we can create specific product for anyone's taste by simply tracking his path on the Internet highway. This technique is not exclusive to the Internet only. It is applied also to a real-time data coming from radio receivers. The frequency which is used by a particular consumer may be monitored and used as trigger to post a suitable advertisement on the billboard by which the consumer is passing by. This 'smart sign technology' is applied by Smart Sign Media of Sacramento, California for implementation of targeted marketing in the outdoor media. What is interesting about this technology is that cultural products consumed by the individual are actually used as primary data to determine his profile. In this case the radio station the person is tuned to, or more precisely the type of music the station is featuring is determining his or hers taste. This demographic indicator is then used to deliver the appropriate advertisement for this particular consumer. Similarly to that the Internet allows open, interactive, access—as opposed to the one-to-many nature of broadcasting systems. For that reason Scott (2007) emphasises about the efficacy of Web based direct communication with consumers.

VIRAL MARKETING, ONLINE FORUMS, BLOGS, PODCAST

The viral marketing is more about free advertising than paid marketing. If the content is rated by people as 'highly interesting' regarding its originality and creativity, they usually forward it to a number of friends and acquaintances which on their behalf send the material further to

their circle of associates, which continue the course of this action, creating a 'snowball effect'.

A word-of-mouth (WOM) marketing created in online environment is a very powerful promotional device:

“WOM or particularly electronic WOM is a very efficient way to reach individuals and engage them in a productive communication process which is beneficial to both parts: the information initiator and the receiver.” Gligorijević, 2008 (p.11)

Gladwell (2000) suggests that the most successful way to engage the public into WOM process is to “create a community around them” where the expression of viewpoints, ideas and values is freely swapped and where “beliefs could be practical, expressed and nurtured”. Carl (2008, p.225) explains the benefits of engagement in this type of opinion exchange in the process where “information is filtered by trusted peers thus saving time and reducing risk and uncertainty in making decisions relevant to people’s everyday lives”. Information search on the Internet is for a majority of people the ultimate tool of exploration providing instant information and the guidance at the same time, on which Scott elucidates that:

“Online forums, viewer reviews, and opportunities to post comments provide valuable information by and for site visitors.” Scott, 2007 (p.158)

The online forums feature a friendly environment where people feel free to express their thoughts without being censored, and consequently are an excellent source of information. However, forums are rather small virtual communities and have limitations of their reach to those that are active participants or passive regular visitors only reading comments of others. As Potts (2007, p.361) notices that “not everyone is going to just read blogs and niche forums all day” it is clear that they hardly have the outreach even close to any mass-media.

WORD OF MOUTH

“Word of mouth” phenomenon also known as “buzz marketing”, “word-of-mouth”, “customer talking”, is regarded as a type of a social media marketing (Rosen 2000, Dellarocas 2003, Vogt and Kaplanidou 2003) which occurs on the Internet and becomes a new powerful tool for marketers.



Contrary to forums, blogs are considered by Mathieson (2005, p.183) “an incredibly affordable way to communicate with hard-core fans and customers” as they allow easy access to closed circuit groups not susceptible to traditional advertising.

Podcasting is an interesting way to distribute a multimedia content over the Internet. The technical capabilities to allocate a certain audio content knowing what is in the recording, and to eventually update it upon a new release, are according to Scott (2007) advanced technique for:

“...producing content on specific subjects catering to distinct audiences... A podcast show is available to a potentially worldwide audience, allowing millions of people the opportunity to create shows and listen to them. ” Scott, 2007 (p.69)

It has triggered a new genre a ‘self produced shows’ which are easily made with the use of digital equipment as audio or video material (vlogging). There are ‘no barriers’ for distribution of this type of content, and it is highly obtainable on the Net.

“...we’re talking about a world where everyone can have their own narrowcast television or radio show, produced at a live event and available to anyone, anytime.” Mathieson, 2005 (p. 182)

This is a double edged sword as it is difficult to monitor the content of such widespread materials. New modes of supervision of content abuse on the Internet should be created in order to prevent unwanted social conduct such is the distribution of pornography or copyrights infringements in the virtual public space.

“The FTC and other law enforcement agencies throughout the U.S. and the world will need to work collaboratively and leverage technology to efficiently and effectively

PODCASTING

According to the New Oxford American Dictionary, a podcast is "a **digital recording** of a radio broadcast or similar program, made **available on the Internet** for **downloading to a personal audio player**," but the generally accepted definition has expanded to include **video** as well as **audio**. Originally derived from a combination of "broadcasting" and "iPod™," the word was declared "word of the year" when it was added to the dictionary at the end of 2005.



police an ever increasing number of media sources that host advertising.” Federal Trade Commission, 2008 (p.9)

The market rules on the Internet are being changed, the control of the cyberspace is currently being imposed by political and economic forces. The free nature of the World Wide Web is being constrained by marketing rules. However these rules will be different than those forced by advertising moguls of the mass media. The access to target groups of interactive citizen consumers and a number of ‘eye-balls’ will be the source of revenue rather than an advertising space in the virtual reality (VR).



METHODOLOGY OF THE RESEARCH AND FINDINGS

This research is focusing on the current level of usage of new technologies in the field of culture and arts, specifically in Serbia and other European countries, mostly in Central and South East and East Europe. The collection of data was carried out over a lengthy period of time. Through triangulation process of comparing information from secondary sources, findings of other authors and immediate personal findings the results are laid out in three stages. First part is dedicated to analysis of available data from reliable and academic sources. It is an up-to-date overview of recently conducted studies within the same field of research. The next section is discovering how the Internet marketing is applied in cultural sector in Serbia, via in-depth interviews with ten professionals from cultural institutions. Last module of the research is the quantitative survey, ascertaining the level of utilization of NTs in communication with audiences and promotion of art and culture among Serbian and associated organizations from the region.

The findings of the qualitative research carried out in Serbia with the technique of in-depth interviews with relevant cultural operators, managers and artists about the use of new technologies are supported with the results of the quantitative study. We find Serbia as a relevant case country for the region, where managers and cultural operators apply NT in a similar way like their colleagues in most of the ICTs developed countries. However the limitations come from the user's side (consumers of cultural products do not have wide access to broad band connections) as the development level of infrastructure is low.

The quantitative research is allocated to international cultural and art professionals, from the region whose target audience is in Serbia, although they might not be specifically located in the country. It was conducted via Internet as one of the main channels of digital communication. The questionnaire was designed according to the findings of a qualitative survey, combination of desk research and in-depth interviews. The aim of the study is to find out their perception of new communication channels for interaction with their audience, divergence from traditional ones and level of applicability to the content they are creating.

Findings of the quantitative study are showing that the use of NT is relative to the technological development of communication industry in the country, penetration of ICTs and widespread of hardware, and type of Internet connection.

The full report of the qualitative study is in Addendum with explanations and statistical display of findings.

SURVEY DESIGN

The design of the study is a combination of qualitative and quantitative tools. It started with a desk research followed by a number of in-depth interviews and a quantitative survey.

At the first stage of the research I have gathered a variety of data related to the subject of the research. The intensity of Internet penetration in Serbia, the number of Internet user, sales figures of ICTs equipment were the starting point and the key elements of this study since they are defining the level of technological development and communication infrastructure of Serbia. The main objective was to collect the most accurate data. This turned out to be very complex task since even business sector in Serbia is not relying on official data, while using mostly projections based on predicted growth rate. Additionally, it was very difficult to define 'the body of users' since during the last Census in Serbia in 2003, the data about the 'computer literacy' was not collected.

The second stage of the research was based on a number of in-depth interviews with professionals²⁹ from the fields of arts and culture. The intention was to cover the largest possible aspects of cultural production and artistic fields, which turned out to be a challenge. Many artists although consider the Internet as a very important information source do not use it for the promotional purposes. The search was focused on those professionals that use the Internet as a promotional tool and can explain the challenges of working with NTs. The discussion guide was designed in order to provide an information about their perception of new technologies, if and how they use them in their work, are they considered to be useful in artistic and cultural field, how much do they apply the Internet marketing for promotion.

The third phase of the research was concentrated on quantitative aspect of the methodology. It was created as an online survey. The questionnaire was posted on the Internet and the sent out invitations were directly linked to a questionnaire. The list of contacts originates from several sources namely: Ministry of Culture, University of Arts, other cultural institutions in Serbia and author's personal contacts. A large number of cultural and artistic institutions and organizations were invited to take a part in this survey, considering that they already have a web site, blog, forum or mailing list. Only a small number of artists participated as their contacts are not commonly available or they did not consider this survey as relevant, since they do not use the Internet for publicity. The response rate was proximately 20% of sent out

²⁹ List of names and professions available in the Interviews section at the end of the text.

invitations. The initial response rate was even higher, however many respondents did not fill up the questionnaire completely. Skipping questions has caused the immediate classification as a 'partially filled questionnaire' and removal from the survey listing by the software. The high response rate can be explained with the fact that the professionals from the field of culture and arts are cooperating at much higher level than in any other industry. While in other industries people working in different companies or organisations within the industry are considered to be direct competitors, in this field they are considered as a fellow colleagues and the relevant information might be shared among them freely. This is due to a fact that many projects are done with joint efforts, as co-productions or cross-border projects. At the same time the strength of any project can be measured by the number of collaborative bodies. The level of cooperation implies that there is a supportive culture developed among them. Final report is showing that the level of NTs usage, and attitudes toward NTs in the field of culture and arts would not differ even if the sample size was larger.

USE OF INFORMATION COMMUNICATION TECHNOLOGIES IN SERBIA

The figures of PCs sales in Serbia are showing that during the first quarter of 2008 the increase of 78% occurred, comparable to the same quarter last year (Anon, 2008). Findings are also showing there are no official figures in regards to the level of ICT dispersion in Serbia. Most of them are only projections, while the business sector is more closely monitored. The projections are related to the telecommunication infrastructure, namely of Telekom Srbija³⁰ the sole provider of analogue telephony in the country. According to the director of Service Sector of Telekom Srbija, Mr. Igor Jecl (Anon, 2007) there are 600.000 households in Serbia with the dial up Internet connection, 90.000 with the ADSL, 80.000 with the cable modem, and 10.000 with the wireless networks. Multiplied with at least 2 Internet users per household, adding a number of pupils and students that use IT facilities in schools and universities, and business users or employees using the Internet at work he calculated the number of nearly 2 million users or 25% in Serbia.

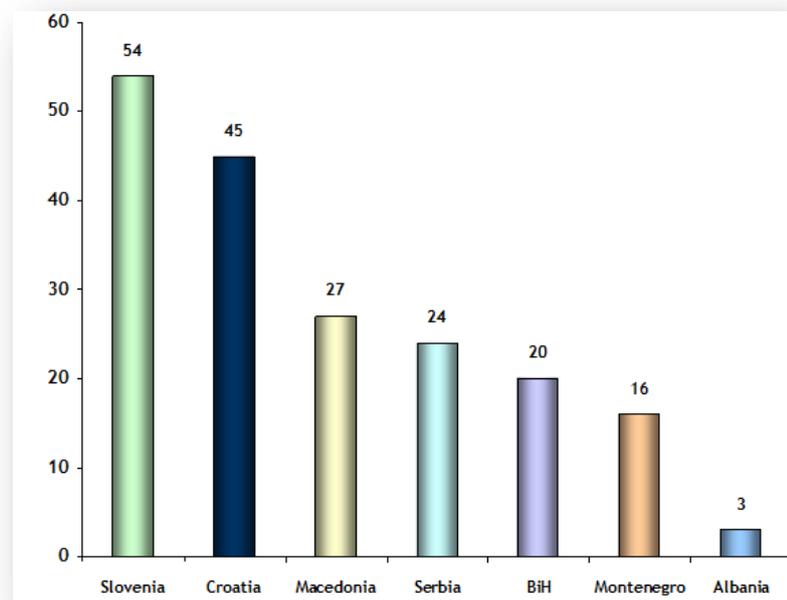
A research body of Centre for Research of Information Technologies of the Belgrade Open School (CePIT, 2006), conducted a survey about the Internet penetration in Serbia³¹ in 2006

³⁰ Telekom Srbija ownership structure : 80% JP PTT Srbija (Serbia) and 20%OTE Hellas (Greece).

³¹ Serbia excluding Kosovo province which is under the UN administration.

with a sample of 1076 subjects aged 15 and above. According to their findings there was a rapid fivefold increase of Internet from 1999 to 2006. Almost 33% of households in Serbia have at least one member that is using the Internet, accordingly 53% in Belgrade, 31% in Vojvodina and 25% in Central Serbia. In a general population sample there are only 24% of Internet users, by which Serbia is lagging behind Slovenia 54%, Croatia 45%, FYROM 27% while being ahead of Bosnia and Herzegovina 20%, Montenegro 16%, and Albania 3%.

Table 8. Internet penetration in the countries of the region (adopted from CePIT 2006, p.7)



The majority of users, more precisely 84 % of them, are using the Internet from home, while 26% from work or 12% from schools /universities, 9% from Internet cafes, 2% use the access to free Internet at a public place, and 5% from other place. Majority of Internet users are using dial-up modem 77%, cable modem 14%, ADSL 9%, wireless 4%, mobile phones 4%, ISDN 1 %, and 1% some other type of access.

In Serbia the use of Internet was boosted from 2002 onward, with almost 70% of users joining the WWW. From the body of current non-users of ICT, 52% intend to start using it in the future. The most frequent reason for searching the Net is the music, followed by education, science, travel and tourism, computers and technology, art and culture, sports, business, health and medicine, etc.

FINDINGS

A very interesting conclusion derives from this data, that the art and culture are very common reason for web search at the same frequency as sport, business, health and medicine, while only slightly less than travel and tourism, computers and technology. This shows that new patterns of social behaviour, related to Internet practice, are emerging in Serbia. There is a large body of potential audience which searches the Internet for information and is open to new communication practices. This channel of communication may be used to recruit and attract new audiences, or to increase the awareness about certain cultural institutions, hence retrieving the attention of the potential visitors.

However revealing this research is, there are several comments reading the methodology that needs to be added at this point. The 1076 respondents is a very small sample, in order to qualify as the research of national proportions. The samples' age break down quotas are not presented to readers in the published version and therefore it is not possible to methodically analyse results by the age groups and gender. Demographic data is also missing as well as geographic dispersion of the respondents.

Recently another research conducted by Politika³² and Faktor Plus (Anon, 2008) among Internet users in Serbia is showing that 57% of respondents are predominantly using it for news and information search, music downloads 19%, online games 12%, blogs 10%, chatting 10%, film downloads 7%, Internet radio 7%. A high level of social interaction through online gaming, blogs and chats is showing that the virtual communities currently existing are becoming a popular ground for the new type of Internet marketing. This type of marketing, existing in the virtual environment is called the electronic word-of-mouth, and generates a new social phenomenon. The phenomenon is identified as referral of audience by recommendation, advice or approval within the virtual social community.

³² Politika is the oldest newspaper in Serbia.

NEW TECHNOLOGIES IN CULTURAL SECTOR IN SERBIA

New techniques – new creativity

The qualitative research conducted with the use of in-depth interviews among artists, cultural operators and professionals has given their personal overview regarding the use of new technologies in their respectful organisations and professions. NTs are differently perceived by each individual. For some, any electronic communication equipment (computers, mobile phones, PDAs), is considered to be ‘new’ in technological sense, while for others it is the latest edition of an IT equipment that improves productivity and accuracy of working processes.

The survey covered several sectors of cultural industry in Serbia: film and video production, visual arts, video arts, music, publishing and few key cultural institutions: Cultural Centre of Belgrade, Youth Cultural Centre of Belgrade and Ministry of Culture.

Film and Video production

Film critique and film program editor Nebojša Popović

In the film and video production sector, Mr. Nebojša Popović a well known film critic, was interviewed. Currently with the film department of the Radio Television of Serbia³³ and the editor of the film section at the Belgrade’s Cultural Centre. He perceives the development and adoption of NTs in the film and video production as a very fast process. The reason is that a use of the latest technological features is considerably improving the quality of production, lowering the cost and creating profits. In his own words:

“What we are using today as standard equipment once was a science fiction. We are working today much faster and with lower margin of error, thanks to the technological advancements. These new technologies are dictating the new aesthetics, new way of thinking, new sensitivity and sense of reality. They are offering the virtual reality.”

At the same time he points at differences in perception of cultural products depending on the channel of distribution. The quality of film-shows projected in movie theatres from the 35mm film tape and a digital version of the same film from a DVD is very different. They may create two completely different impressions of the same film. Although the digital version is

³³ Radio Television of Serbia, national television program; (<http://www.rts.co.yu/page/home/ci.html>).

allowing many copies of the same quality and high market penetration, its features are not as impressive as the 35 mm on the wide screen at a theatre preferably combined with the Dolby stereo sound.

The promotion of film and video production has advanced greatly with the possibility to use multimedia materials online. Today film trailers are available on the Internet and this gives the audience a unique opportunity to preview films. On the other hand it also creates a direct competition to film theatres, as 'on demand' business model might directly cannibalize the movie theatre's audience. At the same time the piracy issue is being raised. While in Europe the piracy hardly exists any more, there are still some sources³⁴ and markets where piracy operations find a fertile ground. This is the case with SEE, in some countries³⁵ is still possible to buy illegal copies on the streets. Motives are different, some people cannot afford the price of the theatre ticket and prefer to buy few DVDs instead. Others may be too lazy to go to a theatre, or prefer to watch movies at odd hours when theatres are closed. About the root of the digital piracy other authors say:

“There is a mix of reasons people and companies – and countries – do or do not pirate music, movies games and software. They include culture, attitudes toward big businesses, laziness, convenience, sense of fair play, and that ever-elusive sense of right or wrong.” Gantz and Rochester. 2005 (p.229)

Popović continues that the piracy affects small national cinematographers too. Their movies too are illegally copied and sold for less than a cinema ticket. Sometimes a movie might be available on vendors on the streets months before it has its premiere on the silver screen of a local movie theatre.

Markets are oversaturated with blockbusters and there is a growing market niche for independent movies more specifically for European films. In Serbia the audiences are well informed about the European film production, as Popović explains, they carefully search the Internet for ratings before deciding which movie to see. Small producers do not have the financial abilities to promote their movies at the large scale on the Internet. Their promotion is based on free expression of thoughts on the Net (blogs and forums), where the word of mouth rules.

³⁴ Bulgaria is the second largest, after China, source of pirated goods and black listed by International Intellectual Property Alliance (IIPA).

³⁵ Generally in SEE countries the piracy is deleted from retailing channels, however not completely extinct from grey economy's market segments.

Publishing

Manager and editor in chief Zoran Hamović

The representative of the publishing sector in Serbia is Mr. Zoran Hamović³⁶ manager and editor in chief of the independent publishing house Clio³⁷ from Serbia. Clio was announced in 2003, at the International Book Fair in Belgrade, as the ‘publisher of the year’.

Mr. Hamović warns about the infatuation by technology, that at this point the human society is only learning how to use the NTs rather than utterly employing them. Books, as the most wide spread media is being over shadowed by electronic publishing. Good sides of electronic publishing are low production cost, speed, and the type of distribution. It is time and money saving for a publisher and for the consumer too. The cost of printing and distribution are very high compared to the electronic text, which may be instantly distributed once the book is finished. Another feature of the electronic materials is the search option, something that is overwhelming when using a printed version. On the other hand the book is still a reliable and recognized source, while the Internet sources have not yet created the criteria for legitimacy. The Clio has launched already some electronic materials: the textbook for music students with recordings of exercises, an interactive multimedia addition to a magazine and such. Unfortunately a multimedia project of any scale is too expensive in comparison to a printed book. The danger of piracy is hanging over any electronic edition, once the first copy is on the market there is no way to control how many copies will be made. Since the market in Serbia is very small, there is no profit for a publisher in the electronic publishing sector.

The web site of the Clio Company is expressing the company mission, informs the readers about new editions and most importantly allows quick access to purchasing order. Since in Serbia there is still no fully developed and affordable system of Internet payment³⁸, they use the arrangement of ‘payment on delivery’. A courier service is not increasing the cost of the books, since this cost is annulated by the discount in price when ordering directly from the publishing house. Regarding the promotional activities, they have the mailing list of 12.000 contacts to which they regularly send out information about their latest editions including some parts of the text (up to 30% of the book) as a preview. A difficulty in corresponding with their customers by e-mail is the dial up connection type used by majority. This limits the size of the attachments and requires longer downloading time.

³⁶ <http://www.kultura.sr.gov.yu/?p=710>.

³⁷ <http://www.clio.co.yu/>.

³⁸ Currently only one bank in Serbia provides this service to local businesses and their charges are too high for SMEs.

Electronic publishing has introduced a new model of reading. Younger generations of readers are searching for information rather than for the hidden hints and allusions, therefore new editions are adapted for this type of consumption. The attention span of readers is short, they want an instant access to information or they will switch to any other electronic media. The competition among media for consumers' attention is huge as they are turning to be more and more 'visual' in order to catch the audience's eye. Books are being refashioned in order to provide a colourful content with instant information.

Inevitably a publishing house needs to create strategy for electronic editions and find ways how to be competitive on the market. However at this point this is still not feasible in Serbia due to mentioned barriers to entry to this market segment: low Internet penetration, poor communication infrastructure, shortage of financial service providers for Internet payments.

Visual arts

Artist Miško Pavlović

Mr. Miško Pavlović³⁹, the visual artist and professor at the University of Arts. Previously living and working in France, currently in Serbia teaching at the Faculty of fine arts in Belgrade. Apart from painting he is also engaged in various artistic projects. Most recently he conceived an artistic project with his group Topiary⁴⁰ Art Trust focusing on 4E principle: "Estetika, Etika, Ekonomija i Ekologija" in English Aesthetics, Ethics, Economy and Ecology.

Visual artists are using utility graphic programs, especially for 2D and 3D works. They are a necessity as well as a great help in the creative processes. While working in a team of several artists, a personal computer is considered to be an additional member of the team.

Mr. Pavlović doesn't have his own web site, but his works are included into several virtual galleries. He considers the Internet as a very important cultural space, very suitable for artists to display their works and inform about their projects. Nevertheless he is very sceptic about the contact between the artistic piece and the observer in the virtual surrounding. According to him, what is missing is the artistic aura of the art piece, something that can be only experienced in a direct contact with the art. Some art pieces might be very photogenic and seductive as a digital image, while in reality the situation might be the opposite. He doesn't perceive the digital media as a threat, what virtual images are lacking is the 'notion' that

³⁹ <http://www.serbiancontemporaryart.info/umetnici.php?lang=1&id=69>.

⁴⁰ The art of creating sculptures from clipped trees and shrubs.

every art piece creates in our minds. People will continue to visit galleries, as a reason for going there is the initiation of the sensation triggered by a direct contact with the art piece. This feeling is leaving people breathless. When observing the *Raft of Medusa* in Louvre people are mesmerized by its size, and the atmosphere of the picture. This kind of infatuation is not possible to be achieved with the digital image, as the magnitude, ambience, and vibes from the art work are not being captured.

The Internet is providing useful information, but the essence of things remains hidden. Since the art works are communicating with the audience on the emotional and rational level, every observer has a personal experience with the art piece. This is possible only in a direct contact with the artistic works. New generations are using mostly new technologies and the digital design is becoming an acceptable form of art. On the other hand the skills of the digital artist are focused on utilisation of the software tools. The software proficiency is not a suitable substitute for the manual skills, these two are different specialties. To be a digital designer one does not need to have the talent of a painter, and vice versa. Both are expressing their creativity but with different means. Whereas artists are using the design to express themselves, as they are not very good in articulating with words. They may apply computers in their creative expressions, as they offer various tools or palettes which create the 'effects' instead of the essence. The essence is something that comes with a talent. In the domain of photography we may notice that a high-tech camera is not capable to deliver a picture of an artistic quality. The artist is still the source of a genuine talent, not the camera. On the other hand, using specialized software like the Photoshop, the artist is able to enhance the photo shot turning it into an artistic piece of work.

The new technologies will not obtain the supremacy of our reality for some time yet, although they are a great part of it already, states Pavlović. They are an excellent tool for improvement of skills and techniques, but are not able to fully supplement the manual work. Inevitably the younger generations are adapting the NT more and more until they overwhelm every aspect of creative concepts. At this point we have to find modes to override the gap between the new generations which are completely relying on use of computers instead of developing their own manual abilities and skills, and the old generations which are oblivious of the new artistic categories such as the digital or multimedia art.

Artist Milica Živadinović

Ms. Milica Živadinović⁴¹, the visual artist from Serbia, is living in Paris since 1999. Frequently exhibits in France and Serbia. Her last exhibition was in April 2008 in Students Cultural Centre of Belgrade, titled the “Cosmic Eye”.

Milica Živadinović is one of the rare visual artists that has produced a personal web site, using her own creativity and skills. She completely comprehends the importance of the web art, Internet presence and blogs. Actively present on the Web for the past two years she explains the difference between the cyber and real life audience. The digital version of any painting can be altered and beautified, but cannot truly convey all attributes of the painting. Virtually exhibited art is the invitation that urges one to take a closer look and have in person contact with the original art pieces. While the digital art is only a surrogate, it has its virtues. The virtual image can be enhanced with a music and dynamics. These new dimensions are enriching the original idea, and convert the visual art to a new form – video. Although this is completely different from the video art⁴², this newly created opulence is very exciting for the spectator which is stimulated to see the original art piece.

What is indicative for Živadinović’s public exposure is that she is using new technologies as very effective communication channel with the audience. Her web site is frequently updated. It consists of press clippings, proclamations of past and future exhibitions, announcements about her future works. This is a dynamic and informative web site, providing the essential information and the introduction to her artistic works. But she is also using a page on the Face book, the virtual community where other members can see more of her work. The video clips taken during the performance at her exhibition, is available on the You tube.

She is utterly using the NT for promotion and marketing, more importantly she has obtained the skills necessary to create, update and control her own Internet presentation.

Galleries

O3one gallery, Belgrade

The O3one⁴³ gallery, is a unique space having a multiply purpose for exhibitions, press conferences, and multimedia events. The space has a very contemporary look, equipped with

⁴¹ <http://miciziva.blogspot.com/>.

⁴² Video art comprises of video and audio data arranged in a dynamic way as moving pictures, had its rise in the 1960s and 1970s evolving to widespread of video installations, the most popular video artist is Nam June Paik.

⁴³ <http://www.o3.co.yu/>.

the wireless technology, surround sound system and modern illumination system. It has a reputation as a very trendy and hospitable gallery, with innovative approach to advertising and visual arts as the supportive tool for it. It welcomes young artists of various kinds, providing the multipurpose and fashionable space.

Ms. Ana Milanović, the event manager at the gallery O3one presents the Belgrade's Festival of New Communications BLINK. The Festival presents the latest solutions, tools and ideas of communications today. It examines the applicability of new solutions and their presence in Serbia. This is the third edition of the festival and will be held in October 2008. The first Festival took place in 2006 and was only a pilot, a review of various lectures from the spheres of new communications, new media, mobile telephony and the Internet. The second Festival was organized in April 2007 and the program was slightly differently conceptualized. The speakers were from the business sector, e-banking, virtual fairs, and the software companies. The second part was creative, dedicated to the sector of marketing communications, advertisements and the main topic - blogs. The third part was music section, presenting the electronic sounds. The Festival had an additional feature a competition for the audience, contest named "That's me". This was the competition for the best MMS and Internet web site. This year Festival is named "Virtual me" and will be about the social networking on the Internet and interpersonal communication in a virtual environment. In general one of the tasks of this Festival is to introduce the latest communication technologies and to make them more understandable and applicable among non users in Serbia. They will achieve this with direct communication with the audience via their web site which is enabled to give the audience's feedback, comments and suggestions about the particular event.

O3one is one of the most technically advanced galleries in Belgrade. They use the new technologies to connect with their audience. They comprehend the importance of social networking on the Internet, and naturally their profile is presented at the social networking sites such is the My space. Their versatile use of the Internet is highly appreciated among younger artists, as they greatly exploit the cyber space for promotions. The main function of their web site is to be informative, displaying calls for open competitions, interactive where the audience is welcomed to make suggestions, featuring blog format. They perceive their Internet audience as very active, and interested in activities of the gallery. This type of audience is using the Internet to find out more about the author, to research and to be well informed, and to be active in our cultural space. This gives them the advantage of being prepared when coming to see a new exhibition or event.

The mission of the O3one is to approach the young audience via Internet and present the art in a new modern way. Cultural institutions and galleries are perceived as cold and alienated spaces, and the younger audience is repulsive to visit such spaces. That is why the O3one is making a different approach, they bring the art to the audience. One of their latest public campaigns was on the outdoors media. Billboards were placed all over Serbia, and the audiences responded very creatively by posting comments and giving more suggestions on their web site. These designs are available on their website as a wall paper for PCs, and can be downloaded free of charge.

New technologies are not widely used in Serbia, therefore the audience is still considering the exhibiting space of the galleries as the main public space for artistic activities. But the O3one gallery is providing the additional virtual space in their archive, starting from October 2004 until present, for exhibitions and projects. This feature of their web site is extending the reach of every author, even after the display of art pieces is terminated in the human environment.

Music sector

Belgrade Philharmonic Orchestra

The Belgrade Philharmonic Orchestra⁴⁴ was founded in 1923. This is one of the most successful stories of the Belgrade's cultural scene, a brand created in the domain of the classical music. They are reviving the music scene of Belgrade every season with an imaginative repertoire and giving a positive impulse to the other performers and music professional to be innovative using the marcom⁴⁵.

Mrs. Nevena Šinka, the PR of the Belgrade Philharmonic Orchestra is explaining that the Internet is considered to be the fastest, most reliable channel of communication for their business communication. For those artists, mainly on the road most of the time, the communication over the Internet is becoming compulsory. The majority of music professionals have their own personal web pages, and they are quite aware of the Internet importance as a PR tool for stealth marketing. Mrs.Šinka is also elaborating about the last season's strategic changes regarding the promotion and communication over the Internet with their audience, and the success of the project.

Internet is the main channel of communication with their audience. Last year their web site was redesigned, featuring their seasonal programme, prices of tickets, information about the

⁴⁴ <http://www.bgf.co.yu/>.

⁴⁵ Marketing communication.

solo artists, and conductors. This is considered to be the first entirely cyber campaign in Serbia. No printed materials were available for the promotion of the season and if anyone was interested to find out about their programme or artists they had to visit their web site. The site was created as a mini portal that leads with hyperlinks to personal web sites of solo artists. This allows the web visitors to navigate their own search, to search for the artists according to their personal interest instead of reading readymade PR materials. They are not imposing the information to their audience, but providing the path to find the required information. Accordingly the campaign was named “Discover the New Season “.

Traditional audience of the Belgrade Philharmonic Orchestra is falling out of the targeted group of Internet users⁴⁶, however their response to the campaign was very positive. Even among the non users of the Internet there was a will to use this new communication channel. Most of them needed the assistance to learn how to use the PC and navigate on the Internet. However after the initial training sometimes by their grand children, they are now regularly checking the Internet site of the Orchestra for announcements and seasonal programming.

This was a very successful promotion of the Belgrade Philharmonic Orchestra, not only in media coverage intrigued by the first Internet PR campaign in Serbia, but in ticket sales as well. The results were overwhelming. This was the first time in the history of the Orchestra that the whole season was sold out in advance. Due to increased interest for their concerts and sold out seats, they have decided to allow the audience to listen to their rehearsals.

One of the major goals of the Orchestra is to attract the younger age groups. This is to be achieved with their cyber campaign and attractive programming. The interest for the seasonal tickets is high. Therefore we can conclude that their attempts to interact with their audience in the virtual environment are fully achieved among diversified age groups.

Cultural centres

Youth Cultural Centre of Belgrade

The Youth Cultural Centre of Belgrade⁴⁷ (Dom Omladine Beograd) was established in 1964. The Centre promotes programs for youth in the sphere of contemporary art and culture. It covers all art disciplines and forms: from visual arts and new media, to film, theatre and music. Each year, more than 180,000 youths visits DOB and participates in approximately 1000 different programs.

⁴⁶ 15-35 years.

⁴⁷ <http://www.domomladine.org/>.

The director of Dom Omladine is Mr. Milan Lučić, who explains that the Centre is being under construction and currently is operating only with 20% of their capacities. That is why they are not able to say whether their web site, which was reconstructed few months earlier, is attracting more visitors to the Centre. This is expected to be more noticeable once the reconstruction is done and the Centre starts working with the full capacity in October. Nevertheless even with such limited capacities their web site attracts about 10.000 visits per month. The site is more dynamic today than it was two years ago. The updates are arranged almost daily. Some topics, which turn out to be very attractive to the audience, may generate more clicks. Gradually the virtual visitors will require higher level of interactivity from the site. This would be a good point to introduce a form of social networking, in order to make their audience more cohesive.

Dom Omladine is conceived as a platform for young upcoming artists, a place where something is seen for the first time, or someone is introduced to the public for the first time. Having this kind of karma they are a fertile soil for different experiments with new technologies. But Mr. Lučić personally doubts that NT will become predominant media for demonstration of arts. Some forms like music or video are already at the phase when their existence is physically allocated in the virtual surroundings. Other forms like performing arts or live music performances will retrieve to their prior habitats. They will go back to streets in order to attain more intense contact with the audience.

Mr. Lučić considers NT as the mean for democratization of media. Many artists now have a good chance to be discovered on the You tube, or My space. But still the music industry is very strongly positioned even on the Internet. They are able to finance big international promotional campaigns, while the independent producers will still be targeting smaller market niches.

In conclusion he points that NT are helping the working processes much easier. The communication is completely transferred to the Internet, using the Skype made it less costly, instant and efficient. Most of the meetings are held via Skype saving valuable resources. As the technological development progress, the way of life will certainly change. We are still few years away from electronic books and virtual galleries, but that is inevitable to happen.

Belgrade Cultural Centre

The Belgrade Cultural Centre is a multidisciplinary institution founded in 1957. Throughout the years it has established itself as the hub for the cultural events in Belgrade. In the centre of attention are contemporary art, literature, science, cultural heritage and cultural activities

of various forms. The Centre collaborates with a number of cultural institutions and organizations in the country and abroad, as well as the foreign culture centres and embassies in Belgrade.

The web site of the Cultural Centre of Belgrade⁴⁸ was being redesigned during the course of this research. The interview is conducted with Ms. Dragana Rusalić, the Editor of the electronic media with the Cultural Centre of Belgrade. The promotion of the redesigned site will take place in September when the activities in the visual arts sector are the most intensive. When the October saloon starts the attention of media is turned toward the Cultural Centre, and they wanted to use that attention to endorse the new web site appearance at that particular period. The new design of the site features interactivity. The visitors are enabled to make comments, to validate texts, to directly contact the editor or the author of the text. The graphic design of the site is made in accordance with the new visual identity of the Centre, introduced last year for the 40th anniversary of the institution. Also the new facet of the redesigned site is analytics, monitoring the number of visits per manifestation. At peaks of the season there are over 100.000 hits⁴⁹ on the web site. Each manifestation is being monitored separately, and this gives a valuable data about attractiveness of a particular cultural content. This is already the 4th edition of the site, the first one was launched in 1996, redesigned in 1998, and third modification was done in 2002 and finally in 2008. The site provides the archive of projects starting from 2003 onward. The links to other relevant cultural institutions and collaborating projects are available on the site. The idea behind the new web site function is that it should be the major cultural portal, where any presented information about cultural events in the city, will be obtainable on this site. A possibility to engage in communication with any department is possible via e-mails, with available contacts displayed in a drop down menu.

The mailing list of the institution is very long. It consists of several thousands of e-mail addresses. However the new possibility of the site is to provide a news letter mailing list for users that want to be enlisted. The news letter should increase the awareness among their audience and attract a new one.

The Centre has an interactive screen located at the “Beogradski izlog” (Belgrade’s Window) and is considered to be the one of its kind in the city being at the same time the cultural portal of Belgrade. This is an interactive portal for tourism and cultural content in Belgrade. The

⁴⁸ <http://www.kcb.org.yu/v2/main.htm>.

⁴⁹ The access of a file by a user on a server.

touch sensitive interactive foil was damaged during the political turmoil caused during the street demonstrations in July 2008⁵⁰ and the foil needed to be replaced. The process of replacement took a few months, and was costly for the Centre. However they consider it a very important asset as it shows the intention of the Cultural Centre of Belgrade to keep up with the technological innovations and to be the IT cultural landmark of Belgrade.

Business sector

Advertising, promotion and information analytics agency - Arte media

The Arte Media Company⁵¹ is a specialized advertising, propaganda and information analysis agency in the domain of arts and communications. They provide services of a wide spectrum such as marketing plans, edification, archive, and sales of art pieces. They offer the expertise in planning and development of business strategies and public relations, on the local and international art markets. Presenting their two main projects the Lus and Arte, it is fair to say that currently they are the only of its kind in Serbia. The Lus is an Art Lexicon of Serbia (Leksikon umetnosti Srbije – LUS) available in printed and electronic version, including a broad catalogue of artistic creative works of the Serbian artists and is integrated in the Arte portal data base. Arte is a complex online data base for archiving, presentation, listing and sales of artistic pieces of the Serbian artists. It presents a unique data base of contemporary Serbian art works and the only, at this point, on-line arts retailing channel in Serbia.

The interview was conducted with Mr. Bojan Muzdeka, portal editor and PR manager and Mr. Marko Grubač project manager and Mr. Milan Mitić the director and owner of the Arte Media Company from Belgrade. Their company uses the NT as the basic instrument of their business strategy, the online data base of digitized images of contemporary Serbian art and artists. They use NT in daily communication processes, as a tool for image processing, digitisation and archiving of content, for information and promotion⁵². They estimate the number of their services' users to 15.000 people. The data base consists of nearly 4.000 artists and their digitized portfolios, mainly from Serbia but also from former Yugoslav countries. According to their web site analytics the number of visits per month is around 12.000 (June 2008), with picks between 1 PM and 2 PM, and 6 PM and 11 PM the end of the working week on Thursdays and Fridays. This indicates that the highest number of hits is

⁵⁰ Demonstrations organized by a Radical Party as a revolt to delivery of Mr.Radovan Karadzic to the International Criminal Court in Den Haag.

⁵¹ <http://www.artemedia.co.yu/>.

⁵² Newsletters, mailing lists.

designated to leisure hours, lunch break and after work hours, and that people are feeling more relaxed by the end of a working week when they find art as an interesting and relaxing subject.

Their mailing list has over 10.000 electronic addresses and 40 subdivisions of target groups: media, artists, historians of art, translators, galleries, contributors, auction houses, museums, publishers, printing houses, banks, foundations, nongovernmental organisations, lawyers, professional associations, public sector, ministries, cultural centres, City council, Municipalities councils, business sector, free lance professionals, educational institutions universities, schools, database members (artists), cultural institutions, police, fairs, sponsors, foreign galleries, collectors, public relation agents, marketing companies, web platforms, manifestations, parades, business partners, associates, preservation professionals, others.

The outward communication of their web site is multi layered. The first level is basic information about the company, its mission and goals. The next level is promotion and marketing, followed by the online interactive shop. The last level is focusing on B2C relationship developing appropriate content in order to attract the general public, media, interested parties such as art collectors, buyers of art pieces, and for professionals and associates. The company considers the best communication channel for this kind of promotion is the Internet which provides the interactive dimension in communication processes.

Since the art market is not very dynamic in Serbia, they have to animate and educate their audience using the creative content and activities such as exhibitions, performances, and similar. Nevertheless the market is still suffering from the economic crises of the 1990's in Serbia, and although the audience is active and motivated to take part in these actions, the profitability is not satisfactory. The company is having a difficult time to recreate the situation from twenty years ago, when the number of art collectors was a sustainable source of income for the art dealers in Serbia. According to Mr. Milan Mitić the owner of the company, the task of creating a network of artists and to service them with the highly professional art dealing online service is rather costly. In this field the profit is considered to be the "mission impossible".

Ministry of culture of Republic of Serbia

The site of the Ministry of Culture⁵³ is anticipated as the external communication channel with the public. It is listing the activities, announcements, coming events, public appearances, data base of audio and video press clippings, list of institutions founded by the Ministry, list of task forces, legislations, photo gallery, open competitions for projects, formal conditions for establishment of funds, foundations and legacies, and the list of contacts. The site is also offering the link to the site of www.seecult.org, a cultural platform facilitating the information exchange in the region of South East Europe.

The Ministry of Culture recently has appointed a new web site editor Mrs. Marina Šinko as the person in charge for the update and maintenance of the site's content. She points that the site is being updated daily, with several new columns introduced recently and has plans for further improvements. The idea is that the site should become interactive with the possibility to receive the comments or response from the public, cultural professionals and media. In the future they will provide a possibility to directly address a certain issue by posting the question to the Ministry or the Minister. The information or news announced on the site originates from the Ministry as the main source, or public media for the audio and press clippings.

The PR department is handling the external communication with media and other institutions by e-mails. The maintenance of the site is outsourced and this creates a delay in the update of the site's content on regular basis. Although it is done daily, a delay of several hours to one day is inevitable in this case. Sometimes the accuracy of the information is double checked and this delay provides enough time for it. The news section is directly arriving from the Beta news agency without any filtering or mediation of the web editor. The information coming from other Ministries, such is the Ministry of Foreign Affairs, is being elaborated and presented on the web site.

Two main sectors of the Ministries activities presented on the web site are Cultural Heritage and Contemporary authorship. They present projects and activities of these sectors and link to other related web locations. The site is featured in two variants: Cyrillic and Latin alphabet, but not in any other language of Serbian ethnic minorities, nor in English or French (or any other foreign language). Mrs. Šinko explains that the main reason is the lack of funds to finance the cost of translations to other languages.

⁵³ <http://www.kultura.sr.gov.yu>.

To conclude, the web site of the Ministry of Culture is formally informative about activities, projects, regulations, legislations and competition invitations. However it is lacking the dynamics and interactivity, since the Ministry is the umbrella institution of all other cultural institutions in the country. Although it currently provides link to the Cultural portal for South East Europe, the Ministry needs to modernize its site, developing the interactivity, branch out structure to other affiliated institutions and contemporary content.

FINDINGS OF QUALITATIVE RESEARCH

There is a strong trend among cultural organizations, artists or art projects, governmental institution, and art communities in Serbia of switching their focus from mass media to Internet environment. Several presented cases are implying that a well defined Internet marketing strategy is capitalizing on benefits such are:

- Increased awareness about the institution, artists or projects in the public space.
- Better informed audience, knowledgeable about the particular event, performance, artist, product or service consequently is more involved.
- Increase in body of audience, targeting new subgroups of the general public and offering the appropriate cultural content in accordance with their sphere of interest.
- Informing, educating and animating the online community appear to increase the general interest in cultural events, products and services.
- The instant access to online content is shortening the delivery time to the audience, increasing the consumption of cultural and artistic products.
- Retaining the audience, stimulating the audience to revisit, inducing the consummation of cultural products and services.

Ultimately the danger of piracy is diminishing any initiative to extend the commercial models to the Internet environment, especially in the publishing sector (literal publishing, music and film production). Encryption technology is still not offering the protection from intellectual property rights infringements. An unethical conduct toward the copy rights is sometimes considered as a natural consequence and response to popularity and success, and is not penalized. The more attractive is considered to be a content or product⁵⁴, there are higher chances that it will be copied and distributed further. In a way the magnetism of digital

⁵⁴ Book of the year award, translation of the popular book, music hits, popular films, best selling software.

products is in the 'easiness to copy' and is an immediate measurement of success as it defines the literal, music or film hits.

Since the financial institutions in Serbia are still not offering an affordable model, with reasonable charging fees and affordable equipment for on-line sales transactions, this retailing model is still not applied in this market. This deprives the audience of the easy access to cultural goods, and reduces the sales opportunities for creative content. When talking about ticket sales, although it is possible to make an on-line reservation, it is still an imperative for the customer to pay and pick up the tickets at the sales point (retailing shop or vendor) prior to the show and during the working hours. By this, not only that the market is limited to confined number of those living in cities with cultural institutions, but is completely diminishing any potential sales in other cities or rural areas. These audiences are destitute for cultural and artistic content, since the purchase process is taking too much time and effort.

Analysing the comments and observations of the interviewed professionals, the conclusion is that the virtual cultural space is not strictly defined and is still lingering in-between the traditional media and conventional public relations. The Internet marketing strategy adopted by the organisation are on the general level developed in a form of the information portal or more advanced variant as the on-line public relations project.

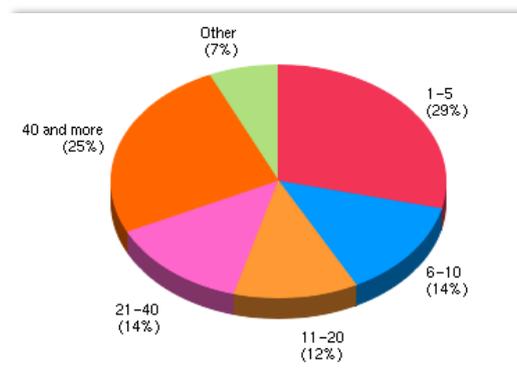
The use of NTs for promotion among cultural institutions is mostly in a form of informative web sites. They are providing with general information and with very limited achievements in interactivity with the audience. The new kind of dynamic Internet presentations yet needs to be developed, constructed and implemented in the Serbian virtual cultural environment. These web sites should be an easily accessible passage to digitized creative content and not still catalogues.

CURRENT LEVEL OF USAGE OF NT FOR PROMOTION OF CULTURE AND ARTS

The quantitative segment of the research⁵⁵ was conducted among artists, cultural managers, and various institutions or associations within the area of arts and culture. The questionnaire was in an electronic form, and was possible to be answered only in an on-line form. The invitations were sent out by e-mails and included a direct link to a questionnaire. Upon the received invitation the responded would click on a link, and that would directly open the first page of the questionnaire. Respondents were informed throughout the process about the progress rate and the remaining percentage of questions. They were able to refrain from answering to any question or to quit the procedure at any point. Unfortunately the number of abandoned questionnaires turned out to be much higher than of those correctly completed. This may be a sign of reluctance toward any inquiries, or lack of enthusiasm to take part in a research. Whatever the case may be, the number of visits is showing that more than a half of invitations were resulting in a questionnaire viewing, showing a genuine interest about the research and the lack of willingness to answer the questions.

The criteria for eligibility of respondents was that they (artists) or their institutions (cultural operators) are located in Serbia, doing projects, have a Serbian partner organisation, cooperating with other institutions or being related to Serbia or SEE region in some manner. 29% of organisations have 1 to 5 employees, 25% has over 40 employees, 14% employs between 21 and 40 people, 14% of them has 6 to 10 people, 12% engages 11 to 20 employees, 2% above 150, 2% above 300, 4% other (Q15).

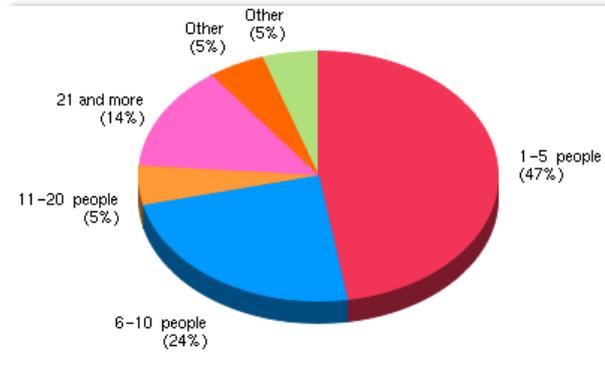
Question 15



⁵⁵ Data and charts available in the Addendum.

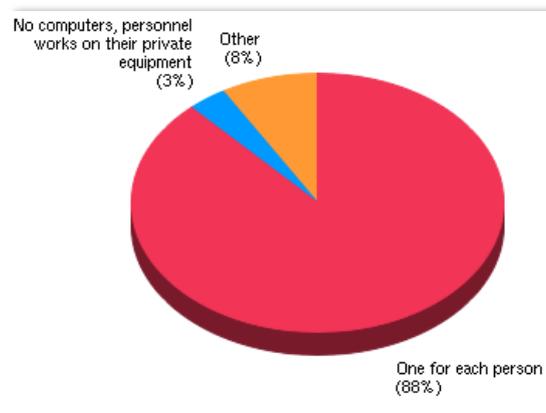
During the projects period some of them engage external personnel or part time employees 47% up to 5 people, 24% from 6 to 10, 14% needs over 21 extra people, 5% from 11 to 20, 2% employs 250 extras, 6% other and 2% states that has no full time employees (Q16).

Question 16



The level of IT penetration is high since 88% facilitates a personal computer per person, 4% share a PC for 2 or more employees, 2% have more than two people per PC, and only 3% use their private PCs for work. It is important to stress that this question was not answered by all respondents (Q17).

Question 17



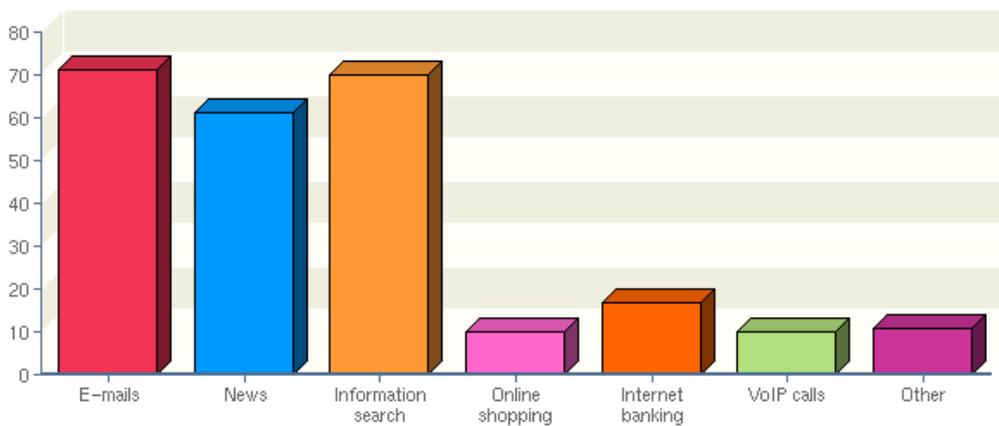
The frequency of Internet usage is very high. 99% of respondents use it every day, while only 1% few times a week (Q1).

Question 1



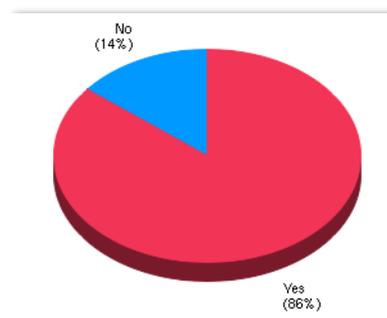
All of the respondents are predominantly (100%) using the Internet for electronic mail, information search 99%, news 86%, Internet banking 26%, online shopping 14%, VoIP calls 14%, and for promotion only 3% (Q2).

Question 2



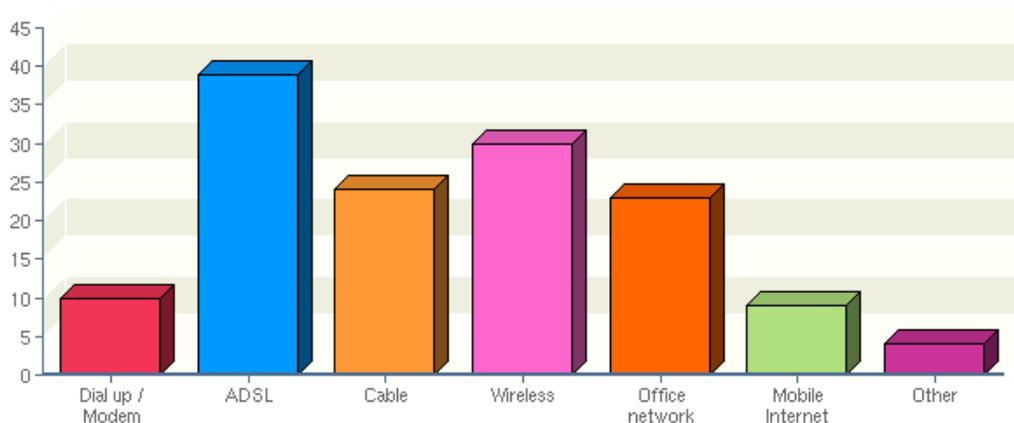
86% use ICTs in their work processes, 14% doesn't (Q3).

Question 3



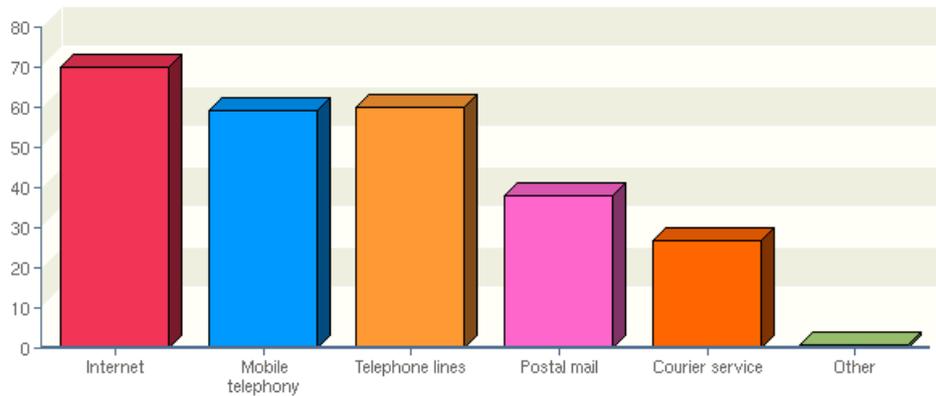
For the type of Internet connection used 55% have ADSL, 42% wireless, 34% cable, 32% office network, 13% mobile Internet, 14% dial up/modem, 4% ISDN and 1% don't know (Q4). This results show relatively developed communication infrastructure.

Question 4



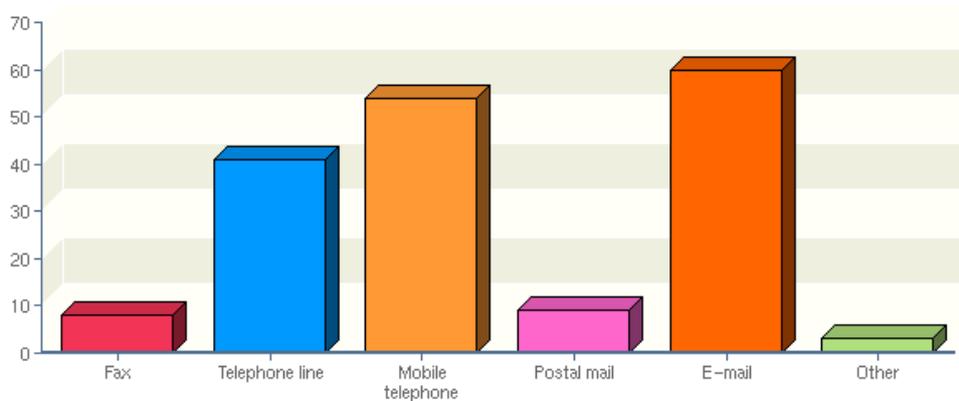
The predominant communication channel is the Internet 99%, analogue telephone lines 85%, mobile telephony 83%, postal mail 54%, and courier service 38% and fax 1% (Q5).

Question 5



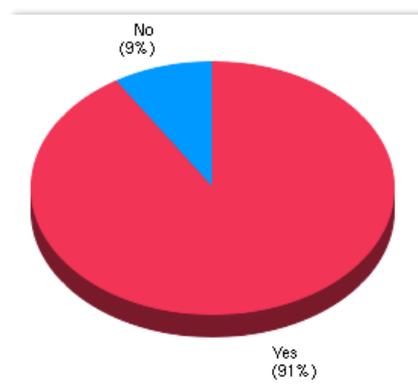
The most reliable communication channel is again the electronic mail 85%, mobile telephony 76%, analogue telephone lines 58%, fax 11%, postal mail 13%, personal 1%, Skype 1%, virtual community communication 1% (Q6). The results show that the credibility of the Internet is very high leading to future obsolescence of fax machines and postal mail for documents exchange and communications.

Question 6



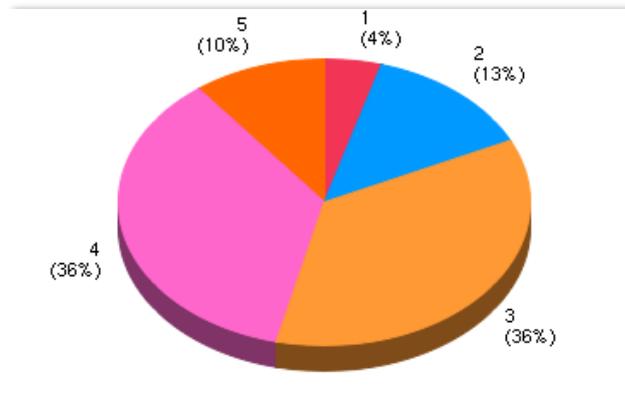
Web presentations already exist among 91% of the respondents (Q7).

Question 7



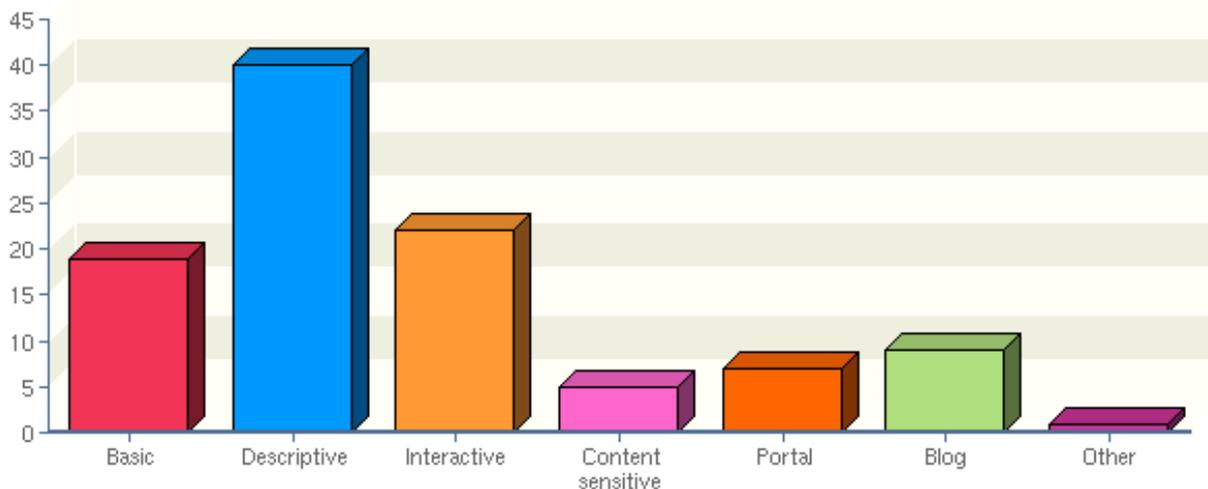
The applicability of a web site for promotion rated from 1 to 5 (1 being the lowest and 5 the highest value) 36% rated as average (value 3), 36% as good (value 4), 13% as below the average (value 2), 10% as excellent (value 5), 4% as low (value 1) (Q8).

Question 8



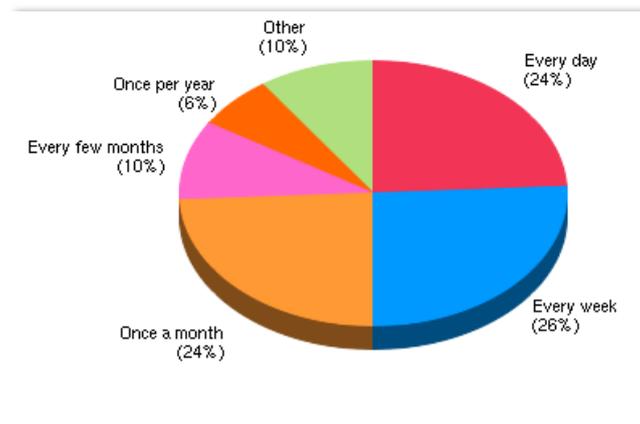
The web sites are by majority descriptive 62%, interactive 34%, basic 29%, portal 11%, blog 14%, content sensitive 8%, other (Myspace, Facebook) 2% (Q9). It seems that the importance of Internet presentation is recognized since the large majority has one. Nevertheless their static structure (descriptive, basic) is limiting because there is no feedback (response, criticism, comments) from the audience.

Question 9



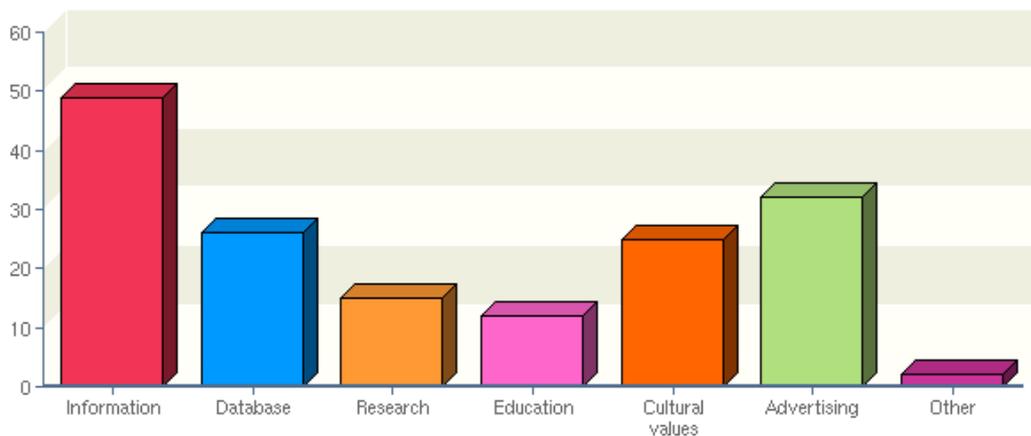
The frequency of refreshing the site's content is 26% every week, 24% every day, 24% every month, 10% every few months, 6% once per year, and others 10% like depending on program changes, projects and similar (Q10).

Question 10



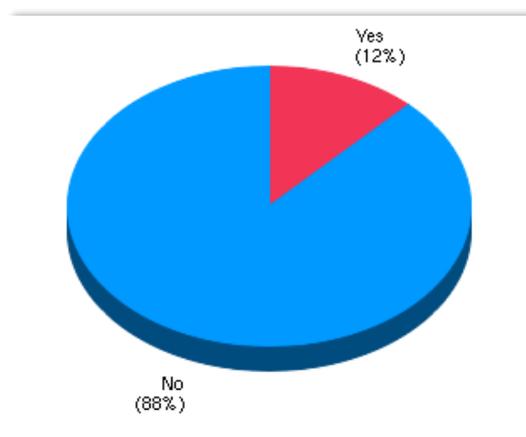
Regarding the function of the web site 78% are informational, 51% use it for advertising, 41% database, 40% is used for dissemination of cultural values, 24% for research, 19% education, 2% tourism promotion of Serbia, 2% as a virtual gallery (Q11).

Question 11



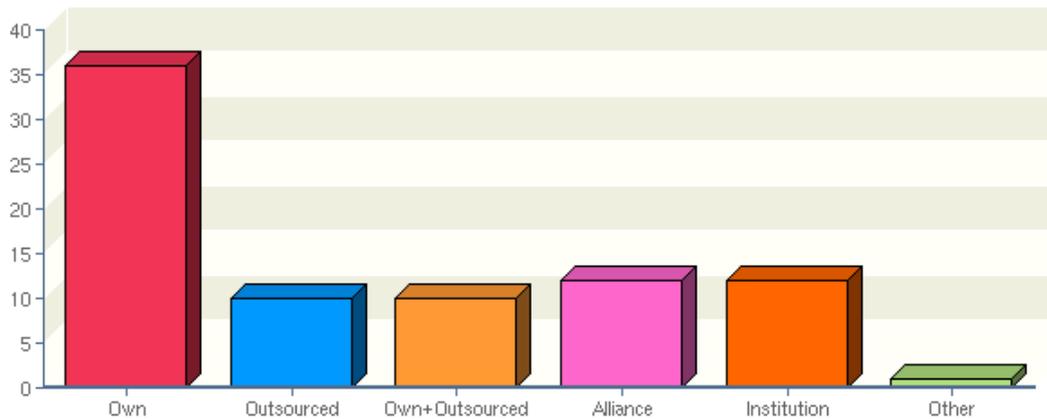
Only 12% is using their web sites for sale of products, while 88% doesn't have that utility on the site (Q12).

Question 12



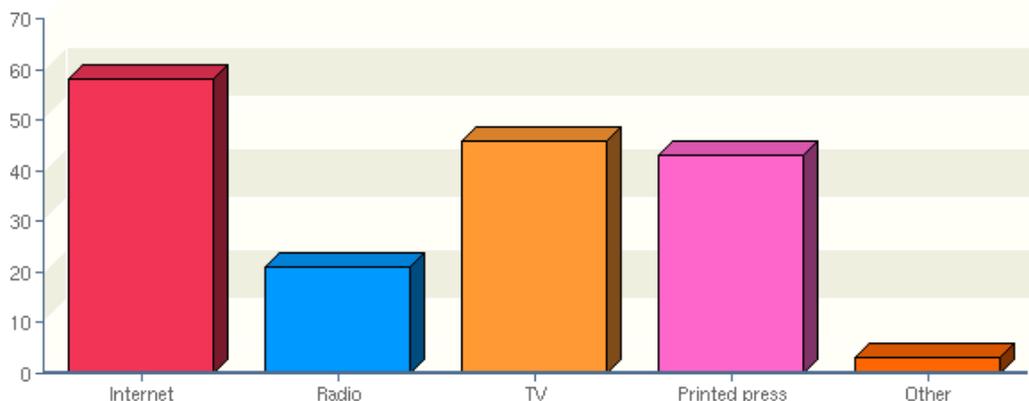
A large majority of 60% has their own web sites used for promotion, propagation, advertising or sales, while 20% are using the site of the umbrella institution, 20% site of the alliance, 17% own + outsourcing, 17% outsourcing, 2% are sponsored (Q13). Since a majority of respondents maintain their own site, the frequency of content refreshment is expected to be higher, but apparently that is not the case.

Question 13



Regarding the importance of mass media the Internet 91% is considered to be the most suitable for marketing, TV 72%, printed press 67%, radio 33%, indoor and outdoor advertising 3% (Q14). Apparently the Internet has the best ratings and is considered to be the most suitable communication channel to reach the audience, however its potential is greatly neglected regarding the content of the web presentation, as is its potential as a virtual retailing unit. The reason for the second is that in Serbia the level of financial services provided over the Internet is very low⁵⁶, and even a large institutions such as museums, theatres, opera houses and arenas are not providing the on-line sales of tickets.

Question 14



⁵⁶ Currently only one bank is servicing the retailing sector with e-cards sales, but their fees are too high and business are reluctant to charge such high fees to their customers.

While analysing the data of collected responses, it was apparent that the new patterns of behaviour are emerging. Professionals from cultural and art fields are relying more on the Internet mediated communication than on old technologies and services such as fax and postal mail. The web presentation is perceived as a smart place for information posting, but its content control and design are somewhat neglected. However, they predominantly use a direct communication (electronic mail) and dissemination of information over the mailing list. The information search is not expected to bring new visitors to the site, and that is why the content refreshment is very casual. The potential of the web presentation as a virtual advertising space, where multimedia materials can enhance the quality of perception and attract new audiences, is fully neglected. It is evident that the Internet has become a dominant communication channel, however not fully utilised at this point.

MARKETING AND NEW TECHNOLOGIES

Cultural and artistic activities are not always motivated by the same market forces as businesses. The profit is not a principal reason for marketing of arts, as many authors confirm the arts have a strong social role.

“The arts can help build human capacity, and support social capital. It can nurture creativity, help educate, advocate issues concerning human existence and offer a catalyst for social, political and economic change.” Navaie and Shafak, 2004 (p.179)

Since the arts are incorporated in many industrial sectors, their merits may be measured with the same scale as other businesses.

SERVICE SECTOR

The service sector is showing growing trends, especially noticeably in undeveloped countries. Henceforth this reflects on the creative industries. The growth of the service sector is an excellent indicator of economic and social development. While the manufacturing is relying on raw materials, cost of labour, start up capital and infrastructure the service sector is more lucrative demanding creativity and skills. Due to that this sector is more attractive to non-industrialized countries, giving them the opportunity to enter the market with lesser investments. But they may be facing other challenges: fierce competition, low market penetration, lack of distribution channels, no recognizable brands. Service providers are also facing difficulty in determining the actual value of their work. If their price is too high, they may not be competitive on the market. On the other hand determining the value of their work and creativity at low cost then again may be damaging for their image or perception of a consumer toward the quality or level of service. When there is a strong competition, it is difficult to differentiate numerous competitors. The customers are often going through several stages of purchase decision making process while analysing the offer at the market. It is always the recognition of a brand that sways their choice at the end.

CREATING A BRAND

The capacity to build a brand is always related to availability of financial means to advertise. The financial professionals are considering the marketing as expenditure. On the other hand marketing professionals are always relying on their budgets for advertising and promotions.

Although it is difficult to build a brand without an appropriate means, the opportunities are exponentially rising with the use of new technologies.

NTs are allowing wide outreach in a segmented market, at the lower cost than any mass communication mean. The marketplace is generally divided to those market niches that have physical or virtual habitat. It is established upon the research that in Serbia, although the Internet penetration is not as high as in some developed countries as being deficient of ISDN and ADSL modems, there is a body of consumers that is shifting toward the virtual space.

MARKET SEGMENTATION

Like any other goods the cultural and arts products are created having in mind a particular market segment. Each type of art attracts a different audience (Kerrigan et al. 2004) and consequently flatters their taste. The proliferation of interest groups within an audience is difficult to be tracked. The research requires big efforts, and is often not obtainable by every cultural or art organization. With the use of new media technology (NMT), this process is shortened and with large cost cuttings.

Although in SEE many cultural institutions do not enfold marketing departments, they still have the need to communicate with their audience. As suggested by Dragičević-Šešić and Stojković (2003, p.198) their PR departments may adopt that role and “conduct the research of their own audience and establish various relationships with the audience”. To understand the needs, wishes and desires of the audience it is necessary to develop tools, and these tools are offered by the market research, providing cultural institutions with the ability to adapt and adjust their offer to current trends.

The significance of the market research is in:

- Ability to define the market and market niches.
- Targeting current and latent audience and consumers.
- Exclusion of non profitable products and replacement with thriving ones.
- Cost reduction in production, considering the audience’s profile and current trends.
- Discover opportunities in repositioning institutions⁵⁷.
- To define strategies to renew or create an image⁵⁸.

⁵⁷ Museums in Serbia are very poorly visited, on the other hand the Night of the Museums manages to attract a huge number of visitors in numerous cities across Serbia. Strangely enough they offer the same content available at the museums in redesigned and contemporary forms.

⁵⁸ Cultural tourism destinations, archeological sites, cultural institutions, monuments, public spaces.

- Determine the cultural needs and animate the audience with appropriate content.

ONLINE TRACKING AND USER PROFILING

Every visitor of the web site leaves the trace of his or hers presence. The data collected through the Internet services such as search engines and mail service, is used for profiling of users. Accordingly the service provider is able to use the information and create the personalised offer.

According to Fraser et al. (2004. p.192) “audiences vary from art to art” and distinctively require different marketing approach. There is no universal mean that will enable the advertisement to reach and attract all segments of the audience, therefore the cultural professionals must gather any information that will help them to identify and profile their audience.

The importance of personalisation is very high when it comes to market segmentation. It is possible to allocate every market niche, creating a specific approach and strategy for engagement of audience in a dialog. The conversation between a service or product provider and consumer (audience) is an ongoing process. NTs are providing a direct access, possibility to attract a new visitor and to animate an old one, to constantly keep the communication loop active while promoting at the same time.

Profiling of the audience allows these organizations to be more lucrative in targeting market segments, to have faster return on investment, and higher profit margins. It is possible to create for every client an appropriate offer, the one that will have the best chance of being accepted-purchased.

MASS PRODUCTS OR PERSONALISED OFFER

The ‘mass audience’ is seen as a large number of consumers with no distinction in their taste and desire for different experiences. The audience was depicted as having a collective experience in a private physical space. The ‘mass product’ was created to fit everyone’s taste and interest. Ever since the latest technological development the new equipment is allowing a ‘personalised experience’ in a ‘collective environment’ of the virtual habitat of the Internet. Henceforth the ‘mass production’ is no longer acceptable, and custom-made products are an imperative in any market. Lorimer (1994) detects that the increase in offer is what lead to audience segmentation. He outlines that already in the 1990s it was impossible to create content that would fit one and all.

“With the proliferation of the media the audience is fragmenting to such a degree that the notion of a mass audience, in a sense of a significant percentage of the population

watching common programming, such as the evening news on the BBC, is increasingly problematic...Rather than being informed and therefore socialised by a few channels of radio and television, audience members are being socialised into a part of society-market niche in the view of media producers and advertisers - that is presented by their own media selectivity.” Lorimer, 1994 (p.36-37)

Since the mass media concept is no longer acceptable on the Web, the personalisation trend is forcing the cultural and art sector to follow the latest development. The sales of cultural goods, tangible or intangible, are still driven by current offer and potential sales.

YIELD MANAGEMENT OF ARTISTIC PRODUCTIONS

While yield management is usually associated with the service industry, in this case it is related to the cultural production. Every type of live performances is limited by one crucial factor – the capacity. The number of performances, capacity of seats, and quantity of audience are essential for the profitability of the production. In the case of events such as: concerts, theatre plays, operas, films, museum exhibitions, and other types of live performances, the advanced sales would maximize revenues. However it is not always feasible to achieve the highest occupancy.

Since performance in front of the live audience is a perishable good, and is difficult to optimise the sales, the paramount model combines the online sales with the sales from retailing outlets. This is achievable by utilization of software that combines bookings from different sources and provides information about availability in ‘real time’. However this is not possible without the use of ICTs. Internet sales and sales from other retail outlets, upon processing of information which takes only a few moments, provides the precise information about the availability of seats. This leads to more efficient sales, higher occupancy rate, faster turnover and return of investment.

New technologies are providing us with tools to improve the sales. However, due to the lack of communication infrastructure namely a broad-band Internet connection or wide area network (WAN), custom made software, and on-line financial services it is impossible to apply the yield management to the wide spectrum of cultural industries.

CONCLUSION AND RECCOMENDATIONS

Every corner of the world and each aspect of our lives have been influenced by new technologies. Advances in technology, new technological solutions, and proliferation of communication channels have lead to new models of advertising and promotions. The greatest changes have occurred in the domain of interactive media, more precisely the Internet.

Organizations from all industries have learned how important for their success is to efficiently and effectively communicate with their target audiences. Advertisers and marketers are finding new ways to approach the consumers, reinventing the very process of advertising. Functioning in the environment where an average consumer is being bombarded with at least 2000 messages a day, is a difficult task. Therefore, a new form of marketing form called the introduction of 'branded content' is being more successful than other traditional forms of marketing communication.

Cultural institutions today are challenged by a broad competition of entertainment industry, it is no longer sufficient to offer the product with attractive design or packaging, affordable price, of high availability and efficient distribution. What matters today is to reach the specific audiences in a very fragmented environment. To retain the attention of the current and attract the potential consumers, to create the content that will intrigue and draw the audiences. Since the cost of traditional advertising is rapidly rising, we are forced to create new forms of promotion that will aid us to achieve the aforementioned.

The Internet is becoming the most affordable way to communicate with the audience. The number of online users is rapidly growing, and while the new models of promotion are emerging, the expectations are rising. On the other hand there are very few well planned online marketing strategies. Many organisations rush to implement their Internet marketing, without the prior research, considering objectives and well contemplated approach.

There are two major tactics when it comes to Internet marketing strategy. Some organisations are creating the web site with rather general information about their activities, a static brochure transferred into the electronic form. Their websites are created for one reason, to satisfy the form, because the market expects them to have the Internet page. Other approach is to create a long term marketing strategy discovering potentials of the Internet as a medium. In this case, organisations usually strive to create the interactive site with user friendly search

tools, pleasant surroundings, and amusing content that will become the centre of attention of their audience.

In order to create a web site that will perform according to the highest expectations it is necessary to:

- To define and understand the objectives of the Internet marketing strategy.
- To identify the target audience and inform them about organisation's Web site strategy.
- To comprehend the users of the web site, to account for their needs and desires.
- To discover the competition and stay on top of it.
- To position the brand (institution or product) and to be competitive in the virtual milieu.
- To extend the reach of the brand beyond the regular audience to other online communities.
- To monitor the external and internal economic environment.
- To work within the budget limits.

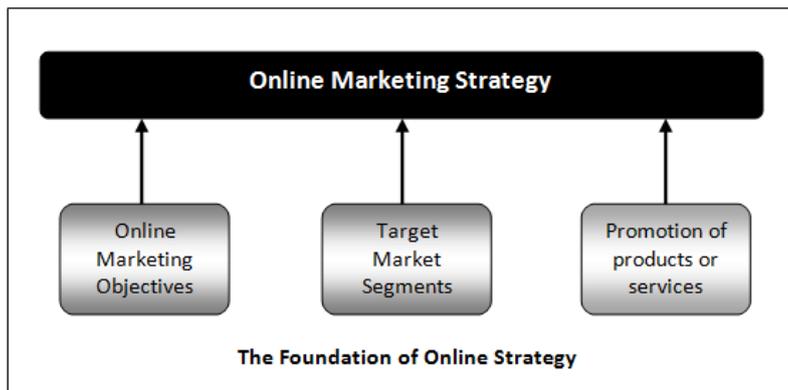
Eventually every web site will attract some visitors, but the traffic on the web site is not generating any earnings for the organisation. Despite the latest advertising hype, that any Internet visitor is a potential customer, this assumption may be wrong in many cases. Viewers are exploring the web in search for interesting information, news, story, or content. Often they may stay less than a few moments on the page, and never return again. The top rated web pages by search engines generate the highest number of visits. But in order to climb on the rating list, it is necessary to create the content that will draw visitors.

'Creative content' is the key word in attracting the users on the Net, on the other hand in culture and arts lays the source of creativity. Why not using the resourceful artistic HR pool to construct appealing and inventive web sites that will attract the spectators beyond the standard audiences? According to Alan Rosenfeld from the Apple Company UK, digital technology is "an excellent vehicle to transmit the art, while arts or more specifically design creates an individual relationship of the consumer with the product elevating it to a new level. It is no longer a piece of equipment but a customised, personalized tool." Combining the available resources within the organisation (web master, IT department, outsource) and practical applicability of arts (resident artist, designer, stylist) cultural organisations are able to become visible in the Internet environment as the leaders of marketing communication.

In order to plan and organize the Web presence in the growing competitive environment the bases of the online marketing strategy, suggested by Sweeney et al. (2006, p.19) is to:

- Set online marketing objectives
- Target market segments
- Promote products and services

Figure 7. Internet Marketing Strategy (adopted from Sweeney et al. 2006, p.19)



It is noticeable that countries vary in level of development of new technologies, and have shown a different devotion toward the process of building up an information society. The discrepancies, in technological sense are rather apparent between developed and undeveloped countries in Europe. This gap is broadening, affecting not only poor countries but also those without clear or properly applied strategies and policies in regards to new technologies. Efficient introduction of new technologies at the earliest stage has proven to be a good practice implementation.

The objectives for use of new technologies in culture and arts in are:

- To preserve and to enhance the cultural diversity and historical, artistic, and cultural heritage.
- To increase the circulation of cultural and artistic works within interested groups and to attract new audiences.
- To enhance the competitiveness of the cultural and artistic sector in the market space.
- To guarantee the accessibility to culture and art to interest groups deprived of art education or consummation of cultural products.
- To promote intercultural dialogue by presenting artistic diversity.

It is difficult to envisage the future trends in technological development as they are mainly influenced by Business sector. They are the driving force in Research and Development of new technologies but the users are also making their impact by applying the novelties in the most imaginative ways. Some predictions are not fulfilled in the sphere of new technologies due to the lack of enthusiasm among consumers or limited accessibility to services. In that sense it is possible to conclude that the future development of new technologies and their application in the sector of culture and arts cannot be defined by business sector input or any cultural policy of the relevant institution. The role of the cultural policies will be to carry out the new ideas and put them into the good use or the benefits for the public society.

The initial step in the process of digitalization would be the development of communication and IT structure namely:

- Accessibility to Internet via communication gadgets PCs, PDAs, mobile phones, as the communication highway is essential step in this process.
- Providing increased access to digitized content via access points: hot spots, Wi-Fi, 3G and 4G networks, WAN.
- Augmentation of online content such as: electronic libraries, Internet galleries, Web museums and similar.
- Production of profiled digital content: video adaptation of performing arts, music events, festivals, special proceedings, and similar.
- Creating new forms of electronic art: computer art, video art, animation.
- Education and training of the general public to use means of new technologies for searching the information highway,
- Recognition of the Internet as the source of compiled world knowledge.

Culture needs to implement the use of new technologies for promotion as an integral part of its outbound communication by extending the reach of the cultural content to wider audience. The communication with both local and global audience is an imperative in the cultural domain. It is compulsory for cultural professionals and artists to use new marketing techniques in the virtual environment. This leads to augmentation of audience and access to various market segments. To discover the market segments the finest research method is tracking and profiling of users with the help of new media technologies. The best ways to attract and retain the audience or consumers of cultural products in the online milieu is to

apply Internet marketing techniques such as buzz marketing, word-of-mouth, viral marketing. Since the online social communities are a fertile ground for information dissemination in order to engage the audience in the creative conversation brand blogging and community marketing should be deployed. Finally, like any other product on the market, culture must use all available communicating channels from the oldest to the most advanced ones to reach their target groups and augment the body of consumers.



REFERENCES

1. Adorno, W.T. (1975) Culture industry reconsidered. *New German Critique*, 6, (p. 12-19 translated by Anson G. Rabinbach) Available from: http://www.icce.rug.nl/~soundscapes/DATABASES/SWA/Culture_industry_reconsidered.shtml [Accessed 11th of May 2008]
2. Adorno, W.T., and Horkheimer, M.(1944) *Dialectic of Enlightenment*. Cited in Lush, S. and Lury, C. (2007) *Global Culture Industries*. Cambridge, Polity Press.
3. Anon (2007) Intervju sa Igorom Jeclom Direktorom direkcije za uslugeTelekom Srbija. *Danas* , Sunday 23rd of September 2007.
4. Anon (2008) Europe must support 'creative economy'. *EurActiv* Available from: <http://www.euractiv.com/en/innovation/iga-turk-europe-support-creative-economy/article-170898> [Accessed 11th of August 2008]
5. Anon (2008) Kulturne vrednosti u Srbiji. *Politika*, Tuesday 8th of January 2008
6. Anon (2008) Rast prodaje PC-a u prvom kvartalu na tržištima Hrvatske i Srbije, Slovensko tržište iskazuje pad. Available from : http://www.idc-adriatics.com/?showproduct=34201&content_lang=ENG [Accessed 6th of August 2008]
7. Baudrillard, J. (2002) The Violence of the Global. ("La Violence du Mondial"). *Power Inferno*. Paris, Galilée, p. 63-83.
8. Benjamin, H. (1936) *The Work of Art in the Age of Mechanical Reproduction*. Available from: <http://academic.evergreen.edu/a/arunc/compmusic/benjamin/benjamin.pdf> [Accessed 10th of July 2008]
9. Berger, P.L.(1997) About English Language. Available from: <http://www.thefreelibrary.com/Four+faces+of+global+culture-a020319595> [Accessed 30th July 2008].
10. Bowker, G.C. (2007) The Past and the Internet. In Karaganis J. (Ed.) *Structure of participation in digital culture*. New York, Social Science Research Council.
11. Bruns, A. (2007) *Produsage: Towards the broader Framework for User-Led Content Creation. Proceedings of the Creativity and Cognition 2007 held at Washington DC*. Washington DC, USA. Available from : [http://snurb.info/files/Produsage%20\(Creativity%20and%20Cognition%202007\).pdf](http://snurb.info/files/Produsage%20(Creativity%20and%20Cognition%202007).pdf) [Accessed 22nd of August 2008]

12. Canclini, N.G (2001) Multicultural policies and integration via the market. In Hartley (2005) *Creative Industries (eds)*. Malden, Blackwell Publishing Ltd. P.93-104
13. Carl, W. (2008) The role of disclosure in organized word-of-mouth marketing programs. *Journal of Marketing Communications*, Vol. 14 (3), p. 225–241.
14. CePIT (2006) *Internet penetration in Serbia 2006*. Belgrade Open School. Available from: http://www.bos.org.yu/cepit/istrazivanja/index.php#internet_u_srbiji06 [Accessed 15th of July 2008]
15. Colbert, F. (2007) *Marketing Culture and the Arts*. 3rd edition. HEC Montreal
16. Crystal, D. (2001) *Language and the Internet*. Cambridge, Cambridge University Press.
17. *Cultural and Creative Industries in Europe* (2007) European Strategy for Culture. Available from: <http://www.european-creative-industries.eu/Portals/0/EU%20Culture%20Strategy.pdf> [Accessed 10th of August 2008]
18. Davie, G. Cf. (2002) *Europe: The Exceptional Case. Parameters of Faith in the Modern World*. London, Darton, Longman, Todd.
19. Dellarocas, C. (2003) The Digitization of Word of Mouth: Promise and Challenges of Online Feedback Mechanisms. *Management Science* 49(10), p.1407–1424.
20. Dragičević-Šešić, M. and Stojković, B. (2003) *Kultura, menadžment, animacija, marketing*. Beograd, Clio.
21. Durrer, H. (2004) Mass (media) hypnosis. *Soundscapes*, Available from: <http://www.icce.rug.nl/~soundscapes/EDITORIAL/oped0707.shtml> [Accessed 24th of April 2008]
22. Federal Trade Commission (2008) *Protecting Consumers in the Next Tech-ade*. USA, Federal Trade Commission.
23. Fesel, B. and Söndermann, M. (2007) *Culture and Creative Industries in Germany*. Bonn, German Commission for UNESCO
24. Fidler, R. (1997) *Mediamorphosis Understanding New Media*. Pine Forge Press, Thousand Oaks.
25. Florida, R. (2002) *The Rise of the Creative Class*. New York, Basic books.
26. Florida, R. (2008) *Who's your city?* New York, Basic Books.
27. Fraser, P., Kerrigan, F. and Özbilgin, M. (2004) Key issues in arts marketing. In Fraser, P, Kerrigan, F. and Özbilgin, M. (eds) *Arts Marketing*. Oxford, Elsevier Butterworth-Heinemann.

28. Gantz, J. and Rochester, J.R. (2005) *Pirates of the Digital Millennium*. Upper Saddle River, Prentice Hall.
29. Gladwell, M. (2000) *The tipping point*. Boston, Little Brown
30. Gligorijević, B. (2008) *The Nature and Power of Internet based Word of Mouth in Serbia*. Unpublished M.B.A. thesis, University of Sheffield.
31. Hartley, J. (2005) *Creative Industries*. Malden, Blackwell Publishing Ltd.
32. Herman, E. and McChesney, R. (1997) *The global media*. London, Cassell.
33. Hervieu – Léger, D. (2006) The role of religion in establishing social cohesion (“La religion dans la constitution du lien social européen”) in Michalski, K. (ed.), *Conditions of European Solidarity*. vol. II: Religion in the New Europe, Central European University Press
34. Hui, D. (2006) From cultural to creative industries. *International Journal of Cultural Studies* 9 (3), p. 317-331. London, Sage Publications
35. Jovičić, S. and Mikić, H (2006) *Creative industries in Serbia - basic facts and recommendations*. Belgrade, British Council.
36. Kolarov-Panov, D. (2005) Television and cultural cooperation in Southeastern Europe. In: Svob-Djokic, N. (eds) *The Emerging Creative Industries in Southeastern Europe*. Zagreb, Institute for international relations
37. Landry, C. (2001) London as a Creative City. In: Hartley, J. (eds) *Creative Industries*. Malden, Blackwell Publishing Ltd.
38. Lorimer, R.(1994) *Mass Communications*. Manchester, Manchester University Press.
39. MacBride, S. et al. (1980) *Many Voices One World, Toward a new more just and more efficient world information and communication order*. Unipub, Kogan Page Ltd.
40. Mackay, H. (2004) The globalization of culture. In Held, D. (eds) *A Globalizing World – Culture, Economics, Politics*. 2nd edition. London, New York, Routledge and The Open University, p. 44-81.
41. Manovich, Lev (2002) *Metadata, Mon Amour*. Available from: <http://www.manovich.net/> [Accessed 3rd of August 2008]
42. Manovich, Lev (2007) *Understanding Hybrid Media*. Available from: <http://www.manovich.net/> [Accessed 3rd of August 2008]
43. Mathieson, R. (2005) *Branding Unbound The Future of Advertising, Sale and the Brand Experience in the Wireless Age*. New York, Amacom

44. McLuhan, M. (1962) *The Gutenberg Galaxy: The Making of Typographic Man*. Toronto, University of Toronto Press.
45. Navaie, N.S. and Shafak, E. (2004) Societal arts marketing: a multi-sectoral, interdisciplinary and international perspective. In Kerrigan et al. (eds) *Arts Marketing*. Oxford, Elsevier Butterworth-Heinemann.
46. Negroponte, N. (1995) *Being digital*. USA, Vintage Books.
47. Potts, K. (2007) *Web Design and Marketing Solutions for Web Sites*. New York, Friends of ED and Apress company.
48. Primorac, J. (2006) *The position of cultural workers in creative industries, The south-eastern European perspective*. European Cultural Foundation
49. Reich, B. and Solomon, D. (2008) *MediaRules, mastering today's technology to connect with and keep your audience*. Hoboken, John Wiley and Sons Inc.
50. Rheingold, H. (1984) *Tools for Thought*. Cumberland, MIT Press
51. Rheingold, H. (1993) *The Virtual Community*. Cumberland, MIT Press.
52. Rosen, E. (2000) "The Anatomy of Buzz How to Create Word-of-Mouth Marketing" *Currency*
53. Scott D. M. (2007) *The New Rules of Marketing and PR, How to Use News Releases, Blogs, Podcasting, Viral Marketing, & Online Media to Reach Buyers Directly*. Hoboken, John Wiley & Sons, Inc.
54. Scott, D. M. (2007) *The New rules of Marketing and PR: How to Use News Releases, Blogs, Podcasting, Viral Marketing & Online Media to Reach Buyers Directly*. Hoboken, John Wiley & Sons, Inc.
55. Silberschatz, A., Stonebraker, M., & Ullman, J. (1994). Database systems: Achievements and opportunities. In Stonebraker, M. (eds), *Readings in database systems*. 2nd edition. San Francisco: Morgan Kaufmann Pubs., Inc. pp. 921-931
56. Sinclair, J., Jacka, E. and Cunningham, S. (1996) Peripheral vision. In Sinclair, J., Jacka, E. and Cunningham, S. (eds) *New Patterns in Global Television: Peripheral Vision*, Oxford, Oxford University Press
57. Statistički zavod republike Srbije (2006) *Upotreba informaciono-komunikacionih tehnologija u republici Srbiji, 2006: domaćinstva, pojedinci, preduzeća*. Beograd, Statistički zavod republike Srbije.
58. Steinbock, D. (2005) *The Mobile Revolution*. London, Kogan Page
59. Summer Institute of Linguistics (2005) *Ethnologue: Languages of the World*. SIL International, 15th edition

60. Sweeney, S., MacLellan, A. and Dorey, E. (2006) *3G Marketing on the Internet*. 7th edition. Gulf Breeze, Maximum Press.
61. Tay, J. (2005) Creative Cities. In: Hartley, J. (eds) *Creative Industries*. Malden, Blackwell Publishing Ltd.
62. UNDP and UNCTAD (2008) *Creative economy: The challenge of accessing creative economy towards informed policymaking*. Geneva, UNCTAD, UNDP.
63. Vogt, C., and Kaplanidou, K. (2003) The role of word-of-mouth and how it can be used to develop a competitive advantage for a destination. *Travel Michigan and MSU Department of Park, Recreation and Tourism Resources*. Available from: http://www.travelmichigannews.org/mtr/pdf/WOM_Research_Paper.pdf [Accessed 30th May 2008].
64. Vuksanović, D. (2007) *Filozofija medija: Ontologija, Estetika, Kritika*. Beograd, FDU, Čigoja. Available from: <http://www.scribd.com/doc/179140/Divna-Vuksanovi-FILOZOFIJA-MEDIJA> [Accessed 23rd of July 2008]
65. Watson, J. (1998) *Media communication*. Houndsmills, MacMillan Press Ltd.

INTERVIEWS

- Interview with Alan Rosenfeld, Design and Print Department Apple Co. Europe, Middle East & Africa, 22nd May 2008.
- Interview with Zoran Hamović, manager and editor in chief Clio publishing company Serbia, July 2008
- Interview with Miško Pavlović, visual artist and professor, France and Serbia, July 2008
- Interview with Nevena Šinka, PR of Belgrade's Philharmonic Orchestra, Serbia, July 2007
- Interview with Ana Milovanović, PR of O3one Gallery, Belgrade, Serbia, July 2008
- Interview with Milan Lučić, Director of Youth Cultural Centre of Belgrade, Serbia, July 2008
- Interview with Nebojša Popović, editor of the Film department of RTS, Serbia, July 2008
- Interview with Dragana Rusalić, web editor of Cultural Centre of Belgrade, Serbia, July 2008
- Interview with Bojan Muzdeka, web master Arte Media, Belgrade, Serbia, August 2008
- Interview with Marina Šinko, Web editor at the Ministry of Culture, Serbia, July 2008
- Interview with Milica Živadinović, visual artist and web designer France and Serbia, August 2008

GLOSSARY OF TERMS

AVATAR – online virtual body, two dimensional or animated illustration of a person

BLOG – online journal of publicised personal thoughts

BOT – web robot, software application

CREATIVE INDUSTRIES – type of organisations producing profit generating goods using skills and individual talents

INBOUND LINK – a link that points toward the specific site

IPOD – portable multimedia player

META TAG – built-in information about the site such as title, key words, description

MULTIMEDIA – rich media that combines electronic media and fine art

NEW TECHNOLOGIES – advanced interactive communications based on computer technology

PODCAST - multimedia broadcast hosted on a website

VIRTUAL REALITY – computer simulated environment

APPENDIX I

Six principles of Mediamorphosis by Roger Fidler (1997), adoption and implementation of new media technologies as the next stage in the transformation of mainstream media and emerging computer-mediated communications.

1. **Coevolution and coexistence:** All forms of communication media coexist and coevolve within an expanding, complex adaptive system. As each new form emerges and develops, it influences, over time and to varying degrees, the development of every other existing form.
2. **Metamorphosis:** New media do not arise spontaneously and independently – they emerge gradually from the metamorphosis of older media. When newer forms emerge, the older forms tend to adapt and continue to evolve rather than die.
3. **Propagation:** Emerging forms of communication media propagate dominant traits from earlier forms. These traits are passed on and spread through communicatory codes called languages.
4. **Survival:** All forms of communication media, as well as media enterprises, are compelled to adapt and evolve for survival in a changing environment. Their only other option is to die.
5. **Opportunity and need:** New media are not widely adopted on the merits of a technology alone. There must always be an opportunity, as well as a motivating social, political, and/or economic reason for a new media technology to be developed.
6. **Delay adoption:** New media technologies always take longer than expected to become commercial successes. They tend to require *at least* one human generation (20-30 years) to progress from proof of concept to wide spread adoption.

APPENDIX II

UNCTAD formula of 4 CIs sectors classification system

Table 1.1 Classification systems for the creative industries derived from different models			
1. UK DCMS model	2. Symbolic texts model	3. Concentric circles model	4. WIPO copyright model
Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games	Core cultural industries Advertising Film Internet Music Publishing Television and radio Video and computer games Peripheral cultural industries Creative arts Borderline cultural industries Consumer electronics Fashion Software Sport	Core creative arts Literature Music Performing arts Visual arts Other core cultural industries Film Museums and libraries Wider cultural industries Heritage services Publishing Sound recording Television and radio Video and computer games Related industries Advertising Architecture Design Fashion	Core copyright industries Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art Interdependent copyright industries Blank recording material Consumer electronics Musical instruments Paper Photocopiers, photographic equipment Partial copyright industries Architecture Clothing, footwear Design Fashion Household goods Toys

APPENDIX III

Comparative list of native and second language speakers of top 20 languages in the World

Ethnologue list of most spoken languages

Language	Family	Ethnologue (2005 estimate) ^[1]	Encarta estimate ^[2]	Other estimates	Ranking by Ethnologue estimate
Mandarin	Sino-Tibetan, Chinese	873 million	1.21 billion ^[2]	882 million native, 178 million second language = 1.05 billion total ^[3]	1
Hindi (Sub-Continent language)	Indo-European, Indo-Iranian, Indo-Aryan	425 million ^[3] (1999)	426 million	Standard Hindi 325 million, Ancient Hindi 100 million; as opposed to Urdu languages, does not include Maithili.	2
English	Indo-European, Germanic, West	350 million ^[4] (1999)	341 million	Over 1.5 billion worldwide. ^[4] Also see, List of countries by English-speaking population	3
Arabic	Afro-Asiatic, Semitic	323 million	422 million	Total population of Arab countries: 323 million (CIA 2006 est).	4
Spanish	Indo-European, Italic, Romance	330 million ^[5] (1999)	322 million	Ethnologue lists 322 ^[5] (in 1986) to 358 (in 1999) million native speakers ^[6] . Total of 417 million including second-language speakers (1999). ^{[7][8]}	5
Portuguese	Indo-European, Italic, Romance	177,500,000	250 million	176 million native ^[9]	6
Bengali	Indo-European, Indo-Iranian, Indo-Aryan	171 million	207 million	196 million native (2004 CIA) (includes 14 million Chittagonian and 10.3 million Sylheti).	7
Russian	Indo-European, Slavic, East	170 million	167 million	165 million native, 110 million second language = 275 million total	8
Japanese	Japanese-Ryukyuan	122,000,000	125 million	128 million native, 2 million second language = 130 million total	9
German	Indo-European, Germanic, West	100,000,000	100.1 million	101 million native (88 million Standard German, 5 million Swiss German, 8 million Austrian German), 60 million second language in EU ^[10] + 5 - 20 million	10

				worldwide. 101 million native, ~70 million second language, ~170 million total	
Punjabi	Indo-European, Indo-Iranian, Indo-Aryan	88,000,000	57 million	61–62 million (2000 WCD) (taken together with Eastern Punjabi (28 million) and Siraiki (14 million): 104 million total)	11
French	Indo-European, Italic, Romance	79,572,000 ^[11]	78 million	260 million including second-language speakers ^[12] , total of 500 million people around the globe including those with significant knowledge of the language. Wikipedia indicates that it has 160 million native speakers. http://en.wikipedia.org/wiki/French_language .	12
Wu	Sino-Tibetan, Chinese	77,200,000	--	77 million native	13
Javanese	Austronesian, Malayo-Polynesian, Sunda-Sulawesi	75,500,000	75.6 million	70-75 million	14
Telugu	Dravidian, South Central	69,700,000	69.7 million	70 million native, 5 million second language, = 75 million total (2001) ^[13]	15
Marathi	Indo-European, Indo-Iranian, Indo-Aryan	68,000,000	68 million	68 million native, 3 million second language, = 71 million total	16
Vietnamese	Austro-Asiatic, Mon-Khmer, Vietic	67,400,000	68 million	70 million native, perhaps up to 16 million second language, = ~ 86 million total	17
Korean	Considered either language isolate or Altaic	74,000,000	78 million	80 million	18
Tamil	Dravidian, Southern	66,000,000	66 million	68 million native, 9 million second language, = 77 million total ^[14]	19
Italian	Indo-European, Italic, Romance	61,500,000	62 million	Regarded as fourth or fifth most studied language in the world, therefore there are about 120 million italophones in the world.	20

APPENDIX IV

Quantitative study – the questionnaire posted and answered online:

Use of new technologies in culture and arts

Research project C&A08

This is an independent research conducted for purpose of data collection about the use of new technologies in the field of culture and arts. Your replies will be treated as anonymous, unless you want to disclose your identity. All answers will be accumulated and shown as values in the final report, never as single respond. The questionnaire and respondents are not evaluated in any sense. There are no wrong or right answers. Feel free to add any option which is not enlisted.

- Please read instructions for question skipping.
- If the inquiry is not relevant to your case, skip and go to next question.
- If a multiply choice question does not propose your answer, please write your reply under the “other”.

Screening section – eligibility

S.1 Do you use personal computers in your everyday life?

Continue	Yes	1
Continue	No	2

S. 2 Do you use Internet and how frequent?

	Every day	1
	Few times a week	2
	Few times a month	3
Continue	Other....	4
Terminate	Never	5

S. 3 For what purpose do you use the Internet?

Multiply answers possible.

E-mails	1
News	2
Information search	3

Purchases	4
Advertising	5
Other	6

Questionnaire

Q. 1 Do you personally or your organisation **use** Information Communication Technologies (ICT) in your work processes?

Continue	Yes	1
Go to Q3	No	2

Q. 2 What kind of Internet connection do you use?

Dial up / Modem	1
ADSL	2
ISDN	3
Cable	4
Wireless	5
Office network	6
Mobile Internet	7
Don't know	8
Other....	9

Q. 3 What kind of communication channels do you **regularly use** in your work?

Multiply answers possible.

Internet	1
Mobile telephony	2
Telephone lines of analogue type	3
Postal mail	4
Courier service	5
Other	6

Q. 4 Which communication mean do you consider the **most reliable** in your every day work?

Multiply answers possible.

Fax	1
Telephone line	2

Mobile telephone	3
Postal mail	4
E-mail	5
Other	6

Q. 5 Do you personally, or your organisation, **use** web presentations for the **promotional purpose**?

Continue	Yes	1
Go to Q.7	No	2

Q.6 How would you rate the **applicability** of web sites for your promotion? Value scale

Low	1
Average	2
Good	3
Very good	4
Excellent	5

Q.7 What **type** of web site do you have? Multiply answers possible.

Basic, only vital information and contact	1
Descriptive, all about my/organisation's work, strategy, projects, future development, potential partnering...	2
Interactive, visitors can post suggestions / questions, direct e-mailing	3
Content sensitive, presents materials according to key words	4
Portal, refers to other sites	5
Blog site	6
Other	7

Q.8 How often do you **update** your web site?

Every day	1
Every week	2
Twice per month	3
Once a month	4
Every few months	5

Once per year	6
Other	7

Q.9 What is the **function** of your web site? Multiply answers possible.

Dissemination of information	1
Data base	2
Research and data collection	3
Education and support	4
Endorsement of cultural values	5
Advertising and promotion	6

Q.10 Do you **sell** your cultural products, art pieces, or any type of content **over the Internet**?

Yes	1
No	2

Q.11 Do you use your **own web site** or through **an outsourced service provider** for the **purpose of sales** or any other purpose like **promotion, propagation, advertising...**?
Multiply answers possible.

Own web site	1
Outsourced	2
Combination of two above	3
Alliance of artists/association's site, professional organisation's site	4
Sponsored website	5
Institution, foundation or governmental subsidized site	6
Other	7

Q.12 What type of mass media do you find **most suitable for marketing** of your / your organisation's activities or products? Multiply answer possible.

Internet	1
Radio	2

TV	3
Printed press	4
Other	5

Demographics

D. 1 What is the **size** of your organisation

1-5	1
6-10	2
11-20	3
21-40	4
40 and more	5
Other	6

D. 2 How many part time employees, external associates, consultants or any other type of personnel you **engage on regular or project basis**?

1-5 people	1
6-10 people	2
11-20 people	3
21 and more	4
Other	5

D.3 How many **personal computers** do you facilitate?

One for each person	1
2 people share one PC	2
More than 2 people share a PC	3
No computers, personnel works on their private equipment	4
Other	5

D. 4 In which **country** are you or your organisation located? Drop down menu

Albania	
Austria	
Belarus	
Belgium	

Bosnia and Herzegovina	
Bulgaria	
Croatia	
Cyprus	
Czech republic	
Denmark	
France	
Georgia	
Germany	
Greece	
Hungary	
Ireland	
Italy	
Macedonia	
Moldova	
Montenegro	
Netherland	
Norway	
Poland	
Portugal	
Romania	
Russia	
Serbia	
Slovakia	
Slovenia	
Spain	
Switzerland	
Turkey	
UK	
Ukraine	
United Kingdom	

D. 5 Where are the majority of your projects **allocated**?

Multiply answers possible.

South East Europe	1
-------------------	---

Central Europe	2
West Europe	3
North Europe	4
East Europe	5
Other.....	6

D.6 Please specify **countries** where your work is the most present?

Multiply answers possible. (open ended question!!!)

D.7 Gender

Female	1
Male	2

N. 1 Would you be interested in the outcome of this research?

Yes	1
No	2

If yes, please state the following contact details for the future communication and delivery of the report:

Name: _____

Position: _____

Name and type of organisation: _____

Country: _____

Artistic or cultural domain (please specify): _____

Type of activities:

Multiply answers possible.

Performing arts / music performance	1
Visual arts / photography	2
Film / video	3
Music publishing	4
Design / architecture	5
Publishing / literature/ library	6

Broadcasting/ journalism	7
Software / electronic games/ multimedia services	8
Crafts	9
Services / advertising	10
Manager in culture / cultural operator	11
Arts education	12
Researcher in culture and arts	13
Other.....	14

E-mail: _____

Postal address (optional) _____

Mobile or phone number (optional): _____

Thank you! You will receive the report upon the end of the research.

ABOUT THE AUTHOR

Barbara Gligorijević was born on the 13th of February 1970 in Belgrade. After more than ten years of professional engagement she decided to continue with the academic education, enrolling at the MA Interdisciplinary studies and MBA in Marketing. The aspiration toward the culture and the arts comes from her activities as a journalist in the cultural departments of electronic media (TV and Radio). Her professional career in the domain of marketing, market research and journalism directed her to choose for the subject of her research the new technologies and their applicability in new forms of marketing. The extended focus of her professional interest covers areas of: Internet marketing, on-line media, social networking and virtual communities.

ADDENDUM

Addendum is the compiled version of all statistical results from the conducted quantitative study “Use of new technologies in culture and arts”. Each question is given a visual presentation of the replies, list of “others” (answers differing from the offered replies) and the exact number of respondents answering the particular question.

The questions are lined up in the same order as applied in the virtual questionnaire used for the study in the online environment. The pages are independently numerated from the rest of the text starting from 1.

The simplified version of the results is already presented in the text; however this report is offered in its full length, here at the addendum.

